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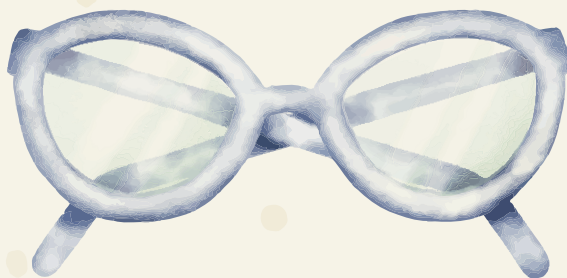


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LITERATURE, LANGUAGES AND LITERARY THEORY

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Message from Secretary



Thiru. M. Anbumani
Secretary

I am immensely happy to note that the Department of English and Research Centre, Sri Parasakthi College for Women, Courtallam Organised an International Conference on **“Contemporary Researches in Literature, Languages and Literary Theory”** in collaboration with **Bodhi International Journal of Research in Humanities, Arts and Science** on 30th September 2024. As we navigate the complexities of the 21st century, the study of English has become increasingly vital, reflecting the diverse cultural, social, and technological shifts that shape our global community. This conference provides a unique platform for exploring cutting-edge research, innovative methodologies, and critical perspectives that redefine the contours of English studies. This event brings together scholars, researchers, and academics from around the world to share their insights and expertise on the latest developments in English literature, language and literary theory. The Department of English and Research Centre has curated a rich and diverse program, featuring keynote addresses, panel discussions, and research presentations that showcase the best of contemporary scholarship. As we gather to exchange ideas, challenge assumptions, and forge new connections, I encourage you to engage in meaningful discussions, foster collaborations, and inspire one another by organising such conferences. Together, let us advance the frontiers of knowledge and push the boundaries of English research. I am sure that the Conference has provided a fruitful interaction among teachers, scholars and students of various languages from several corners of the globe.



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Message from Principal



Dr.P.Nageswari
Principal

I express my appreciation to the Department of English, Sri Parasakthi College for Women (Autonomous), Courtallam for organising an International Conference on “Contemporary Researches in Literature, Languages and Literary Theory” in collaboration with Bodhi International Journal of Research in Humanities, Arts and Science on 30th September 2024. This gathering exemplifies our institution’s commitment to intellectual curiosity, academic excellence and community engagement. By organizing this type of conferences, the students will be more benefitted and the reflection will be on the society. This is exactly what we have to do in the present day context. The English Department has been quite active in organizing such programmes in order to provide opportunities for teachers and scholars of this area to discuss academic problems so as to enhance their professional competence and research capability. In the inaugural session of the conference, I am delighted to see scholars, educators and students converge to share knowledge, ideas and their passion for English studies. The topics discussed in the conference reflected a rich diversity of perspectives, from cutting-edge developments in literary theory to the role of language in the digital age. This conference and its accompanying journal exemplify the department’s dedication to fostering critical thinking, creativity and scholarly discourse. The English Department’s commitment to academic excellence, innovation and community engagement resonates deeply with our institution’s values. I congratulate the editorial team, authors, keynote speakers and reviewers for their outstanding contributions. Your collective efforts have crafted a publication that enriches the field of English studies. I also congratulate the faculty members, scholars and student volunteers of Department of English and Research Centre who are actively involved in organizing this Conference.

EDITORIAL NOTE

It gives us great pleasure to present the conference papers presented on the theme *Contemporary Researches in Literature, Languages, and Literary Theory*. This compilation brings together a diverse range of papers that reflect the vibrant and dynamic nature of contemporary scholarly enquiry in the fields of literary studies, linguistics, and theoretical discourse.

The papers included in this volume are a testament to the interdisciplinary engagements that are shaping modern research. With a growing recognition of the interconnectedness of literary and linguistic phenomena, researchers today are pushing beyond traditional boundaries, offering new perspectives on classic texts, exploring innovative methodologies, and reimagining the role of literary theory in interpreting culture, identity, and communication in a globalized world.

Several papers examine the evolving nature of literature in the digital age, highlighting how emerging technologies are influencing both the production and reception of texts. Others focus on language studies, examining issues such as bilingualism, language pedagogy, and the role of language in shaping social and political identities. Literary theory remains a critical tool for scholars, and many contributions engage with postmodern, postcolonial, feminist, and eco-critical frameworks to address contemporary issues.

The diversity of perspectives and the depth of analysis represented here underscore the importance of continued dialogue and exchange among scholars in literature, language, and theory. These proceedings not only showcase cutting-edge research but also serve as a foundation for future explorations that will further enrich these fields.

As we navigate the complexities of an ever-changing academic landscape, this collection is a reminder of the critical role that literature, languages, and theory play in fostering a deeper understanding of the human condition. We trust that the insights presented here will inspire further research and invigorate scholarly conversations in the years to come.

Editors

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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.

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ROLE OF THEORIES IN INSTITUTIONALISING LITERARY STUDIES

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Abstract

This article explores the pivotal role that various literary theories have played in the institutionalization of literary studies. It argues that these theories have not only formalized the discipline but have also challenged and reshaped its contours. It has employed a historical method, and traces the evolution of literary theories from structuralism and poststructuralism to cultural and critical theory. It also demonstrates how each theoretical movement responded to specific intellectual and cultural contexts and contributed to the establishment of literary studies as a rigorous academic field. The analysis highlights how these theories fostered interdisciplinary connections, expanded the literary canon, and influenced curriculum development, thereby transforming literary studies into a globally recognized and influential discipline. Through a detailed examination of key texts and theoretical developments, the article underscores the necessity of these frameworks in elevating literary analysis and shaping the future of literary scholarship.

Keywords: literary-critical theories, reading vs. studying literature, post-structuralism, professionalisation of english studies

Introduction

Appreciating and understanding literature for pleasure, and critically reading or study of literature as academic pursuits are distinct yet interconnected activities in terms of purpose, approach, activities, and outcome. When engaging with literature, the experience can vary significantly depending on whether one is reading for pleasure or studying for academic purposes. These two approaches, while both rooted in a love of the written word, differ in their purpose, method, activities, and outcomes.

Reading for pleasure is driven by personal enjoyment, an exploration of narrative, and emotional connection, allowing readers to immerse

themselves in stories, characters, and themes without the pressure of analysis. In contrast, academic study of literature is more structured, involving critical thinking, analysis, and interpretation, with the goal of gaining deeper insights into the text, its context, and its implications. This section explores the distinctions between these two modes of reading, examining how they influence the reader's approach, the activities they engage in, and the outcomes they achieve, ultimately highlighting the unique value each brings to the experience of literature. The following table captures the differences:

	Appreciation of Lit	Critical Reading or Studying Lit
Purpose	<ul style="list-style-type: none"> Understanding, appreciating, and enjoying the literary work. Developing a personal, emotional connection to the text. Gaining a general understanding of themes, characters, and plot. 	<ul style="list-style-type: none"> Gaining deeper analytical insight into the text. Conducting a critical analysis to explore unexplored aspects of literary works. Evaluating the text's structure, style, themes, and significance. Applying various critical theories and frameworks to understand and critique the work.

Approach	<ul style="list-style-type: none"> • Emphasizing personal reaction and feelings about the work. • Reading at a surface level without delving deeply into the text's complexities. • Understanding the historical, cultural, and biographical context of the work to enhance appreciation. 	<ul style="list-style-type: none"> • Close reading to uncover underlying meanings, patterns, and literary techniques. • Focusing on detailed analysis of the text, considering aspects like symbolism, metaphors, and narrative techniques. • Making connections between the text and other works, theories, or historical contexts. • Employing specific research methodologies.
Activities	<ul style="list-style-type: none"> • Extensive reading of various literary texts. • Reading texts for enjoyment and overall understanding. • Participating in discussions that explore different interpretations and emotional reactions. • Reflecting on how the text resonates personally or how it connects to broader human experiences. 	<ul style="list-style-type: none"> • Reading texts and existing research relevant to a specific research question or hypothesis. • Annotating the text to highlight significant passages, themes, and stylistic elements. • Conducting research to support critical interpretations and understand the text's broader implications. • Comparing and contrasting the text with other works or theoretical perspectives. • Collecting data from primary and secondary sources. • Reviewing existing literature to identify gaps or areas for further study.
Output	<ul style="list-style-type: none"> • Writing exam essays. • Writing reviews or reflections that express personal insights and appreciation. 	<ul style="list-style-type: none"> • Writing essays or papers that present a well-supported critical analysis of the text. • Producing scholarly articles, theses, or dissertations that present new findings or interpretations. • Engaging in academic discussions and presentations that articulate critical perspectives. • Presenting findings at conferences or seminars.

The study of literature primarily takes place within academia, where it is pursued through structured courses, research, and scholarly activities. Literature is studied within academic programmes, from undergraduate to postgraduate levels, where students take courses on various literary periods, genres, and movements. These courses cover a wide range of topics, from classical literature to contemporary works, and from national literatures to global perspectives. In academia, the study of literature involves rigorous critical analysis. Students and scholars examine texts through various

theoretical lenses, such as feminism, Marxism, psychoanalysis, and postcolonialism. This analysis often focuses on themes, structures, narrative techniques, and the socio-political contexts of the texts. Thus, the study often intersects with other disciplines, such as history, philosophy, sociology, and cultural studies. This interdisciplinary approach enriches literary studies by providing broader contexts and deeper insights into texts.

Academic study of literature also includes conducting original research, where scholars contribute to the field by exploring new

interpretations, uncovering lesser-known works, or applying new theoretical frameworks. Research is often published in academic journals, books, and presented at conferences. Moreover, the study involves extensive writing, where students and scholars produce essays, research papers, and theses that articulate their analyses and interpretations. This writing is a key component of academic training, helping to develop critical thinking and argumentation skills.

Literature is also studied through seminars and discussions, where students and faculty engage in dialogue about texts, theories, and interpretations. These discussions foster a deeper understanding of literature and encourage the exchange of ideas. Literature is not only studied but also taught. Professors guide students through the complexities of literary texts, helping them develop analytical skills and a deeper appreciation for literature. Mentorship is also a crucial aspect, particularly in graduate studies, where faculty members guide students in their research and academic development. The academic study is also often assessed through exams, essays, and presentations, which evaluate students' understanding, analytical abilities, and engagement with the texts and theories studied.

Review of the Related Literature

The institutionalization of literary studies has been profoundly influenced by the evolution and application of literary theories. As Jameson observes, "Literary theory has played a pivotal role in shaping the academic discipline of literary studies, framing its methodologies and guiding its evolution" (Jameson, 2005, p. 14). He highlights how theoretical frameworks have been instrumental in defining the scope and approach of literary scholarship within academic institutions.

Scholars argue that literary theories have provided the foundational structures for curriculum development and scholarly discourse. According to Andrew Bennett and Nicholas Royle, "Theories of literature have not merely supplemented literary studies but have become integral to its very foundation, influencing how texts are taught, studied,

and understood" (2004, p. 58). This integration underscores the essential role of theory in shaping the academic landscape of literary studies. They also assert that "Literary theory is an unavoidable part of studying literature and criticism." (p. ix)

Further, the institutionalization process has been marked by the way literary theories have contributed to the establishment of literary studies as a distinct academic field. As Terry Eagleton argues, "The academic institutionalization of literary studies is deeply intertwined with the development of critical theories, which have provided both legitimacy and direction to the field" (2008, p. 22). This connection emphasizes the dual role of theory in both legitimizing and advancing literary scholarship within educational institutions.

In addition, literary theories have facilitated the institutionalization of literary studies by promoting specialized research and interdisciplinary approaches. As Helen Vendler notes, "Theories of literature have encouraged the proliferation of specialized research areas and interdisciplinary connections, thus institutionalizing literary studies in diverse and evolving ways" (1997, p. 41). This diversification reflects the expanding role of literary theory in shaping and broadening the field.

Literary theory has revolutionized the academic study of literature by offering scholars sophisticated tools to analyse not just the content of literature, but its function and impact within broader social and cultural contexts. Rather than viewing literature as an isolated entity, literary theory encourages us to see it as deeply interconnected with the world we inhabit. Mary Klages argues that literary texts do not merely reflect the world but actively shape it, influencing how we perceive and engage with our surroundings. This perspective has significantly broadened the scope of literary studies, moving beyond traditional methods of close reading and essay writing to a more politically conscious engagement with social issues related to race, gender, sexual orientation, and physical ability. Klages also notes that literary theory has played a crucial role in the professionalization of English studies by fostering the development of

knowledge about literature, specifically through theories that explain how meaning is constructed and how these meanings influence our daily lives (2008, pp. 1-9).

Patricia Waugh further explores the impact of literary theory on the academic landscape, emphasizing its role in the professionalization of literary studies. She suggests that the term “literary theory” itself reflects this shift, as it aligns literary studies with broader academic developments since the late 19th century. While literary criticism traditionally focuses on the close reading, evaluation, and interpretation of specific works, literary theory demands that we critically examine the assumptions underlying these practices. Waugh posits that no interpretation can be entirely innocent, objective, or purely descriptive, characterizing literary theory as a “criticism of criticism”—a self-reflective practice that challenges the foundational assumptions of literary analysis (2006, p. 2).

David Lodge, in the foreword to his book *Modern Criticism and Theory* (1988), acknowledges the increasing influence of theory within literary studies, particularly through the adoption of terms and concepts from other disciplines. However, he also highlights a critique of this trend, noting that the focus on theory has sometimes led to a departure from traditional humanistic values. These include viewing the author as the primary source of a text’s meaning, believing in the possibility of objective interpretation, valuing empirical historical scholarship, and upholding the authority of the literary canon (xii). Lodge’s observations underscore the tensions that can arise when literary theory challenges long-established principles within the field.

Literary theory is often perceived as an “intra-academic ideological war” (Cixous 1999, p. 211) because it represents a contested space where different schools of thought, each with its own methods, objectives, and ideological commitments, vie for dominance. The rise of certain theories, such as poststructuralism or postmodernism, has shifted power dynamics within academic institutions,

sometimes marginalizing more traditional approaches. Moreover, many literary theories are not only concerned with interpreting texts but also with addressing broader social and political issues, such as gender, race, class, and colonialism. These theories often carry explicit ideological commitments, leading to conflicts within academia as scholars align themselves with particular theoretical frameworks.

The adoption of literary theories can also shape the professional identity of scholars. Affiliating with or rejecting specific theories can signal one’s academic allegiance, which can intensify conflicts as scholars defend their theoretical positions both intellectually and personally. Besides, the integration of literary theory into academic curricula has transformed the way literature is taught and studied, sparking debates over what should be included in the curriculum and how literary studies should be conducted. These debates have further contributed to the perception of literary theory as an ideological battleground within academia.

The body of theory that emerged after the 1960s is particularly notable for its influence beyond its original disciplinary boundaries. Thinkers like Freud and Nietzsche, who were once primarily studied within the fields of psychology and philosophy, are now more frequently examined in ‘theory’ courses within literature departments. This shift reflects the broader reach of literary theory, which has reshaped thinking across disciplines and continues to be a dynamic force within academic studies (Culler, 1987).

Hence, this article explores the role of literary theories in the institutionalization of literary studies by examining their influence on curriculum development, academic legitimacy, research specialization, and interdisciplinary connections. An understanding of these contributions can enable students of literature appreciate how literary theories have shaped the academic landscape of literary studies and continue to influence its evolution.

Thesis Statement

Theories have not only played a crucial role in institutionalizing literary studies but have

also challenged and reshaped the discipline, asserting the necessity of structured methodologies, interdisciplinary approaches, and an expanded literary canon, thereby elevating literary analysis to a rigorous and globally influential academic field.

Research Questions

The following research questions guided the researcher throughout the study:

- 1) How does the experience of appreciating literature for personal pleasure differ from the academic study of literature in terms of cognitive engagement, interpretive strategies, and the overall impact on the readers'/students' understanding and appreciation of the text?
- 2) How did specific literary theories, such as structuralism, poststructuralism, and cultural theory, contribute to the formalization and institutionalization of literary studies as an academic discipline?
- 3) In what ways did the evolution of literary theories throughout the 20th century challenge and reshape the curriculum, research methodologies, and interdisciplinary approaches within literary studies?
- 4) How have the shifts in literary theories from Formalism to Digital Humanities reflected and responded to changing intellectual, cultural, and technological contexts, and what impact have these shifts had on the evolution of literary studies as an academic discipline?

Method

The historical method involves tracing the development of literary theories over time and their impact on the institutionalization of literary studies. This approach includes a chronological analysis of key movements (e.g., structuralism, poststructuralism, cultural studies) and their influence on the academic discipline. The article explores how specific theories emerged in response to particular historical contexts and how they

contributed to the formalization of literary studies within universities.

This article draws upon Terry Eagleton's insights from *Literary Theory: An Introduction*, particularly the introduction section titled Rise of English Studies: "Literary studies as a formal academic discipline can be traced through the historical emergence of critical theories, each contributing to the shaping of the field by providing new interpretative frameworks that reflect the intellectual and cultural contexts of their time." In this foundational text, Terry Eagleton explores the historical development of literary theory, from formalism and structuralism to poststructuralism and beyond, arguing that these movements are not only responses to literary texts but also to broader historical and ideological shifts. Eagleton's work exemplifies the historical method by situating literary theories within their specific historical contexts and demonstrating how these theories have shaped the institutional landscape of literary studies.

Results

The study identified the following reasons for the pivotal role of literary theories in institutionalising literary studies during the twentieth century:

- 1) The rise of structuralism and poststructuralism
- 2) Interdisciplinary influence
- 3) The growth of cultural and critical theory
- 4) Institutionalisation of curricular development
- 5) Globalisation of literary studies
- 6) Impact on research and scholarship.

The study also identified the following timeline of literary theories and their cultural backgrounds that provides an overview of the major literary theories, their origins, and the cultural contexts that shaped them. Each theory has contributed to the evolution of literary studies as an academic discipline, and offers new perspectives on how literature can be understood, interpreted, and critiqued.

Theory	Timeline	Cultural Background	
		Origins	Focus
Formalism 1. Russian Formalism 2. New Criticism	1910s-1930s	<p>Emerged in the post-revolutionary period in Russia.</p> <p>Developed in the United States and Britain as a reaction against the biographical and historical approaches to literature.</p>	<p>Is on the formal aspects of literature such as narrative techniques, language, and structure, rather than content or social context.</p> <p>It emphasizes close reading and textual analysis.</p>
Marxist Literary Criticism	1920s-1930s	Rooted in the ideas of Karl Marx and Friedrich Engels, it developed during the interwar period, influenced by the rise of socialist and communist movements.	It analyses literature through the lens of class struggle, economic systems, and ideologies, viewing texts as products of the material conditions of their time.
Psychoanalytic Theory	1930s-1950s	Influenced by the work of Sigmund Freud, who explored the unconscious mind, dreams, and repression.	Literature is analysed in terms of the psychological motivations of characters and authors, as well as symbolic elements that reveal unconscious desires.
Structuralism	1950s-1960s	Emerged from the linguistic theories of Ferdinand de Saussure, it emphasizes underlying structures in language and culture.	Structuralists analyse literature as a system of signs, and explores how meaning is generated through binary oppositions and deep structures.
Poststructuralism	1960s-Present	Emerged in France as a response to and critique of Structuralism, which was dominant at the time. The political and intellectual climate was shaped by the events of May 1968 in France, which questioned traditional authority and structures in both society and academia.	It focuses on challenging and deconstructing the fixed structures, binary oppositions, and assumptions about meaning, knowledge, and identity that were central to Structuralism and other earlier theoretical frameworks.
Reader-Response Theory	1960s-1970s	Developed as a reaction against formalist and structuralist approaches that focused solely on the text, without considering the reader's role.	It emphasizes the active role of the reader in creating meaning, considering how individual experiences, cultural background, and psychology influence interpretation.
Feminist Theory	1970s-1980s	Arising alongside the second-wave feminist movement, which focused on gender equality, women's rights, and the critique of patriarchal structures.	It analyses literature through the lens of gender, exploring representations of women, gender dynamics, and the role of literature in perpetuating or challenging gender norms.

Deconstruction	1960s-1980s	Developed by Jacques Derrida as a response to structuralism, influenced by postmodern scepticism about the possibility of fixed meanings and absolute truths.	It challenges the idea of stable meaning in texts, and exposes contradictions, ambiguities, and the instability of language itself.
New Historicism & Cultural Materialism	1980s-1990s	EmergEd in the context of post-structuralism and the renewed interest in the relationship between literature and history.	New Historicism emphasizes the historical context in which literature is produced and received, while Cultural Materialism focuses on the political implications of texts and their role in cultural production.
Postcolonial Theory	1980s-1990s	Influenced by the decolonization movements and the writings of Frantz Fanon, Edward Said, and others who critiqued the cultural and political legacies of colonialism.	It analyses literature produced in or about former colonies, and explores themes of identity, power, resistance, and the effects of colonialism on culture and language.
Gender & Queer Theory	1990s-Present	Gender theory grew out of feminist theory while queer theory emerged in the context of the gay and lesbian rights movement and poststructuralist critiques of identity.	Gender theory examines how literature constructs and deconstructs gender roles while queer theory challenges normative sexual identities and explores the fluidity of gender and sexuality in literature.
Ecocriticism	1990s-Present	Arising from environmental concerns and the growing awareness of ecological crises, influenced by earlier nature writing and environmental philosophy.	It explores the relationship between literature and the environment, analyses how nature is represented, and how literature can contribute to environmental consciousness.
Postmodern Theory	1980s-Present	Began to permeate various cultural fields, including literature, architecture, and the visual arts. It was characterized by a rejection of rigid boundaries between genres and disciplines, playful intertextuality, irony, pastiche, and the blurring of reality and fiction.	Rejects the overarching narratives and ideologies, such as Enlightenment rationality, Marxism, or religious dogma that claim to explain all aspects of human experience. Embraces the idea that reality is constructed through language, culture, and power, leading to a plurality of perspectives rather than a single, objective truth. The concept of hyperreality, where simulations or representations become more real than reality itself, is central to postmodern thought,

Digital Humanities & Digital Literary Studies	2000s-Present	Emerged with the advent of digital technology and the internet, transforming how literature is studied, accessed, and analysed.	They incorporate computational tools and digital methods to analyse texts, explore large datasets, and investigate new forms of textuality in digital media.
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Discussion

Literary theories played a pivotal role in institutionalizing literary studies in the second half of the 20th century. This period saw a significant shift in how literature was studied and taught, largely due to the rise of various literary theories that offered new and diverse ways of interpreting texts.

Structuralism, influenced by linguist Ferdinand de Saussure, introduced the idea that meaning in language and texts is derived from underlying structures rather than individual words or sentences. This approach was extended to literary studies, where scholars began analysing the structures that govern narratives and genres. Roland Barthes' *S/Z* (1970) exemplifies the rise of structuralism in literary studies. Barthes analyses the short story "Sarrasine" by Honoré de Balzac using structuralist principles, breaking down the text into units of meaning called "lexias" and examining the underlying structures that govern the narrative. This approach demonstrates how structuralism provides a scientific methodology to literary analysis, moving beyond mere interpretation to uncover the deep structures that shape meaning in texts. The prominence of structuralism in the mid-20th century played a crucial role in formalizing literary studies as an academic discipline, influencing curricula and research methods.

Poststructuralism, which followed structuralism, challenged the idea of fixed meanings and emphasized the fluidity of language and interpretation. Thinkers like Jacques Derrida (deconstruction) and Roland Barthes (the death of the author) questioned traditional notions of authorship and textual meaning, leading to a more dynamic and complex understanding of literature. Derrida's *Of Grammatology* (1967) is a seminal text in poststructuralism, which emerged as a response to the perceived limitations of structuralism. Derrida's

concept of "deconstruction" challenges the idea of stable meanings and fixed structures in texts, emphasizing the fluidity and multiplicity of interpretations. Poststructuralism's impact on literary studies institutionalized a more critical and questioning approach to texts, encouraging scholars to interrogate the assumptions underlying literary analysis and to explore the complexities of language and meaning.

Literary theories increasingly drew on concepts from other disciplines, such as psychology (psychoanalytic theory), sociology (Marxist theory), philosophy (existentialism), and anthropology (cultural theory). This interdisciplinary approach made literary studies more robust and relevant, attracting scholars from diverse academic backgrounds. For example, Sigmund Freud's psychoanalytic theory, particularly his ideas on the unconscious, Oedipus complex, and dream analysis, had a profound influence on literary criticism. Freud's work encouraged literary scholars to explore the psychological dimensions of characters and narratives, leading to the development of psychoanalytic literary criticism. For example, the application of Freud's theories to Shakespeare's *Hamlet* reveals the deep psychological conflicts within the protagonist, providing insights into themes of desire, repression, and identity. This interdisciplinary connection between psychology and literary studies contributed to the institutionalization of literary criticism by integrating methods and insights from other academic fields.

The second half of the 20th century saw the emergence of critical theories that focused on power, ideology, and identity. The Frankfurt School's critical theory, feminist theory, postcolonial theory, and queer theory, among others, began to inform literary studies. These theories emphasized the role of literature in shaping and reflecting social norms,

power dynamics, and cultural identities. For example, Raymond Williams' *Culture and Society* (1958) is a foundational text in cultural studies, a field that examines the relationship between culture, society, and literature. Williams argues that literature should be studied not just as an aesthetic object but as a cultural artifact that reflects and influences social values, power structures, and historical contexts. Moreover, cultural studies, by integrating critical theory and social analysis into literary studies, has expanded the scope of the field to include popular culture, media, and everyday practices. This growth of cultural and critical theory has been pivotal in shaping the curriculum and research agendas within literary studies departments.

Literary theories became central to the curriculum in university English departments. The study of literature was no longer just about appreciating great works for their aesthetic value; it became a critical examination of texts within their social, historical, and cultural contexts. Courses in literary theory became standard offerings, and understanding different theoretical frameworks became essential for students and scholars. New Criticism, a dominant critical approach in the mid-20th century, emphasized close reading and the analysis of the formal elements of a text, such as imagery, symbolism, and irony. Works like Cleanth Brooks' *The Well-Wrought Urn* (1947) exemplify this approach, and argues for the intrinsic value of the text itself, independent of historical or biographical contexts. New Criticism's focus on textual analysis led to the development of standardized methods of literary interpretation, which became central to the curriculum in English departments. This formalization of literary studies helped institutionalize the field by providing clear methodologies and criteria for literary scholarship.

With the rise of postcolonial theory and cultural studies, literary studies began to incorporate texts from a wider range of cultures and traditions. This global perspective, supported by various literary theories, challenged the Eurocentric canon and promoted the study of diverse literatures, further

institutionalizing the field. For example, Edward Said's *Orientalism* (1978) is a key text in postcolonial theory, which examines the ways in which literature has been used to construct and perpetuate colonial power dynamics and cultural stereotypes. Said's critique of Western representations of the East has had a profound impact on literary studies, prompting scholars to reconsider the global implications of literary texts and to include non-Western literatures in their curricula. The globalization of literary studies, driven by postcolonial theory, has expanded the field beyond its traditional Eurocentric focus, encouraging a more inclusive and diverse approach to literary scholarship.

Finally, literary theories provided new methodologies for research and scholarship. Theoretical frameworks allowed scholars to produce more rigorous and systematic analyses of texts, which contributed to the professionalization and institutionalization of literary studies as an academic discipline. For example, Judith Butler's *Gender Trouble* (1990) is a landmark work in queer theory, which challenges conventional understandings of gender and sexuality in literature and culture. Butler's concept of gender performativity has influenced a wide range of literary research, encouraging scholars to explore the fluidity of identity and the ways in which literature constructs and subverts gender norms. Queer theory's impact on research has led to a proliferation of studies that question traditional categories of identity and representation, making it a vital area of enquiry within literary studies. This ongoing scholarship has further institutionalized literary theory as an essential component of academic research.

Scope for Further Research

Research on the role of theories in institutionalizing literary studies can explore several promising areas. These areas can help illuminate the dynamic relationship between literary theories and the institutional structures that support and shape literary studies.

- 1) Investigation of how different literary theories have influenced the institutionalization of literary studies over time, and examination of specific periods or movements like New Criticism and Postmodernism and their impact on academic institutions.
- 2) Analysis of how various literary theories have been integrated into curricula and how this affects the structure and content of literary studies programs.
- 3) Exploration of how shifts in dominant theories impact the focus and direction of literary studies within institutions.
- 4) Researching how academic policies and governance structures shape the adoption and emphasis of certain theories within literary studies departments.
- 5) Examining how prestigious institutions' endorsement of specific theories influences their wider acceptance and application in literary studies.
- 6) Study of how literary theories interact with and influence other disciplines (e.g., cultural studies, gender studies), and how these interactions contribute to the institutionalization of literary studies.
- 7) Investigation of how collaborative research and teaching across disciplines impact the development and application of literary theories.
- 8) Exploration of how different theories are taught and how pedagogical approaches affect students' understanding and application of these theories.
- 9) Analysis of student responses to various theories and how this shapes their engagement with literary studies.
- 10) Researching how literary theories are represented and promoted in academic journals, books, and conferences, and how this impacts their institutionalization.
- 11) Examination of how trends in academic publishing influence the prominence and adoption of certain theories.
- 12) Investigation of how different cultural and regional contexts influence the adoption and

institutionalization of literary theories, and the study the impact of globalization on the dissemination and institutionalization of literary theories across borders.

- 13) Exploration of how resistance to certain theories and critical debates contribute to the shaping of literary studies.
- 14) Investigation of how new or emerging theories challenge existing frameworks and impact institutional practices.

Limitations of the Study through Historical Method

The historical method, while valuable for tracing the development of literary theories and their impact on the institutionalization of literary studies, has several limitations:

- 1) The historical method often relies on selected texts that may not represent the full spectrum of literary theory. Important contributions might have been overlooked if they do not fit the dominant narrative or were not recognized at the time.
- 2) Historical analysis does not fully account for the diverse socio-political, cultural, and economic contexts in which literary theories developed. Theories are often products of their time, and their evolution might be better understood through the complexities of their specific historical contexts.
- 3) Tracing the development of literary theories over time might lead to oversimplification. The development of literary theory is often non-linear and can involve complex, overlapping influences that are not always easily captured in a historical narrative.
- 4) When examining the impact of literary theories on the institutionalization of literary studies, the focus is on formal institutions like universities and journals. This is likely to have neglected informal networks, grassroots movements, and other influential factors that have shaped literary studies.
- 5) Literary theories often intersect with other disciplines and intellectual movements. A

historical approach fragments the development of theories by isolating them from these broader interactions, missing out on how interdisciplinary exchanges have influenced literary studies.

- 6) Historical narratives can be shaped by the perspectives and biases of historians themselves. This can lead to a distorted representation of how literary theories evolved and their actual impact on the field.
- 7) The historical method focuses more on the production of literary theories rather than their reception and adaptation over time. Understanding how theories were received and transformed in different contexts is crucial for a comprehensive view of their impact.

Conclusion

The second half of the 20th century was a transformative period for literary studies, with literary theories playing a central role in reshaping the field. These theories not only broadened the scope of literary analysis but also helped institutionalize literary studies as a critical and interdisciplinary field of academic enquiry. The impact of this shift is still evident in contemporary literary scholarship and pedagogy. The examples demonstrate how various theories have played a pivotal role in the institutionalization of literary studies. Through the provision of new methodologies, the fostering of interdisciplinary

connections, the expansion of the scope of analysis, and the influencing of curriculum development, these theories have helped establish literary studies as a rigorous and dynamic academic discipline.

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ENHANCING ENGLISH LANGUAGE PROFICIENCY THROUGH FILM: INTEGRATING CINEMA INTO LANGUAGE TRAINING

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Abstract

Film is an indispensable tool for improving English language skills. The paper reviews the textual and contextual aspects of films that enable them to be used in language training. It explains ways to integrate film into English language teaching Methodology and at the same time shows how genre plays an important role in its effectiveness. On the one hand, there are several ways in which films can be integrated into English language teaching; on the other hand, their effectiveness is also influenced by genre. In this regard, the article discusses various ways of integrating film into English language training including textual aspects, contextual aspects, genre consideration among others. Such along with any other surrounding circumstances make learning through a screenplay vivid and alive. The study aims to explore the incorporation of cinema into instruction of the English language Fluency on how it helps improve linguistic skills and cultural awareness. Films are important in improving listening, speaking and vocabulary since they present real dialogues through varied accents and so provide genuine language exposure. Apart from being means for enriching conversational skills, they also provide rich cultural contexts which help students understand better the social and cultural perspectives of a particular language. Strategies for using film in the classroom including addressing challenges like language complexity and cultural sensitivity are discussed while case studies show successful implementations. In conclusion, the article portrays cinema as an asset allowing greater effect in teaching English language.

Keywords: *english language teaching, language proficiency, film intergation*

Introduction

In this globalized scenario, fluency in English becomes more and more important for communication, education and professional careers. Those who continue using traditional methods of teaching languages face challenges such as failure to properly engage students and provide them enough cultural background that can guarantee real mastery of languages. On these grounds film has rich narratives, authentic dialogues and cultural insights which are a modern solution to these problems. By incorporating cinema into English language teaching programme educators will be able to create

interactive atmosphere conducive for immersing into language beyond textbooks.

By watching films, learners are exposed to authentic language use with different accents and real life situations which are necessary for speaking comprehension as well as listening development. Besides these aspects films help bring in visual and emotional contexts that make it easier for people learning new languages to relate better with their experiences thus making it unforgettable. This approach not only improves one's command over the language but also helps understand its culture deeply thereby helping them relate it to larger cultural and

social issues it articulates. Among all those, movies are used more and more often as an effective instrument for teaching languages. In both traditional or online classrooms, films can help in connecting different theoretical language knowledge with its practical application in real life. This paper analyses pedagogically relevant aspects of using films in English language training by considering its advantages, tactics for proper inclusion rates and problems that may arise during this process.

The Pedagogical Value of Film in Language Learning

Let us have a look at how movies useful in language study. It is not like the way they do in old fashioned books. That's because while text books gives the language superficially, but movies offers the student a chance to see it in real life with all its complications.

Authentic Language Exposure in terms one key advantage that language learners get from movies is an exposure to authentic language. There are various social contexts where language used in different ways; hence films with dialogues based on everyday talk provide students with information on idioms and conversational styles among other lexical items. Unlike book script which may be quite formal and don't contain interruptions or pauses, movie scripts resemble genuine conversation as they have all the needful parts: stop (when someone is talking), taking over (continuation), natural expressions (slangs). Since almost everything takes place outside the classroom this authenticity helps students understand what it means by real-life conversations.

Development of Listening Skills is the another important skill in language acquisition is listening and movies are an excellent resource for developing this ability. Amazing film strips expose students' ears to different accents or intonations alongside varying rates of speed in speech which are common characteristics found in various forms of English spoken worldwide. Additionally; unlike audio recorded specifically read by people learning; film dialogues happen often timely unscripted real listening acts through which understanding takes

place. Mostly therefore when we have subtitle options this type film would definitely help you learn how to pronounce words clearly.

Enhanced Speaking and Pronunciation is the important thing in language training. Speaking skills can be improved by imitating the pronunciation, intonation, and speech patterns of movie characters. Role-playing scenes from movies or engaging in dialogue reenactments are practical activities which help students practice spoken English in a natural, rich context. In addition to improving pronunciation, these activities also enhance fluency and confidence in the spoken language.

Contextual Learning is more effective to learn vocabulary and grammar in context than memorization. Films provide a narrative context that enable students to understand the meaning of new words and phrases as they are used in specific situations.

Increased Student Motivation and Engagement a major factor in successful language acquisition is engagement or how involved one becomes with the process of learning a foreign language; films have this characteristic built into them by nature. The conjunction of visual storytelling, dynamic characters and compelling narratives makes these mediums much more stimulating than traditional teaching materials. Students will be more attentive to what is happening within this story because they are emotionally invested thereby enabling them to process words faster while participating actively during discussions. This increased involvement in turn translates into improved retention rates for languages; hence improved feeling towards them through enjoyable learning moments for all parties involved.

Strategies for Integrating Film into Language Training

To maximize on the benefits of film in language education, effective integrated strategies are necessary. These strategies can be changed to suit different learning environments, from classrooms through online platforms. Pre-Watching Activities like before watching a film, teachers should prepare

students by introducing key vocabulary, phrases, and cultural references. This pre-watching phase may involve discussions about the film's theme, genre or historical setting. For instance, if students are watching a historical drama the teacher might give background information about the time presented in the movie. Pre-watching activities enable students to approach the movie with an understanding of language and context, thus making it possible for them to concentrate on comprehension rather than just decoding unfamiliar words.

While watching, students may be assigned specific tasks that engage them in the process. For instance, they might be asked to take note of newly found words or key phrases used in the film or track different information on plot comprehension questions.

Post watching, students have to do what they have learnt through post-watching activities. Such useful exercises are writing a review for a tutorial related to the movie by making an outline or simply summarizing its events; other possibilities include text between characters dialogizing among themselves. It is also important that these discussions help students think critically in English language context. In a film analysis can learn more about certain grammatical concepts, words and pronunciation patterns than they would by using conventional textbook methods of teaching language.

Implementing Film in the English Classroom: Practical Approaches

Nevertheless, careful planning is needed to successfully implement the use of films as a means of teaching languages in an efficient way. Selecting the Right Films for Language Learning the choice of the right kind of a film is very important in implementing film-based language activities successfully. A good movie for language activities must match the level of the learners' language proficiency, be culturally relevant and interesting enough that it can hold their attention throughout its duration. Beginners may find animated films with simpler dialogues and definitions very helpful while advanced learners may enjoy movies which have

complex languages and more diverse themes. Additionally, one should look at the content underlined in the movie to ensure that it corresponds to their educational goals and suits them age-wise.

Designing Lesson Plans Around Films that utilizing movies in language instruction necessitates a carefully-developed lesson plan. This lesson plan should specify definite objectives, activities for every stage (before viewing, during viewing, after watching) as well as evaluation techniques

Incorporating Different Film Genres Each genre of film offers unique chances for acquiring language skills. Dramas and historical films that are dialogue-rich with a lot of cultural content which means they make good materials for teaching vocabulary as well as orienting learners to culture. On the other hand, comedies focus more on informal language, slang and humor hence they can also be employed to learn these areas. Documentaries expose students to formal language and specific terminologies thus helpful in preparations for academic English. By using various film types educators will address different learning styles and aims.

Case Studies and Examples that are practical guidance on how films have been effectively used in language instruction may prove insightful. For instance one teacher may decide to involve his/her beginners with some animated movie like Finding Nemo so as to introduce them into basic sentences or wordings yet another instructor might opt for advanced pupils who will use Schindler's List looking at intricate issues or historical contexts. These instances are thus worth examining by teachers who seek ideas about their own teaching methods while adapting cinematographic exercises according to their classrooms needs.

Challenges and Considerations

Language learning with the help of film often has a number of benefits, but there are certain issues that must be tackled by educators for successful implementation. Language Complexity that film contains a language that is too advanced or idiomatic for learners especially those who are at lower levels of proficiency. In case the students encounter

challenges in understanding the contents, they might get frustrated and lose interest in the subject matter. Therefore, teachers may opt for movies having an appropriate level of language according to their students', use subtitles as a way of enhancing comprehension and single out segments which would be easier to understand.

Cultural Sensitivity of films represent cultures from which they come from so not all references, behaviours or cultural norms may suit or be known by pupils. Educators should be conscious about possible cultural gaps and sensitivities when selecting movies. Including cultural contexts and talking about these distinctions with pupils will prevent misconceptions and make the learning experience more enriching.

Balancing Entertainment with Education films are made to be entertaining; however, the purpose of using them in language classes is for education. Instructors need to balance the enjoyment of movies for learners and meeting language objectives. This calls for well-thought-out activities that can link the linguistic component with viewing experience.

Handling Technical and Accessibility Issues, there should be provision of the right equipment such as projectors, speakers and stable internet connections when using films in class settings. Furthermore, teachers should make sure that films reach every pupil including those with hearing and sight problems. There must always be subtitled versions of movies, audio described ones or there may be other alternative formats for movie in order to render them more accessible.

Case Studies of Successful Film Integration

The following examples illustrate how different films can be effectively used to teach English to students at various proficiency levels. Using Animated Films for Beginners is one of the best Films for beginners is Finding Nemo. The movie is characterized by simple and clear language, a picture-based plot that is easily comprehended, and simple themes to grasp. Some suggested exercises are top oceanic-themed vocabulary-building, a discussion on the characters'

journey, as well as impersonating a conversation between characters.

Historical Dramas for Advanced Learners, Schindler's List gives them a chance to delve into difficult themes such as ethics, historical events and human rights. Students could examine how well the film depicts World War II; analyse each character's motivation; or write essays about its ethical dilemmas involving killing versus saving animals. Also, it enables one to study language used within different historical and cultural contexts deeply.

Documentaries for Academic English Students preparing for college should watch documentaries like An Inconvenient Truth while learning academic English. Due to its focus on climate change based information, it has a wide range of terminology in different disciplines with formal language constructions. While watching these documentaries, students can practice taking notes; later they would present main points and discuss environmental issues during debates.

Aim

This article attempts to illustrate how incorporating films into English Language Training Methodology lessons can improve students' language skills, their appreciation of different cultures and increase participation. Most importantly, it highlights the positive aspects of using films as a means of teaching and offers practical suggestions for teachers on appropriate usage of films in classrooms while also addressing problems that may arise from this method. In sum, it strives to show that motion pictures serve as an essential means of facilitating a lively interactive experience during foreign language acquisition or integration process.

Objective

- Discover the Advantages of Using Films for Learning Languages.
- Propose Practical Strategies for Integration of Films.
- Confront the Challenges of Using Film for Language Learning.

- Presenting Case Studies and Examples.
- Make Recommendations to Educators.

Findings and Result

Incorporating movies into English language teaching improves language proficiency, especially in areas of listening, speaking and vocabulary acquisition, a study has stated. In addition, movies improve cultural awareness and help students understand how English is used in real world contexts (this is particularly important). The result was increased student engagement and motivation because learning could be made more dynamic and fun through film use. Effective strategies such as pre-watching or post-watching activities are essential to derive full educational benefits from them. Complexity of language structures and cultural sensitivity are some challenges that can be solved by careful film selection as well as setting the contexts for viewing them. All things considered, providing instruction through films results in a deeper immersion of students into the target language.

Conclusion

This is important in terms of what this study explores about the application of movies in teaching English well. By using new methods for teaching English to a wide range of learners in an increasingly globalized world, language education can develop. This paper gives an overview of how film can be included into language instruction so as to solve several teaching problems and enhance learning results thus contributing to the domain of English language teaching (ELT). Because it not only investigates the potential of movies as educational tools but also provides recommendations on how best to change language pedagogy. Film into the English language clip offers an energetic method of language education.

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CROSSING BOARDS: THE EVOLUTION OF FEMALE IDENTITY IN MANJU KAPUR'S FICTION

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Abstract

This paper examines how female identity has changed over time in the works of renowned modern Indian author Manju Kapur. Through an examination of her literary works such as Difficult Daughters, A Married Woman, Home, and The Immigrant, this analysis reveals the intricate and metamorphic narratives of her female characters. The hardships and victories faced by women navigating the customary boundaries of Indian culture and their quest for autonomy and self-realization are poignantly portrayed in Kapur's narratives. This study demonstrates how Kapur's characters subvert and reinvent the social standards placed upon them by critically analyzing subjects like marriage, parenthood, sexuality, and career aspirations.

Keywords: manju kapur fiction, gender dynamics, traditional vs modernity, feminist discourse, female identity, and individuality

Introduction

Recently, feminist literary criticism has arisen to draw attention to female traditions, reframe women's writing, and expose underappreciated female authors. The theory seeks to comprehend women's oppression, examine male writers from a feminist lens, and promote women's rights. The goal of French feminism in the 1880s was for women to stand together against unfair circumstances. Psychoanalysts who specialize in masculine thought in western ideology include Julia Kristeva, Luce Irigaray, and Helen Cixous. Diverse feminisms support equal opportunity and antidiscrimination, with social feminists placing a strong emphasis on women's employment and welfare. There have been three waves in the history of feminism. The second wave concentrated on leveraging civil rights movements as a vehicle for political action to

advance women's rights and economic equality. The 1990s saw the emergence of third wave feminism, which challenges gender norms and pursues equality. Feminists emphasize the value of education in empowering women and fight for reproductive rights, equal pay, and an end to violence against women. Diverse feminist viewpoints emphasize the empowerment of women and the advancement of female freedom and equality, from questioning patriarchal conventions to examining women's literature. In her book *The Second Sex*, Simone de Beauvoir writes that the modern woman rejects the passivity that men try to force upon her and chooses to be proactive and a taker instead. The "modern" lady embraces the ideals of men. Rather than trying to belittle men, she asserts her equality with them by thinking, acting, working, and creating on the same terms. (727)

Indian English women novelists tackle themes of identity, independence, and defiance of patriarchal standards in their feminist works. These books show the hardships and resiliency of women who deal with marginalization, domestic abuse, and society expectations. They stress women's struggles for self-determination and empowerment while criticizing institutionalized gender inequality. These works advocate for increased awareness and social change by fusing political and personal narratives to offer unique insights into the complexities of gender dynamics in Indian society.

Indian women feminist novels offer compelling storylines that tackle problems of gender, patriarchy, and social conventions. They are a vibrant and important component of contemporary Indian literature. These books question long-standing social norms while also shedding focus on the challenges and victories faced by women. Women writers in India have been greatly impacted by feminist philosophy, either directly or indirectly, which has shaped their themes and narratives. These authors have found that fiction is the best form for accurately capturing their viewpoints and experiences. The limitations imposed by society on women are depicted clearly in recent Indian English fiction written by women, with a focus on their spiritual, familial, psychological, and social identity quests. The way women are portrayed in Indian English fiction has drastically changed since the country's independence. Women characters are now loud, forceful, and motivated to express their rights and uniqueness; they are no longer portrayed as meek or silent rubber dolls.

Several well-known Indian women novelists who have written in English include Kamala Markandaya, Nayantara Sahgal, Anita Desai, Shashi Deshpande, Bharati Mukherjee, Kamala Das, Jhumpa Lahiri, Gita Hariharan, Rama Mehta, Manju Kapur, Arundhati Roy, Anita Nair, Jaishree Misra, and Meena Kandasamy. These authors have portrayed the contemporary Indian woman's struggle for identity and independence. Their characters are portrayed as strong people who, via a transforming

process, confront long-standing traditions, norms, and customs. These authors show women who negotiate and defy the constraints placed on them by a patriarchal society by delving into the inner lives and external struggles of their characters. These novelists create a deeper knowledge of the hardships and victories faced by Indian women by highlighting their strength and resilience via their subtle and powerful narrative. Their important contributions to Indian literature and feminist discourse are reflected in a broader movement towards social change and gender equality.

Reading these feminist books by Indian women authors is crucial to comprehending the many struggles and acts of defiance that women encounter in a patriarchal culture. These writers' writings have a significant influence since they tackle both wider socio-political themes and the personal through their stories. Bhavya L asserts:

The feminist ideologies also influenced the English literature in India. In the 20th century Women's writing was considered as a powerful medium of modernism and feminist statements. The majority of the novels depict the psychological sufferings of the frustrated housewives and oppressed lives of women of the lower classes. (Bhavya, 37)

Manju Kapur as a Feminist Novelist

Prominent feminist novelist Manju Kapur's writings critically explore Indian women's life within patriarchal society's confines. Her books explore individuality, independence, and defiance of conventional roles. *Difficult Daughters* and *A Married Woman* are two examples of her works. The intricacies of modern Indian womanhood are reflected in Kapur's characters' frequent struggle with both personal and societal expectations in her novels, *Difficult Daughters* (1998), *A Married Woman* (2003), *Home* (2006), *The Immigrant* (2008). She highlights the inner power and resilience of women by addressing topics like marital strife, infidelity, and the pursuit of self-fulfilment via her subtle storytelling. Making a vital contribution to Indian feminist literature, Kapur's writing not only

depicts the problems of her female protagonists but also provokes readers to reconsider cultural conventions and women's place in society. Km. Hasruba, Dr. Anil Kumar Sirohi, and Dr. Rajnesh Kumar speak of Manju Kapur's fiction:

Her body of work consistently reflects feminist themes and perspectives, even if she may not explicitly label herself as a feminist writer. Through her nuanced storytelling, she delves into the complexities of female experiences, challenges societal norms, and empowers her female characters to seek autonomy and self-realization. (Hasruba, Sirohi, and Kumar, 2295)

Discussion

Manju Kapur's *Difficult Daughters* is a powerful examination of feminism in the light of the socio-cultural limitations of Indian society. The book explores the life of Virmati, a young lady who defies social norms and traditional gender roles, and is set during the turbulent time of India's partition.

A major subject in the book is Virmati's fight for independence and education, which emphasizes the feminist quest for self-identity and freedom. She rejects social constraints and her family's expectations by choosing to pursue her studies rather than an arranged marriage. Given that Virmati "wanted education, a life of the mind, and for that, she was willing to make sacrifices," (DD, 25) this act of resistance represents a significant feminist claim. Her will to follow her own career defies the stereotype of women as merely housewives and caregivers and represents the feminist movement's pursuit of self-empowerment.

The patriarchal institutions that limit women's options are also criticized in the book. The connection between Virmati and the married Professor highlights the difficulties and paradoxes women encounter when trying to achieve independence in a patriarchal culture. Her extramarital affair is an indictment of the few options open to women as well as a personal shortcoming. According to Kapur, "Virmati's desires are a reflection of the oppressive social structures that bind women; they are not just personal." (DD, 112)

In addition, the generational struggle between Virmati and her daughter Ida emphasizes the ongoing fight for women's identity and rights. The novel is framed by Ida's story, which reveals a feminist consciousness that aims to make sense of and reconcile her mother's decisions. In her statement, "I was looking for my mother in her story, but I found myself." (DD, 289) Ida highlights the importance of mothers on feminist identity and the continuous process of self-discovery.

Thus, Manju Kapur's *Difficult Daughters* functions as a potent feminist book that illustrates the complex challenges faced by women as they pursue individuality and autonomy. The novel emphasizes the value of education, individual autonomy, and defiance of patriarchal standards through Virmati's quest.

A *Married Woman* by Manju Kapur is a comprehensive examination of feminism that explores the intricacies of identity, autonomy, and societal expectations in modern-day Indian society. The protagonist of the book is Astha, a middle-class lady who challenges marriage's restrictions and traditional gender norms as she sets out on a path of self-discovery and freedom.

The traditional expectations that are put on Indian women are reflected in Astha's early life. She conforms to social expectations and plays the part of a dutiful daughter, wife, and mother. Her discontent with these responsibilities, though, becomes apparent when she starts looking for fulfilment outside of domesticity. According to Kapur, "Astha felt trapped in her roles, her identity subsumed by her responsibilities" (AMW, 102). The feminist criticism of the constrictive roles that are placed on women is emphasized by this feeling of imprisonment.

In terms of Astha's feminist awakening, her adulterous affair with Pipeelika is a pivotal moment. In addition to defying heterosexual social standards, this connection represents Astha's search for intellectual and emotional fulfilment. When comparing their relationship to the alienation she experiences in her marriage, Kapur describes their relationship as "a space where Astha felt truly seen

and understood” (AMW, 157). Astha’s self-empowerment and statement of her identity are sparked by this relationship.

The book also discusses the larger sociopolitical background, such as the emergence of Hindu nationalism and how it affects women’s lives. Astha’s participation in social activism is indicative of her increasing consciousness of societal inequalities and her aspiration to bring about change. Astha discovered a cause that spoke to her developing feminist consciousness, according to Kapur (AMW, 201). In feminist rhetoric, this action highlights how personal and political battles are intertwined.

In Manju Kapur’s *A Married Woman*, Astha’s journey illustrates the difficulties and victories faced by women in their pursuit of autonomy and self-identity. In addition to celebrating the bravery needed to defy social standards, the story criticizes the patriarchal systems that oppress women.

Within the framework of a typical Indian household, Manju Kapur’s *Home* explores feminist topics of gender roles, patriarchy, and the search for identity in great detail. The Banwari Lal family is the main subject of the book; in particular, the women fight against the limitations placed on them by family expectations and society conventions.

Nisha, the main character, represents the feminist movement’s quest for independence and satisfaction. She is raised under the strict expectations of her traditional family, who place a higher value on marriage, domesticity, and schooling than on personal goals. Kapur writes: “The weight of familial duty and tradition constantly subjugated Nisha’s desires.” (Home, 78) The feminist critique of the restrictions patriarchal norms inflict on women’s life is highlighted by this conflict.

Nisha’s perseverance in pursuing a career and education in spite of challenges is a defining characteristic of her path toward self-empowerment. Her family’s traditional beliefs are in opposition to her uncle’s support for her education, highlighting the conflicting forces of conservative and progressive ideas in Indian society. Kapur observes: “Nisha’s

education turned into a battlefield for opposing ideologies, with her future hanging in the balance.” (Home, 12)

The book also looks at how marriage affects women’s life, showing how it may be a source of oppression in addition to being a social requirement. Nisha’s experiences with infertility after her arranged marriage bring to light the expectations women have on them to fit into predetermined roles. Kapur writes: “Nisha’s value was continuously determined by her capacity to carry out her responsibilities as a wife and mother.” (Home, 193) The feminist criticism of women’s subordination within the institution of marriage is emphasized by this focus on traditional roles.

Furthermore, Nisha’s clothes business represents her statement of autonomy and self-determination. She defies societal expectations that limit women to the home by launching her own company. As Kapur highlights, “Nisha’s business was a declaration of her autonomy as well as a means of livelihood.” (Home, 241)

Manju Kapur’s *Home* explores the feminist themes of resistance, autonomy, and the quest for identity under the lens of Nisha’s story. The book honours women’s tenacity and will to forge their own paths while criticizing the patriarchal systems that restrict women’s lives.

Manju Kapur’s novel *The Immigrant* delves into feminism by means of the protagonist Nina, whose journey reveals the intricacies of gender and cultural identity in the diaspora. Kapur utilizes Nina’s experiences to question patriarchal conventions and gender stereotypes that are forced on women, especially in the Indian expat community.

As Nina adjusts to her new life in Canada, it is clear that she struggles for independence. She is initially forced into a submissive role by her marriage to a patriarchal man. Gender disparities are common in both Indian and diasporic cultures, as evidenced by her husband’s control over her life and his adherence to traditional Indian beliefs. Kapur writes, “Nina felt the walls of her new home close in on her, echoing the constraints she had fled.” (TM,

115) This demonstrates how society expectations limit Nina's quest for freedom.

It is through Nina's personal development that the feminist critique is expanded upon. Her transition from obedient wife to self-reliant lady poses a serious threat to patriarchal conventions. This change is seen in how she starts to question her role as a subordinate and becomes more forceful. Kapur argues: "Nina's growing self-assurance was a quiet revolt against the roles that were thrust upon her." (TM, 187) The novel's feminist themes are emphasized by this developing self-awareness, which highlights the fight for empowerment and self-definition.

The relationship between gender identity and culture is another topic Kapur discusses. Nina's experiences highlight the difficulties of balancing individual preferences with societal norms. In facing and defying these expectations, Kapur challenges the larger cultural norms that mould women's lives in India and throughout the diaspora. *The Immigrant* explores feminist ideas of identity and autonomy in the context of migration by using Nina's journey to critique patriarchal hierarchies.

Conclusion

Manju Kapur explores female identity and empowerment in great detail in her works *Difficult Daughters*, *A Married Woman*, *Home*, and *The Immigrant*. Through a variety of characters, Kapur shows how women's difficulties and victories change over time in response to societal and personal limitations. Her art reveals a dynamic process of self-awareness and defiance of patriarchal conventions,

ultimately showcasing women's agency and resilience in juggling their varied roles in both traditional and contemporary settings.

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ROLE OF LANGUAGE IN DISCERNING 'UNSAYABLE' AND ITS RELATION WITH FEAR IN JON FOSSE'S NOVELS

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Abstract

Jon Fosse, a Nobel Laureate, is a Norwegian writer who was awarded with the honour for his art of giving expression to what is 'unsayable'. This remark by the Noble committee, draws attention. Literally, it refers to something that cannot be articulated. Fosse through his language attempts to give it a voice which can be heard and seen both. Fosse's characters reside constantly in emotional muddle. They swim in the ocean of emotions, yet are unable to decipher any of them. He ascribes everything to 'fear'. Emotions in Fosse's characters do not operate in singularity. They are contextual and multi-layered. The meanings and the contexts of emotions function in relation to how Fosse presents his characters, specially how he delineates them through the choice and sequence of his words. His representation of emotions is distinctly based on the 'unsayable'. The paper explores what does the 'unsayable' refer to – Is it any situation, any emotion, or any non-human aspect? Fosse's minimalistic style emphasizes on concept of 'silence' which helps in defining how crucial language becomes in understanding the emotions of the characters. The paper focuses on decoding the term 'unsayable' and understanding how fear becomes an integral part of Fosse's thoughts. The connection between 'unsayable' and emotions can be understood through psychological and stylistic approaches.

Keywords: language, unsayable, silence, emotion, fear, uncertainty

Introduction: The Concept of 'Unsayable'

Jon Fosse writes in his native language Nynorsk, and has his works translated into over 50 languages. He is a person who builds his world around different shades of emotions because his prime reason to begin writing was to free himself from the emotion of fear (Fosse, A Silent Language). His depiction of emotions does not create loud noise. It is rather like fine music, wherein one must heed to all its chords. These different chords of emotions only become expressive with silence. Silence here does not denote the absence of words but the easiness that dwells in the word order and the flow of sentences. In short, his use of language. He has laid emphasis on 'pauses', "long pause, short pause, or just pause" (Fosse, A Silent Language) in order to let the persuasiveness of thoughts seep into the reader's mind. Fosse explains that every pause has a meaning attached to it and is accompanied by silence as he says, "what speaks most through the pauses is silence" (Fosse, A Silent Language). To understand better, Fosse's language

should be consumed as a whole though one should also be aware of the components used within it.

Fosse's language exposes those sections of human nature which remain unsaid or unspoken. The word, 'unsayable', has been used by the Nobel Committee to describe the nature of Fosse's works, that is, how his works have given "voice to the unsayable" (Fosse, A Silent Language). One might ask why and when does one give voice to anything? The lack of capability to speak on one's own, might demand such a help. Also, there can be several reasons behind this lack. One of the main reasons could be the inability to identify the object perceived. Hence, addressing the term 'unsayable' is crucial, so that the self can be rescued from self-annihilation.

There can be different interpretations of this word. However, what remains common among all explanations is that "it cannot be expressed at all" (Skinner). And if it cannot be expressed, it simply means that the medium of expression is not yet

accurately found as William Franke says, “the unsayable cannot be made manifest at all, except in terms of this trace that it leaves in the speech that fails to say it.” (Franke) This makes it clear that one has to excavate and analyse all the layers of what’s being said and written in order to find out the unsaid. There are certain emotions which feed on the unsayable quotient and the very quality of it being unsaid makes it what it is. Derrida says that the most important things in life cannot be said, rather written. This precisely inspires Fosse and he chooses to write in a “spoken language” that cannot be explained in words. While accepting his Nobel, Fosse said,

“I had tried to write what usually – in usual spoken language – cannot be said in words. Yes, that’s right. I tried to express the unsayable, which was given as the reason for awarding me the Nobel Prize unsayable’.” (Fosse, *A Silent Language*)

It is thus evident that the link between ‘unsayable’ and language is unavoidable. Fosse’s use of language plays a major role in his portrayal of characters and depiction of human emotions. Fosse’s characters aptly display a bulk of emotions where each appears to emerge from the “the bottomless abyss of the unsayable” (Franke). This abyss could be referred to as either the mental state of the author or the overall persona of the characters, out of which erupts the gush of emotions.

His characters bear a sense of verisimilitude and appear to be immaculate reflections of reality. However, when one begins to read Fosse, the flood of emotions which his characters face, makes it slightly overwhelming. Unlike other authors, the resemblance is not plainly evident but it takes time for his characters to be registered in the reader’s mind. As the reading continues, one begins to empathise with the protagonist and in no time the reader replaces the character with his own self. Sarah Cameron Sunde has said, “He allows us into the heads of the characters by demonstrating human interaction boiled down to its simplest form. He distils the minute details of people’s encountering each other.” (Sunde)

To have a similar framework of mind and to live inside someone’s mind are two very different things. Fosse’s art of discernment through his language, allows one to examine the character’s mental condition and the contextual situations. Empathizing with Fosse enables one to distinguish clearly between reading as an outsider and living as a character. This space which exists between his characters, emotions, situations, readers and the characters, stands symbolic of overall purgation of individuals, as it “allow for deep cathartic moments”. (Sunde)

In *A Shining* and *Melancholy I-II*, the different psychological states of protagonists as well as the way Fosse has used language to record the different shades of fear engages attention. Both these works have a similar underlying tone of unknowingness which assumes different shapes like anxiety, boredom, fear, hopelessness, hopefulness and other minor sentiments. Such emotions highlight the element of uncertainty and what makes it uncertain is the character’s indecisiveness to precisely name what he is going through. He remains uncertain as he struggles in his approach to decode the emotions that surge in him and therefore ends up naming the entirety of it as ‘fear’. It is thus imperative that we understand the umbrella term ‘emotion’ and what makes it cultivate fear.

The Emotion of Fear and its Psychological Interpretations

Emotions play a critical role in the formation and development of human consciousness. Fear is the most dominant emotion in humans, the one most experienced and dreaded. What actually happens when we identify ‘fear’ or when we come close to experiencing it? Either we ignore it or we tend to give it more importance than it actually deserves. Fear is a mental and physical state of a person which involves a sense of anxiety towards something dangerous or terrifying. Generally, this emotion develops in an unexpected zone and intensifies if prolonged. Fear can take two explanations:

Firstly, fear as a ‘normal human emotional reaction’ (Gower). One faces this kind when there is

a danger or a threat of some kind. It is often accompanied by an impending sense of loss and the dread of the consequence it would bring along. There is always a visible need for a response to the emotion of fear. The lack of activeness during the encounter with fear thoughtlessly diminishes the worth of one's mere existence. The need to act, holds the power to create awareness about who we are "because if we were to 'do nothing', it would mean we would have to take a good long look at who we are and why we exist." (Sunde) Thus it can be deduced that fear demands one's actions and it requires the mind to be in motion. The realities of Fosse's characters are enveloped by fear. All their actions are derived from the workings of fear wherein every action, in one way or the other, automatically becomes either a response to fear or a consequence of fear. However, to name each of them becomes difficult since all of it dwells on the periphery of uncertainty. Both, fear and uncertainty could be seen as two sides of the same coin, as one cannot survive without the other.

Secondly, fear "constitutes knowledge"¹. Mary Ruefle discerns fear as a feeling which "involves an intelligent, cognitive reaction" (Ruefle). This kind of fear focuses on self-exploration. It helps an individual study the intricacies of different emotions and produce meaning. In short, it is a "fear that requires self-consciousness" (Ruefle), a fear that breaks the bubble of oblivion and steps into a world of re-claiming one's own individual identity.

Considering these two explanations, Fosse's characters either oscillate between uncertainty and hope or express the concreteness of one's existence through the acknowledgement of one's own psychological state. What remains common between the two are the unsayable feelings which emerge out of the burden of fear². And to interpret that, it is crucial to learn the author's style of writing by

individually dealing with the two types of fears- fear as a i) reaction and ii) knowledge.

Fear as an Emotional Reaction

Fosse's world of uncertainties is governed by fear. His protagonists' lives are controlled by it. Additionally, fear never comes alone to them. It arrives with its army of minions, minions that are a macro version of the emotional as well as mental baggage. As a result, Fosse's otherwise sound-minded characters at the beginning exhibit layers of 'unsayable' emotions as the story unfolds. He tries to express the emotions, or we rather say an army of minions, calling each one by a name, be it anxiety, loneliness, boredom, doubt or emptiness, but at the end every emotion appears wearing the same veil, the veil of fear. The characters produce different reactions to the situations and understand all of it as fear. In *A Shining*, the central character drives alone towards the forest to experience the beauty of solitude that would be his source of motivation. However, after a while he loses his path and gets stuck in the middle of the forest, nowhere to go. This image of a human lost amidst thick forest reflects a sense of oblivion and helplessness one is afraid to face in life. Understandably, slowly the element of hopelessness expands into a sense of anxiety and thereby becomes a giant bubble of fear. He begins his journey with a search for something finite, a known place but in contrast, he finds himself reaching nowhere. His remark at the beginning of the story expresses his calmness, followed by a sense of doubt where he is unable to decipher his emotional state: "It felt good to be moving. I didn't know where I was going," (Fosse). Eventually it translates into 'something like fear'³(Fosse). And later this lack of certainty strips him off of the hope he once possessed when he began his journey in the forest. His emotions do not remain constant and keeps mutating into different shapes. This realisation of being

¹ "Feelings offear, being at least in part cognitive, and therefore thoughts, oftenconstitute knowledge."(Ruefle)

² Decoding the different shades of fear through psychological(mental and emotional) and stylistic(language) lens, will help us understand the element of 'unsayable' existing amidst our existence.

³ Jon Fosse's protagonist in *A Shining*, is unable to describe his emotions. At first, he feels the "boredom" which gets translated into an "emptiness". He then suspects his emotions to be that of anxiety and finally calls it "something like fear".

refused to be given what he has expected, leaves him hopeless, anxious and full of fear.

Fear as Knowledge

How does fear become the ultimate understanding of an individual? Why does it always have to be at the end, like a recount of the past? It appears as a result of thoughts that compose knowledge, a place where the emotion of fear turns into a 'feeling of fear'⁴. There is a link between the dominant element of fear and Fosse's early life that appears to be a depositor of fear. But before discovering the bridge that fills the gap between the two, there is a need to be conscious of the overall mechanism of fear. Tony Hoagland's writes, "Fear was the ghost of an experience: we fear the recurrence of the pain we once felt, and in this way, fear is like a hangover." (Ruefle)

Fosse's characters are his own reflections: "the lives I'm depicting are possible versions of my own" (Seiness). Producing various characters which are an elaboration of mini versions of different sections of his life. This can also be seen as a way of self-escape⁵. In Fosse's *Melancholy I-II*, the protagonist can be seen a case of neurosis. Neurosis is a non-clinical term used to describe a spectrum of mental disorders that causes fear, anxiety and worry. He always appears in a state of doubt where he cannot decide on any one thing. His words reflect his helplessness but at the same time hints at the character's state of mental flux: "I have to move out? Where am I supposed to go? I have to move out? And how will I see my darling Helene then? And why do I have to move out?" (Fosse, *Melancholy I-II*) The words "I have to move out" (Fosse, *Melancholy I-II*) is in itself a complete statement but also appears in the form of a question.

This shows the dilemma of the character where he is unable to decide whether he should move out or is certain that he has to move out. He is unsure of what he feels and undergoes emotions which keep changing.

Stylistic Interpretation of Fosse's Characters

Studying the Fosse's style gives meaning to the unsayable dominant throughout. Anything unsayable goes against language and therefore "it requires language of some kind in order to be described, so as to register at all." (Franke) The expression "I have to move out" (Fosse, *Melancholy I-II*) from can have multiple interpretations. It shows ambiguity (Wales, *A Dictionary of Stylistics*)⁶. It can imply character's indecisiveness where he is unsure what is best for him, whether he should move out or stay where he is. It might also suggest the desire for an escape the character is craving for. This escape can be from anything, from his past, from his present, from the fear of future. What remains evident is the element of fear from which the character wishes to escape, however is unable to identify it as fear.

Fosse frequently applies *repetition*⁷ (Wales, *A Dictionary of Stylistics*). The expressions like "I have to move out" (Fosse, *Melancholy I-II*) and "I can't see anything" (Fosse, *A Shining*) have been repeated numerous times. There are several layers within this stylistic feature which can be studied but what appears vivid is how Fosse has tried to heighten emotional quotient through repeating the same thing again and again. Also, somewhere it appears like a conversation with the inner self which can be seen as a solution to the emotion of fear.

Conclusion

What can be understood so far is that fear doesn't come as an immediate threat to Fosse. What makes it a means of dread is the uncertainty attached to it. Amidst all the unsayable elements, Fosse appears focused on things which are unseeable, things which

⁴ Mary Ruefle, in her paper *On Fear* calls feelings as more complicated than emotions. Emotions are plain biological reactions whereas feelings "involve cognitive reactions that combine, or can be combined, with emotions, memories, experience, and intelligence." (Ruefle)

⁵ In one of his interviews, Jon Fosse confessed his thoughts on writing that he doesn't try to express himself, but tries to get away from himself by writing.

⁶ Ambiguity is double (or multiple) meaning, where it has more than one interpretation.

⁷ It can be seen as a problem or as an interpersonal involvement.

are unspeakable and things which are un-hearable. Through the unfiltered display of emotions and an indescribable sense of faith, his characters stride through life, giving meaning to what cannot be said but only felt. Thus, he uses language to depict the 'unsayable' by writing it in words which are only describable from a psychological outlook.

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POST- COLONIAL ECOLOGY IN THE SELECT NOVELS OF AMITAV GHOSH, CHIMAMANDA NGOZI ADICHIE AND MARGARET ATWOOD

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Abstract

Post-colonial ecology is an interdisciplinary field that examines the relationships between colonialism, environmental degradation, and the cultural and social dynamics of formerly colonized regions. It combines insights from post-colonial studies and ecological thought to analyze how colonial histories have shaped contemporary environmental issues and how these issues affect marginalized communities. This paper explores the theme of post-colonial ecology as it manifests in, Amitav Ghosh's The Hungry Tide, and Chimamanda Ngozi Adichie's Half of a Yellow Sun and Margaret Atwood's Surfacing. Each novel engages with the intricate relationships between colonial histories, cultural identities, and environmental issues, highlighting the profound impact of colonialism on both the land and the people who inhabit it. Ghosh's The Hungry Tide situates its narrative within the Sundarbans, emphasizing the interconnectedness of human and ecological systems, and advocating for the rights of Indigenous communities in the face of environmental degradation. Adichie's Half of a Yellow Sun, while primarily focused on the Nigerian Civil War, also reflects on the environmental consequences of colonial exploitation and conflict, illustrating the resilience of communities striving for sustainability and agency over their land. In Surfacing, Atwood's protagonist embarks on a journey into the Canadian wilderness, seeking to reconnect with her identity and the natural world while acknowledging Indigenous perspectives that challenge modern exploitative practices. Together, these works underscore the necessity of integrating post-colonial thought with ecological awareness, advocating for a more just and equitable approach to environmental stewardship that respects the voices and rights of marginalized communities. Through their narratives, Ghosh, Adichie and Atwood contribute to a deeper understanding of the complexities of identity, nature, and the legacies of colonialism in shaping contemporary environmental discourse.

Keywords: environmental degradation, post-colonial conflict, trauma, cultural crisis, etc.,

Post-Colonialism and Eco-criticism are the contemporary domains where in-depth research is conducted in literature. Post-Colonialism refers to the period of transition after colonialism. It analyzes the complex structure of cultural, social and economic identities. Ecology explores the relationship between living organisms and their physical environment. Post-Colonial ecology interweaves the colonial history and environmental issues in the society. It analyzes the impacts of

colonialism on people, environment and society. It provides insight into natural world, human impacts on the environment and the importance of environmental stability. This also endeavors to promote eco-friendly practices and sustainable living conditions that support human beings and environmental prosperity.

Amitav Ghosh is an Indian novelist, born in 1956 in Calcutta. His writings mainly focus on the colonialism, cultural identity, imperialism,

mythology, and globalization. His famous works are *The Shadow Lines* (1988), *The Glass Palace* (2000), *The Hungry Tide* (2004), *Sea of Poppies* (2000), *The Great Derangement: Climate change and The Unthinkable* (2016). Amitav Ghosh was awarded the Padma Shri award for this novels' great contribution to literature.

This paper focuses on the post-colonial ecological impacts on the novel, *The Hungry Tide* (2004). This novel explores the themes of colonialism, environmentalism, climate change, human-nature relationship. *The Hungry Tide* (2004) is set in the Sundarbans region of West Bengal. It discusses the complex relationship between human beings and nature. The novel unfolds various issues related to climate change through the characters, Kanai Dutt, Piyali Roy and Fokir. Kanai is a wealthy translator from Delhi, Piyali is an Indian-American marine biologist. Fokir is a fisherman.

Kanai and Piyali are representatives of the modern world, they have immense knowledge about the ecological awareness and they witness the degrading condition of nature in Sundarbans Island. Fokir is a local fisherman whose life is based on fishing activities. The local people are the settlers of the island. They use the natural resources for their basic needs. One of the important elements of post-colonialism is the migration. It is found in the novel through the migration of refugees. They are forced to migrate to escape the harsh realities of the refugee camps.

Some refugees had occupied one of the islands in the forest, Nirmal said. There was a confrontation with the authorities that resulted in a lot of violence. The government wanted to force the refugees to return to their resettlement camp in central India (26).

They move to Marichjhapi, one of the islands in Sundarbans, to find a suitable place for living. Marichjhapi is actually reserved for the tiger conservation by the government, but the interference of the refugees in the island disturbs the regular life of tiger. People started attacking the tigers to prevent themselves from tiger attacks. They also overuse the

natural resources for the household purposes. This action of refugees reveals that the attitude of people towards the nature and other living beings have changed after colonialization, this results in serious climate change in the region, where unusual cyclone attack, animal attacks become frequent.

The notebook of Kanai's uncle, Nirmal, provides deep insight into the ecological condition of the region. Sundarbans has a complex topographical structure which is situated between land and sea. It is a beautiful island which has mangrove trees as its defense. The settlers of the region exploit the natural resources. The identity of Sundarbans, as the name suggests, is the beautiful forests. The degradation of these natural resources results in climate change that affects all the living beings.

Another prominent issue in the novel is, the awareness about the ecological condition. The educated people like Kanai, Piyali and Nirmal are well aware of the situation in the island. So, they make efforts to prevent the degeneration of natural resources by the local people. The local peoples are the settlers of the region as they consider the natural resources as their own properties and over exploit them which in turn become a huge threat to their survival in the island.

Meanwhile, Chimamanda Ngozi Adichie, a renowned Nigerian writer and author, known for her influential contributions to contemporary literature addresses the long-term impacts of colonial exploitation on the environment, the challenges of post-colonial conflicts, and the importance of integrating indigenous knowledge into modern ecological practices. Through her works, Adichie highlights the ongoing struggle for ecological and social justice in a post-colonial context, emphasizing both the enduring impacts of colonialism and the resilience of individuals and communities in the face of environmental and socio-political challenges.

Chimamanda Ngozi Adichie's, second novel, *Half of a Yellow Sun* (2006) provides a rich tapestry of post-colonial Nigeria, with its depiction of the Biafran War offering a unique lens to examine post-colonial ecology. The novel's setting and narrative

address the profound impact of colonial legacies on Nigeria's environmental and cultural landscapes, revealing how the consequences of colonialism extend into ecological concerns. In *Half of a Yellow Sun*, the environment is not just a passive backdrop but an active participant in the characters' lives and the broader historical events. The novel vividly portrays the natural beauty of Nigeria, from the fertile landscapes to the challenging conditions imposed by the war. "People like this thief come and harvest everything so that we will starve to death" (404) reflects a profound sense of injustice and desperation stemming from the Biafran War's impact on food security and economic stability. This line captures the anger and frustration of people who are suffering from the consequences of conflict and the manipulation of resources. The setting underscores the novel's exploration of how ecological and environmental factors are intertwined with historical and political struggles.

Furthermore, Adichie uses the character of Richard, an English writer, to provide another perspective on post-colonial ecology. Richard's observations of the Nigerian landscape and his attempts to capture its beauty through photography serve as a commentary on the impact of colonization on the environment. The white flowers and the overgrown bush symbolize a neglected and chaotic environment, mirroring the destruction wrought by the Biafran War. Ugwu's careful searching through the remnants signifies his attempt to salvage something valuable from the ruins, highlighting both the physical and symbolic destruction of knowledge and culture amidst the conflict.

Ugwu stooped down beside the wildly overgrown bush with the white flowers and stared at the pile of burnt books. They had been heaped together before being set on fire, so he dug through with his hands, to see if the flames had missed any underneath. (Iheka, 86)

Through these lines and the experiences of the characters, Adichie invites readers to consider how colonization has not only shaped the political and social landscape of Nigeria but also profoundly

impacted its ecology. The novel prompts us to reflect on the interconnectedness of history, culture, and the environment, shedding light on the enduring effects of colonialism on the natural world.

The second explosion followed and then the third and fourth and fifth, until Ugwu felt the warm wetness of urine on his shorts and was convinced that the bombs would never end; they would continue to fall until everything was destroyed and everyone died. (203)

From a post-colonial ecological perspective, this destruction can be seen as an extension of colonial exploitation. Colonial powers often disregarded the environmental impacts of their resource extraction and infrastructure projects, leaving a legacy of environmental instability. The Biafran War exacerbates these issues, reflecting how post-colonial conflicts can perpetuate and intensify ecological degradation. Ugwu's overwhelming fear such as "urine on his shorts" (203) and loss of bodily control are indicative of the deep psychological trauma caused by the war. This trauma is closely linked to the physical and environmental devastation surrounding him. The incessant bombs create an atmosphere of total destruction, contributing to a sense of helplessness and despair.

"Imagine what these vandals have reduced us to. Pamela and I sometimes sleep here when they bomb us," Mrs. Ezeka said. "But we shall survive." (342) Mrs. Ezeka's assertion, is a powerful statement of resilience and hope amidst the destruction wrought by the Biafran War. Examined through post-colonial and ecological lenses, it highlights the enduring human spirit's capacity to endure and adapt despite the legacies of colonial exploitation and ongoing environmental challenges. Her optimism is not merely a personal sentiment but a reflection of a broader, collective determination to overcome adversity and rebuild in the face of historical and ecological hardships.

On the other hand, Margaret Atwood's novel *Surfacing* (1972), a seminal work of post-colonial ecology, explores the intersections between

colonialism, ecological destruction, and indigenous culture. The novel also critiques the dominant Western worldview that separates humans from nature and perpetuates ecological degradation.

The protagonist grapples with feelings of alienation and disconnection from her roots. This reflects a broader post-colonial theme of cultural displacement, where individuals struggle to reclaim their identities in the wake of colonial histories that have disrupted their connections to the land. Atwood incorporates elements of Indigenous knowledge and respect for the land, contrasting the protagonist's modern, urban perspective with a more traditional understanding of nature. The protagonist's realizations about the importance of these perspectives reflect a post-colonial critique of the dominant narratives that have historically marginalized Indigenous voices.

The novel portrays the devastating effects of colonialism on the natural world, particularly in the Canadian wilderness. The landscape is ravaged, and indigenous species are declining. The character of David, an anthropologist, embodies colonialist attitudes towards nature and culture, perpetuating the erasure of indigenous knowledge and ecological destruction. The novel highlights the importance of indigenous culture and ecological knowledge in understanding the natural world. The narrator's father, a symbol of indigenous connection to the land, is contrasted with David's colonialist approach. The 'surfacing' ritual, a symbol of indigenous identity and ecological awareness, is a powerful moment of resistance against colonialism.

David represents a colonialist approach to understanding indigenous culture and the natural world. He sees the land and its inhabitants as objects to be studied and exploited, rather than as living beings with their own agency and knowledge. His approach is rooted in Western scientific rationalism, which separates humans from nature and perpetuates ecological destruction. The 'surfacing' ritual is a powerful symbol of indigenous identity and ecological awareness. It represents a moment of connection with the natural world, where the

boundaries between humans and animals are blurred. The ritual is a form of resistance against colonialism, as it challenges the dominant Western worldview and asserts indigenous knowledge and tradition. The 'surfacing' ritual and the narrator's father's connection to the land represent a form of resistance against colonialism. They challenge the dominant Western worldview and assert indigenous knowledge and tradition. This resistance is not just about preserving cultural heritage, but also about promoting ecological awareness and challenging the destructive impact of colonialism on the natural world.

The narrator's transformation from a disconnected, Westernized individual to a connected, indigenous-aware person represents a powerful act of resistance against colonialism. "The wilderness is not a place, it's a pattern of relationships" (Chapter 9, p. 201) This line clearly explains the land represents a holistic understanding of the natural world, challenging the dominant Western worldview that separates humans from nature. It is deeply connected to indigenous culture and tradition, symbolizing a way of life that is in harmony with nature. "The land was not just a resource, it was a source of power" (Chapter 13, p. 291). The above lines mirrors how the land resists colonialism's attempts to erase indigenous identity and culture, serving as a reminder of the past and a connection to ancestral heritage.

The land is often associated with the female body, symbolizing a connection to nature and the cycles of life. The narrator's journey is a metaphor for her own bodily journey, as she reconnects with her own cycles and rhythms. This connection challenges patriarchal attitudes towards women's bodies, which often seek to control and dominate them. The land challenges Western dualism, which separates humans from nature and perpetuates patriarchal attitudes towards women and the environment. By resonating with her connection to the land, the narrator resists this dualism, instead recognizing the interconnectedness of all living beings. The land resists objectification, reflecting the

narrator's resistance to being objectified and controlled by patriarchal society. "The earth was a woman, and I was a part of her" (Chapter 5, p. 123). By embracing her connection to the land, the narrator asserts her own agency and subjectivity, refusing to be reduced to an object or commodity.

The ecological concept here involves recognizing how environmental collapse contributes to psychological distress. In post-colonial contexts, environmental degradation and conflict often intersect, leading to severe mental health impacts on individuals who experience both the physical and emotional toll of such crises.

In the study conducted in post-colonial ecological perspective in Amitav Ghosh's *The Hungry Tide*, and Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and Margaret Atwood's *Surfacing*, it is evident that the change in the attitude of the people is reflected through the unstable condition of nature. People are not ready to adjust their lifestyle as they want to protect their life and never care about their fellow beings or animals or natural environment. In the same way, nature has also lost its control. The working style of human beings can be modified according to the situation but nature cannot change its functioning or alter its state according to the situation as it has a complex functioning style. If human beings disturb the regular

functioning of ecology, it becomes a huge threat to the survival of the living beings.

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VEILED TILE OF A VIRGIN PRINCESS SUKANYA AND HER HUSBAND CHYAVANA IN ANITA NAIR'S *THE PUFFIN BOOK OF MAGICAL INDIAN MYTHS*

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Abstract

Folktales and interpretation of myth stories were gaining its popularity in the field of literature. Anita Nair is a well-versed Indian mythology giving insights about variations in the perception and analysis of Indian mythological stories and Indian culture. Mythology has evolved into a potential source of inspiration and a fresh research topic line in writing. Over time, writers have attempted to reinterpret the preceding myth for many centuries. Tales from the past have been passed down through the generations. By incorporating it into other types of literature, this group of new line writers has started a new project by fusing mythology with imagination. This research paper gave a new line of rapid retells Indian mythological tales so that the present generation can gain knowledge about new WAY acquired ancient treasure. Anita Nair explains the content with beautiful illustrations. It also provides insightful view into the selected stories Sage Chyavana and her beautiful wife Sukanya from the taken book.

Keywords: myth, inspiration, insightful, imagination and illustration.

Introduction

There have been several contemporary authors who have reinterpreted or retold Indian mythologies with a new perspective. Among them Anita Nair is currently one of the great mythologists of India. Anita Nair (1966), the living writer of this century, is an Indian English writer. She is a creative artist bestowed with enormous ability and scholarly in field of vision. At the same time, her artful in interweaving her stories in the Indian scenario, unique in presenting her formation and pioneering in sharing the experiences of language. She was bagged with the Central Sahitya Akademi Award and the Crossword Prize. She is also the founder of the creative writing and mentorship program Anita's Attic.

Her children books like *The Puffin Book of Magical Indian Myths* and *The Puffin book of World Myths and Legends*, Retelling of Indian mythologies of Hindu Mythology and many more general

retelling of the stories taken from great Indian epics such as the Ramayana and the Mahabharata and also from several other mythological stories from various different sources. She gave noteworthy focusing point on female mythological characters Anita Nair in her book pellucid each one character with their uniqueness, talent, chastity that they possess, saved many good things by their intellectual mind. She compares female with Nature, while males with Culture. Females are seen as nurturer and fountainhead of life. She made stunning full-colored illustrations, this story recreates the fantastic world of gods and demons like never before.

At this moment in time retelling is becoming a modern trend in Indian literature. It is basically telling an up to the minute version of story in a different way, giving a new perception and often updated. Colossally, she retells the story of great Indian epics and in that she tries to bring repressed characters and their view pins upfront.

She compares, contrasts, analyses, and criticizes these characters in order to reveal much about Indian culture and society from Vedic era to contemporary globe. It also examines the treatment of women and culture responsible in framing the human perception, personality and prevailing mind-sets. She has interpreted a lot about Indian Myths, Indian philosophy, mythological characters, Indian culture and its tradition. Hence, here the researcher focused on one of the unspoken story of a virgin princess Sukanya and her husband Chyavana taken from the book *The Puffin Book of Magical Indian Myths*.

Sage Chyavana was born to Sage Bhrgu and Puloma. This story of birth of Chyavana is mentioned in the story of Agni. When Puloma was pregnant, a demon named Pulom fell in love with her and tried to take her with him. In this rift, Puloma's child got slipped from her womb. The child looked the demon with anger which converted him into ashes. Puloma carried the baby and returned to the ashram. He became famous as Chyavana because he slipped out from the womb of his mother. He is counted among great saints who contributed significantly in the history of Hinduism. His thoughts and beliefs were adopted and respected by everyone.

Chyavana's ayurvedic preparation, which is full of antioxidants and slows down the aging process and provides protection against degenerative diseases, is believed to be his own creation. He composed many books and scriptures viz. Chyavana Smriti, which depicts various facts and their significance in life and Bhaskar Samhita which talks about the significance of Sun worship and divine healing. He also wrote about the importance of cows. He re-defined Astrology and introduced many other aspects to it. His texts and books helped knowing astrology and life in a better way.

Sage Chyavana was a great sage. He possessed all the qualities of becoming a great saint since childhood. As per the legend, he got married to Sukanya, daughter of King Sharyati. Saint Chyavana composed many books and scriptures. His composition "Chyavana Smriti" depicts various facts and their significance in life. He wrote about

the importance of cows and the ways through which one can get relief from his bad sins. His other composition, "Bhaskar Samhita" talks about the significance of Sun worship and divine healing by using a "Jeevandant Tantra". Many great kinds have involved his belief and decisions in their religious works.

Chyavana was an old sage, lived in the forest by his own. This sage spent all his time meditating. His penance was so deep that he remained standing at one place and lost track of time and his surroundings. He became a support for creepers in the forest. On one particular day, he began a penance that went for several years. For that he sat cross-legged in deep meditation. Gradually the termites built their nest around him and ants built a mound around him. He was completely covered by that except a two holes which left his eyes visible and it shone like a torch light. He immersed in deep penance until princess Sukanya came.

Saryata was a pious and learned king who was the son of Vaivasvata Manu. He had several wives. Though he showered all of them with a lot of love and affection, he was particularly fond of child, the beautiful princess by name Sukanya. Princess Sukanya is a wonderful virgin princess In Hindu mythology. She was very dear to all the queens and she was known for her beauty with eyes like lotus flowers. Apart from being as beautiful as her sisters, Sukanya was also wise and well-mannered. The Pushpa Dwiteeya vrata is performed to commemorate the sacrifice of Sukanya. Pushpa Dwiteeya is executed in Kartika Shulka month commencing from Dwiteeya for one year by eating only flowers of the season and by giving away Gold/Silver Flowers or lotus flowers to poor as charity by which Ashvini Kumars would be pleased to bestow beautiful physiques of youth and good health.

Sukanya is a wonderful virgin princess in Hindu mythology. One day the king came to the forest with his army. Sukanya also came along in the company of her maids. On the very next day, she went to the forest with her friends. She enjoyed herself plucking

wild flowers and fruits and came to the ant hill in which the sage was in meditation. The princess was surprised to find two shining objects beneath the ant hill. Out of childhood curiosity she pricked them with a thorn. They wandered picking flowers and fruit and they came to spot where Chyavana who sat concealed in a mound of mud.

Outside the city of King Sharyati there was a very large and beautiful lake like Mansarovar. There were many types of trees around that lake which were always laden with flowers and fruits. Several types of animals and birds used to live near that lake. The sound of peacocks was always heard there, so it was very dear to those who went to the lake. Sage Chyavan used to live in a holy place surrounded by trees, very close to that lake. There was always peace in the heart of that sage. Considering that place to be uninhabitable, he had started doing penance there by concentrating his mind. He was in a sitting posture. He was silent. He had complete authority over his mind. All the senses were under his control. That great sage had also stopped eating. He used to meditate on goddess Durga by remaining serene. The vines had climbed all over his body. Termites had made him his home. Due to sitting for a long time, ants climbed on him and he was surrounded by them. It seemed as if only a lump of dust was present.

Once upon a time, king Sharyati visited that beautiful lake. There were many types of lotus flowers present in the lake, which made the lake look very attractive. He was accompanied by many soldiers and Ministers were also present. King sharyatis daughter Sukanya and queen also accompanied him to that place. Princess Sukanya was wandering near the lake, plucking flowers, due to fickleness. Princess Sukanya saw a pile of mud surrounded by vines there. There were two holes in it, of which light was coming. Seeing this, the princess was curious and after picking up some wood from there, the princess started removing that pile of mud with the termites.

Hearing this, the king thought, "Perhaps my daughter has done Chyavan Muni a disservice." That

is why all these incidents are happening, I should go and apologize to Chyavan Muni at this time. Thinking like this, King Sharyati went to Chyavan Muni. The king saw that the sage was suffering a lot due to bursting of eyes, the king apologized for the actions of his daughter.

Chyavan Muni says, king I have become old, now even my eyes have gone, none of my helpers are there. Now what should I do, because of you this great pain has arisen in front of me. The king says, Maharishi, I will keep many of my soldiers in your service who will take care of you.

Hearing the king's word, Chyavan Rishi said, Rajan it is right that you will keep soldiers. But the soldiers will not take care of me with love; they will work to take care of me under your direction. You should keep your daughter in my service, to take care of me well here, this is my belief. No one will condemn you because of your daughter serving me. After receiving your daughter, I will be very happy, so that all your troubles will be removed. The king was worried after hearing the sage, at that time he did not answer yes or no. He bowed the sage and returned to his home. The king was contemplating how to hand over my tender and beautiful daughter to this old sage. This sage is blind and looks ugly and will be unable to take care of my daughter and fulfill her wishes due to age.

The king summoned all his ministers and asked them, Ministers, what should I do at this time, what you think. Should I hand over my daughter to that Chyavan Rishi, or should we suffer the same kind of pain from not being able to pass stool, urine, and die like this. The ministers said, king your girl is very beautiful and smart, you should not give her to such ugly and blind monk. The king decided after thinking, whatever may be, I am ready to suffer. But I will not give my daughter to an old, ugly sage. When the princess came to know about this, she herself came to the assembly and started saying the words in front of her father and ministers.

Father, I am absolutely ready to go to the service of Chyavan Rishi. If you can get rid of your problem by me going for his service, then it is my duty to go

to him. King Sharyati also liked the idea of his daughter and he also agreed to get his daughter married with Chyavan Muni. Seeing an auspicious time, Sharyati got her daughter Sukanya and Chyavan Rishi married in his palace. After marriage, Chyavan became very happy and due to his happiness, the problem of passing of stool, urine of the soldiers and ministers of King Sharyati was fixed.

When King Sharyati went to leave her daughter to sage chavans ashram, he gave his daughter lots of saris and jewelry. But Sukanya said to her father, Father, I am now the wife of an ascetic, therefore I do not want these things, give me the clothes worn by sages wife and Returned the priceless things given by her father and started living her life like a ascetic.

In this way king sharyati's daughter Sukanya was married to the blind and old Chyawan Muni.

On looking at it, Sukanya saw the hillock and went close. She thought, what was the strange thing? She asked with her friends. One of them told that was an anthill, another told it was a termite's nest. But she didn't hear their words and perplexed in looking at the two holes which seems glitter. The first girl again replied with Sukanya's statement that was true and also said it was not an ordinary anthill. The third girl told that it must be the home of some rare creatures, a gem studded snake. Yet Sukanya was not in a state to hear their words, she consciously stared at the glittering gems.

At the same time, Chyavan Rishi saw the princess. Due to sitting in one place, the termites made his body their home. The sage said princess, I am doing penance here, do not remove this earthen heap. But the princess did not listen to the sage, her level of intensity grew higher and she took a twig and she poked the glittering objects. Within a second she pierced the sage's eye with a poke to find out which things are shining like this. This unpleasant incident happened by the princess with the inspiration of fate. The sage was suffering a lot due to his eyes pierced. Then at the same time the passing of stool and urine of the king's soldiers, ministers and the king himself stopped. Apart from

this, the condition of their horses and all beings also became same. The king then pondered over its reasons with great concern, after some time the king returned to his house.

In the globe, no man has been happy by accidentally or intentionally hurting the devotees of Bhagwati Jagadamba, he must sufferer for her actions. After coming to the palace, the king asked all his soldiers and ministers whether any one has committed any mistake. Near that lake, Chavan Rishi is doing penance, has anyone insulted him accidentally or intentionally. Then the ministers questioned all their soldiers after that, they said to the king, king, we have questioned all the soldiers, nobody has done any insult to Sage Chyavan knowingly or accidentally. When Princess Sukanya came to know about this, she came near her father and told, Father, I saw a pile of mud near the lake, which was the house of termites; it had two holes and light was coming out of it. Out of curiosity, I had pierced those holes with a poke. By hearing this, king got to know about the condition has arisen for them and the soldiers due to my mistake.

Suddenly he heard a scream of anguish and then the anthill fell apart and from that emerged Chyavana with his eyes bleeding. The princess was frightened. She got panicked by the incident done by her "What have I done, she thought and fell at his feet" (*TPBMIM*). She asked for forgiveness and she did not know that he was there. Yet Chyavana growled and refused to accept her apologies and he gave punished for disturbing my penance and also for hurting his eyes. She denied that she did not mean to harm him. She did that by the radiance of his eyes and thought that they were rare jewels. But her words went to vain the sage did not hear. Meanwhile, King Saryata arrived on the spot and by the single glance he understood. He thought to save the kingdom and he immediately stopped the curse given by Chyavana. He fell at the sage's feet and pleaded him to forgive his daughter. Instead of that he told that he made her to serve him for the rest of her life. And requested him to take her as his wife and let her live here taking care of his every need.

By hearing her father's words, princess heart sank and she was stunned by hearing that they marrying her to the old and ugly man. She said nothing because the great calamity might occur if the sage did not forgive her. Hence she swallowed her misery and smiled with gloomy. The sage commanded that he offered her in marriage to him and demanded asking that she wanted him as her husband. The king viewed at his daughter. She raised her eyes and that if his holiness would have her, then she would be privileged as his wife. By her answer, Chyavana looked at the young, beautiful princess and his heart softened. At last he decided to wed her. Henceforth, Sukanya became the old and ugly Chyavana's wife and lived with him in the hermitage. Sukanya lived happily with sage Chyavana for many years. She looked after her old husband with full devotion.

After some years had passed, Ashwin twins came to Chyavana's asram. Ashwin twins were the celestial physicians (Vaidyas) named as Aswininkumaras (also called Ashwini Devatas). They were the sons of the sun god. They were young and handsome. One day in the course of their travels they arrived at Chyavana's hermitage. The sage received them and they treated in an extraordinary manner by him and his wife. The two twins were appalled to see that the sage's wife was the young and beautiful Sukanya. In an exclaimed way the two twins asked her that why did she marry this old and ugly man. Hence she narrated the sequence of events to them. By hearing this they felt pity and asked how she bore that. Yet Sukanya stood speechless for the question and she did not like to speak about her husband's look. And in a quite manner she conveyed that he made her happy.

After this, one of the Ashwin twins told her to marry one of them by abandoning sage. And more she did not deserve to be tied to a man as ugly as him. And to the finest they are more suited for her as her husband. Sukanya refused and told that he is her husband and she would remain with him always. She closed her ears with her palms and told them that she was a Hindu Pativrata and that she married Sage

Chyavana of her own accord and she had accepted him in too, with all his physical defects of age. She also reminded them that once she has accepted him as her husband, her mind cannot go to anyone else, and their words were not befitting their own divine stature and were not to be uttered in front of a Pativrata.

Beside that they are too young and handsome at present. By this how they can compare himself themselves with him. Moreover, he must have been more handsome in his youth too. The twin Ashwin brothers smiled. That must be true. And they asked her that who they are? Sukanya shook her head. They laughed aloud and told that they were the Physicians of heaven. Hence they shall turn her husband into a young and handsome man as identical to us and then she had to select one from them. This was the proposal given by them to her. Sukanya thought a little and at last she agreed.

After a while, twin Ashwin brothers asked Chyavana to bath in a lake with them. While returning from the lake, there came three young men with celestial beauty instead of two young man and one old man. They stood in front of her with all radiant. Sukanya smiled and delighted and yet tinged with perplexed. The three of them told together that she had to select one among them. Sukanya prayed for help by closing her eyes. She stood before the three young men who looked alike. At that moment she felt a strange divine power drawn to her towards by the chastity she posses and she obviously chose her husband. The Ashwin twin brothers accepted the decision. Chyavana was happy to be young and handsome once again. He felt more grateful and expressed his gratitude for their treatment and he told that he would repay them for this favor.

Meanwhile, in heaven Indra conducted a ceremony where all the gods would partake of some, the divine drink. However, Chyavana refused to let Ashwin twin's drunk the soma. He told grimly that Ashwin twins were unreliable. And to the extent, they did not behave like gods. They wandered among human beings and keep changing their forms. He

could not allow it. The twins appealed to Chyavana for help. They told that he would listen to him. So sage went to meet Indra. Yet Indra refused to change his mind.

Chyavana could be obstinate as Indra. He wanted to repay his debt to the twins and decided to perform a sacrifice that would procure the soma for them. The other gods watched meekly yet Indra was furious and rushed with a mountain in one hand and his thunderbolt in the other hand to crush Chyavana and disrupt the sacrifice. As Indra approached, the sage sprinkled some water and stopped Indra's hands in mid-air and immediately performed a homa to finish off the celestial king. Out of the homa, a demon named Mada (lust, indolence) was born, a demon with tremendous strength. Then he formed a fierce open-mouthed monster Called Mada.

Mada had enormous teeth. His incisor and grinders were like jagged mountains. When Mada opened his jaws, his one jaw enclosed the earth and the other heaven. With the one terrible sound, Mada began to swallow the two globes. There were screams and howls and cried of pain and fear as people began to slide down his gullet. Indra and the gods were struck at the roots of Mada's tongue. Just as Mada was about to close his mouth, Indra realized the greatness of the sage and fell at his feet and requested forgiveness for his mistake and he bitterly cried and said "Your Holiness, listen to me. I am sorry for what I did" (*TPBMIM*). The sage asked was that true. Indra felt there was no other way to escape from that, he agreed to let the Ashwin twins drink the

soma. Hence, Chyavana repaid the twins for their favor to him. At the end, all got their happiness doubled than before.

Conclusion

By reinterpreting myths from revered classics and folklores, Anita Nair explores the mysterious nature of humans. She clarifies and elucidates on the root cause of traditions and taboo practices in India even today. The persona of Sage and Princess was both feared and worshipped in India when they are seen as mortal men and women. In last say that Anita Nair as a authors praises women for the contribution of works done by them, in building the society a better place. She sees women as master of skills with profound knowledge.

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THEORIES AND TECHNIQUES IN CHITRA BANERJEE DIVAKARUNI'S *THE MISTRESS OF SPICES*

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Abstract

This research paper deals with Chitra Banerjee Divakaruni's The Mistress of Spices in different theories and techniques. Theories like Post-colonialism, Ecocriticism, and techniques like Myths and Magical Realism were discussed. The study shows how the selected novel deals with post-colonial problems such as exile and immigration. This fact reveals how to root migration leads to food habits and dress materials being changed. Ecocriticism brings nature, literature and human life in relation to each other. The debut novel is lined with imagery of the environment Spices are also embodied in the novel to display their predictable part in the novel. It is on the subject of the spice's magical possessions and the affiliation among spices and humans. The author has used a number of natural rudiments in the novel. This research work explores from an ecocritical point of view the influence of spices, the role of nature and the environment. Magical realism in the novel is clearly exposed when the protagonist as an oxymoron of a young lady in the shape of an old woman, talks of her physique. Even her own clients are unfamiliar with her youth and her potential to have magical power.

Keywords: post colonialism, ecocriticism, nature, spices, magical realism, myth.

Post Colonialism

Post-colonial literature depicts in specific with two problems of migration and exile. The portrayal of women suffering from exploitation in society is discussed by post-colonialists. The theme of the post-colonial work is root migration-learning, tackling the issues of oppression and searching for a home. The relocation of an individual is not easily adjusted to the social, cultural transition and the problem that leads to turmoil in the identity of a person.

The Mistress of Spices describes the hopes and dreams of Indian-U.S. migrants. The firsthand experience of Chitra Banerjee in the US illustrates the difference in Indian culture. She tells the story of different version through food and habits.

The novel's central character is Tilo, an Indian immigrant. She has a spice store in Oakland California sells culinary herbs as well as village medicine. Chitra Banerjee Divakaruni discusses the fact that the world is, in essence, a male world in

which there is no room for the other half of humanity. Tilo's magical character Tilo is equipped in spice by her mother. She had her own knowledge and love for spices that are enlightening her. She was depressed although she was in burden because of dowry debt. She also has no real joy.

“as a daughter, a wife, a good daughter in law, a good mother.” (*The Mistress of Spices*, p. 3)

Someone needs to compromise in order to achieve true happiness and sacrifice its own personal identity. Jung remarked in his psychology that a woman is always complete, but never flawless in its fulfilment. In this male dominant society women's hopes and aspirations are thus suppressed. *The Mistress of Spices*, a realistic novel portrays a modern urban society in the light of psychology with its weaknesses and strengths. The lying motivations of the novel are chance, courage, trust, and hopefulness. The main character's identity is fragile in the novel Divakaruni tells about the novel herself,

"I wrote in a spirit of play, collapsing the divisions between the realistic world of twentieth century America and the timeless one of myth and magic in my attempt to create a modern fable." (Vanjula, p.16)

The protagonist uses spices' significance to fix people's issues. Creating a book on magic realism describes the interlinked nature of a life of individuals who merge culture with rationalism. There are two areas in which the novel is set, physical and mental. Also functions in old and new ideal is the central character. The feminine character is a loving woman confronting life's challenges. Tilo has magical powers and she is alienated. It's a typical post-colonial study. This shows suspiciousness and mistrust in the study of family fortunes.

Ecocriticism and Ecofeminism

Nature thus becomes an important part of the novel's framework. The novel *"The Mistress of Spices,"* is split into fifteen parts of which 13 are named after dissimilar spices such as Turmeric, Cinnamon, Fenugreek, Asafetida, Fennel, Ginger, Peppercorn, Kalo-Jire, Neem, Chili- Red, Makaradvaj, Lotus Root, Sesame, etc. She also delivered a wonderful story of spices with a combination of nature. This allows her to explain greatly her feelings. It allows her to represent both the character and the narrator's feelings and emotions. It also reveals the culture of the country to which spices belong. The First Mother lives on Tilo's island and spends most of her time studying from the ancient world among a serene, yet mysterious island. Tilo is transported from the mythical island of spices to Oakland by the flames of Shampati. Chitra Banerjee Divakaruni uses nature as an aspect to overcome nature's world. While relating the island she notes: "The sky is black and smoky. There is no sky and no sea either." (MS, p. 33) In its narrative and description, the author uses similes, metaphors and words and phrases for Nature. She describes the other spice girls as "they become water wraiths, spirits of mist and salt, crying in the voice of the gulls. (MS, p. 34)

Nature is full of colors. The meaning of each color is its own. Chitra Banerjee Divakaruni used

colors ingeniously to describe a person and problems. Yellow means the new year, in which green is farming, and red is the bride's luck. The five natural elements air, water, earth, space, and fire are enmeshed with the plot. The fire that changes Tilo into a spice young girl, the water by which Bhagawati sent messages, the names of the women and even the figures of speech used in the novel are infinite parts of nature. Chitra Banerjee Divakaruni uses nature to put forth the oxymoron in the sentence

"Raven, tonight lay on my windowsill amritanjan, an ointment that is like cold fire, hot ice." (MS, p. 205).

In the novel, Nature is a determining entity. Raven, Tilo's lover is a wealthy drug-addict. The advice of a raven, found at a hospital, is refreshing his life. Raven is initiated by the raven to meet up Tilo which carry him the joy of life. Maya, the name given by Raven to Tilo, reveals the reality of her thinking over earthly paradise

"High up in the mountains, pine and eucalyptus, damp odor of redwood, bark and cone" (MS, p. 199).

Though, they realize that a new world can be bent from the ruins of the overwhelmed world. The novel reads: Because there is no earthly paradise. Except what we can make back there, in the soot in the rubble in the crisped away flesh. (MS, p. 315). Thus also from the outset to the end the cycle of nature accompanies the whole story.

Nature is maintained and revived in the concluding part of the novel from the birth of Nayanantara as a forester and further in her lifetime. The powers of Tilo are taken back and broken as it breaches the laws of sensitively and physically binding someone else. The destroyed earthquake at the end of the novel symbolized the Indian philosophy of the cycle's growth, preservation, and destruction. In order to decide the serious condition of Tilo, the earthquake in the novel appears as an exMachina. The earthquake is killing all that emerges from the ash but not its trust. Nature is life's great nurturer. It can defend, it can demolish, and life from death can rejuvenate.

Myths and Magical Realism

Chitra Banerjee Divakaruni's major themes are Magic Realism, Myth, and Culture. Via her characters, she actually brings the themes in the novel. Through this Divakaruni seeks to illustrate the issues of immigrants who struggle a lot, and they get brave enough to meet obstacles. In an interview, Divakaruni describes:

"I have to live with a hybrid identity. In many ways I'm an Indian, but living in America for 19 years has taught me many things. It has helped me look at both cultures more clearly. It has taught me to observe, question, explore and evaluate" (Divakaruni, *The Sunday Statesman*. 2018).

Divakaruni utilized the vision as a tool for projecting in her novels the magical elements. It restores the long-forgotten Indian myth, belief, tradition, culture. It is obvious from the mythological indications in her novels that she has a strong understanding of myth. From the point of view of Divakaruni, a myth represents the female world where women save many people without seeking help of man. Throughout her novels, she uses the myth not only to identify with India but also as a method to reassess Indian women's sacrifice.

Magical Realism in *The Mistress of Spices* is exposed clearly when Tilo, the spices mistress, talks in the form of the old woman of her physique as an oxymoron to a young lady. Her own customers themselves don't even know her youth and her magic power.

"They do not know, of course. That I am not old, that this seeming body I took on in Shampathi's fire when I vowed to become a Mistress is not mine. The eyes which alone are my own" (MS, p.5).

Divakaruni points out that the spices can speak to Tilo with some magical power. The calling thought' is one of the magical realism elements that are generally used. Tilo spoke to the Old person from whom she learned the power of spices, whenever she was in trouble. She'stalking about the power to calling thought. The old one told about the calling thought:

"The calling thought can draw to you whoever you desire a lover to your side, an enemy to your feet. Which can lift a soul out of a human body and place it raw and pulsing in your palm? Which used imperfectly and without control can bring destruction beyond imagining" (MS, p. 18).

Snakes were friends of hers. Tilo was rescued by an island's snakes from the pirates' hands. Snakes speaking to Tilo represent magical thinking. It was accepted as normal to talking snakes and Tilo responded it too. This is one of the characteristics of magical realism. Tilo has the power to predict the future. Through her vision, she had foreseen an incident with Haroun. Therefore, predicting the future by imagination and the eventual existence of an event in the future is another special feature of magical realism. "*Kalojire*, a spice shaped like a teardrop, smelling raw and wild like tigers, to cover over what fate has written for Haroun" (MS, p. 32).

In her work, Chitra Banerjee uses not only magical realism but also myth. Once *Kalojire* spoke of the spice, it was named 'Ketu' is one of the nine planets in astrology' by the Hindu mythology. She mentions that:

"*Kalojire*, I think, just before the vision comes upon me again, blood and shattered bone and a thin cry like rod thread strangling the night. I must get *Kalojire*, a spice of the dark planet Ketu and protector against the evil eye" (MS, p. 32).

Agni, the God of Fire, and Lanka's place with its own etymological significance. The mythological character. In the voice of a hawk round a sun-blinded hill, where not anything grows, Chili spoke and sang.

"I Lanka was born of Agni, God of fire. I dripped from his fingertips to bring taste to this bland. Even the name of the protagonist has some connection to myth. Her name 'Tilottama' in which 'Til' means the sesame seed which ground into paste with sandalwood, helps to cure the diseases of heart and liver". (MS. P. 35)

She also added that she is life-giver, the restorer of health and hope.

At one point, Tilo wanted to turn her old body into a youth in order to fulfill Raven's lover's dream. She started calling on others such as abhrak, laki to eliminate crinkles and black hair and to firm the sagging flesh and makaradwaj, the king of all spices mentioned as:

“rejuvenator whom the Ashwini Kumars, twin physicians of the gods, gave to their disciple Dhanwantari to make him foremost among healers” (MS, p.85).

Tilo feels that she was destined to live as an old woman in this merciless world when she started out from the spice life, with no power no livelihood or a single being she could turn towards. She spent her whole life for others ' benefit. She had the desire to live for her at one level.

Nevertheless, Tilo's happiness is quickly tempered by the First Mother's vision, which tells her that she is going to be in America for three days, and the next day she has to go back to Shampathi's Fire and return to the island again. When it's time to consume the fire she transformed again into the old woman's body, filled with age and without her youthful appearance.

Tilo belongs to the body she witnessed the multiple ideas of race and sexuality with. Tilo concludes the novel by renaming Maya herself, which can mean things.

“The Illusion, spell, enchantment, the power that keeps this imperfect world going day after day” (MS, p. 338).

The novel concludes with a good note from the familiar tale of dreams of immigrants; pain and battle with hope. *The Mistress of Spices* is a popular story told by immigrants through magical realism. This

combines the characters with the spices and their feelings. Turmeric, the promise of rebirth; chilli, the cleanser of evil; fennel to cool temps; fenugreek, to make the body pleasant and Kalojire to reduce pain and discomfort.

The novel by Chitra Banerjee Divakaruni *The Mistress of Spices* is loaded with ideas such as post-colonialism, ecocriticism, and techniques such as myth and magical realism. *The Mistress of Spices* contains ecocritical and post-colonial elements. This reveals nature's inherent role in people's lives. The various aspects of nature were brought out. Thus the novel is authored with the aim of safeguarding nature and women, in the way of post-colonialism. Throughout Divakaruni's works, Magic Realism is often particularly serious and it contains literature, culture and human nature. It has some traditional values as myth and culture are wrapped in magic realism. Hence legend, magical thinking, and archetypes play a major role in creating a new layer of truth in magic-realistic fiction. Magic Realism is a combination of physical reality and inner reality in fiction. This combines ideas, feelings, fantasies, mythologies of history, and imaginations.

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VISUAL SEMIOTICS IN CHILDREN'S LITERATURE: A CASE STUDY OF DAVID DIAZ'S ILLUSTRATIONS IN 'SMOKY NIGHT'

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Abstract:

This paper examines the visual semiotic elements in David Diaz's illustrations for Eve Bunting's "Smoky Night," a children's book, which tackles issues of racial conflict and community amidst urban upheaval. This study examines how Diaz's illustrations work as a sophisticated sign system to strengthen thematic components, enrich the story, and transmit emotions through the lens of visual semiotics. The research draws on semiotic theories, including Peirce's triadic model and Barthes' concepts of denotation and connotation, to decode the layers of meaning in Diaz's visual storytelling.

Keywords: visual semiotics, children's literature, picture books, multimodal literacy

Introduction

The picture-book is based on the true event that happened in 1992 in Los Angeles. A massive riot broke out in Los Angeles after the four Caucasian police officers who brutally abused Rodney King were acquitted, even when the court had video evidence of the assault. The riots and their repercussions are explained through the eyes of a young African American boy who resides in a multicultural neighbourhood. The narrative under examination primarily explores the dynamics of intergenerational and intercultural conflict between two minority families: the Afro-American family of Daniel and the Korean family of Mrs. Kim.

The picture book, "Smoky Night" by Eve Bunting discusses the importance of narrating the riots and the communal violence to children in a way understood by children. Children cannot fathom too many details and they tend to lose interest of the things that are said. Thus, it is important to tell them the story in a less complicated way and keep them engaged. Eve Bunting has used many techniques to make the story book inviting for the young readers.

Children's picture books represent a unique form of multimodal storytelling, where text and image work in concert to create meaning. As Nikolajeva and Scott argue, the interaction between words and

pictures in picture books produces a mode of communication that transcends what either medium could achieve independently. This interplay is particularly evident in "Smoky Night" (Bunting, 1994), where David Diaz's vibrant, collage-style illustrations complement and expand upon Eve Bunting's narrative about community tensions during a night of rioting.

This paper aims to explore how Diaz's illustrations function as a semiotic system, enhancing the story's themes and emotional content. By applying principles of visual semiotics, we can unpack the layers of meaning embedded in these illustrations and understand their role in the broader narrative context.

Theoretical Framework

Visual semiotics provides a robust framework for analysing the meaning-making processes in Diaz's illustrations. This study primarily draws on two foundational semiotic theories:

Peirce's Triadic Model

Charles Sanders Peirce's triadic model of signs distinguishes between icon (resemblance), index (causal connection), and symbol (conventional association). This model allows us to categorize and

interpret various elements of Diaz's illustrations based on their relationship to what they signify.

Barthes' Denotation and Connotation

Roland Barthes' concepts of denotation (literal meaning) and connotation (cultural or emotional associations) provide a framework for separating the immediate, surface-level content of the illustrations from their deeper, culturally informed meanings.

Additionally, this study incorporates insights from Kress and van Leeuwen's grammar of visual design, which offers tools for analysing composition, framing, and other visual elements.

Methodology

This study employs a qualitative approach, combining close visual analysis with semiotic interpretation. Each spread of "Smoky Night" is examined in detail, with particular attention paid to:

- Colour usage and symbolism
- Composition and framing
- Recurring motifs and symbols

These elements are then interpreted through the lens of Peirce's and Barthes' semiotic theories, considering both their denotative and connotative meanings within the context of the story.

Analysis and Discussion

Colour Usage and Symbolism

The colour scheme in David Diaz's illustration of Eve Bunting's "Smoky Night" exemplifies the skilful application of colour as a semiotic tool in picture books. Colour, according to Kress and van Leeuwen, fulfils Halliday's ideational, interpersonal, and literary meta functions as a "semiotic mode" (165). In the first part of the book, the sombre and muted colours symbolize night and smoke, which fulfils an ideational function. At the same time, they perform an interpersonal function by evoking fear and uncertainty in the reader. Nodelman supports this, stating that "the colours of pictures in picture books can work to establish mood and atmosphere" (60), as exemplified by the purple hue in the scene where Daniel and his mother watch the riot (Bunting 3-4).

The transition to warmer, brighter tones in the story's resolution showcases what Nikolajeva and

Scott term "colour symbolism" (227), with warm oranges and yellows representing hope and reconciliation (Bunting 31-32). This aligns with Moebius' concept of the "colour line" in picture books, where colour changes signify emotional or narrative progression (141). Barthes' idea of anchorage and relay can also be used to evaluate the colour selections. According to this theory, colours serve to both anchor the written text by reinforcing its emotional tone and convey extra information about the internal states of the characters and the general ambiance (38).

Sipe highlights how words and images interact together to create meanings that are more complex than either could express alone (98), as is demonstrated by the way the colour scheme of "Smoky Night" complements the text to provide a multi-layered narrative experience. However, as Callow points out, "colour meanings can vary across cultures, and so the interpretation of colour choices needs to take into account the cultural context of both the producer and the viewer" (7). In this instance, a Western audience is likely to connect with the colour connotations (warm colours with hope, dark colours with fear, etc.), but other audiences may interpret them differently.

Overall, Diaz shows the power of colour in visual storytelling within picture books by manipulating hues, tones, and colour transitions to create a visual narrative that amplifies the emotional impact of Bunting's text. The reader is guided from the story's tense beginning to its hopeful resolution.

Composition and Framing

The way that Diaz manipulates composition and frame in "Smoky Night" is a perfect example of the semiotic power that picture book illustrations possess. This strategy is in accordance with Nodelman's seminal hypothesis, which states that the way visual components are arranged in picture books affects how readers understand and interpret the story (53). Throughout the narrative, Diaz employs strategic framing techniques to visually articulate the metaphorical and literal boundaries that delineate

social groups, thereby emphasizing societal divisions and differences.

The spatial positioning of characters within these frames carries substantial semiotic weight, exemplifying what Kress and van Leeuwen term "visual grammar" in their social semiotic theory of visual communication (1). At the beginning of the story, Daniel and Mrs. Kim are often shown in separate frames or on different sides of the page spread (Bunting 5-6, 9-10). This compositional decision resonates with Kress and van Leeuwen's concept of framing as a semiotic resource for connecting or disconnecting elements within a visual composition (177). Diaz skilfully adjusts this visual depiction as the story develops, progressively placing the individuals in common spatial setting. For example, the scene in the shelter shows Daniel and Mrs. Kim together in close contact within a unified frame, symbolizing their emergent unity and mutual understanding (Bunting 29-30).

This visual progression not only aligns effectively with the theoretical framework of Kress and van Leeuwen, but it also demonstrates what picture book semiotics scholars Nikolajeva and Scott refer to as "symmetry"—a phenomena in which the visual narrative strengthens and replicates the textual story arc (14). The framing's progressive shift from visual separation to unity enhances the reader's understanding of the story's complicated themes by offering a sophisticated visual subtext that reflects the characters' psychological journey from mistrust to community.

Moreover, Diaz's sophisticated framing techniques contribute to what Sipe conceptualizes as the "synergy between words and pictures" in picture book narratology (98). By visually representing the evolving interpersonal dynamics between characters, Diaz's illustrations amplify Bunting's text, creating a multi-modal narrative that engages readers on both linguistic and visual semiotic levels. This intricate interplay between text and image demonstrates the sophisticated storytelling potential of picture books, where compositional choices can convey complex

ideas about social dynamics, personal growth, and cultural understanding.

In summary, Diaz's skilful use of composition and framing in "Smoky Night" demonstrates how visual semiotics may effectively communicate complex concepts and storylines in picture books. By utilizing these visual techniques, Diaz crafts a rich semiotic landscape that enhances the overall narrative experience and encourages the reader to engage more deeply on both a cognitive and emotional level. The rich semiotic landscape not only matches the textual narrative but also provides extra layers of meaning. The distinct boundaries between the environments and the characters in the early images represent the community's disintegration. These visual barriers gradually dissolve and melt as the story goes on, reflecting the protagonists' quest for comprehension.

Recurring Motifs and Symbols

The recurring motif of windows serves as a powerful symbol throughout the book. Initially, windows separate characters, emphasizing isolation. For instance, on the spread where Daniel observes the outbreak of the riots and broken mannequins, visually reinforcing their disconnection with the rest (Bunting 5-6). Later, the characters come together under the same shelter and the windows are shown at the background, signifying growing awareness of others.

The parallel storyline of the two different coloured cats serves as a visual metaphor and reflects the human characters' journey. Their initial hostility, followed by shared adversity and eventual companionship, mirrors the main narrative arc, reinforcing the theme of overcoming differences. This use of animal characters as symbolic parallels aligns with Nikolajeva and Scott's observations on the role of secondary characters in picture book for enriching the narratives.

Bettelheim's insight is particularly relevant here. He suggests that children, in their effort to understand the world, naturally expect answers from objects that kindle their curiosity. Moreover, because of their egocentric viewpoint, they want animals to

talk about things that are personally important to them. This point of view is particularly relevant to the book's symbolic components.

Young readers might view the windows, cats, and other recurring visual components as active characters in the narrative, each with a distinct "voice" and meaning. This perspective enhances the symbolic power of these elements, as young readers may understand these elements' metaphorical connotations without actively examining them.

In this narrative, the cats embody the tension and eventual reconciliation between the human characters. The story's main message of solidarity through shared experiences is reinforced by the way the cats' connection develops and is portrayed, which is akin to the process of overcoming interpersonal differences. Readers are particularly drawn in by the deliberate use of animal characters in the story, especially young readers who develop strong emotional bonds with pets. Psychoanalytic theories of child development lend support to this interaction, arguing that youngsters prefer to identify more strongly with animal characteristics than with human ones, a tendency that diminishes with age.

Daniel repeatedly asks the readers where Jasmine the cat is, which elicits a strong emotional response from them. This narrative technique mirrors the protagonist's anguish and increases the audience's emotional investment by evoking empathy and concern. Readers are drawn into the story by the cats' symbolic parallelism, which gives them a visceral understanding of the main themes of loss and reconciliation. Young readers are drawn in and given a better comprehension of the narrative's emotional and thematic undertones by the author's skilful integration of these animal characters into the plot.

Conclusion

Illustrations by David Diaz in Eve Bunting's "Smoky Night" show off the picture book's visual semiotics' potent ability to communicate. By combining colour, composition, framing, and reoccurring themes with finesse, Diaz crafts a rich visual narrative that enhances and expands upon the words. Readers are emotionally guided by the colour scheme, which reflects the characters' journey from disarray to peace. Through his creative use of composition and frame, Diaz aptly captures the shift of the community

from one of separation to oneness. Windows and the parallel cat plot are two examples of recurring motifs that add levels of symbolism to support major topics and provide young readers more opportunities to become engaged. This analysis shows how Diaz's pictures work as a sophisticated visual language when seen through the prisms of semiotics and visual literacy theories. They engage in active participation in the art of storytelling, achieving a symbiotic relationship between words and pictures to produce a complex and powerful story. Thus, "Smoky Night" is a perfect example of the power of the picture book format, showing how well-executed illustration can elevate a story into a visual trip that can be appreciated on several levels. The interaction of word and image provides a multi-layered narrative experience.

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GENERATION CONFLICTS IN GENDER ROLES AND IDENTITY CRISIS ON MAHESH DATTANI'S DANCE LIKE A MAN

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Abstract

Dance Like a Man is depicted the rivalry and individual hardships of three generations. Subtly, the characters portray the bathos of human dilemma on screen. The narrative describes the effects of gender inequality on the lives of men and women in Indian society. Through the perspectives of three generations, this drama highlights the significance of how women's thoughts have evolved throughout time. This essay attempts to look at society issues including gender inequity, the suffering and hopelessness that both men and women experience. *Dance Like a Man* has eloquently communicated the social issues that contemporary India faces. It is brilliantly examined in the acts of numerous people who attempt to establish themselves in the name of familial relations. They will undoubtedly run into perennial problems like ego, guilt, dishonesty, selfishness, and partiality. The social issues that contemporary India is experiencing are masterfully expressed.

Keywords: family relationship, gender discrimination, gender inequality, social conflict.

Introduction

Mahesh Dattani who has attempted to shed light on socially taboo subjects like child sex abuse, gender discrimination, the predicament of women and transgender people, and homosexuality. In his plays, he has significantly depicted the issues of Indian city life. What sets him apart from other dramatists is his outstanding artistic mind. In *Dance Like A Man*, Jairaj and Ratna appeared to be living with Jairaj's father, Amritlal, who had complete authority over the family and has always desired for his son to be under his own authority rather than pursuing Jairaj's dream of being a dancer. Jairaj becomes a dancer since it is his heart's desire, but in the process, he has angered his father. Traditional values are upheld by Amritlal, but his son Jairaj uses his actions to try and undermine them. The old guy and his son seem to be living in separate worlds with no communication throughout the play.

Amritlal is an authoritarian parent who makes little effort to comprehend the feelings, goals, or issues that his own kid faces. He disapproves of his son's intense love of dancing. While the son follows

the current viewpoint, the father maintains customary beliefs. Lata, Jairaj's daughter, is a young dancer with promise and aspirations. Despite being a gifted girl, her parents' expectations and unfulfilled dreams from their childhood have a significant impact on her. Due to the recent expanding industrialization and modernization of attitudes and ways of life, this subject is becoming increasingly relevant. According to D. H. Lawrence, a man and woman's relationship will always be the most important one for humanity.

Relationship between parents and children, as well as between men and women, are never going to be primary. A person's relationship to another person from their family is referred to as their family relationship. A family relationship includes how members interact with one another, how they influence one another, and how they are similar to each other. One of the most remarkable dramatic works are the two-act stage play *Dance Like a Man* regarding Mahesh Dattani. The play's stage production has received praise from critics both domestically and worldwide.

Dattani skillfully examines the sadness of human circumstances. It represents a fruitful examination of interpersonal connections and human weakness. Their past difficulties and modern conflicts, as well as their prior dissatisfaction and current efforts, are all captured in the drama. As dancers, they consider their prior struggles, triumphs, and setbacks. This reveals their seeming harmony and presents a marital quarrel and home struggle, which serve as the play's main plot points. Crucial details about each character's social and familial history are revealed in the play's opening scene. Ratna, his daughter-in-law, is learning dance with the relationship of Devdasi, which Amritlal finds offensive. He worries that his family's good name may be tarnished. In addition, he believes that they are unrelated to their art.

Amritlal was an affectionate father who organized his son's dance, but he finds it difficult to embrace the notion that his son wants to pursue dancing as a career. For Amritlal Parekh, his family name and social recognition are his main interests; but, for his son Jairaj, they stand in the way of him establishing his own identity. He gives in, but he does not suppress his own need. He yearns for an awareness of self and self-worth. Everyone within a family expects the man to produce that much money so that the family may function correctly, but Amritlal understood that Jairaj's wife Ratna would view him as unworthy if he continued to dance in order to earn a lack of money.

Dattani aims to portray to society the belief that a parent shouldn't continue to stand in the way of their son's goals, and parents ought to keep themselves from forcing their goals and preferences on their kids. A marriage can turn into a living hell if one partner does not see themselves reflected in the other. A strong leader is required. ties that bind a husband and wife together. They have an entire life of obstacles to overcome. In *Dance Like a Man* by Dattani explores human relationships between individuals throughout a spectrum of familial region. The conflict between modernity and tradition has already been evaluated by a number of

writers, but Dattani has given this theme more diversity and life. The primary focus of *Dance like a Man* is domestic conflict, which mostly focuses on Amritlal Parekh and Jairaj's relationship. The aged father and his son in the play seem to be isolated individuals who cannot interact with each other. Amritlal presents the conventional image of patriarchy as an unyielding, dictatorial father. His son is highly ambitious, and he makes no effort to understand, even in a small way, what his son is feeling. It's possible that Amritlal tries to exert influence over his dancer son Jairaj in order to end the young man's career with a biased outlook on life. It is quite obvious that his father is the subject of myths and misconceptions.

Lata, Jairaj and Ratna's daughter, is prepared to make her mark as a gorgeous dancer, and her narrative is similar to theirs. Lata is a brilliant genius who is profoundly affected by her parents' bitterness and lack of success. Their daughter and the elderly couple battle to preserve Bharatanatyam dancing in the future facets of their lives, as the art form disappears under the bright lights of modern India. Ratna comes across as a mother figure whose sole goal is to see her daughter become a professional dancer. An additional important relationship portrayed in the drama is that of Ratna and her father-in-law, Amritlal. The interpersonal ties and self-centeredness of family members have been successively conveyed through the relationship. In addition, there appears to be a weakening relationship between the two. However, Jairaj finds that their tenderness threatens him in both his personal and professional life. Thus, it can be said that *Dance Like a Man* is a brilliant examination of power politics as they are shown in the actions of many individuals who seek to establish themselves in the name of family ties. Perennial issues such as partiality, guilt, dishonesty, selfishness, and ego are all bound to arise at some point in their lives.

The younger generation's desire to pursue modern, individualistic principles like a career in dancing or independence in personal relationships against the conventional values supported by the

elder generation is the main source of conflict in the play. The hypocrisy that Amritlal welcomes and allows Ratna to dance while simultaneously holding Jairaj back from dancing and equating the dance with prostitution has been brought to attention by Dattani. This idea subtly implies that women and men do not hold equal status and authority in Indian society. Dancing is regarded as a lowly and inferior art form in India, and as such, it is believed to be reserved for women. Amritlal deftly manipulates Ratna into believing that Jairaj would never be able to dance as well as she can, and she demands that Jairaj's elegance and beauty be limited to what defines a woman. Jairaj is an innocent adolescent who has been reduced to the status of "spineless boy" and empty space after society and his stubborn father finally made him realize he is inadequate and incapable for anything not even the dance. He accuses Ratna of stealing his confidence, respect, self-worth, and self-possession, which further emphasizes the gender gap when a husband blindly blames his wife for his downfall.

Conclusion

Mahesh Dattani conveys the horrible and depressing reality of Jairaj's gender clash and its consequences. The audience is profitably exposed to Jairaj's state of mind by the playwright. He criticizes Ratna for not succeeding as a dancer and grows jealous of her

since she has achieved recognition and success. He is the only one who can be held responsible for Shankar, their kid, and he prefers his wife. At the play's conclusion, Jairaj is privileged to have Ratna compromise her marriage. The difficult and painful truth about men and women who are likely to be the victims of gender conflict is revealed in the drama *Dancing Like a Man*. Particularly in Indian society, a person's achievements, abilities, dreams, and qualities are determined by their gender. In contrast with women, who have no rights or voices in family life, men who love to dance are viewed as being of lesser quality and rank. The social ill known as gender inequality has taken hold of Indian society and can only be eliminated if individuals begin to oppose gender inequality.

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SAM SELVON'S *THOSE WHO EAT THE CASCADURA* AS A POSTCOLONIAL CRITIQUE

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Abstract

Sam Selvon, a Caribbean writer, celebrates the culture, customs and the history of the Caribbean Islands predominantly in most of his works. The British Empire colonised and ruled the Caribbean Islands for many years and, in the process, desecrated and stole the identities of the people who belong to these colonies. The novel Those Who Eat the Cascadura is set in Trinidad, which gained independence in the year 1962. Despite gaining independence, the former Empire continues to influence the natives who still experience the consequences of Colonialism. This study aims to analyse the novel Those Who Eat the Cascadura from a postcolonial perspective. It also discusses how some characters strive to regain their stolen identities and some lose their identities by imitating the coloniser, resulting in hybridisation. The amalgamation of the culture and language of the coloniser and the colonised, resulting in a creolised community and language, is also discussed.

Keywords: colonialism, decolonisation, mimicry, hybridity, racial prejudice

Postcolonialism is generally defined as the period that came after colonialism. Some critics even claim that this period signifies the death or the end of the power that the British Empire wielded over its former colonies. However, postcolonialism is an ambiguous and controversial term. Not all who belong to these so-called British colonies can be branded as postcolonial subjects. They were not all oppressed in the same way. Position matters when it comes to colonial exploitation. When India was under the rule of the British Empire, the poor were oppressed more, while the rich continued to lead their elite ways of living. The elites can never call themselves postcolonial subjects because they were not subjected to any of the cruel treatments that the coloniser used. Therefore, postcolonialism is not exactly the aftermath of colonialism. Postcolonial critic Ania Loomba, in her book *Colonialism/Postcolonialism*, describes postcolonialism as “the contestation of colonial dominion and the legacies of colonialism” (Loomba 12). This perspective aligns with Sam Selvon’s novel *Those Who Eat the Cascadura*. The characters in the novel continue to contest the colonial domination in their own traditional ways, preserving their culture.

The conditioning of the colonised due to years of subjugation and oppression resulted in mimicry. When the process of decolonisation begins, it creates an imbalance of power and disrupts the system that people were conditioned to follow. It leaves them confused and distorts their identity. Eloisa, the maid of Roger, the estate owner, worships and adores the house she works in. Even when she is given freedom, she couldn’t accept it, so she fakes illness. The house is her life, and all she knows is how to take care of it. “Her slavery had become a way of life: she never longed for the city of Port of Spain, or to go to a function in the village” (13). Eloisa is compared to the estate dog Rover, both being refugees at the Great House. The characters find their place of comfort after years of abuse and neglect. They are victims of internal fractures within their society and find solace and security from a coloniser. Eloisa is not ready for decolonisation and continues to be under Roger’s control, who treats her far better than her own community.

Christianity played a crucial role in the spread of colonialism. It is one of the Ideological State Apparatuses that the coloniser used to

“assist in the reproduction of the dominant system by creating subjects who are ideologically conditioned to accept the values of the system” (Loomba 33). Eloisa is a firm believer who is deeply rooted in her Christian beliefs, while also believing in local superstitions. When Gladys, Roger’s wife, passed away, Eloisa asks him to stay at home and mourn her. She believes that if he did not properly mourn her, he will be haunted by spirits. She makes him wear a black mourning band to show his distress. Manko, the village obeahman, is a close associate of Eloisa. The villagers are terrified of his Obeah, whereas Eloisa is always indifferent to that. She wards him off, saying that she is neither interested nor believes in his practice of obeah, “I is God-fearing” (15). Her faith in christianity and her fear of the local spirits can be termed as hybridity. It is the amalgamation of practices from both the coloniser and the colonised.

Research shows that colonies and metropolises were tremendously changed by the colonial process. They were restructured by decolonisation. Roger is well aware of the notions that his countrymen have regarding the Caribbean islands, “glorious days in the sun, sandy beaches...” (27). But the reality is different. Roger had to renovate the entire estate in the Sans Souci village, which was in a state of deterioration before he arrived. Colonisation has turned the once glorious islands into a pathetic condition. Unlike his predecessors, he has a good rapport with the villagers. They admire and adore him for the changes he has brought to their village. The renovation of the estate created job opportunities for the villagers. “In spite of independence and the cry to fling the white man out of the country, Sans Souci was divorced from the unrest and strikes that were the birth-pangs of a people moving from subjugation...” (27). He also knows his current status in the independent country because the times have changed, and the coloureds can do whatever they want to. The foreign names given to the local places also speak volumes about the changes that colonialism has brought about in the Caribbean islands.

The challenge of envisioning how a colonised nation might recapture or reconstruct its identity in a language that is currently, but was not its own, is fraught with complications and perplexities. Even language is hybridised as a result of colonialism. The natives of Sans Souci speak creolised language, which is a mixture of various other languages with English. Caribbean islands were colonised by different empires at different times. After the abolition of slavery, the colonisers exported indentured labourers from countries like India. Currently, it has 37% of its population made of people of Indian descent. The multiplicity of ethnic tribes and nationalities has creolised culture, customs, identities, and languages. The author has also employed creolised language to vividly portray this multiplicity. The natives have assimilated English into their native tongues. Except for Roger and Garry, all the other characters in the novel speak a creolised version of English.

Oxford Dictionary defines colonialism as forming a community. But Ania Loomba disagrees with this definition: she says, “‘forming a community’ in the new land necessarily meant *unforming* or re-forming the communities that existed there already” (Loomba 2). The coloniser used various methods to reform a community, such as mass murder, trade, slavery, etc. Manko and Eloisa are the only black people in the village, and the rest of the villagers are Indians whose ancestors were indentured labourers. “There aren’t many Caribs left in the entire Caribbean” (Selvon 42), which indicates that the coloniser has reformed the community, leaving no place for the natives behind. Professor Mary Louise Pratt defines this as transculturation, which means the invasion of a new culture and the loss or change in the existing ones.

Homi Bhaba, in his seminal essay “Of Mimicry and Man: The Ambivalence of Colonial Discourse”, says that mimicry is a way of escaping the control. Mimicry results in hybridity and ambivalence, which gives opportunities for the colonised to undermine the authority of the coloniser. Prekash, who is deeply enthralled by the coloniser’s culture, tries so hard to

emulate Roger's behaviour. He hopes that by emulating Roger, he might be able to become a gentleman and believes that being or behaving like a white man would gain him respect in the society: "he knew all the things he was learning taught him to behave as the white man, to think like him, to talk like him, to live like him" (33). This imitation, as Ania Loomba says, will never be complete or perfect because changes happening during reproduction in a different context, rendering the replication different from the original and resulting in duplicity.

Postcolonialism involves resisting dominant power. Resistance is the first step towards decolonisation. The colonised resist the colonisers by embracing their culture, traditions, and all the other things that make them who they are. On Garry's first day of arrival, Eloisa serves him a plate of oranges the way natives eat them – cut, sprinkled with salt, bicarbonate soda, and drops of Worcestershire sauce. She does not care whether Garry likes it or not. By serving it the way the natives prefer, she embraces her culture and resists the coloniser. Sarojini is engaged to Preshash at a very young age because that is an Indian custom. Despite living in the Caribbean for a long time, the villagers still follow their traditions, resisting colonial practices.

The idea of 'other' is a significant aspect of postcolonial thought. It is not just the coloniser who has predetermined conceptions or stereotypes with which they confine the colonised under the 'other' category. It goes the other way around and within the internal structures too. Sarojini argues with Manku when he calls her black. She fights back, saying that she is Indian. Despite the fact that both were victims of colonisation, she wants to retain her identity as an Indian because for her, being an Indian is better than being a black. Eloisa looks down on whites because for her, being white means sickness.

People with disabilities are frequently seen and treated as helpless, suffering humans, especially when it comes to the creation and dissemination of colonial practices. "Disability is drawn upon as a metaphor by (post)colonial theorists, while for disability theorists, colonisation has become a key

metaphor to describe experiences of oppression, marginalisation, and exclusion to which disabled people are often subjected (Karen and Shaun 1)". Dummy, the village helper, is born deaf and dumb. But his parents realise that he has a disability only when he turns five. It makes him a victim in the hands of the villagers who exploit him to do their chores. He has only one piece of clothing and has never gone anywhere, let alone to school. He is low maintenance and survives on the meagre food that the villagers feed him, "It was cheaper to keep Dummy than a goat or a cow or even a stray dog or cat" (Selvon 58). The character Dummy can be taken as a metaphor. He represents the colonised who were handicapped in the hands of the coloniser. He gives into subjugation because he knows he lacks the strength to fight the villagers like how the victims of colonial practices gave in. He becomes the slave and shadow of the masters, whose help he needs to survive.

In a post-colonial world, women are double-colonised. They are oppressed by the coloniser and also by their own society heavily dominated by men. Kamala, Sarojini's friend is objectified and turned into a sexual object by her own village men. They make vulgar and obscene comments about her, saying she is ugly, yet men would pay to copulate with her because what she lacks in her face is compensated for in the rest of her body, "she was the most glorious piece if tackled from behind" (58). She is also sexually abused by Roger, who pays her heavily to keep their relationship a secret from the villagers. With no other option left, she continues to be subservient and servile, "Deep down in her, years of colonial servitude had roots that nothing simple like the island's independence or the cry of black power could eradicate" (122). Ramdeen wanted to kill Sarojini when he learned that his wife had given birth to a female child. He thought that at least a male child would bring him dignity, whereas a girl meant trouble. He even wanted to marry her off at a young age, but Roger stopped it, saying he doesn't condone child marriages.

Decolonisation is a slow and complex process, “cultural decolonization remains an incomplete and ongoing project in many former colonies, despite decades of political autonomy”(Holden & Rajeev 2). Every single character in the novel is influenced by the coloniser in one way or the other. They also contest the Western practices by holding on to their traditional roots. Colonialism has changed both the coloniser and the colonised, which is enduring. From the colonial experiences, people assimilated the language and culture of the coloniser into their societies, resulting in hybridised or creolised cultures or languages. Sans Souci’s racial makeup is entirely representative of the colonisation process. The characters in the book retain elements of their original cultures while also displaying traits that are

Western in nature, making them creolised and hybridised.

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LIVING WITH THE CORPSE: A COMPARATIVE STUDY OF WILLIAM FAULKNER'S *A ROSE FOR EMILY* AND STEPHEN KING'S *UNDER THE WEATHER*

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Abstract

This paper is an attempt to compare the lives of the protagonists of the short stories *Emily Grierson* in William Faulkner's *A Rose for Emily* and *Brad Franklin* in Stephen King's *Under the Weather* in terms of their involvement and response to the deaths of their loved ones. It identifies the similarities and differences in coming to terms with the bereavement and its impact on their lives. Emily's murder of her partner Homer Barron and Brad's pretension of his wife Ellen being "on the mend" instead of dead become strategies employed to regain control over their lives and to cope with solitude and desolation. Their resistance to change and transfer of control encourages romantic necrophilia. They bravely share their physical and emotional space with the putrefying corpse till time runs out and their deed is out in the open.

Keywords: death, murder, denial of death, resistance to change, romantic necrophilia, corpse retention, olfactory clues, obsession

"Amor condussenoi ad unamorte." "Love led us to a death"—*Inferno* by Dante Alighieri

Introduction

The renowned American Nobel prize awardee William Faulkner's short story *A Rose for Emily* was published in 1930, in an issue of the national magazine *The Forum*. This Southern gothic story recounts the miserably sequestered life of Emily Grierson in a non-linear fashion. Emily, a member of the antebellum Southern aristocracy, is known for her eccentricities which feed the town's gossip tank till her death at seventy-four. Following her father's death, she is consumed by loneliness and is forced to resort to poisoning her lover Homer Barron in a desperate attempt to hold on to him forever. *Under the Weather* by the American horror writer Stephen King was first published in the paperback edition of the collection *Full Dark, No Stars* in 2011 and was later republished in the Shirly Jackson Award-

winning collection of short fiction titled *The Bazaar of Bad Dreams* in 2015. Brad Franklin, a worker at an advertising agency is the protagonist of the story. He uses his imagination to hold on to his wife Ellen's corpse because of his reluctance to allow his life to be impacted by her death.

The Denial of Death

In *A Rose for Emily*, Emily Grierson loses her father to the Grim Reaper at the beginning of her thirties. To the spinster who loses the man who directed her life with power and authority since her birth, it is a terrible blow. With him lifeless, she is left to fend for herself. Though life with her authoritative father, who ran the house with an ironclad will, was not necessarily appealing, she had never been alone before. Her emotional response to her father's death earns the sympathy and pity of her fellow

townsfolk. The Swiss-American psychiatrist, Elisabeth Kübler-Ross, in her grief cycle, mentions five distinct stages of the grieving process namely denial, anger, bargaining, depression and acceptance. Denial, the first stage of the grieving process is an attempt to pretend that the loss does not exist. It serves as a mechanism to reduce the unbearable affliction of losing a loved one and to survive the emotional pain of a shifted reality (Clarke). Emily is in extreme denial as she refuses to allow the townsfolk to take her father's putrefying mortal remains to be buried for three days. "She told them her father was not dead." (Faulkner II) Even when she meets the ladies who arrive at her place to offer condolence and aid, she displays no grief on her face as she simply refuses to surrender to reality which bears her father's death. It takes a lot of persuasion from doctors and ministers before his body could be removed from his residence.

Similarly, Brad Franklin in Stephen King's *Under the Weather* vehemently denies the death of his wife Ellen. He continues to keep her alive in his imagination and says "Ellen needs her rest. She's been under the weather" (King 182) as if he desires time to stop before he could lose her to death. Brad, who had been married to his wife for almost twenty-six years is unwilling to come to terms with her untimely demise due to bronchitis. He refuses to acknowledge her passing and retains her dead body with him at their apartment without any attempt to move forward with the disposal of the rotting corpse. He plays pretend with his deceased wife and adapts to coexist with her remains regardless of the revulsion and stench it evokes. "She was my heart, and I guard what's there. Nobody takes it away from me" (King 188). Ellen continues to be alive in his heart and he keeps possession of her body which serves as physical proof of her existence.

The Resistance to Change

The American writer and journalist Elizabeth Gilbert in her novel *City of Girls* (2019) says, "Resist change at your own peril... When something ends, let it end." Both the protagonists, Emily Grierson and Brad Franklin showcase their resistance to change in

unique ways at the cost of their sanity. Emily in Faulkner's short story, a woman from a family with a history of madness and whimsicalities, is expected to be abandoned by her new beau Homer Barron whom she begins seeing after the death of her father. Homer, a Yankee from the North is the foreman of a construction crew who had come to Jefferson on a contract to oversee the pavement of the sidewalks. The townsfolk do not consider him a "marrying man" (Faulkner IV) and even assume him to be drawn to men. They begin chanting their usual "Poor Emily" over her choice of the man who is below her station and is known to display signs of homosexuality. Slighting the efforts of the ladies of the town to prevent the untoward alliance, Emily bravely keeps courting Homer.

Her insecurity sourced from the townsfolk's insensitive prediction of abandonment by Homer inspires her to find a way to secure him to her forever. She goes to the druggist and makes a request for poison without specifying the purpose. "I want some poison... I want the best you have. I don't care what kind" (Faulkner III). The druggist provides arsenic when she stares at him till he succumbs. While the whole town expects her to commit suicide and put an end to her fruitless existence, she sneakily poisons her man Homer Barron and keeps him with her forever. "A neighbor saw the Negro man admit him at the kitchen door at dusk one evening. And that was the last we saw of Homer Barron" (Faulkner IV). In a desperate attempt to hold on to her man after losing all the prospects of marriage owing to "*noblesse oblige*" (Faulkner III), Emily in her thirties has to resort to murder which frees her from further abandonment, heartbreak and criticism.

In *Under the Weather*, Brad Franklin's resistance to changes caused by the unexpected demise of his sick wife Ellen can be observed in his employment of imagination which he considers to be "an adman's most valuable asset" (King 188) to alter his perception of reality. He rejects the notion of Ellen's death and staunchly believes that she is merely sleeping and will soon feel better again. He tries to

navigate through life just as how it had been before her death. He moves around the house quietly for the fear of waking her, leaves her notes of affection before leaving for work and when he gets back home, he calls out to her flies-infested corpse, “‘Honey, I’m home,’... Are you awake? Feeling any better?” (King 190). He even tries to initiate a conversation with her and shares about the events at work. When she stays still, he simply exclaims “‘You can’t be dead,’ I say. That’s unacceptable” (King 191) which makes it clear that he is aware of her death but is adamantly withholding his acceptance and delaying his coming to terms with it. He refuses to allow her death to alter the course of his life. “He doesn’t want to give up. He remembers how it was, and he wants it that way again” (King 187).

Romantic Necrophilism

The term “necrophilia” is a term that signifies abnormal sensuality and perversion through unconventional, revolting and bizarre practices which include coital relations with the dead for the attainment of sexual gratification. Based on the variations of attitudes and practices, Dr. Aggrawal Anil, Professor of Forensic Medicine, proposes the categorisation of necrophilia into ten classes. Emily Grierson in *A Rose for Emily* and Brad Franklin in *Under the Weather* can be perceived as Class II Necrophiliacs or the “Romantic Necrophiles”. Romantic necrophiles are the ones in the spectrum with the mildest necrophiliac tendencies. They are the class of bereaved who are unable to withstand the loss of their loved ones and require the retention of their whole corpse or mummified parts of their bodies to help them feel better. They may continue to indulge in sexual practices with their bodies just as when they were alive (Aggrawal). Though both stories do not reveal the exact nature and extent of their relationship with the corpses, it can be understood that the protagonists find comfort in sharing their spaces with them. Emily and Brad derive solace and a sense of completion when they are in close proximity to the corpses of their partners. Unlike most people, they do not experience disgust or revulsion at the sight of putrefying, worm-infested

bodies. Instead, they willingly sleep next to them. At the end of Faulkner’s short story, it is implied that Emily had been sharing her bed with the decomposed remains of Homer Barron up until her death. “In the second pillow was the indentation of a head...we saw a long strand of iron-gray hair” (Faulkner V). Brad Franklin on the other hand is seen to tuck Ellen’s body into the bed they share affectionately. “I tuck the reduced hand under the sheets. That way it won’t get cold.” (King 190). This proves that his love for her remains unaltered even after her death.

The Impact on Social Life

The protagonists exhibit the farthest degree of variation in their journeys only in their interaction with their societies. Unlike Brad Franklin, Emily Grierson becomes a recluse and shuts herself in the house. “She passed from generation to generation – dear, inescapable, impervious, tranquil and perverse” (Faulkner IV). She does all that she can to completely sever communication with her townsfolk and other members of her family. She refuses to allow her house to have a door number and also prohibits the installation of a mailbox. She is never seen talking to her housekeeper Tobe who is the only person to go in and out of the house. The front door of her house is open till her fortieth to give lessons in China-painting in her house studio. With the end of the classes, the door is never opened again.

Brad Franklin in King’s *Under the Weather*, deliberately continues the tasks of the day to the best of his ability. For him to seamlessly go on with the quotidian routine, he convinces himself regarding Ellen’s health with the words, “It was last Friday when I came home and she wasn’t breathing and since then she’s been sleeping a lot.” (King 190). After he learns that she has stopped breathing he makes no effort to accommodate her death in his mindscape. Instead, every day, he prepares the morning coffee, eats his breakfast takes their dog Lady for a walk, participates in a conversation with Carlo, the doorman of his building, leaves notes for his wife and refills Lady’s water before leaving for his job at an advertising agency. At work, apart from

being a little sleepy because of nightmares, he is calm and collected. He is careful not to give too much away to his colleagues and raise suspicions. When questioned about Ellen's health, he says that she is doing better and things will soon improve for them. His remarkable professionalism and tactics allow him to do his best to train the newest intern Bill Ederleand pass on the wisdom in the field of advertising gained from his years of service. Thus, he convinces himself and his acquaintances that everything is just as normal as it appears to be. Ellen's death does not take a toll on his social life as in the case of Emily Grierson. Instead, socialising helps keep his bluff game intact and delays processing the death of his wife.

Olfactory Clues

The olfactory clues or the extremely unpleasant smell of rotting flesh in both short stories are of great significance to the plots. The rank and pungent odour of Homer Barron's decomposing body in *A Rose for Emily* almost gives the game away. It draws attention to her house and gets the people in her neighbourhood to discuss the probable causes for it. When the stench becomes unbearable, they represent the issue to Judge Stevens. A board of Aldermen meet that very night and try to find a solution to their newest problem. Assuming the source of the stench to be a dead rat or snake, and being unable to accuse a woman of her place smelling bad, they send men at night to sprinkle lime to undo the smell without her knowledge. Knowing Emily's eccentricity and reclusive lifestyle, they do not bother her any further with a thorough investigation of the matter. Had they done that, Emily would have been sentenced for homicide.

In Brad Franklin's story, the residents in his apartment complex complain of the foul smell emanating from one of the apartments. Just like in *A Rose for Emily*, the stench is mistaken for a dead rat. Brad knows that it is from the dead body he could not bear to part with in his apartment. However, he claims to not be able to detect the smell at all and says, "I'm 'nasally challenged'" (King 184) blaming it upon being raised in the Connecticut mill town. Brad

might even be training his nose to completely block the perception of the smell of the putrefying corpse just as how he dictates his mind to believe that his wife is merely sleeping. But this could bring to light the death of Ellen as the putrid odour remains detectable to other noses but his. The building supervisor Berk Ostrow calls Brad regarding the necessity to investigate his place for the dead rat. Brad understands that now there is a deadline to his toying with imagination and decides to spend most of the time remaining sitting beside Ellen's corpse who he wholeheartedly believes is "on the mend now" (King 183).

The Absence of Grief

The protagonists Emily Grierson and Brad Franklin display yet another similarity in their struggles. They are unable to grieve over the death of their partners and find new prospects to move on to. Emily's murder of Homer Barron serves as a much sought-after solution to all her problems. She is no longer afraid of being lonely, getting abandoned and being judged by her townsfolk. She creates an impenetrable forcefield around her house that keeps everyone away till her death. Emily's murder and Brad's pretension become strategies to regain control over their lives and to cope with solitude and desolation. Brad is so busy trying to keep Ellen alive in his imagination that he finds it impossible to express grief over the bereavement. "Keeping her alive... 'Because I couldn't bear for her to be dead'" (King 190). It provides him with a quick fix that allows him to deal with the hard realities of life at a later time. He postpones his confrontation with reality till it becomes impossible to continue living the lie. "Because there's something close to me, I don't want to look at. Only this isn't a lucid dream I can back out of. This is lucid reality" (King 187). He knows that his deed will be out in the open very soon and it will trigger a series of unwelcome changes which include losing his job and his house, being institutionalised for madness and Lady getting euthanised for chewing on Ellen's dead hand. Though he is very much aware of the consequences

of his actions, he is brave enough to keep spinning the web that eventually traps him beyond redemption.

Conclusion

The American writer Kate DiCamillo in her novel *Because of Winn-Dixie* (2000) says, "There ain't no way you can hold onto something that wants to go, you understand? You can only love what you got while you got it." Both Emily Grierson and Brad Franklin have proved it possible to love someone and hold on to someone physically and emotionally after their deaths by letting madness take over and shield them from the inevitable. Their undeterred wills have found their way.

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VOICING OUT FOR JUSTICE: BUDHAN: A PLAY BY DENOIFIED CHHARAS

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Abstract

While the tribes, indigenous or aboriginal people of a nation are considered to carry the forgotten tradition that preserves the ancient knowledge, it is also true that the recent conditions of the same people saw no greater improvement and they still are vulnerable and subjected to social injustice and in need of an external help to make them heard. While there are tribes who progressed there are also uncountable tribal communities who are unnoticed and live under challenging conditions. Apart from law, existence of social hierarchy and social dominance among the people of nation is one of the leading factors for the plights of the tribes. And through out history literature has always been a medium of expression. Folklore not only carry knowledge of art, entertainment, religion and ritual but it also carries stories that need to be remembered. This article attempts to analyse the social hierarchal dominance, its existence and effect on the tribes through the select work *Budhan: A play by DenotifiedChharas*. In this article the play is considered as folklore along with justification and further being investigated for the social hierarchal dominance, execution and expression of the same.

Keywords: folklore, tribal plight, social hierarchy, contemporary literature.

Chapter 1: Introduction

The term folklore was coined by the English writer Willian John Thomas in 1846 to mean the “popular antiquities” related to the literature. Emergence of folklore studies is strongly rooted in the researches on language and culture. Alen Dundes, one of the renowned Americanfolklorists in his discussion on folklore mentions that the term folklore is no more confined to peasants, rural groups or ancestors of past. It is a medium that keeps evolving by being created to suit the contemporary world. He defined the term folk in as the following

“any group of people whatsoever who share at least one common factor. It does not matter what the liking factor is-it could be a common occupation, language or religion- but what is important is that a group--- have some traditions that it calls its own” (Dundes, 1985).

In the contemporary society literature is being used as a medium to expose and express the social

issues that needs attention. While different genre of literature is being used as the medium, folklore too is gaining its momentum. This article focuses on exploring one such contemporary folklore material that gained popularity through its voicing out for justice i.e., *Budhan: A play by DenotifiedChharas*.

Objective

- To explore the path of tribes from colonial period till now.
- To study the select work i.e., *Budhan: A play by DenotifiedChharas* and to analyse the aspect social hierarchal dominance and the plight of it.
- To showcase the usage folklore as a modern medium of expression.

Material and Method

It is exploratory research where the select work is investigated to observe the concerned theme of social hierarchy, the investigation is done through analysing the select work through content analysis.

The primary source taken for the research is *Budhan: A play by Denotified Chharas*. The secondary sources are gathered from the published and unpublished data from online journal, newspapers, interviews and articles. This research article intends to analyse, interpret and discuss the observed.

Chapter 2: Discussion and Interpretation

Before analysing the select work to observe the social hierarchy it is essential to refer to the path through which the tribes of India attained the contemporary position. The following portion of the paper discusses the tribes during colonial and post-colonial period.

Tribes of India

The contribution of tribes in the Indian independence struggle have always gone unnoticed. While the Indian national movement arose against the colonial oppressors, the tribes in the rural parts of the nation were fighting against two parties. One is against the British who were imposing rules to restrict the movements of tribals. The tribals who were dependant on the forest resources for their survival were restricted from it. And also, they were made to move towards the outskirts of the forest areas and live in the villagers where they received ill treatment and they have to fight against the non-tribal Indians like the zamindars, landlords, money lenders, contractors in order to survive. The tribes always expressed their opposition to the oppression on them by the colonial rulers through various revolts and fights, which includes Bhil Uprising, the Koya rebellion, Santhal rebellion, Bastar Rebellion, Bisra Munda revolt, etc.

During the colonial period the Criminal Tribes Act was passed in 1871. The colonial administrators believed that the practice of following the ancestral occupation under the caste system in India will pave way for passing the crimes too. In order to unite the nation through administrative laws and also to collect taxes, the colonial administrators intended to restrict the nomadic tendencies of the tribes. They believed that an individual who belongs to a community or related to another individual with crime record will

also possess criminal instincts and hence the children who belong to such community are taken away from their community and parents. It is to be noted that the criminal records also include the violations against the British rule.

After the independence the tribal communities who were considered as criminals by records were de-notified and considered as De-notified and Nomadic Tribes (DNT). Yet the social stereotypes against them cannot be removed. Many decades past independence still there are uncountable and unnoticed tribes of the nation who receive no basic necessities. The denotification made no changes in the social treatment and cultural memory of the nation towards the tribes.

Budhan

The play is about the death of Budhan who belongs to the Sabar community in a West Bengal village, a community of thieves. The play *Budhan: A play by Denotified Chharas* is written by the members of the Chhara community in Ahmedabad. After the death of Budhan G. N. Devi, Mahaswetha Devi and Laxman Gaikwad together found Denotified and Nomadic Tribes Right Action Group. The play was written by Dakxin Bajrange Chhara and translated by Sonal Baxi. The story of Budhan is as follows.

Budhan a man who belong to Sabar community, a community of thieves while shopping in the market along with his wife, all of a sudden was noticed by a police officer inspector Ashok Roy. On taking a random notice of him and identify him as a Sabar, the inspector decides to arrest him for no reason. "I see, a Sabar! Come to the Police station with me" are the words of the inspector. On asking for the purpose of arrest Budhan was threatened to be walked naked and been taken to the police station. Shamali, his wife too rushes to police station to ask why her husband was taken, only to receive abuses. The inspector asked Budhan what he stole and he in spite of denying that he stole nothing, received repeated beatings with the same question. Shyamali when remarked that Budhan is innocent the reply of the official is as follows "Constable 2: Whether he has or

he has not committed a theft will be decided by the police. Understand?"

Budhan was given nothing to eat or drink and when he asked for water, he who had no habit of drinking liquor was force fed liquor in spite of his denial. For the next three days he was kept in the station and beaten with the repeated questions and Budhan was not ready to accept what he didn't commit. Budhan's house was searched and in spite of finding no evidence he was taken to Purulia jail. He was also accompanied by another Sabar. There when Budhan was given chores to do and been found that he didn't follow the orders. The officials in spite of looking into the reason that he was not able to work because of severe physical damage caused due to beatings, decides to put him into dark room as punishment. Budhan who was suffering from unbearable pain and fear, which was evident in his conversation with the Sabar in the nearby cell; fell dead. Officials from the Purulia Jail and the police station from where he was taken, decided together to close the case as suicide.

Shyamali was approached by a member from the Kheria Sabar Kalyan Samiti, with a message from Mahaswetha Devi and she was instructed not to cremate Budhan's corpse. In order to escape police's torment, Shyamali arranged funeral with Budhan's effigy and later with the help of court and Mahaswetha Devi, justice was brought upon Budhan's cruel death.

Analysis

It is very evident through the dialogues delivered that the arrest of Budhan was purely based on the biased judgement rooted on the social hierarchal judgement and his life was taken for granted. A human life and the future of a family with multiple dependent lives were taken for granted and put to death with no regret, just basing it on the identity of community and social hierarchy, which shows the unimproved socio-cultural dominance mentality in the nation. The story of Budhan is one such incident. Not every case is taken to court for justice and not every similar to Budhan's case is taken to the outer world for justice and awareness.

To look deep the reason why Budhan never accepted the false accusation in spite of being beaten to death is based on the reason why the Criminal Tribes Act was passed. Budhan was being accused just because of the caste identity and if he agreed to the accusation, it could mean he himself agreeing to the painting of injustice upon his communal identity and the same could happen to anyone and even to his own son. Budhan through his determination and paying through his death, took his story of injustice and social hierarchal dominance to the outer world which eventually inspired another community who is also identified as community of thieves, to make a play and to fight for the justice.

It is to be noted that the justice was attained in the case of Budhan with the help of an external source, i.e., the organisation run by Mahaswetha Devi. She is a social welfare activist and writer from the mainstream society as mentioned by Dakxin Bajrange Chhara, the artistic director of Budhan theatre, while talking about Dr. Ganesh Devi and Mahaswetha Devi. The tribes and other marginalised people of the nation always need someone outsider to help them to be heard or to bring justice. Unable to voice for themselves, fight for themselves, being unheard, the tribes are in need to wait for some external help.

Conclusion

In his interview to *Sahapedia*, Dakxin Bajrange Chhara, the artistic director of Budhan theatre says that "While Budhan Sabar's death happened in Bengal, we were on the opposite end, in Gujarat. Upon reading the text, however, I realised that our situations were similar". The play was enacted in the first ever conference on nomadic and denotified tribes on August 31, 1998. The play was written without trying to paint it pleasant for the audience. The pain and the suffering of the victim was brought out through the dialogues and repetition of words and chorus, which brings out the severity. Dakxin Bajrange Chhara says that "We not only wish to provide entertainment but also wish to plays that unsettle people's hearts and mind". Since their beginning the theatre not only performed *Budhan* but

also made other plays such as *Bhookh*, *Encounter*, *Choli ke Piche Kya Hai* and *Balcony*. All together they performed more than fifty plays and performed more than thousand eight hundred times. He also talks about how a people from the community of thief are constantly kept out of any other possible jobs and were constantly kept under the government and social radar only to be able survive by no other means but only through theft. And he explains further on how the system works within their community. This select play is included in G. N. Devy's *Painted Words: An Anthology of Tribal Literature*. It includes folklore belonging to different tribal community in the nation. Even though there is no specific mention of the play as a folklore, according to the words of Alan Dundes, as mentioned in the introduction, this play could be considered as a folklore as it is created by the people who share the common factor of being tribes and belonging to the community that is identified as thieves. And it is purely written for stage performance rather than being recorded and published as a literary work, which makes the work to reach and grab attention of the nation quicker and sooner. This play definitely is an art work that needs to be handed down from generation to generation making it a folklore hence the reason and cause for the beginning of Budhan theatre is unforgotten in the history which in turn will inspire to voice out the injustice.

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PEREGRINATION TOWARDS SELF-IDENTITY OF IGBO WOMAN IN BUCHI EMECHETA'S *SECOND CLASS CITIZEN AND THE JOYS OF MOTHERHOOD*

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Abstract

The paper attempts to examine the peregrination of Igbo Women towards self-identity in Nigerian society. Florence Onye Buchi Emecheta, is a Nigerian Igbo writer. She reverberates intersecting aspects of women towards liberation. She visualizes the atrocities confronted by Igbo women through her writings. Her two novels namely The Joys of Motherhood, Second Class Citizen are the samples to depict the difficult journey encountered by women to gain self- identity. Furthermore, the paper emphasizes the identity women adore through the tradition custom in society by examining identity theory. It also analyses the multi aspects of self- identity attained by Igbo women by confronting various challenges. It also gazes Education as a weapon for self-identity.

Keywords: self-identity, igbo women, liberation, education, peregrination.

Self-identity of an individual is constructed by the interaction of the self with the community of survival. Identity of a human being initiates from one's childhood and retains till the adult age. It is also constituted as a process that leads a person to reach their accomplishment. The multifaced contradictions arouses due to the disparities and contrast atmosphere in their culture where they persist. Buckingham, editor, states about self-identity as "On one level, I am the product of my unique personal biography. Yet who I am varies according to who I am with, the social institutions in which I find myself"(1). The above definition states that the self-identity of an individual can be gained through the association that the individual coexist. In social gadgets individuals fabricates symbols and signs to show off their self around their survival.

The self-identity has its root in the culture and

community that surrounds which shapes the individual. Hybels, American writer, states that "The extent to which a person reflect the attitudes and beliefs of their culture and live up to the expectations of your community will determine how one see oneself" (34). This encompasses that the behavioral pattern of individual reflects the culture. Society pressurizes the people by dictating their identity. People tend to change their own identity while migrating to another country for survival or they are deprived in their community. The black people experience the act of negotiation of their own self- identity in western countries. It is constituted as a prime factor lack of this huge issue results in identity crisis in an individual. Emecheta's novel *Second Class Citizen* emphasize the segregation of blacks in white community they were dismissed from the position of first class. The blatant statement "No coloureds" (SCC 76). It has a negative impact on her. This forces her

to change her identity where she began to imitate through her accent to the Landlady through a phone. Undergoing all hardships for accommodation finally, she secures her identity. Emecheta in her writings strangulate the essence of numerous ways of ostracism and injustice faced by black people in society.

Identity theory is closely intertwined with ideology of self-identity as it deals with the perception of individuals. This is constituted as a micro sociological theory that emphasizes the attitude of self, behaviors of individuals and the role they perform in society. The identity theorist Stryker argue that the self comprises multiple collection of identities. Most aaprobably it refers to the role identities. Motherhood as an identity in African tradition is the most celebrated one. Motherhood can be regarded as an important aspect of identity, but the individuals possess the multi facets of identities beyond their role as mother. Motherhood is defined as transformative state life shaping experience without sense and priorities. Woman attain their self-identity through motherhood which serves as a weapon. In Igbo patrilineal society it is considered as an identity of woman. This may overshadow the other aspects of identity and drags the individual to inadequate nature. The character Ona, mother of Nnu Ego in *The Joys of Motherhood* was chosen by Agbadi as a legal wife rather as mistress as her beauty attracts him. But she was determined to stay in her father's house whom denies her to be with Agbadi. But the act of becoming the mother rolled of the previous situation. The birth of first child Nnu Ego becomes ill with a lump in head to enhance the safety of child she moves from her own people. But unfortunately, at the second birth she dies with a statement that the stubbornness of my father destined her lead a peaceful family life. So, at the death bed she instigates Agabadi to promote NnuEgo at marriage and to attain motherhood as an identity mark at an appropriate time.

Furthermore, women is regarded as a weapon of procreation to sustain their identity. The character

Obi Idayi, friend of Agbadi cherishes and blessed his daughters as "My daughter's you will also grow and rock your children's children" (JM 28). This states procreation as a prime source of women embedded in Igbo culture. The death of Ngozi, first child of Nnu Ego tends to a thought of degradation of herself as "I am not a woman any more. I am not a mother anymore" (JM 64-65). It leads her to the verge of committing suicide. She wraps her identity in the concept of motherhood. Though she faces major regrets and ungrateful actions from children. She dies with identity by begetting many children and acquiring the title of motherhood which was recognized as identity in Igbo culture. Thus the identity of motherhood is considered as unique and it must be saluted. In addition to it also emphasizes other dimensions of self-identity in an individual to progress in their life.

Education is recognized as weapon to attain the status of identity. It is recognized as one of the most important essential needs for the development of girls and women in the developing nation. Educating women in society promotes abundance of positive effects in society. The Igbo tradition which is engraved with gender inequalities provides less access to education for women. But Education is regarded as a human right. The religious text claims that women are an important person to construct a family. So, they must be educated in order to lead the family in prosperous manner. Education is regarded as a key for the women to liberate from the clutches of patrilineal society. Florence Abena Dolphyne, an African states the education and its significance on woman as an empowering tool is reflected as, "It is ignorance that has made women accept the inferior position to which they have been relegated in society for centuries... Only education can foster in women an analytical and a critical mind that would make them question the religious, cultural and physiological bases of their supposed inferiority" (Dolphyne 56). The above passage tends to explicit the value of education. They were ignorant to accept the inferior position by the patrilineal norms which is

embedded in their tradition for centuries. So, Education is considered as important tool for the progress of woman. It also tends to promote them to an imperative attitude in an analytical manner the grounds of culture and religion.

Furthermore, education enhances women to make participate in the process of decisions for the development of family. The stereotypical thought about women that if the girls are sent to institutions for education, they fail to carry out the domestic and child care training which is depicted as their responsibility. Kelley and Elliot, Roman authors, in their book *Women's Education in the Third World: Comparative Perspectives* suggest that, "Women education has represented a route to national dignity and independence by countering such obscurantist social practices as child marriage and burning of widow"(7). This emphasizes education as source to provide dignity to women and it was regarded as a tool to escape from the clutches of child marriage. It also extends the hope of woman towards education.

The cruel atrocities faced by women due to illiteracy is figured in her novel *The Joys of Motherhood*. When Nnaife is away he does sent letters to his wife as she was illiterate, she has to find some to read. In addition to she finds hard to give the letter to other people near her home because she thinks that if her husband has mentioned about money others will notice of it. Her inferiority due to illiteracy is mirrored as "Now who was there to read it for her? Mama Abby has moved. She couldn't give to any Ibuza person they were too close" (JM 176). This incident enhances importance of literacy in a woman. Erin Graham Murphree, Professor, claims that, "Education plays a critical role in the capabilities approach to development because it can expand what people are able to be and do. More specifically, education can provide the opportunities for children and adults to develop their senses, imagination and thoughts their ability to reason, their relationship with and concern for others"(13). The above passage enforces education as a key for the development. It helps to gain

identity advocating them to awaken their rights. Illiteracy is recognized as a barrier for the growth in women. It also enforces economic benefits for women. It also enhances to strengthen the ability and talents to perform their role to survive.

Buchi Emecheta enhances the importance of education in her fiction *The Second Class Citizen* which is autobiographical in essence. The character Adah is caricatured as an intelligent girl. At the initial stage she receives a meagre education as marriageable commodity. She rebels against the hurdles she faced in gaining education. She expresses her determination in studies by gaining high scores and by winning scholarship in the midst of difficulty to achieve her identity. In spite of all hardships in her life she occupies the job as a librarian at American Consulate reflecting her self-identity as,

She had several O and A levels and she had part of the British library association...Librarianship was to her simply a stepping stone to bring her nearer to the books which she dreamt she was going to write in the future, when she was forty. But in England, she had been made to start almost twenty years before her time...She had known the feeling she had when she finished the story she had tasted the fulfillment of seeing others read her work and had felt an inner glow that was indescribable when other people said how much they had enjoyed reading. (SCC 120)

She also equips her mind to face challenges and executed courage to become a writer in her life. She recognizes education as a tool to reach Zenith in her life. Shattering all social constraints Adah emerges as a writer by adapting her own identity so education reflects as a weapon to gain her own identity in public.

Educating a girl child assures more benefits for high standard of living and also it widens the growth of community. Emecheta explicitly promotes the importance of education for women in a conference *Feminism with a small f* as "I want very much to further the education of women in Africa, because I know that education really helps

the women. It helps them to read and it helps them to rear a generation. It is true that if one educates a woman, one educates a community” (175).

This emphasizes the need of education towards woman. Furthermore, education as self-identity is explicated through another character in *The Joys of Motherhood* Adaku highlights the education and its role to girls in new environment Lagos. As a successful trader she promotes her daughters for education in order to attain the space of identity. Thus, Education empowers people to engage in the process of transformation which helps to resist some challenges in the community. Forbye, Education acts as a catalyst for self- discovery. Engaging in multi perspectives and indulging in critical thinking leads to identity. Buchi Emecheta’s character Kehinde in the novel *Kehinde* plays active role as a voice of strong female in the situation of dilemma through her education. She emerges finally as a floating character creating her own space emerging her own identity by returning to London. Some women wish to educate their daughters but the financial crisis in families lead to deprived.

Education has been constituted as an icebreaker. It tends to the act of realization on the time of oppression and claim for the right of equality where Emecheta’s character Adah undergo self-realization after various aspects of oppression from patrilineal society. Finally, she emancipated herself from the clutches of marital life and defines herself in the society by emerging herself as a writer. So education also fabricates the awareness to stand for themselves as no one comes to rescue in the midst of difficulties who recognize women as subservient creatures to survive. The solution to impart education can be enhanced by promoting the schools to charge less amount of fees for female education. The endeavors to educate the women is accompanied by the attempt to express their parents

about the value of education on their daughters and the methods to access with full abilities.

Thus, the self-identity of a woman includes recognition and affirmation as women. It enhances the agency of autonomy to progress. Education often tied towards the empowerment of women by asserting identity. The identity established by the female characters in Emecheta’s novel exercised as an attitude of fighter to overcome patrilineal norms of inequality. Their voices in fiction is not a essence of rejection or dehumanization but it is fabricated as voice of emancipation. Self-identity is recognized as essential in fostering equality and empowerment of women in society. Hence contextualizing identity is essential in order to ascertain their strata around the globe.

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REPRESSION AND THE UNCONSCIOUS: A FREUDIAN ANALYSIS OF SYMBOLISM IN THE YELLOW WALLPAPER

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Abstract

Charlotte Perkins Gilman's The Yellow Wallpaper offers a compelling examination of repression and the unconscious through a Freudian lens. This analysis investigates how the protagonist's mental deterioration serves as a metaphor for the constraints imposed by societal and gender norms. The yellow wallpaper itself becomes a significant symbol of the protagonist's inner turmoil and repressed desires. According to Freudian theory, the protagonist's fixation on the wallpaper reflects her struggle with suppressed emotions and the psychological impact of her confinement. As she increasingly perceives a woman trapped within the wallpaper's pattern, it mirrors her feelings of entrapment and descent into madness. This study underscores how Gilman uses the wallpaper as a potent symbol to critique the oppressive forces affecting women's mental health, revealing the deep psychological consequences of societal repression and the unconscious mind.

Keywords: repression, unconscious, psychological fiction

"Dreams are the royal road to the unconscious." - Sigmund Freud.

Sigmund Freud's theory of repression and the unconscious mind provides a compelling framework for analysing symbolism in Charlotte Perkins Gilman's *The Yellow Wallpaper*. Freud posited that repressed desires and fears are stored in the unconscious, indirectly influencing behaviour and thought processes. In *The Yellow Wallpaper*, the protagonist's descent into madness can be seen as a manifestation of repressed emotions and creative impulses. The wallpaper symbolizes the oppressive forces restricting her, reflecting her internal struggles and the societal constraints imposed on women. As her mental state deteriorates, the increasingly chaotic pattern in the wallpaper parallels her unravelling psyche. Freud's concept of repression helps explain how the protagonist's suppressed desires and

frustrations emerge through symbolic expression, revealing deeper truths about her confinement and identity. This Freudian analysis illuminates the interplay between unconscious drives and symbolic representation in the narrative. "The whole thing goes horizontally, too, at least, it seems so, and I have tried to tell what I see in the pattern, but it is so difficult to describe, and I am not sure I know how." (YW 27)

The Symbolism of the Yellow Wallpaper in Freudian Analysis

The yellow wallpaper in Charlotte Perkins Gilman's story symbolizes the protagonist's repressed desires and mental struggles. Freud's theory of repression suggests that unacceptable thoughts and emotions are pushed into the unconscious. The wallpaper's

complex and chaotic patterns reflect the protagonist's internal turmoil and the constraints of her domestic life. As she becomes increasingly obsessed with the wallpaper, it symbolizes her deepening psychological conflict and the entrapment imposed by societal norms. "The pattern does move, and no wonder! The woman behind it is as plain as can be. She just goes across, and she just goes across, and she just goes across, and she just goes across." (YW 93)

The wallpaper's patterns, which she initially finds disturbing, become a manifestation of her repressed creativity and anxiety. Her fixation on the wallpaper's intricate design mirrors her struggle to escape her confining role. Ultimately, the yellow wallpaper becomes a Freudian symbol of the protagonist's unconscious mind, revealing how deeply repressed emotions and desires disrupt her mental stability and contribute to her psychological breakdown. "Until you make the unconscious conscious, it will direct your life and you will call it fate." (Jung 246)

Repressed Desire and their Manifestation

The Freudian concepts of repression and the unconscious vividly manifest through the wallpaper's symbolism. Freud's theory posits that repressed desires and emotions, buried in the unconscious, seek expression through symbolic means. The yellow wallpaper itself represents the protagonist's repressed creativity and emotional distress. Initially, she is disturbed by its intricate, chaotic patterns, which mirror her mental fragmentation. As her confinement exacerbates her psychological strain, she becomes fixated on the wallpaper, interpreting its patterns as a prison trapping a woman as an extension of her repressed desires for freedom and self-expression. Her growing obsession and eventual breakdown reflect the emergence of these repressed elements into consciousness. The wallpaper's patterns symbolize the intricate and hidden nature of her suppressed emotions, illustrating how the unconscious mind can influence and manifest in seemingly trivial aspects of daily life.

The Role of the Narrator's Mental State

The narrator's deteriorating mental state offers a profound insight into Freud's concept of the unconscious mind and repression. As the narrator is confined to a room with disturbing yellow wallpaper, her obsessive focus on its chaotic patterns symbolizes her struggle with repressed emotions and desires. Freud's theory suggests that repressed material from the unconscious mind manifests in dreams, symptoms, or irrational behaviour. The narrator's increasing fixation on the wallpaper and her belief that she sees a trapped woman within it reflect her repressed wishes for autonomy and creative expression. Her mental decline, characterized by paranoia and hallucinations, illustrates the disruptive impact of suppressed thoughts and emotions when they emerge from the unconscious. This Freudian analysis highlights how the narrator's experience of the wallpaper embodies the tension between her repressed desires and her psychological reality.

The Symbolic Meaning of Room

In *The Yellow Wallpaper*, the room symbolizes the protagonist's psychological confinement, reflecting Freudian notions of repression and the unconscious. The narrator's descent into madness parallels the room's restrictive space, illustrating how her repressed emotions and desires are trapped. The wallpaper's chaotic patterns mirror the fragmented nature of her psyche, embodying her internal struggle and the societal constraints imposed on her. Freud's theory posits that repressed desires seek expression through symbolic manifestations. The room's stifling atmosphere becomes a physical representation of the narrator's mental imprisonment and the broader societal repression faced by women.

The Narrator's Psychological Breakdown

The narrator's descent into madness is a Freudian exploration of repression and the unconscious. The room and its oppressive wallpaper symbolize her repressed emotions and desires. Freud's theory suggests that her mental breakdown results from suppressing these feelings. As she fixates on the

wallpaper's chaotic patterns, they embody her inner turmoil and growing insanity. The room's confinement mirrors her psychological imprisonment, while the wallpaper represents the chaotic, repressed elements of her unconscious mind seeking expression. Her obsession with the wallpaper ultimately reflects her struggle with societal constraints and personal repression, leading to her complete mental disintegration.

Gender Role and Repression

The narrator's enforced passivity and isolation, mandated by her husband, reflect societal constraints on women's autonomy. Freud's concept of repression highlights how her suppressed desires and self-expression manifest through the wallpaper's disturbing patterns. The room symbolizes her confinement, while her obsession with the wallpaper represents the repressed aspects of her psyche struggling to emerge. The story critiques how rigid gender roles restrict personal freedom, leading to psychological distress and madness. The narrator's unravelling symbolizes the consequences of suppressing women's voices and needs within a patriarchal framework.

Isolation and Depression

In *The Yellow Wallpaper*, isolation, and depression are central to the Freudian analysis of repression and the unconscious. The narrator's enforced isolation in a single room symbolizes her psychological confinement, exacerbating her depression. Freud's theory suggests that this isolation intensifies her repressed emotions and desires, which become projected onto the wallpaper's chaotic patterns. The room's stifling atmosphere mirrors her mental

entrapment, while her obsessive fixation on the wallpaper represents her struggle with unconscious conflicts. As her isolation deepens, her depression manifests through increasingly erratic behaviour, illustrating how the repression of emotional and intellectual freedom leads to psychological disintegration.

Conclusion

Freudian theory integrates with symbolic elements to reveal the narrator's psychological struggle. The yellow wallpaper embodies the narrator's repressed emotions and unconscious mind. Freud posits that repressed desires surface in symbolic forms, and the wallpaper's chaotic, entangled patterns represent her internal conflicts and suppressed feelings. As she becomes obsessed with the wallpaper, it symbolizes her struggle with societal constraints and her psychological confinement. The wallpaper's transformation in her mind from a mere pattern to a living, imprisoning force mirrors her deteriorating mental state, highlighting the impact of repression and the unconscious on her descent into madness.

Abbreviation

- YW- The Yellow Wallpaper

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SCIMITAR-WIELDING LANGUAGE FOR NATURE AND MAN: A STUDY ON ARUNDHATI ROY

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Abstract

Arundhati Roy is a writer who has carved her place a champion for both the natural and the marginalized communities within it, with her literary brilliance and steadfast activism. Her writing style incorporates a potent blend of fiction and non-fiction, coupled with her fearless advocacy. Arundhati Roy's contributions as an activist extend far beyond raising awareness. She has played an active role in influencing policy making decisions and initiating critical conversations about the future of our planet and its inhabitants. Her tireless commitment to justice and her ability to wield words as weapons of change have earned her a place among the most influential voices of present era. The interviews she has given worldwide have exposed the world to the breadth of her knowledge and the ferocity of her activism, even beyond the circle of her literary admirers. This paper, which is based on an analysis of her interviews, aims to provide a clear picture of Arundhati Roy as a powerful voice for both man and nature.

Keywords: activism, capitalism, discrimination, globalisation, social-justice

Introduction

Arundhati Roy has presented herself to the public, as a socially conscious individual through the publication of her essays under different titles. She expresses her opinions on the enormity of the injustices that is occurring throughout the world. Arundhati Roy's essays are a powerful blend of ardent activism and insightful analysis. Her voice has also been raised in the form of documentaries such as *The Narmada Diary* and *We*. A socially and politically important issue that has affected or may affect the millions of common people has been addressed in each piece of her work. Arundhati Roy's non-fiction works include the publications of her orations delivered in various platforms that attracted worldwide attention, and her thoughtful views presented through the interviews hosted by several proficient interviewers. She discusses the important topics that have influenced India over the past ten years in these interviews which were done over a period of seven years, from 2001 to 2008. Through these talks, Arundhati Roy has expressed

her views on issues such as democracy, dissent, justice, resistance, tactics and the meaning of being a writer in these tumultuous times. Her interviews provide us with a glimpse of Arundhati Roy's personal and political background, giving us a better understanding of the factors that have influenced her existence as a writer- activist.

Arundhati Roy has been a critic of globalisation and the effects of neoliberal economic policies. She has spoken significantly on how various policies by the government often lead to exploitation, inequality, and environmental degradation. She is known for her commitment to social justice causes. Arundhati Roy has raised her voice against caste discrimination, religious intolerance, and other forms of social inequalities prevalent globally and in India. She has expressed concern on environmental degradation and the consequences of unchecked development. Her writings often emphasize the need for sustainable development and protection of natural resources. She has also raised her voice to oppose wars and accentuate the importance of peaceful solutions.

Arundhati Roy can undoubtedly be called as a political activist as her interviews often reflect her engagements with political issues and her support for grassroots movements.

Scimitars in the Sun

Is the published version of the interview with Mr N Ram, first brought out in the January 2001 issue of Frontline Magazine. Here, Mr. N. Ram, Indian Journalist and board member of The Hindu Group, interviews Arundhati Roy on "a writer's place in politics". The interview covers various topics related to Roy's political activism, literary work, and personal life. The primary focus of the discussion is Roy's role as a public intellectual and activist, exploring the intersection of her writing with her political engagement.

The interview opens with the mentioning of Supreme Court's judgement on Sardar Sarovar Dam and Roy giving a detailed explanation on the same and more insights into the Narmada Bachao Andolan (NBA) movement, which she supports. She views these charges as an attempt to silence dissent and curtail her freedom of expression. Roy emphasizes the responsibility of writers to speak for the marginalized and raise critical questions about power structures. She believes that a writer's silence in the face of injustice is tantamount to complicity. Through-out the interview, Roy criticizes the Indian government's policies towards minorities, the poor, and environmental issues. She highlights the failures of capitalism and neoliberal development models, advocating for alternative perspectives and social justice.

Roy explains why she decides to write and publish three major political essays - *The End of Imagination*, *The Greater Common Good*, and *Power Politics* - after the success of her debut novel, *The God of Small Things*. She says that she felt compelled to speak out on issues that mattered to her and to millions of people in India, such as nuclear weaponisation, big dams, and privatisation of essential infrastructure. Roy responds to the criticism and controversy that her essays have generated, especially from some prominent environmentalists

and historians, such as Ramachandra Guha. She defends her arguments and facts, and accuses her critics of misrepresenting, distorting, and attacking her personally. She also challenges them to debate with her publicly on the issues she raises.

Roy discusses the role and responsibility of a writer in society, and how she balances her creative and political impulses. She says that she does not see herself as a spokesperson or a leader of any movement, but as a writer who uses her skills and voice to express her opinions and emotions. She also says that she does not write for fame or money, but for the joy and freedom of writing. She admits that being a celebrity has its drawbacks, such as losing privacy and being misunderstood, but she also appreciates the opportunities and platforms it gives her to reach a wider audience and to influence public opinion.

Roy emphasizes the importance of storytelling in challenging dominant narratives and fostering empathy for those on the margins of society, and views literature as a powerful tool for social change and transformation. She talks about her novel, *The God of Small Things*, and why it has not been made into a film yet, that she has turned down many offers from filmmakers, because she feels that the novel is not suitable for cinematic adaptation, as her novel is a complex and layered work of language, structure, and style, and that it would lose its essence and beauty if translated into a visual medium. She also says that she is not interested in writing a sequel, because she does not want to repeat herself or be constrained by expectations. She says that she prefers to write what she wants, when she wants, and how she wants.

The interview is a comprehensive and insightful conversation between two intellectuals, who share their views and experiences on a range of issues that are relevant and important for India and the world. The interview also reveals the personality and character of Arundhati Roy, who comes across as a passionate, courageous, and honest writer and activist.

The Chequebook and the Cruise Missile

The Chequebook and the Cruise Missile is a collection of conversations between Arundhati Roy, the acclaimed Indian novelist and activist, and David Barsamian, the producer and host of Alternative Radio. The interviews, conducted between 2001 and 2003, cover a wide range of topics, such as Roy's childhood, her writing process, her views on India's politics and culture, the global impact of September 11 and the US-led invasion of Iraq, the role of corporations and media in shaping public opinion, and the prospects of resistance and dissent in the face of oppression and injustice. The conversations delve into diverse subjects like US imperialism, Indian nationalism, Kashmir conflict, environmentalism, gender rights, capitalism, and the role of art in confronting injustice.

The interviews showcase Roy's eloquence, courage, and insight, as she challenges the dominant narratives of power and exposes the hidden agendas and ideologies behind them. She also shares her personal experiences and struggles, such as facing charges of contempt of court for her essay on the Narmada Dam Project, participating in anti-war demonstrations, and coping with the fame and criticism that followed her Booker Prize-winning novel, *The God of Small Things*. The collection has received positive reviews from critics and readers, who have appreciated Roy's provocative and passionate voice, as well as Barsamian's skilful and engaging questions. The book is a valuable resource for anyone interested in understanding the complex and interconnected issues that shape our world today.

The Shape of the Beast

The Shape of the Beast is a book by Arundhati Roy that contains fourteen interviews with various journalists and activists, conducted between 2001 and 2008. The book includes different interviews of Arundhati Roy with different eminent journalist of the time and it covers a wide range of topics, such as the Gujarat riots, the Iraq war, the Kashmir conflict, the Narmada dam project, the Maoist movement, the nuclear deal, and the global financial crisis. The book also includes an introduction by Roy, where she

reflects on her role as a writer and a dissenter in a turbulent world.

The conversations present Roy's sharp analysis, fierce criticism, and eloquent expression, as she exposes the injustices and hypocrisies of the powerful and the complicit. She also shares her personal experiences and challenges, such as being accused of sedition, facing legal battles, and receiving death threats. The book is a testament to Roy's courage, conviction, and compassion, as she speaks truth to power and stands in solidarity with the oppressed.

The book was first published in 2008 by Penguin Books in India, and later by Haymarket Books in the US. It has received positive reviews from critics and readers, who have appreciated Roy's insightful and inspiring voice, as well as the relevance and urgency of the issues she addresses. The book is a valuable resource for anyone interested in understanding the contemporary political and social realities of India and the world.

Conclusion

Arundhati Roy is one of the most influential and controversial writers and activists of our time. Her conversations in different interviews reveals her insights and opinions on various political and social issues that affect India and the world, such as communal violence, war, terrorism, globalization, neoliberalism, nuclear weapons, and environmental degradation. It also gives us a picture of her personal struggles and challenges, as she faces legal threats, media attacks, and public criticism for her outspoken views and actions. The published version of her interviews can be considered as a testament to her courage, conviction, and compassion, as she speaks truth to power and stands in solidarity with the oppressed. The conversations with Arundhati Roy, compiled under the title *The Shape of the Beast* is not only a book, but also a mirror that reflects the realities and contradictions of our times. It challenges us to question the dominant narratives and ideologies that shape our lives and societies. It urges us to resist the forces of injustice and oppression that threaten our humanity and dignity. It inspires us to imagine

and create a better world for ourselves and future generations. The book is a valuable resource for anyone who wants to understand the contemporary political and social dynamics of India and the world, and the role of writers and activists in shaping them. The book is also a tribute to the spirit and voice of Arundhati Roy, who has emerged as one of the most powerful and provocative voices of our era.

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CROSSING THE BOUNDARIES OF SOCIAL CONVENTIONS: A STUDY ON THE ASPECT OF MODERN WOMAN IN NAMITA GOKHALE'S *PARO: DREAMS OF PASSION*

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Abstract

Modern feminism focuses on the voices against gender oppression, human choices, sexual violence, and sexual freedom. Modern women are not bound by the societal conventions. They strive to quench their thirst for freedom, education, job, and sexual relationship. Namita Gokhale's Paro: Dreams of Passion portrays the life style of modern women and its impact on the society. Namita Gokhale's women in her novels are not submissive to the social setups whereas they strike every aspect in their lives for their sustainability as girls, women, and wives. They are not mere women; they take their roles and play on their wishes. The women who are bound by the social norms force other women to do the same. The novelist brings out the emergence of modern women and its impact on society. The modern women want to come out of all sorts of suffering, suppression, oppression, confinement, and gender inequalities. Namita Gokhale delineates how women are suppressed and struggle to overcome the social setups against women. The commitments of modern women towards the society are plenty. They are not simply mere daughters and house wives; rather, they have their own contribution to the society which binds them and does not allow them to be free women. Women's involvement in love, marriage, extramarital affairs, travel, experience, job, education, friendship, socializing, observing people, dressing for the place and inspiring others are keenly delineated by Namita Gokhale. The women in her novels seek for the experience in terms of love, social status, and identity.

Keywords: modern women, freedom, social conventions, sexual relationships, feminism, gender discrimination, love and marital relationship, identity

Introduction

Social norms are made for the people to follow conventionally. The traditional society is patriarchal in construct and women are curtailed of their freedom. Women are suppressed, oppressed, and harassed due to the societal norms that favour the male gender. Women in ancient times were silenced and submissive to the conventional restrictions. But the women of modern age cannot be restrained. They question the established norms, live lives of their own, experience all sorts of happiness as men do, have extramarital relationship, and want freedom and identity. Hence, these factors cause women to

cross social boundaries. Namita Gokhale's works wide open the windows to bring to light the biased attitude of the society and the ways women rebel against these societal norms to find the rays of light.

Namita Gokhale is an Indian writer, publisher, and festival director. She has written fiction and nonfiction in English in which she portrays how Indian women empower themselves and emancipate. Her novels depict the fortitude that women have in Indian society. Her women are not silent; they are born to resist the society which limits them. As a woman writer she exposes women's struggle for existence and survival in the patriarchal clutches.

Namita Gokhale's novels deal with feminism, gender role, gender discrimination, and women suppression, oppression, and sufferings. She brings these issues into her novel in a way that the readers would not sympathize, but empathize with the characters. She is known by her debut novel *Paro: Dreams of Passion* (1984).

Paro: Dreams of Passion portrays the life of the protagonist of the novel, the seductress Paro. It deals with the sexual frankness of the early 80s. It is a satire upon the life style of New Delhi and Mumbai. The novel is the showcase of metropolitan and westernized Indian life style. In this novel Namita Gokhale deals with diverse problems of modern women and their behaviour in the social order. Namita Gokhale encompasses a modern woman who obsesses another woman by her life style in *Paro: Dreams of Passion*. It presents the urban life style of women.

Paro and Priya

Paro is an upper middle class woman. She is fashionable and adapts herself to modern customs. She is a beautiful and courageous woman and she inspires others by her daring personality. She is so enraged by the society that she breaks the social and cultural conventions in whatever way she could. The women who are bound to the societal customs do not violate them but they endure suppression and oppression quietly. Paro, on the other hand, does not limit her passions. Whatever or whoever she gets infatuated with, she entraps them. Priya is another woman in the novel who belongs to a lower middle class family. Contrary to Paro, she observes social cultures. But, when her life is connected to that of Paro, Priya gets obsessed with Paro's life.

Both Paro and Priya struggle for their sustainability against tradition. They do not suppress any of their passions throughout their lives. Paro, being a beautiful lady, meets B.R. in her college days; they both fall in love with each other and get married. Priya works in B.R.'s company. As he looks handsome, she is attracted towards him and out of it evolves their illicit relationship. This relationship between Priya and B.R. is premarital and continues

to be extramarital, breaking the conventional precincts. Indeed, whenever she meets her illicit partner, she becomes overwhelmed by his touch and presence. Priya says, "My heart was pounding wildly, and I quite forgot there was a world outside" (Gokhale 6).

Paro and Priya's Response to Society's Expectation on Women

In the traditional society, men may have many affairs but women are expected not to have such affairs. Priya's coworkers talk about B.R.'s infatuation with Paro and their resultant marriage. This induces Priya's jealousy. She decides to see Paro whose beauty has attracted B.R. Priya goes to the beauty parlour to beautify herself; she wants to look good during their wedding ceremony. When she returns home from the beauty parlour, her mother and brother look at her aghast. They are shocked by her looks which reflect the way modern women violate traditional norms.

For any tradition bound women, the blessing of elders is of much value. But, when B.R.'s father touches her midriff to welcome her and also as a sign of blessing, Priya does not attach any importance to it. Paro inspires Priya with her daring beauty and her manners. Paro's appearance displays her courage. She is bold enough to free herself instead of succumbing to the traditional customs by behaving modestly as a bride when she saw her father-in-law. As it is against tradition, Priya says, "'Hi, Daddyji', she said throatily, planting a kiss smack on Rai Bahadur's forehead – she had to bend over slightly to reach him" (Gokhale 13). The women who are bound to the societal conventions would not cross the customs of the social order. Paro is not such a woman; she so shows her audacity and self-confidence deliberately that Priya could not accept them. She also observes Paro, who keeps her head high and straight in her marriage procession. Priya, who knows the societal expectations, says that Paro behaves differently as a bride. Priya says:

Her audacity and self-confidence took my breath away. This was not how brides behaved in my world. All the brides I had ever encountered kept

their sari pallavs covered, and their heads so perilously downcast as to appear anatomically endangered. But she stood proud and straight, and led the way, with B.R. and her parents trailing after her. (Gokhale 13)

It is a terrifying ordeal for Priya to see Paro who keeps a gin glass at one hand and the other on B.R. Paro's daring personality made Priya's jealous to overpower her. Priya could not accept Paro's behaviour. Hence, Paro becomes an obsession for her. Consequently, she has been thinking about Paro and she subconsciously utters Paro's words, phrases, and gestures. Priya's affair with B.R. whom Paro marries continues even after his marriage. Paro and B.R. crave for lust after their marriage in order to fulfill their sexual passion.

Conventionally, in a marital relationship, the society expects the woman to be a virgin before marriage whereas it does not set any such expectation on the man. Paro and Priya are not virgins when they get married. An art master rapes Paro during her school days. But she considers that she was not raped, in fact she loved it. Paro says, "Funny thing is that I wasn't raped, I loved every moment of it" (Gokhale 33). Priya also has had an affair with B.R. before her marriage with Suresh. Priya says, "My husband was a virgin, and did not seem to notice that I was not" (Gokhale 23). The society would not accept a woman who lost her virginity before her marriage. Priya and Paro stem from and belong to families of different social status; both of them do not let the societal norms confine them. Virginity and faithfulness are not issues for them in marital relationship. They crave for fulfilling their passions. Feeding their lust is their prime fervor, to such extent they are limitless.

Periyar E.V. Ramasamy's radical freedom for women questions the customs that wanted woman to repress their sexual pleasure. He said that women should also have the freedom to have multiple sexual partners like men. He refused the logic of the critics who said that it would be better to preach mortality to men than immortality to women. (Manoharan 9). The lives of Paro and Priya meet the expectations of

Periyar. They are the "modern Women", who live their lives the way Periyar expected women to be. They have multiple sexual partners, though not at the same time. They do not hesitate to satisfy their sexual desires with other men than their husbands. Societal constraints, traditional customs, patriarchal norms, and gender bias cannot bind them.

Paro, zealous with the modern trends, breaks up her relationship with her husband B.R. after some years and becomes a "free" woman. As a free woman, she lives in an open adulterous relationship with a cricketer, Bucky Bhandpur, who is younger than her. Then she involves in a relationship with Avinendra, a son of the Minister of State for Industry. But soon, she breaks up her relationship with him too and tries to develop a relationship with a wealthy man. Her efforts fail and then she tries to entrap Mr. Shambhu Nath Mishra, a congress party politician which could not be developed. Paro's passions do not end in one or two affairs. She becomes very close to Priya's husband. At last, she marries Loukas Leords, an European. But this marriage cannot satisfy her since he is a gay. Ultimately, she involves in an extramarital affair with her ex-husband to fulfill her sexual need.

Free women live their lives as they wish. They would not restrict their dreams and passions. They go beyond the traditional boundaries. Namita Gokhale's women are not restricting their passions and desires; they break the customs which limit women. Avinendra says about Paro, "... is a real individual. She has the courage of her convictions. She is not a kept woman; she is free. That is why I love her" (Gokhale 47).

Namita Gokhale's women imprudently go beyond boundaries without caring for its consequences, which questions their autonomy. Paro is rebellious and she rejects all the cultural norms on women's sexuality. Even though she is a daring personality, the accident that she meets with deprives her of her courage and she commits suicide. The central character Paro's desires critique patriarchal structures, challenges traditional gender

roles, and highlights the resilience of women who refuse to be confined by societal expectations.

Conclusion

Namita Gokhale's novel *Paro: Dreams of Passion* explores women's relationships with men and their attitude towards traditional boundaries. Even though Paro is portrayed as courageous, she is cowardly at the end. Despite her boldness and audacity, she commits suicide. Namita Gokhale skillfully delineates the women of different nature, who want to live their lives independently in the society which is considered as peccadillo in the traditional ethnicity. In this novel, she has depicted the women who live their lives in the westernized and modern way. *Paro: Dreams of Passion* visualizes the whole cultural scenario of women's freedom and individual choice.

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FRAGMENTED AND FUSED: CULTURAL PRECARITY AND HYBRIDITY IN MIN JIN LEE'S *PACHINKO*

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Abstract

This paper explores the themes of cultural precarity and hybridity in Min Jin Lee's Pachinko. It focuses at the obstacles that Zainichi Koreans in Japan confront because they are torn between their cultural history and Japanese society. This study emphasizes Mozasu's disobedience of social conventions and Noa's struggle with assimilation. As a representative of the third generation, Solomon embraces his Korean-Japanese background while exhibiting a more flexible sense of self. The study draws parallels between the lives of second-generation immigrants and Pachinko and The Namesake. The game of pachinko is used by Pachinko as a metaphor to depict the lives of the characters and the complexity of Zainichi identity. The study's conclusion suggests that Pachinko provides a nuanced examination of Zainichi Koreans' cultural precarity, hybridity, and changing identity dynamics.

Keywords: marginalization, existential crisis, uncertainty, multiculturalism, transience, integration, post colonialism

Introduction

Pachinko, written by Min Jin Lee, is a comprehensive historical account that chronicles the 20th-century lives of a Korean family who are outsiders in Japan. They endure discrimination by both Japanese and Korean society as Zainichi Koreans. This essay explores the characters' struggles to preserve their Korean ancestry while assimilating into Japanese society, focusing on the intertwined themes of cultural precarity and hybridity. It provides a detailed analysis of the conflicts that result from this precarious equilibrium, illuminating the intricacies of cultural identity in the face of societal and historical change. This essay offers a compelling examination of the human condition, stressing the hardships and victories faced by people trying to figure out how to belong and who they are in a world that is changing quickly.

Methods and Materials

The themes of cultural precarity and hybridity in Min Jin Lee's *Pachinko* are examined in this study using a qualitative textual analysis. The approach is based on postcolonial theory, particularly on the ideas of hybridity and cultural displacement proposed by Homi Bhabha and Judith Butler, respectively, and on

the concept of precarity. This concept aids in the comprehension of how characters negotiate their identities in a fragmented society. For the purpose of placing pachinko within larger literary traditions, the study also compares it to Jhumpa Lahiri's *The Namesake*. This study is placed within the existing academic discourse by a review of scholarly publications on *Pachinko* and related topics, which also helps to identify gaps in the literature. The study attempts to comprehend Korean-Japanese characters' experiences within the socio-cultural and historical context supplied by the narrative itself by considering significant elements of *Pachinko* that explain their interactions.

Findings and Result

Pachinko begins in the impoverished Korean neighbourhood of Yeongdo during Japan's occupation. A resilient couple, Hoonie and Yangjin, raise their daughter Sunja amidst hardship. Sunja's life takes an unexpected turn when she becomes pregnant by a Japanese trader. Despite his inability to marry her, Sunja refuses to become his mistress, demonstrating her integrity. A kind pastor, Isak Baek, offers to marry Sunja and provide for her. They relocate to Osaka, Japan, joining Isak's brother

and his wife. In Osaka, the Baek family faces the harsh realities of being Zainichi Koreans—ethnic Koreans living in Japan. They encounter discrimination and exclusion due to their Korean heritage. The colonial authorities of Japan attempted to destroy all traces of Korean culture, including historical documents and language, during their conquest of Korea. Korean immigrants in Japan were also subjected to this suppression, with pressure to integrate and take up Japanese habits. Zainichi Koreans remain marginalized socially, economically, and politically even with their legal residency. They face obstacles to housing, work, education, and political engagement in addition to being frequently reduced to second-class status.

First-generation Zainichi Koreans, driven by economic aspirations, migrated to Japan seeking a better life. Despite facing discrimination, they adapted to their new environment. Traditional Korean gender roles, with men as breadwinners and women as homemakers, underwent significant changes among Zainichi Koreans in Japan. Zainichi women, like Sunja, were compelled to work outside the home to support their families financially, challenging traditional gender norms. The perspective of cultural precarity can be applied to the second generation of Zainichi Koreans. The second-generation Zainichi Koreans, born and raised in Japan, face complex identity issues and cultural alienation. Noa, Sunja's son, exemplifies these challenges, caught between two cultures.

Many Zainichi Koreans have internalized discrimination and shame, which is reflected in Noa's attempt to fit in with Japanese society. He has always tried to fit in and be accepted by a culture that frequently treats him differently because of his Korean heritage. His willingness to take on a Japanese name and conceal his Korean heritage shows the extent he will go to in order to negotiate the challenges of identification in a hostile society. It is filled with Noa's emotional strain and struggle as he battles his dread of being shunned and rejected should his true identity be discovered. He is forced to make decisions that put existence over integrity

because he constantly fears losing his career and social standing.

Noa's inner turmoil is a reflection of the larger dilemma that many second-generation Zainichi Koreans are facing, as they struggle to balance their need for acceptance with their need to maintain their cultural identity. His narrative powerfully examines the psychological effects of cultural alienation and the extent people would go to in order to negotiate the difficulties of identity in a society that denies them. "I will never be able to wash this dirt from my name...my blood is Korean, and now I learn that my blood is yakuza blood. I can never change" (345).

Noa's discovery of his real ancestry exacerbates his existential crisis even more. He starts to lose his sense of self and accuses Hansu of sabotaging his attempts to blend in with Japanese society. Noa's experience demonstrates the significant influence that prejudice and social stigma have on how people create their identities. His choice to give up on his search for identity and become a naturalized citizen of Japan highlights the oppressive weight of social expectations and the internalized shame connected to his Korean ancestry. Noa tries to cover up his real origins and hide being Korean in order to escape his marginalization to discover a sense of acceptance in Japanese culture. His dreadful suicide, however, ultimately supports his conviction that he will always be burdened by his true self and the unavoidable fact of societal hostility.

In sharp contrast to Noa, Mozasu—the son of Sunja and Isak—highlights the varied experiences of second-generation Zainichi Koreans in Japan. In contrast to Noa, who at first tries to fit in, Mozasu accepts his Korean identity and is unwilling to put up with injustice. Mozasu dispels stereotypes about the ideal minority lifestyle by showcasing the variety of the Zainichi Korean population. His consciousness and resilience are evident in his reluctance to comply and acceptance of who he is. "I cannot change his fate. He is Korean...We can be departed. We have no motherland" (437). Mozasu's interpretation of Noa's disappearance sheds more light on his disappointment with how society views Zainichi

Koreans. He understands that trying to fit in with society's standards is pointless and that dealing with prejudice in Japan is inevitable. His acknowledgement of the ridiculousness of his identity and nationality reveals a sophisticated comprehension of the difficulties associated with acceptance and belonging in a culture characterized by marginalization and discrimination. "He just got tired of trying to be a good Korean and quit. I was never a good Korean" (417).

Solomon, a son of Mozasu and a third-generation Zainichi Korean, perfectly captures the difficulties that this community in Japan faces when seen through the prism of cultural hybridity. He deals with questions of discrimination, identity, and citizenship having been born and raised in Japan. His experiences serve as a stark reminder of the systematic discrimination that is ingrained in Japanese immigration laws, as demonstrated by the necessity of fingerprint submission for alien registration cards among Zainichi Koreans.

Stereotypes associating his family's pachinko business to illegal activity cause him to experience harassment at work. Despite his honesty and skill, he is treated unfairly and eventually loses his job as a result of discrimination and blackmail. Nevertheless, Solomon shows tenacity and will in claiming his identity and pursuing his goals. His decision to live true to himself and on his own terms, despite social constraints, is demonstrated by his rejection of Phoebe's marriage proposal and his refusal to live up to social norms. Because his father has decided for him,

Solomon is no longer faced with the difficult option of which Korea to support. Solomon's decision also frees him from the need to conceal his Korean heritage and lets him embrace his identity. Being involved in a dispute with Phoebe highlights his complex historical interpretation and his reluctance to make generalized assumptions about people's ethnic backgrounds. His sensitivity and reluctance to give in to bias or discrimination are demonstrated by his acknowledgement of the agony endured by the Japanese people throughout the war.

His rejection of Phoebe's proposition and desire to stay in Japan in spite of the difficulties he encounters highlight his devotion to his native homeland and his hesitation to leave his familiar surroundings despite the unknowns. His uncertainty on becoming a citizen of Japan is a reflection of the continuous challenges and difficulties that come with being a Zainichi Korean, divided as he is between several national, cultural, and social identities. "Was it better to be an American...he was born in Japan and had a South Korean passport. He couldn't rule out getting naturalized" (521). He recognizes that identity is more than just blood or ethnicity. He is aware that identity is complex and consists of more than just ancestry. Solomon's choice to work in the pachinko business is a reflection of his acknowledgement of his Japanese identity and his embrace and appreciation of his heritage.

By embracing this line of work, which is associated with his Korean heritage and community, Solomon demonstrates a willingness to embrace and celebrate his roots, regardless of societal stigma or prejudice. "In a way Solomon was Japanese too, even if the Japanese didn't think so...There was more to being something than just blood" (522).

Solomon's identity has been demonstrated as being more inclusive and flexible than his father Mozasu's, who identified as Zainichi Korean.

Solomon's insight goes beyond Mozasu's recognition of the uncertainty in his identity—he is neither entirely Korean nor wholly Japanese. Rather, he accepts the nuanced aspects of his heritage and discovers a sense of identity that goes beyond limiting concepts of nationality or ethnicity. Solomon's admission of his dual identity as a Zainichi and a Japanese person signifies a profound change in thinking and a divergence from the identity-formation conflicts of earlier generations.

His acceptance of his hyphenated identity is indicative of a larger social movement in favor of multiculturalism and diversity acceptance.

Solomon is an example of the younger generation of Zainichi Koreans, who are proud of their cultural heritage and self-assured. In contrast to

earlier generations, he has been reluctant to denounce Japan for its acts during World War II and the colonial era. Rather, he accepts the nuance and complexity of history and expresses empathy for both war criminals and victims. Solomon's assimilation of the Korean-Japanese identity represents a larger change in Japanese society toward tolerance and acceptance of people from different ethnic backgrounds. His acceptance of his dual identities exposes the flexibility and complexity of identity in a globalized environment and challenges conventional ideas of nationalism. It also highlights the changing dynamics of identity and belonging among Zainichi Koreans.

Interpretation and Discussion

As second-generation immigrants, Gogol from *The Namesake* and Noa from *Pachinko* are similar. Both struggle with their cultural identities, take in prejudices from society, and experience pressure to live up to their parents' standards. Characters in both works struggle to make sense of the differences between their upbringing and cultural background as they examine the generational gap in cultural identity. Gogol and Noa experience existential crises as they consider their identities and roles in the world. Gogol questions his name, his background, and his family ties as a result of his identity exploration.

Noa experiences similar struggles with belonging and wanting to be accepted as a Japanese citizen. Even though *Pachinko* is clearly set in the Japanese colonial era, Noa and other Zainichi Koreans' experiences are still shaped by colonialism. British colonialism also influenced Gogol's Indian ancestry.

The game of pachinko serves as a primary motif in *Pachinko*, signifying the experiences and lives of the protagonists. Pachinko mirrors the hardships, aspirations, and failures of its characters while reflecting the volatility and uncertainty of life. In addition to providing an escape, pachinko parlors represent the darker aspects of society.

For Zainichi Koreans, the game of pachinko itself takes on a metaphorical meaning that embodies concepts of perseverance, adapting, and pursuing one's aspirations. It is a moving reflection on identity, community, and the search for contentment in an unfair and discriminatory society.

The intricate balancing act between freedom and fate is highlighted by Mozasu's outlook on life and pachinko. He understands that there are options and unanticipated things in life. Mozasu's theory about why people are drawn to pachinko relates to the need for stability and hope that is shared by all people.. Solomon's pachinko journey in *Pachinko* is a complex investigation of identity, resiliency, and community.

The game represents both his growth as an individual and his family's career engagement. Solomon's goals go beyond the pachinko industry; he wants to be free of the stigma attached to his Zainichi Korean background. The Zainichi Koreans are faced with a difficult predicament that has no simple answers. To fit in with Japanese society, they have to continually adjust and try new things. In *Pachinko*, their experience is portrayed as a game of chance, in which they tenaciously work to overcome hardship and fit in with a society that frequently rejects them.

Conclusion

In addition to highlighting the vulnerability and uncertainty faced by these communities, this study provides an in-depth analysis of cultural precarity and hybridity among Korean immigrants in Japan. It also demonstrates the communities' adaptation and resilience. Cultural hybridity is a prominent concept that highlights the ways in which Japanese and Korean cultures have impacted one another. It also implies that the formation of one's own identity is a dynamic and complicated process that is influenced by social, historical, and economic variables. *Pachinko* provides insightful information about the human experience of displacement and resiliency by exploring the lives of its characters.

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MAGICAL REALISM: A LITERARY GENRE THAT BLURS THE LINES BETWEEN REALITY AND FANTASY

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Abstract

Magical realism has wowed readers and critics alike since it began taking off in Latin American literature during the mid-20th century. In this post, I am going to explain magical realism with its salient features, history how it occurred and what social value or weight is tangled in the emergence. The concept had its genesis in the postcolonial Latin America where writers like Gabriel Garcia Marquez, Jorge Luis Borges and Isabel Allende took to magical realism as a means of mapping out life under colonization cultural mingling and societal change. Magic Realism combines elements of magic (monstrous, miraculous and otherworldly) with the quotidian, everyday reality representing psychological ambiguity a typically elegant tone narrative tradition; odd yet ordinary. This study through the close reading of such masterpieces as García Márquez's One Hundred Years of Solitude, Allende's The House of the Spirits and Borges's The Garden of Forking Paths shows that magical realism is a highly effective narrative technique for the investigation of themes of identity, history and cultural hybridity. Magical realism, by allowing the coexistence of many realities within a single narrative framework, questions the readers' understandings of reality and the existence of multiple realities within a single narrative framework and thus reflects the cultural diversity of postcolonial societies. Having spread the genre out of Latin America to other regions, writers from varied cultural backgrounds have shown magical realism's attractiveness and compatibility with their personal experiences, indicating the genre's universal adaptability as a tool for socio-political critique, or as a linking bridge between reality and Surrealism.

Keywords: magical realism, latin american literature, postcolonial experience, fantasy, reality, and supernatural.

Introduction

Magical realism an important genre, in which reality is infused with some amount of magic, has done a wonder to many readers and critics across the globe. While in fantasy there is another world where the supernatural is set apart from the real life, magical realism blurs the gap making the magic part of the human experience. Having its roots in the literature of Latin America in the mid twentieth century this style of writing offered a fresh narrative mode that connected to the social, political and cultural contexts of the area.

The phrase 'magical realism' has been coined by Franz Roh, the German art critic, at 1925, when he referred to a style of painting subsequent to Expressionism. However, it was later that the term was embraced by the literature world especially with regard to Latin American works. Now it is impossible to mention Gabriel García Márquez,

Jorge Luis Borges, and Isabel Allende without referring to magical realism as a genre that these authors use to discuss identity, history and cultural creolization. Subsequently after the magical realism has emigrated to other continents people with different special culture started new their own kind of magical realism that reflects their particular life experience and recollections. This article is a comprehensive systematic analysis of Magical Realism, Where it looks at the general outlines, change and significances of the movement. Through several examples, the paper proves that magical realism is very useful in narrative as it helps authors to speak about the ineffective social and political systems, about the impossibility of defining identity, and about the possibilities of extending the narrative from the posters of non-reality into reality.

Discussion

Magic Realism is important to note that magical realism originated in Latin America that has a rather complex history of colonisation, cultural interpenetration and social transformations. The genre is inextricably bound up with the postcolonial in that it offered a type of narrative that could speak about the ironies and tensions of postcolonial existence. It emerged as the way for the Latin American writers to portray the complex and nuanced reality of their world of colonization, indigenous cultures, folklore and pragmatism.

The novel by Gabriel García Márquez dubbed as *One Hundred Years of Solitude* published in the year 1967 is regarded as the most typical example of the magical realism style. It is an epic that describes the generations of the Buendía family and their life in fictional town of Macondo. This is done by García Márquez where aspects of myth, legend and the supernatural are inherent in the text and are part of everyone's existence. The unconventional narrative style employed, the intertwining of the ordinary and the extraordinary feature which is typical for magical realism is present in the novel. By using this approach in the novel, García Márquez raises such issues as memory and history; the concept of time as a cycle; and the reliability of knowledge that represent the novel's ideological motifs. Before analyzing the magical realism the historical background of Latin America, focusing on the social and political development since 1900s is discussed. The genre was aroused due to the region's specificities, which include the presence of colonialisms' after-effects, political unrests, and processes of the post-colonial hybridity that exposed a discord between the histories written and the actual history of the peoples. Magical realism provided the opportunity for writers to meet this need and bridge that gap of inclusion to present minorities' cultural and historical narratives that no longer fit into societies' dominant culture and message.

Magical realism has several features that makes it unique when compared to the other genres of literature. Some of these characteristics include the

phenomenon of magical creatures being placed in an environment that can be easily related to in real life, the use of supernatural beings in a mundane manner and the use of a mysterious and uncertain narrative style.

Integration of Magical Elements into Reality: Some of the major characteristic features of magical realism is the process of the combination of the fantasy and realism in such a manner that the fantastic elements are not qualified in the story. For example, in the novel, *One Hundred Years of Solitude*, such things as the rising of ghosts, a levitating priest and a characters' ascension into the sky are depicted to happen naturally, without eliciting disbelief from the characters. The portrayal of the supernatural as a natural facet of the world complicates the reader's concept of the realm of the possible and makes the reader engage with the magical as actual.

The Ordinary Nature of the Supernatural: This is because in magical realism the supernatural is not considered as a strange or odd occurrence but as something natural. This dramatic mode of narration is illustrated in Isabel Allende's novel *The House of the Spirits*, house of spirits where the characters, particularly the major one, Clara, develops some psychic powers that allow her to talk to spirits: 1982. Her powers are not depicted as strange and thus forms part of her family's life as seen in the movie. Allende chooses magical realism to tell the story of intergeneration trauma and history to influence the present where alcohol or spirits act as undefined forces that exist in people's lives.

Narrative Ambiguity and Uncertainty: The surrealist mode of narration that is most often used in magical realism is rather objective and vague at the same time. It is particularly important in the external characterization as it preserves the fine line between realism and fairy-tale, keeping Bennet's story from becoming full-blown fantasy. Jorge Luis Borges is a representative of this most ambiguous approach in his short story "The Garden of Forking Paths" published in *El Jueves* of June 29 of 1941. The narrative structure of the story creates the impression

of world-building; the events are more complex than the linear reality and make it possible to see several worlds at once. Magical realism used by Borges disorients the reader on the realities of time and space and this leads to creation of doubts about the nature of existence.

As discussed in the earlier section of this paper, magical realism has profound connections with cultural creolization that dually embodies diversified cultural outlooks, tropes, and pasts. Hybridity here pertains the region has Latin America's colonial that made indigenous people find themselves in a cultural middle where they are socially expected to accommodate European and African cultural practices and norms. Magical realism emerged as a literary mode which could depict such a culture in its full with the strategy of weaving two worlds together. In *One Hundred Years of Solitude* García Márquez shows a world where the indigenous legends and the myths of Spanish origin exist side by side, and where it is also possible to outline universality of the genre and its specifically Latin American context. The tendency in the novel to paint time as circular, as the novel itself is a circle of text, conforms to indigenous epistemology of time while the concern with memory and history in the novel corresponds to colonial trauma. Thus, mixing these elements of different cultures García Márquez offers the reader a combined and rich vision of the reality that exceeds the frameworks of any particular culture. Likewise we can consider magical realism in Salman Rushdie's *Midnight's Children* (1981) as providing a postcolonial voice to the hybrid culture of India. It consists of the main character Saleem Sinai who is born at the time when India has got its independence and the character has this ability of thought-transference with other children who are born at the same time when India got independence. Thus, with its help, Rushdie also establishes a connection: people of India who form their personalities based on colored cultural, religious, and historical strands. This is seen practiced by Rushdie and through the genre of magical realism he was able

to discuss how the postcolonial identity of the people is affected by the past.

While identified with the aesthetic, magical realism has been seen to be a way of performing social and the political. Through the use of the magical, the authors may present an alternative view to the existing and/or dominant paradigms that are consistently communicated by various institutions and thus defy the status quo. Such aspect of magical realism is especially observable in Spanish American writers who employed the genre to narrate the disillusionment with the authoritarianism, social injustices and colonial hangovers. This research work shows the way in which García Márquez, through magical realism, deconstructs the historical cycle and the imperviousness of socio-political oppression in Latin America in *One Hundred Years of Solitude*. The cycle of history of Latin American societies – the construction of a society in search of its development, and its subsequent crisis and collapse, is repeated in the narrative of the Buendía family. The symbolism of rain of yellow flowers and the insomnia plague are the glimpses of the otherworld which stand for the values that regulate history and people's fate. That way, García Márquez deconstructs the official narratives in which 'history' told in mainstream historiography excludes the stories of the struggles and struggles of the commoners. Like *The Order, The House of the Spirits* by Isabel Allende also employs the aspects of magical realism to analyse the socio-political crises that have affected the Chilean society. Through spirits, prophecies, and supernatural activities, the novel expresses the impact of the past era on the present world, more specifically, it shows how the historical events leave their mark on the present world and the people who live in it. In Palomo and Larco's study, Allende is noted to have used magical realism to discuss the effect of political repression on the mental and emotional self, in a way that condemns authoritarianism and social inequality.

Even though the genre originated from Latin American literature, magical realism has expanded all over the world with authors from different culture

integrating or importing magical realism in their narratives. This world expansion has resulted in a plethora of products of magical realism each as a result of the cultural and social background of the artists. Haruki Murakami is one of the most famous contemporary Japanese novelists who has embraced the genre of the magical realism; this is traceable in *Kafka on the Shore* published in the year 2002. What is more, elements of Japanese folklore are interwoven with the realistic story with the surreal and dreamlike scenes which make the distinction of the real and the unreal shadowy. , The use of magical realism in Murakami follows the uncertainties of modern Japanese society to expose issues to do with memory and identity and life purpose in a world where the real and the fictional are intertwined. Another area of literature where magical realism was embraced is the African one where Ben Okri also borrowed this genre in order to depict the postcolonial Africa. Okri's popular *The Famished Road* published in 1991 is a novel that brings the life of Azaro, a spirit child who hovers between life and the spiritual realm. Thus, the elements and motifs of the novel expose Nigerian spiritual roots and show how magical phenomena can take place in a realistic setting; at the same time, analysing the social and political crisis that affected the country after the colonial period can provide understanding of Nigeria's condition. Okri, therefore, employs magical realism as the style which will enable him develop an African narrative with a cross over appeal while packaging a comment about the human condition..

There is therefore a lot of literature on magical realism, scholars variously outlining the definitions of the concept and the interpretations given for the practice. Lots of discussions are concerning the question of whether this genre is an exoticizing one and how it has been consumed and analyzed by Western people. Amaryll Chanady, for instance, has claimed that magical realism can be viewed as cultural struggle, in which non- Western writers can fight back their emasculation and non-Western cultures and tell their stories (27). Through the use of

the magical realism, these writers can've able to give a voice to marginalized voices in history. However, other critics have opined that magical realism is an exoticization of cultures, especially where this is consumed by people from the Western world, who will view it as a kind of magical primitive primitivist representation of cultures from the Third World. Another point of discussion has been the assimilation of magical realism by the western writers. While some have applauded this, saying that the change reflects the progression of the genre and the incorporation of new cultures and perception on the genre, other opine that it results in water down of the real essence, meaning and cultural importance of the genre. For instance, a number of scholars have criticised the application of magical realism by certain western writers who they feel are not well-endowed with appropriate historical and cultural significance of this mode of writing. They are; Cultural sensitivity, the truth in writing and representation, cultural identity, cultural rights of people, and the artistic practice of cross cultural imitation.

With the progression of the 21st century, magical realism still persists and transforms with the change of cultures and occurrence of new problems. The global and timelessness embedded in the narrative function of the genre serves as a platform for investigating the essential features of the contemporary world, which increasingly looks as if it can only be the creation of a surrealist writer. Recently, magical realism applies to problems like climate change, migration phenomena, and digital culture. For instance, in *Autumn* by Ali Smith, published in 2016, enchanting dimension intertwines with the scheme of seasons and time in the era of environmental challenges and crises. It shows how the world is constructed and how, in the postmodern world, the fantastic is not all that different from the real, and the real – from the fantastic. Where global developments redefine the nature of the world and the role of the subject in it, magical realism provides a narrative that can integrate the contradictions and intentions of the postmodern era. By blending reality

with fantasy, the genre provides a humanist perspective to a world where the line between the real and the illusory is becoming increasingly blurred.

Conclusion

Magical realism blurs the line between reality and fantasy creating stories that make us rethink what's real. This genre has its roots in Latin American writing showing the area's complicated past and mix of cultures. As it spread worldwide magical realism grew into a diverse set of texts that tackle a wide range of cultural, social, and political topics. By looking at key books like "One Hundred Years of Solitude," "The House of the Spirits," "Midnight's Children," "Kafka on the Shore," and "The Famished Road," this article points out what makes magical realism unique and why it matters in literature and culture. The genre's knack for mixing different realities and showing new viewpoints makes it great for exploring the ins and outs of being human. Magical realism keeps changing and fitting into new cultural settings staying important and relevant. It gives us a special way to deal with our weird modern world. Whether it's about identity, history, or the environment magical realism encourages readers to

see the amazing in the everyday and to think twice about what reality is.

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DEPICTION OF THE PURSUIT OF SELF-IDENTITY IN SHASHI DESHPANDE'S NOVEL 'THAT LONG SILENCE': AN ANALYSIS

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Abstract

This paper is an attempt to explore the pursuit of self-identity by the protagonist of Shashi Deshpande's novel 'That Long Silence', and this analysis clearly talks about the protagonist Jaya's journey towards self-realization, with the expectations placed upon her as a wife, mother, and a woman in this patriarchal society. The novel begins with the sensitive presentation of the loneliness of the protagonist Jaya and the haunting question of the ultimate purpose of her life in the context of her familial relationship. In her early married life, she had surrendered her decisions to her husband Mohan. Later she was forced to stay isolated in Dadar flat that enables her to reconsider her life built around the needs of a husband only. In their stream of thoughts both Jaya and her husband Mohan, they were consider their marital relationship where there is nothing but suppressed silence. So, she decides to erase the silence and have a balanced fulfilled life in the right direction. Through this novel Jaya's introspective narrative reveals her internal conflicts and the gradual awakening to her own desires, fears, and aspirations. By struggling with the threats to her freedom and her integrity, she desperately needs to protect herself from dissipating and sinking in the crumbling world around her. In this novel, Shashi Deshpande portrays Jaya's struggle to break free from societal norms and assert her individuality, despite the pressure to conform. Eventually, this paper depicts women's voices and identities through Jaya also concentrate on the theme of gender distinction and the dominance of masculine as well as the silence and the submission that woman is forced to endure in society.

Keywords: self-identity, responsibilities, struggle, expectations, patriarchal society.

Shashi Deshpande has earned a prominent place as a women writer among the Indo Anglian women novelists. She used to treat the typical Indian themes realistically and sensitively, and she has vividly projected the contemporary middle class women with a rare competence. Shashi Deshpande's subject matter is nothing less than human predicament and alienation. Likewise her realistic view as a true feminist on the condition of middle class Indian women is well expressed in her novel 'that long silence', which novel won the Sahitya Akademi award in 1990.

In 'That Long Silence' Shashi Deshpande employs a unique narrative technique by Jaya, the protagonist of this novel, also serve as the narrator.

This option is significant as it reflects the process of self-discovery and the peeling away of layers of self-deception that the protagonist undergoes. Deshpande begins the novel by acknowledging the challenging journey of self-revelation inherent in the autobiographical mode. By positioning Jaya as a writer within the narrative, Deshpande disrupts the conventional textual boundaries, giving Jaya the authority to shape her own story. The protagonist faces a critical choice in her narrative, she can either conform to a straightforward, effortless storytelling style that reinforces the silence imposed by societal norms, or she can challenge this silence by ruthlessly exposing her own deceptions. This kind of narrative decision parallels the larger themes of the novel,

through her narrative Jaya not only scripts her external reality but also delves deeply into the underlying truths of her existence, embodying both the creator and the subject of her story.

The protagonist Jaya finds herself ensnared in a domestic crisis. Her husband Mohan faces allegations of corruption, compelling the family to relocate from their upscale church gate apartment in Bombay to a more modest flat in Dadar. With their children away, Jaya is left to confront her inner turmoil. This scenario provides a critical space for her self-reflection. Traditionally, women have been confined to identities that are relational, a wives, daughters, or mothers. This patriarchal framing suppresses the emergence of a woman's true self, as reflected in the text: "the real 'you' never emerges". The challenge of discovering one's authentic self is likened to the perplexity of seeing ten different mirrors. Jaya's individuality is elusive, shaped by her relationships with others rather than her intrinsic qualities. This predicament is not unique to Jaya; it mirrors the broader experience of Indian women who are frequently defined in terms of their relationships with men. Despite existing laws and protections constraints and portrays Jaya's quest for freedom within the context of Indian society's complex socio cultural dynamics. Importantly, Deshpande's portrayal of feminism is nuanced: she does not depict Jaya as a militant or rebellious feminist. Instead, Jaya's journey underscores the subtleties of seeking autonomy and self-identity in a society that often precludes such aspirations for women.

This novel 'That Long Silence' attempts to break the silence thrust on women and their position in the society surrounded by the dominating males. It depicts the suppressed feelings, aspirations, and agony of women and also challenges the men to alter their attitude to give women their due rights and dignity. The author portrays male dominance and authority through the character of Mohan, Jaya's husband. Mohan renames his wife Jaya as 'Suhasini' after their marriage, in contrast to her original name Jaya, which signifies victory. Mohan is depicted as the 'head' and the 'sturdy oak' of the family,

embodying the traditional patriarchal role. His preference for Jaya stems from her ability to speak English fluently, envisioning her as "an educated, cultural wife", who can aid his societal success. Jaya, as a woman in this society alters her entire lifestyle to meet Mohan's expectations like; she cuts her hair short and adopts modern fashion trends, relinquishing her original style of writing for more superficial and frivolous content. According to Mohan, Jaya's talent is not seen as her own personal attribute but rather as a tool to elevate his social status. To fashion herself according to the edicts laid down by the women's magazines, she religiously follows their advice,

'I felt nothing but pity for the girl who had sat and creamed her face at night, rubbing the cream in circles as she had read. Round and round, and upward strokes when you came to the neck. I had brushed my hair religiously too, fifty strokes on either side, a hundred stroken altogether(96).

Jaya also accepts her new identity as a wife of Mohan, and as Suhasini she tries to become and remain a 'smiling, placid, motherly woman. A woman who lovingly nurtured her family. A woman who coped'. Suhasini is the epitome of a happy woman as traditional society perceives it self-centered and priggish. In her quest to embody the ideal wife and mother, the protagonist constructs a gleaming fairytale home, effectively shutting out her fears, ambiguities, and suspicions. She suppresses her emotional needs, driven by the fear of failing to conform to the stereotypical model of the ideal woman. This internal conflict creates restlessness within her, as she struggles to acknowledge her desires, even in the mundane aspects of daily life. The fear that openly expressing her desires could disrupt the fragile equilibrium of her relationships keeps her in a state of perpetual restraint. In an attempt to secure emotional stability, she retreats into a self-created, make-believe world. Rather than communicating Jaya's feelings with her husband Mohan, she becomes more preoccupied with

maintaining an external veneer of perfection. She reflects, 'Ours has been a delicately balanced relationship, so much so that we have even snipped off bits of ourselves to keep the scales on an even keel' (7). In the early years of her marriage, she was unable or unwilling to sincerely confront her own emotions. Loving her husband Mohan and finding happiness in that love became a duty she felt she owed to herself and society. However, through timidity, awkwardness, or perhaps laziness, she surrendered her decisions to her husband. This kind of ongoing suppression of self and emotion, combined with the constant effort to maintain a smooth exterior, gradually takes a toll on her. The repetitive nature of household chores and the accompanying sense of isolation introduce monotony into her life, ultimately leading her to question the very essence of her family life.

Jaya's experience illustrates the complex interplay between love and sex, where, in her relationship with her husband Mohan, the expected order seems reversed. Her frustration and inner conflict are powerfully portrayed, highlighting both her dependence. Jaya represents the modern woman, caught in the throes of societal expectations and personal aspirations. Her emotional struggles result in both personal and social failures. Through her stream of consciousness, Jaya reflects on her marriage, where the absence of meaningful communication deepens her unhappiness. This discontent permeates not only her conjugal life but also her social interactions. Her creative work, devoid of anger and deep emotion, fails to resonate, leading to repeated rejections from publishers. In this way Jaya's character encapsulates the maladies facing contemporary women, particularly the internal and external conflicts they navigate in balancing traditional and self-expression.

Shashi Deshpande strives to create a 'New Woman' from her protagonists, who emerge from diverse cultural, religious, and linguistic backgrounds. Her literary rebellion is against patriarchal structures that stifle the inherent creativity of women. Her characters often enter marriage

seeking respect, security, and societal status, only to face disillusionment. Through her heroines, she transcends the traditional boundaries of female identity, crafting initial rebels who like Jaya in 'That Long Silence'. The 'New Woman' represents an attitudinal transformation a shift necessary for radical social change. The oppressive gender roles must be dismantled, paving the way for genuine gender equality. This figure embodies a feminist quest to overcome oppression, fostering self-fulfillment and self-actualization. Shashi Deshpande's women's questions are the existing traditions and customs and critically examine the patriarchal values of the Indian society. But each of these women arrives at a concept of feminism which is a revolution of social reality.

Eventually Jaya ultimately rejects the metaphor of two bullocks yoked together, recognizing that such an image would confine her to a lifetime of disbelief and passive existence. No, she has developed a belief in herself, embracing her ability to make choices. This profound self-exploration has led her to the understating that life cannot be lived in isolation. Jaya acknowledges that the responsibility for her discontent lies within herself, and she has come to embrace a liberated self-one that refuses to accept a subordinate role. Shashi Deshpande invokes the wisdom of the Bhagavad Gita, specially referencing the guidance given to Arjuna by Lord Krishna: "Do as you desire". Jaya realizes that she must exercise her own choices and reject Prakrit, the language of the downtrodden. Deshpande suggests that women must assert their independence and initiate change within them, with the hope that men, too, will evolve in response.

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RECENT CHANGES IN INDIAN MEDIA'S REPRESENTATION OF NORTHEAST INDIA. A CRITICAL ANALYSIS OF FILMS AXONE AND ANEK

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Abstract

Northeast India is an abode to a large number of distinct ethnic groups that have had their customary laws and practices since time immemorial. This difference in physical, cultural, religious affiliation etc underlines the fact of the divide that exists between these region and rest of the mainland India. Often known as a place of bewilderment, a victim of otherisation and external myth-making, the region's cultural, political and Indigenous legacy is often devalued and discarded. This paper is an attempt to look at recent films namely Axone and Anek, and how they have represented a more accurate and empathetic portrayal of Northeast India, its citizens and their geopolitical and cultural realities thereby fostering greater understanding and integration of Northeast Indian narratives into mainstream media.

Keywords: *northeast india, authentic stories, new media, film, otherisation, exoticism, inclusive approach, agency etc.*

The 'eight sisters' of Northeast India (NEI) are an abode to a large number of ethnic groups, each one of them with its distinct socio-cultural practices. All the tribes and ethnic groups have their own distinctive culture including customary laws and practices since time immemorial. This difference in physical, cultural, religious affiliation etc underlines the fact of the divide that exists between this region and the rest of 'mainland' India. For decades now, the Northeast (NE) region has continuously been pushed to the margins for its non-conformity to the concepts of 'Indian-ness'. Often neglected and exploited by the Centre, along with the draconian measures undertaken by the Indian Armed Forces, NEI's troubled postcolonial history does not sit very comfortably with the canonical narratives of democracy in India. The geopolitical landscape of NEI presents a complex array of challenges, including human rights violations, gender inequality, struggles for self-determination, inter-community and inter-ethnic conflicts, as well as ongoing military insurgency and violence. These issues are deeply intertwined both within the region and about the broader Indian subcontinent.

Cut off from the nation at length, the region has become a place of bewilderment, a victim of otherisation and external myth-making with the region's Indigenous legacy and literature often discarded, devalued and discredited. This otherisation finds reiteration even in the world of arts and literature despite their artistic merits and rich storytelling tradition. As an act of rebellion, a marker of resilience and an assertion of an indigenous cultural identity, there now evolve a distinct postcolonial genre known as 'Writings from NEI'. The celebratory and liberating works under this category map a social and historical space that is polyphonic and variegated thereby interrogating the canonical texts, elitist practices and assumptions of culture that augments the relevance of this research.

Northeast Indians and their way of life are frequently depicted through reductive stereotypes focussing on exoticism or otherness, rather than presenting a complex and accurate picture of their lives and cultures. This stereotype-driven representation can lead to misconceptions and a lack of genuine understanding of the region's cultural contributions. As a result, NE Indian films are often viewed through a lens of exoticism rather than as

legitimate contributions to Indian cinema. The distinct traditions, rituals and social issues along with the linguistic diversity of the region can be considered as primary reasons for the marginalisation of NE Indian films, creating a barrier to penetrate the broader and dominant Indian mainstream film industry and market. Also, unlike other mainstream film industries, NE Indian film industry doesn't enjoy substantial financial backing thus resulting in distribution challenges and leading to the restrictions of their exposure to national and global audiences.

However, one finds a growing recognition of the need to address the representation of NE Indians and their issues in the Indian film and media, allowing the region to receive more nuanced and respectful portrayals. This shift is an indicative of broader changes in media practices and dominant societal attitudes. Streaming platforms like Amazon Prime, Hotstar, Netflix etc have begun featuring content that includes stories and voices from NEI and their issues in contemporary Indian film and media, thereby contributing to a more accurate and empathetic portrayal of NEI. This research article therefore attempts to examine these changes highlighting key developments and trends in the representation of NE Indians and their everyday reality torn between militarism, militancy and patriarchy, the various marginalisation, misconception and misrepresentation of the region and its people, and the stereotyping perpetuated by media.

Nicholas Kharkongo's 2019 Hindi film *Axone* is one of the first films from NE that was released exclusively on an OTT platform, Netflix. Named after the fermented soybean delicacy of Nagaland, Akhuni, the film provides insights into the experiences of a Nepali and NE Indian's friendship group in New Delhi and their clash between landlord due to differences in culture and practices. The film portrays different instances of racialised stereotypes of 'exotic' rituals and cuisines of NE resulting in a generalisation of anything and everything about NEI as exotic and mysterious. In contrast to the modern and heterogeneous Indian Self, the NE have been homogenised into one primitive, monolithic entity.

The whole plot revolves around Upasana, Chanbi, and Zorem, trying to surprise their Minam at her wedding by preparing a Naga delicacy, Axone. The repulsive and pungent smell of this delicacy for the rest of people makes their endeavour a tough job as the landlord's mother-in-law and other tenants in the apartment enforce rules against cooking this delicacy. Zorem finally resolves to cook Axone on the terrace and the friends manage to surprise Minam with the help of their non-NEI friend, Shiv, the landlord's son. Though we find Shiv offering all the essential help to the group, we find different instances where he mocks at the rich culture, tradition of NEI, though unintentionally. He openly demands his wish to have a NE Indian girlfriend, a hint to the prevalent gendered racialisation.

Rather than disgust and bewilderment for NE culture and cuisines, the film also portrays how NEI women are discriminated against by positioning them as double vulnerable to prejudice, social harm, and ideological and physical violence. They often are victims of gendered racism and objectification, portrayed as morally flawed and sexually promiscuous. Chanbi encounters sexual male gaze and verbal as well as physical assault by two men, who threw sexually lewd comments upon her. One also finds her boyfriend Bendang's inability to protect her as he also is a victim of this oriental racism. Bendang's difficulty to appropriate into the mainstream society and mix with the majority of others can be seen throughout the film. Being a true Naga, his soul seems to lie in the villages of Naga and intricately twined with Naga Culture and its tradition. Labelled as a "disturbed area" (Baruah 24), NE Indians are often victims of "exoticism and internal orientalism" (Baruah 24). Towards the end of the film one finds Zorem detailing Shiv about the atrocities faced by Bendang in Delhi where he was subjected to "unacceptable racial profiling", and "visual orientalism" and had to suffer a "visual regime of racial profiling and a relation of unequal power" (Baruah 24). Sanjoy Hazarika in *Strangers No More: The New Indians*, talks about how NE Indians are often treated as "second-class citizens"

(266) and how they are “snubbed as ‘Chinkies’ because of their facial structure” (266) and are regarded as “promiscuous” (266) for their friendly nature. The case of Bendang throws light upon a real-life incident that happened to Nido Taniam, a young man from Arunachal Pradesh who was made fun of his blonde hair by shopkeepers in Delhi. Angered by the youth’s resistance to the perpetrator’s insults, “the shopkeeper, his assistants and others in the store attacked him with fists” (266). The film offers many instances of the above-mentioned from the attitudes of local tenants towards the group of protagonists. Along with racism and cultural homogenisation of the NE region, matters related to internalised racism and intra-ethnic otherings are brought into light as we find Upasana, a Nepali constantly reminded of her ethnicity by her NE Indian friends. The film ends with the eight friends, metaphorical to the eight states of NEI, dressed up and proudly flaunting their own cultural and traditional attire. This can be seen as a way to define and reclaim their ancestry and Indigenous identity and a growing appreciation for anything sstraditional and cultural.

The film *Anek*, directed by Anubhav Sinha and released in 2022 provides critical attention to the challenges faced by the NE region and its people by portraying the socio-political issues, ethnic conflict, and identity struggles in the region. The film unfurls through the story of Aman, a spy agent, who is tasked with undercover operations in the insurgency-affect regions of NE India. The Central Government’s urgent need to end the political unrest in different parts of NEI by signing a prominent militant group, Tiger Sanga, becomes the main plot of the story. Abrar Bhatt, a representative of the ruling party meets Tiger Sanga instigating him to sign the long overdue peace accord and says, “We’ve accepted all your demands barring two points. Flag and Constitution. The other groups will stand on the stage with us behind you” (1: 30:01- 1:30:07). However, another militant group on the rise, known by the name Johnson were against signing the peace accord and believed that the Tiger Sanga was

betraying their people and their greater cause of self-determination by agreeing to the conditions of the Central Government. Common people started supporting the “I am with Johnson” group, as the main purpose of the agency was to strengthen the NE Indian economy, they believed that economic independence along with an educational perspective would enable them as a separate nation. The group’s head Wangnao’s encounter with Aman throws light upon the greater cause of Johnson’s group for the overall development and well-being of NEI and its people, unlike other militant groups whose interest is vested in swelling of pockets and power-based. “People here don’t consider themselves as Indians” (Wangnao 1: 34:52). Wangnao further talks about “Chicken neck” (1:36:10), and how NE Indian economy and agrarian business get affected when “army convoys come this way”, stopping everything (1:36:23). He adds, “Trade flourishes here. Trade in ganga, arms...and politics” (1:36:54- 1:36:56). The new Johnson group has built schools, rehabilitation centres for youth waggling wars with drugs and other substances. Wangnao criticises the mainstream media for their indifferent and unempathetic attitude towards the political misfortunes of NEI but for only concentrating on the “beautiful headlines talk about our violence. People like news about bullets and guns. They watch news on TV in between cold drink ads. The ones who suffer are those who are shot or the ones who shoot” (1: 37: 21- 1:37:54). Wangnao proudly acclaims, “We are all Johnsons” (1:38:09) representing the people and voices of NEI and that is “the name of our fight” (1: 38:21). The film makes use of such a group for the representation of Northeast Indian voices in national conversations. By focusing on the unique and genuine experiences and perspectives of individuals from the region, the film emphasises the importance of including diverse viewpoints in shaping national policies and narratives

Since the 1950’s NEI has witnessed insurgencies and conflicts seeking a separate state and exhorting for political autonomy. The film illustrates these deep-seated ethnic tensions and ongoing insurgency

movements by portraying the struggles of different ethnic groups and their fight against the hegemony of Indian dominant culture. Long affected by insurgency-related violence, NE part of India presents a complex and convoluted geopolitical picture that has irrevocably scarred the region with ordinary inhabitants which includes innocent people of all ages irrespective of their gender caught in the crossfire between Indian Army and militant groups.

The region is home land to an estimated 40 million people. The region comprises of over 200 recognised ethnic, religious and tribal groups. Multiple conflicts between armed insurgents groups and between some of these groups and Government of India dominate the region since the last five decades...structural violence by the imposition of AFSPA, lethal force, the right to enter and search premises without a warrant, to detain and arrest suspects and to seize private property all on mere suspicion...extrajudicial killings, massacres, disappearances, rapes, arsons, plunders, tortures, internal displacements, forced human labors, etc (Hanjabam and Thangjam 21-22).

The film depicts such instances where Niko's village is grouped with on mere suspicion of providing immunity and help to Horen, an insurgent belonging to Johnson's group, their paddy fields burnt by Tiger Sanga's paramilitary forces, men taken to custody and tied to bamboo poles, dragged away, beaten and tortured. Even pregnant women are not spared from these inhumane acts. Rosa, a young girl of seven years was detained in the camp for a full day traumatising her, though what happened to her in the camp remains unclear. In *Violence Against Women in North East India*, Grace Lalitino and Kamei Beeju opine that "Women are increasingly becoming recipients of a spiralling violence, for which there is no limit both in public domain and the private arena of the family" (viii) and "in any conflict, women become casualties and are viewed as soft targets"(viii). They are supposed to cope with the harsh and brutal realities in war zones as mothers of children, the hurt and the wounded, who are the

innocent victims of such draconian measures and ethnic conflicts not of their creation. Emma, an employee in Aman's café, feared for her son, Niko, a young boy who lived in the village and whose friends were part of Johnson militant group. Even though Niko tried not to join any rebellious militant group, noticing the harm caused due to conflict between the people and rebels, he joined the Johnson militant group and had a tragic end. We find Emma bereaving and shouting at Aman at the loss of his son. "You told me you people were working for peace! Tell me. Is this the peace you wanted? This is all your people's doing" (1:54:11-1:54:21). The sad reality of how children are made to hold guns and shouldered with the greater cause of freedom even though they are keenly interested in attending schools and acquire education is portrayed in the film.

In parallel to this political story, is the story of Aido, a ferocious boxer, who has been a target of repeated racism but still aims to represent India. She receives endless racist remarks and alienation from fellow teammates upon arriving in New Delhi for selection procedures. This normalisation of viewing and treating NE individuals as outsiders and marginalised is quite a normal phenomenon in national narratives. They are also viewed as drug addicts, alcoholics and morally loose. The film starts with a gang of police selectively arresting some NE Indian women enjoying a party at a pub, Aido being one among them, driven by the existing preconceived notion of their loose morality. However, Aido is determined to get selected to represent India, and believed that through her hard work, she could throw India's mainstream attention to the NEI. One finds Aido's hard work paying off in the end and she qualifies for the final and even won the gold medal, defeating her German opponent. While the background scores echo with song beaming with Indian identity and a truckload of nationalism, one finds everyone in the night club cheering and tossing drinks in the name of Aido, for her making India proud. Aman asks Abrar Bhatt why he's applauding for Aido, NE Indian who was once subjected to

extreme racism due to her phenotypic traits. Aman continues:

Because she won a medal for India? What about those who don't win medals, Sir? What must they do for us to celebrate them? To make sure their basic needs are met. It's their duty to celebrate us. But whose duty is it to celebrate them, sir? We hear their voices only once every five years. We should listen to every voice. We should feel their every suffering We are all Indians. Right, sir? Or are some Indians while the others must prove it? Just like Aido. (2:19:02-2:20:16).

Conclusion

The representation of Northeast India and its culture in Indian mainstream media has historically been marked by stereotyping, marginalisation, and limited coverage. However, a growing recognition for the inclusion of NE Indians and their issues in the Indian films and media industry by focusing on real-life stories and challenges contributes to a more accurate and empathetic portrayal of NEI in media. By promoting authentic narratives, encouraging diverse representation, and fostering cultural exchange, the media can contribute to a more inclusive and nuanced understanding of Northeast India and its people. Notable strides have been made by the Indian film and media industry in representing Northeast India and its issues in recent years with the emergence of more nuanced portrayals with the rise of digital platforms. Films like *Axone* and *Anek*, thus

contributes to breaking down barriers and stereotypes, thereby fostering greater understanding and integration of NE Indian narratives into the mainstream media. These films amplify authentic diverse voices and experiences from Northeast India, thus enabling the media to contribute a more integrated and equitable national narrative.

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THE PORTRAYAL OF RELIGIOUS DISPARITY IN BAMA'S KARUKKU

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Abstract

This paper explores the intersection of religion and caste as depicted in Bama's autobiographical work Karukku, focusing on the unique challenges faced by Dalits within the Christian community in Tamil Nadu. Bama's narrative is often described as an elegy for her community—the Christian Dalits—highlighting the pervasive nature of caste-based discrimination even within religious institutions. This study examines how Karukku portrays religious institutions and practices, emphasizing how caste discrimination persists irrespective of religious affiliation. By analyzing Bama's personal experiences, the paper sheds light on the dual role of religious identity in both challenging and perpetuating social disparities. Karukku serves as a testament to the collective trauma of the Dalit community, with Bama acting as a voice for the voiceless. The paper also explores the harsh realities of marginalization and the potential paths toward liberation from oppression.

Keywords: disparity, religious disharmony, degradation, oppression and marginalisation

Dalit literature helped in promoting cultural consciousness amongst the downtrodden class. It evolved into another essential area of literature dealing with the issues of casteism, subjugation, suffering, rejection, and cultural deprivation. Dalit autobiographies deal with the individual experience, Bama's *Karukku* is one such autobiography that deals with the suffering and pain of the Dalits due to the prevalent social structure. It provides an account of transformation, self-discovery, and shifting ideas about identity and belonging. It is a narrative of a Tamil Dalit Christian woman enslaved again in the same clutches of casteism. Bama Faustina is one of the eminent writers of Dalit feminism in India. *Karukku* is the first Dalit Tamil text of its kind. It presents the conflict between being a Christian and a Dalit.

In pre-independent India, Christianity became a refuge and shelter for the Dalits who couldn't find a respectable position in society. To Dalits, the Christian faith appeared to be more promising in granting equality, selfhood, human identity, and human dignity. Many Dalits in India accepted Christianity to escape from the clutches of casteism.

Initially, they found some solace in the new community but sadly this phase did not last long as the evil of casteism crept into the new faith.

Many Dalit communities in India converted to Christianity due to the humanitarian efforts of missionaries. Many thought that conversion to Christianity would bring about liberation from the clutches of the caste system. The Gospel was also preached and promised to dissolve inequality and oppression in society. Converting oneself too did not bring respect for the Dalits; they were still discriminated against and dehumanized. The church people also mistreated the newly converted Dalits and treated them as the upper-caste Hindus did. Bama's *Karukku* shows us the disillusionment of the Dalit Christians. Her novel becomes a testimonial literature since it handles the issues of oppression faced by Dalits, particularly Christian Dalits, in Tamil Nadu.

Bama's experience as a Dalit Christian is vividly captured in her book *Karukku*. Bama claims that the portrayal of her community's collective trauma, which is immeasurable in time, was more than just her narrative. Bama decides to become a nun to serve

the poor and underprivileged class. Her desire to help the poor and the needy by becoming a nun is short-lived: "There was a desire in my heart to help other children to better themselves, as I, born into the same community." Her dream of helping the poor children is shattered when she comes to know that the convent isn't interested in the service of the poor children. She realizes that the treatment is different for the rich and the poor. She finds that the upper-caste Christians enjoy the benefits of the Church. The highest positions are occupied by the upper castes making others appear to be miserable and inferior: "And if Dalits become priests and nuns, they pushed aside and marginalized first of all". Though Bama is determined, her faith is crushed forcing her to leave the convent and go home "utterly weary and dispirited."

On joining the convent Bama also realizes that the nuns and the priests were biased and only treated well those children who were from the upper castes. On one occasion, when people in the locality go to the Reverend Mother to ask for pictures, she chases them away, saying, "Have you given some money to buy you some holy pictures? Very well, now, you may all go home quickly without leaning on the walls or touching anything."

It is apparent that Bama was not only marginalized as a Dalit and as a woman but as a Christian as well. She was shocked to know that the caste factor worked there in the convents. She says, "In a particular class, a Sister told us that in certain orders they would not accept Harijan women as prospective nuns and that there was a separate order for them somewhere". This surprised and shocked Bama: "This convent was not without its caste division". With pain, she says, "because of this one issue of caste alone, we are forced to suffer pain and humiliation".

The Dalit Christians in the novel are shown as ignorant people. They were either disillusioned or were suffering while converting themselves. Bama shows how her people had no idea about Christmas or New Year. Stories about conversion indicate that Dalits often converted due to the humiliation they

experienced in their former religion and their poverty. Missionaries who offered conversion promised a better life and financial stability. The Dalit Christians thus celebrated Christmas not as Christ's birthday but as 'a day of liberation'. For them, according to Bama,

At Christmas, Easter, and New Year's Day, people hang up posters of Rajinikanth and Kamal Haasan, here and there. Nobody seems to know what the festival is really about, or what it is celebrating.

Bama writes about her father visiting home with many gifts and eatables, but it was only during these occasions that she could enjoy good food. On other days she had to eat simple food and face the hardships of life. She writes about the custom when they had to buy gifts and fruit for the priest and Mother Superior for the New Year. The Dalit Christians "went through every effort to buy the fruit for the church elders; they made their offering, knelt before them in all humility, and received the sign of the cross on their foreheads." *Karukku* depicts how Dalit Christians are not allowed to sing in the church choir. They are forced to sit separately away from the upper-caste Christians. They are not allowed to bury their dead in the cemetery within the village, behind the church, but are made to use a different graveyard beyond the outskirts.

The Pariyars, who converted to Christianity to escape casteist oppression at the hands of orthodox Hindus, are shown to be greatly disillusioned as they are not able to escape oppression within the church fold. *Karukku* points out that the church distorts the real image and teachings of Christ and preaches docility, meekness, and subservience to the faithful while suppressing the radical, liberal teachings of Jesus.

Bama's illustration of culture within Christian convents is shocking. She writes of the oppression she faced within the convent practicing her religion and daily life in a particular manner. She recalls how she was treated differently from others as a Dalit woman and admonished every time she tried to stand up for herself, think for herself, or speak on behalf of those the convent was meant to serve. Even leaving

the convent proved a Herculean task as she was constantly stopped by the more senior nuns.

The nuns and priests at the convent discriminate against the students according to caste rather than setting their hearts upon the service of God. Bama doesn't get permission to go home and attend the First Communion of her younger brother and sister, whereas other wealthy children get permission. When she asks for permission, the Principal and Warden question her, "What celebration can be there in your caste, For a First Communion". Furious Bama manages to get permission from the school to go home by insisting that there cannot be different rules for different castes. In *Karukku*, Dalits are shown realizing that the upper-class society is using the name of God and the Church to raise themselves.

Bama expresses grief over the pathetic and helpless condition of Dalits. Dalit women are easy targets of non-Dalit men for sexual harassment, mental torture, and education. Conversion to Christianity has not reduced the pathetic state of Dalits. *Karukku*, among other things, exposes the casteist practices of a Christian priest who shows preconceived notions about Dalit Christians: "The priest's first response was to say, After all, you are from the Cheri. You might have done it. You must have done it."

Bama has a moral and social purpose in portraying the real conditions of her people in *Karukku*. She firmly believes that if the inherent spirit in her people is properly kindled through education and employment, her people will be better able to articulate their grievances and demands to challenge and overcome their centuries-old subjugation and degradation at the hands of the so-called upper castes in society. She gives voice to the experiences of exploitation, humiliation, and starvation of Dalit Christians in her community.

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JOURNEY TOWARDS SELF-IDENTITY: A PSYCHOANALYTICAL STUDY OF REBECCA WALKER'S *BLACK WHITE AND JEWISH*

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Abstract

Being the daughter of the most acclaimed African American writer Alice Walker, Rebecca Walker has recorded her turbulent teenage years in her debut work, Black White and Jewish. The memoir depicts her journey in search for self-identity through her most difficult adolescent years. The research paper titled "Journey towards Self-identity: A Psychoanalytical Study of Rebecca Walker's Black White and Jewish" intends to study her journey towards her identity by applying the psychoanalyst Erikson's stages of psychosocial development in an individual. Her autonomous decision to change her last name from 'Leventhal' to 'Walker' shows that she has achieved her identity and the formation of her budding feminist identity is expected to be chiseled by her characteristic of independent choice-making.

Keywords: self-identity, feminism, developmental psychology, erikson

Rebecca Walker's debut work *Black White and Jewish* is published with the subtitle "Autobiography of a Shifting Self" in 2002. It is her memoir, that depicts her search for self-identity through her turbulent formative period as an individual. She narrates her growing years amidst her own racial insecurities with profound insights on her mixed heritage. She recounts her story right from her birth, her family's initial life, her parents' divorce and their separate lives with her running between them till she finishes her twelfth grade when she turned seventeen years old.

Black White and Jewish is a memoir. A memoir is a collection of personal memories related to specific moments or experiences in the author's life. Told from the perspective of the author, memoirs are written in first person point of view. It should cover a specific time frame and generally a memoir is about how the author overcomes something in her life. The order of events recounted by the author could either be linear or non-linear with flashbacks to provide an overall experience of a thematically relevant events.

Rebecca Walker was born in Jackson, Mississippi in 1969, as the daughter of Alice Walker, the eminent African American womanist writer and Melvyn R. Leventhal, a Jewish-American civil rights lawyer. She in her memoir records her shunting life back and forth between two very different families—a white family in New York and a black family in San Francisco—by narrating her extremely perplexing and tumultuous evolution from adolescence into adulthood. Her tribulations finally directed her to a revelation that she needed to accept who she was. The clarity arrived at by her did not come to her easily. She had gone through the phase of identity-crisis in her life before she attained self-identity.

Identity is fluid and not a fixed entity; a lot of factors continuously and constantly contribute to the evolution of a person's identity. Self-identity is knowing and understanding oneself. It is finding answer to the question 'who am I?'. In order to understand how Walker's identity is self-chiselled, the memoir *Black White and Jewish* can be studied under the light of Erikson's developmental

psychology. Developmental Psychology is a scientific study of psychosocial development of human beings that explores how and why human beings develop, change, and adapt during the course of their lives.

The research paper analyses Rebecca Walker's formative years of identity by applying the German-American child psychoanalyst Eric Erikson's theory of stages of psychosocial development. The theory introduced by the psychologist and psychoanalyst Erik Erikson in the 1950 has eight sequential stages of individual human development which is constantly influenced by factors such as biological, psychological, and social throughout the lifespan. He coined the term 'identity crisis'. Erikson published a book *Childhood and Society* in 1950. It investigates the social and psychological development of children. It delves deep into the paramount role of societal influences in shaping an individual's identity.

As per Erikson's theory, a person must steer between the two contrasting values at each stage of his life to find a balance. The first four stages are stages of childhood; fifth stage is stage of adolescence; last 3 stages (6, 7, 8) are stages of adulthood. To study the memoir of Rebecca Walker, the first five stages are considered for application as the memoir covers the period from her birth upto her seventeen years. To Kendra Cherry, a psychosocial rehabilitation specialist, and psychology educator, "It is also easy to look at each stage of Erikson's theory and consider how it can apply to your life. Learning about each stage can provide insight into what you might face as you age" (10).

The first stage is "Trust vs. Mistrust" that takes place in infancy. The positive virtue for the first stage is hope and its opposite negative aspect is withdrawal. If the child gets love, care and a secure environment, it becomes mentally stable; if it does not get the same, it tends to withdraw from the society. Rebecca Walker in her memoir tells that upto her first birthday, the relationship between her father and mother was stable. Soon they begin to fall apart due to their busy work. They are an 'interracial couple' who got married in 1967 against laws and

against the wishes of their family. Rebecca's parents divorced at a point. Her mother's black family and her father's white family had never accepted the couple's choice for each other. The 'trust' with the relatives had been shaken when she recognized intuitively that 'race' was an irrefutable issue between the two families. She missed them being together and discovered that her sense of belonging had never experienced rootedness. She felt "as if some part of me is alien to the others, as if I am in the family through some kind of affirmative-action plan and don't entirely belong" (47).

The second stage occurs in the early childhood (Toddler years up to three years) which is called "Autonomy vs. Shame and Doubt". The positive virtue is having will power and the negative aspect is compulsion. This is when the child learns to become more independent by discovering what it is capable of. If the child is overly controlled, feelings of inadequacy may occur, which can lead to low self-esteem and doubt. Rebecca Walker feels that her parents after the divorce started to lead independent lives for themselves but she ended up leading a life with confusing values. Being a biracial child made her self-worth questioning and her self-doubt increased as she asked herself the following question: "The only problem, of course, is me. My little copper-colored body that held so much promise and broke so many rules. I no longer make sense. I am a remnant, a throwaway, a painful reminder of a happier and more optimistic but ultimately unsustainable time" (60). Her sense of autonomy was reduced to shame when the issue of race or colour complexion raised its ugly head for the first time. Walker did not want to have her Black mother at school. Erikson too feels that shame, an emotion that is insufficiently studied, "is essentially rage turned against the self" (223).

The third stage is called "Initiative vs. Guilt" (Preschool years of age from three to five). The virtue being gained is a sense of purpose. This takes place primarily through play. This is the stage where the child is inquisitive and has many interactions with other kids. If too much guilt is present, the child

may have a slower and harder time interacting with the world and other children in it. The caregiver should at this stage should encourage, support, and guide the child's own initiatives and interests. As per the deal between her parents, Rebecca Walker was made to live with either of her parents for two years alternatively in turn. Walker had to shift her home, school, family, culture, friends every two years and that became quite frightening on her part. Being propelled between the two homes a lot made her not to settle down anywhere mentally as well as physically. When it was time for her to move with her father to Brooklyn home, she felt hurt to leave her mother in San Francisco. Though she ended up calling her step mother as 'mom', she felt guilty and recalls that she has become "duplicitous, shameful, and bad, like I am betraying my mother, like I am choosing this shiny white version over her" (92).

The fourth stage is "Industry (hardwork / competence) vs. Inferiority". This phase occurs just before teen years. The virtue for this stage is competency and is the result of the child's early experiences in school. This stage is when the child will try to win the approval of others and understand the value of their accomplishments. The negative aspect could be inertia (passivity). Walker and her mother relocate to San Francisco where Walker, now in the sixth grade, started to spend more time with older and wilder friends. With her new friend Lena, Walker has tried her hands at everything - marijuana, alcohol, and sex. Her parents determined that Walker would develop better behaviours if she moves to live in New York with her father. With no sense of belongingness in her father's Jewish community, Walker dared to go visit the impoverished areas and began to spend her time largely with her Latino friends. Her illicit activities began to include harder drugs, including a mysterious drug in the form of a pill. The irresponsible attitude of Walker at that stage of life could be associated with her inferior feelings about her position in the racist society. To Erikson, if the child is not made hardworking in the academic side, his school life would be wasted away: "Many a child's development is disrupted when family life

may not have prepared him for school life, or when school life may fail to sustain the promises of earlier stages (227).

The fifth stage is the stage of Adolescence - "Identity vs. Role Confusion". This stage covers teen years from 12 to 18. The virtue gained is fidelity and it takes place in adolescence. This is when the child ideally starts to identify their place in society. The negative side of which is role confusion. Erikson states that, "...with the advent of sexual maturity, childhood proper comes to an end. Youth begins" (227). Personal identity of a person is developed during the stage which would continue to influence a person's behaviour and development for the rest of his life. The teenagers who obtain proper encouragement, direction and support during their personal exploration would emerge with a strong sense of self. But at the same time, those who remain uncertain of their own beliefs and potentials would end up feeling insecure. Rebecca admits that she pretends well to appear serene and indifferent. But in reality, she confirms that she is confused like "a woman who lives in fear of being denied" (186). The white dominant society questioned her self-worth to that extent she found herself not fitting in the white settlement in Larchmont. Rebecca Walker moved back in with her mother in San Francisco. She felt at home in an African-American peer group where she finally felt she really belonged to.

Walker got pregnant at the age of 14 due to her affair with her boyfriend Michael and decided to get an abortion. Erikson explains that the negative result of this identity crisis as 'role diffusion'. He says that psychotic incidents are quite common. In the case of Walker, it is her use of substance and unprotected sexual affair at an early age. "It is primarily the inability to settle on an occupational identity which disturbs young people" (Erikson 228). But he promises that if the psychotic behaviour of the young is diagnosed and treated correctly, fatal incidents can be avoided. Both the mother and the daughter duo thought it necessary to enroll her in a private school. Walker also excelled in studies and was later admitted to Yale University.

According to psychologists, identity denotes the actions, principles and ethics that shape a person's behaviour. Identity changes due to new experiences one gets in his/her day-to-day communications with others and when one encounters challenges. Though identity development is a constant process, adolescent period is the most critical period of formation of 'self' through self-analysis and self-evaluation. Identity encompasses an understanding of one's position in the world or more clearly, it is an understanding of how one is perceived by the world and the consequent acceptance of it. The crucial incidents of Rebecca Walker's life made her realise who she is. The self-actualised Rebecca's advice to the dark-skinned mother with biracial daughter shows that how much she must have analysed and realised her identity as a primarily black person. She tells that mother that she should express her biracial daughter the plain truth - "the world will see her, treat her, as black" (290).

At school, as a student, Rebecca Walker excelled in studies. At her twelfth grade itself, she used to write essays for school journal and helped developing programmes that would raise awareness of people of colour at her school (311). She became a voracious reader of books written by William Faulkner, Flannery O'Connor, Frantz Fanon, Mahatma Gandhi etc. Her experiences of the world

and the wisdom she gained from the world of books enabled her to become an autonomous person in taking decisions. Rebecca Walker decided to change her last name. She moved her surname 'Leventhal' to the middle position and added 'Walker' to the end of her name "privileging my blackness and downplaying what I think of as my whiteness" (312). What she wanted was a tangible link between herself and her mother and hence with her blackness. Name is primarily considered a person's identity and her decision shows that she has achieved her identity. Her choice of identification with those around her, "instant affinity with beings who suffer" (306) indicates that she would be a champion of women's cause - 'third wave feminist' - her budding feminist identity.

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A DEPICTION OF URBAN LANDSCAPE IN RAJ KAMAL JHA'S *THE BLUE BEDSPREAD AND IF YOU ARE AFRAID OF HEIGHTS*

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Abstract

This paper serves to explore the depiction of Urban landscape in Raj Kamal Jha's The Blue Bedspread And If You Are Afraid of Heights. It examines how and why the author has devoted his attention to the usage of cityscape not only as a background but also encompassed it as a character in the novel. It reflects the psychological state of the characters and aids to shape them. In The Blue Bedspread Calcutta is portrayed as one among the living characters, surviving amidst the chaos and intimacy of city life. It also serves as a mirror that reflects the memories, isolation and hidden truths emphasizing the contrasts and complexities of urban existence. The other novel If You Are Afraid of Heights moves a step forward from the urban landscape and aims to blend reality with surreal elements. The novel projects Calcutta as a space where the factual and the fantasy traverse, highlighting the themes of alienation, dreams and personal identity. In both the novels Jha has used Calcutta as not merely as a backdrop but as an extension of the characters' inner psyche.

Keywords: urban landscape, alienation and personal identity

Raj Kamal Jha is one of the renowned writers of the contemporary Indian English Literature. He is a journalist by profession who is working round the clock with words and spinning stories. His profession undoubtedly paves him the way to excel in the fictional world. Currently, he is extending his services as an Editor-in-chief with the Indian Express. He has bestowed the Indian English Literature with six novels with *The Blue Bedspread* as his first which bore him the Commonwealth Writers Award. *The Patient in Bed Number 12* (2023) is his recent novel. His novels have been translated into 12 languages. Among his six novels *The Blue Bedspread*, *If You Are Afraid of Heights*, *She Will Build Him A City* can be acclaimed as his excellent works.

The role played by a landscape is often underrated. It plays a crucial role in rousing the imagination of the readers. Landscape can be considered as a most important component in any

literary proceedings. The word landscape stands to refer to 'inland scenery'. It serves more than merely playing the physical backdrop of events. Landscape sets the tone of a work. It is a handy tool which the writer employs to unleash his fantasy to evoke, to study and to reveal the mood of the characters. The physical environment is said to induce specific emotions in the minds of the readers. In an article entitled 'Landscape: Psychological, geographical and cultural nexuses', Sehale has quoted, "Literature has become an important part of narrative at the hands of the writer. Through his creativity, the writer often uses descriptions of the landscape to compliment/add to the plot or the characters of his literary text" (67).

Urban landscape refers to the physical structure of any city or town. It includes the description of the streets, skyscrapers, parks, bridges, playground and other public squares. Unlike the natural landscape like the rivers, streams, mountains and forests, it is well-planned and constructed by man. Raj Kamal Jha

is very illustrious in describing the landscape of Calcutta in both the novels *The Blue Bedspread* and *If You Are Afraid of Heights*. The former novel *The Blue Bedspread* is an exemplification of Jha's artistic writings. The streets, the house of the narrator, his neighbourhood, and the hospital everything has been painted graphically by the author. The novel discloses the life history of an unnamed narrator; whose native is Calcutta. The narrator who is leading an isolated life is very much liked by the city. "The city serves as a backdrop for the story and is depicted as a melting pot of different cultures and communities, each with its own distinct character and history" (e261). Rastogi has stated, "In this novel of haunting characters, the city of Calcutta is clearly a major player even as it inhabits and terrorizes the characters that live in it" (116).

The entire novel is in first person narration. The story-teller records his life incidents in the form of fragmented stories for a day old infant. He says how he has rushed to the hospital soon after receiving a call from the inspector; who informs him about the maternal mortality of his sister. On his way back home, every little thing that captures his attention finds place in his narration to the tiny tot. He then begins to describe the house where they are and the bustling street which is muted by the shades of night.

We are on Main Circular Road, which connects the north to the south of the city, the airport to the station, and right through the day buses and trams, trucks and taxis keep passing by, making so much noise that it's only now, well past midnight, that the ringing has stopped...(TBB 4).

The narrator is alienated after the continuous disappearance of the people in his life. His mother, his sister, his lover and then his father – they all have removed themselves from the life of the author either by death or by abandonment. The narrator has none but the city as his sole companion. Jha has personified the city as a human which truly cares for this lonely narrator, and it is explicitly clear from the words, "This city likes lonely people, the city likes this man. There's no one to walk by his side... so the city moves in to help..." (TBB 71). As the narrator

doesn't have anyone to talk to him, "the city speaks through its banners, its hoardings... street light tell him stories... lull him to sleep" (TBB 71).

The city is entwined with the narrator in every walk of life. He says that he is too grateful for the city for being his companion and in turn he stops whenever he can grab a chance to admire the old and desolate streets. He also shares the child how the city is envious on the little soul for having robbed his solitary companion. He (the city) may even look for another man who is as lonely as the narrator. "...the city keeps watching him, irritated and angry... the city, once spurned, will begin searching for another lonely man or woman in the same neighbourhood" (TBB 76). In the novel *The Blue Bedspread*, the city of Calcutta becomes a symbolic representation of the complex interplay of memories, feelings and reality.

If You Are Afraid of Heights demonstrates the urban landscape more than a physical structure. The writer handles the landscape with meticulous care to analyze the themes of inner conflict, self-identity, alienation and also the blurred boundaries between reality and imagination. The city is said to serve more as a psychological space than merely being a physical entity and it reflects the inner turmoil of the characters.

The novel is *If You Are Afraid of Heights* is in three parts and the city of Calcutta is painted with an array of hues by the author. The opening section projects the city bustling with the very essence of metropolitan city. It seems to be over crowded whereas the next two sections portray it as a city which is hazardous for girls. Not for its appearance but for its vast area the Maidan receives many invitees. Located in the middle of the city it is the only empty space left out for the densely populated metropolis.

...this is the only open space there is in a city where people live, five or six to one room, fifty or sixty to a bus stop, more than a thousand to a neighbourhood, these numbers increasing every day and every night (IYAAH 19).

The Maidan has become a part of their lives. They enjoy placing their foot on the grass and

looking at the sky. This sight strings them with the memories of their childhood days. Yet the newspaper addresses it as the “dying city’s last lung” (IYAAH 20). The Maidan is replaced with an enormous skyscraper ‘The Paradise Park’.

In the second part of the novel, Jha entwines reality and fantasy in the cityscape. The urban environment is used not as a physical space but also as a dreamscape. It affects the characters’ profoundly causing internal confusion and struggle with their identities. In this part the characters are found moving through the crowded city yet feel emotionally disconnected from the world around them. In the final section of the novel the city becomes even more closely intertwined with the characters psychological and emotional status. Both the second and third section begins with these lines: “ONCE UPON A TIME by the side of the highway that links the city...” (IYAAH 137); “ONCE UPON A TIME in my neighbourhood in the city...” (IYAAH 247). It is explicitly clear that the city has much more than being a background setting.

In both the novels *The Blue Bedspread* and *If You Are Afraid of Heights* Raj Kamal Jha continues to use the urban landscape as an effective tool to explore the themes and characters. In these novels the city plays a vital yet complex role with ever-shifting environment which reflects their inner

trauma. The city’s presence is felt as a living character rather than a physical landscape. Raj Kamal Jha uses Urban landscape as an effective tool to paint the characters emotional state of mind.

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ANIMALIZING THE HUMAN: EXPLORING POWER DYNAMICS AND SOCIAL REALISM IN *SEASONS OF THE PALM AND DISGRACE*

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Abstract

The heart of the research paper examines the bondage between humans and animals relationship in the novels of Seasons of the Palm and Disgrace. The two different national boundaries of the novels interludes separate background but they speculate the single root cause of the problems in the society. Both Coetzee and Perumal Murugan have railed against the modern realistic description of narrative style. Coetzee was strongly against the modern animal husbandry industry and he raises the voices against the cruelty of animal cruelty. The nature of animal is voiceless, but they inhabited their lives by depending on human beings. The world is most prestigious one and whole geographical landscapes are equal to all, the life cyclic action is part of all life. Comparing the two literary texts in multi dimensional perspectives and how the animals are being tortured as the slaves in the hand of humans. The human supremacy is violent and cruel against the animals in nature. Further, the research explores the ecological connection between the nature as well as human. The conflicts between the voice and voiceless is absurd and how the man's life is indirectly attached with the human beings. The thought of emotional insight and depressed feeling attains to seeks of freedom of independence. In Critically discussion of novels by incorporate the social realistic theory and thematic analysis of conclusion in both positive and negative inclusion state. The social connection between the animals and human were interruptive and voiceless. The life and the experiences of the domestic animals in their birth place of home and farm. Both novels raise the questions about the animal rights and welfare. They includes animal as the mirror to human society and reflecting the flaws and weakness.

Keywords: marginalization, myth, religious rituals, resistance and misogyny.

The concept of the social realism and narrative techniques are more complex and they were significantly contributed to both Indian and the South African Literature. The domestic animal dog plays the vital role in the novel *Disgrace*. To be the dog as an animal is not easy. The world is to be base, low, helpless creature without rights or pride. David becomes more particularly attached to one specific dog at the clinic. The dog is suffered psychologically and the pain of emotion in the leg is significantly complex in attitude. The dog's crippled leg shows the hidden meaning in impact of narration

techniques. The men are socially attached with certain customs and behaviour. Even though he sees the dog as disgrace in dying, he also sees the extreme shamefulness in the way that the dog is forced to live. The novel ends with David putting the dog out of his misery by giving it up to Bev for lethal injection. This action is more disgraceful than death in a critical condition. The character David is closely aligned as the mirror of dog. He compares himself to the dog for his instant things that he faced in university and other place. The humiliation and the social instinct are rigid and controversial. He spends

more and more in the animal clinic by helping the dog to sleep. The sexual instincts condition make him worse and he always remember the past and console him from all the condition. From the narration of J.M. Coetzee states that in following lines,

“Perhaps that is what I must learn to accept. To start at ground level. With nothing. Not with nothing but. With nothing. .No cards, no weapons, no property, no rights, no dignity”

‘Like a dog.’ ‘Yes, like a dog.’ ((*Disgrace*. 205).

In the novel *Seasons of the Palm* the imagery of animal are significantly complex in nature. A protagonist named Shorty, through which the author tries to cultivate or navigates the various interesting matters, the consciousness faced by animals, humans and other living beings under the instable natural sources, multiple interference of class system agony from birth to death, power dynamics of government authority, sensuality, misogyny, the traditional superstitious belief following from the generations , the cultural belief of social customs such as animal sacrifice, God and religion as the two pole that interlinked each other.

The realistic nature of the daily life has also played a vital role in the life of humans being and as well as the animals life, where the natural calamities due to globalization and resulted climate change that include, ‘drought,’ floods which has its social impact on farming and the livelihood. In ecocriticism perspectives the only cause of environment and the ecosystem landscape, the man is only reason for the all action. In the progression of story, Murugan has in scripted the societal customs of materialistic life which resulted in the devastation and the destruction of Environment, through gradual changes and its effects on livelihood of the future generation and as well as the present generation. The incidents where many people sold off their stockings for meat and money to survive in their life, the act of immigration practices to different places happens which have been seen in the daily news paper and social medias, this incident have touches the impact in social customs and in regional literature there were several

novel within the same roots of theme. In *Seasons of the palm* the relation between the Shorty and veeran is more realistic in nature. At last Veeran also struggled, starved, suffered and died helplessly without shorty. The state of loneliness for animal is depressed in the state of action. “There is Veeran, a sacrificial sheep, consecrated to Munisami, god of fire and darkness. There is a bell around his neck, but you hear it rarely. Veeran is a graceful sheep and feeds dignity”. (Murugan 5).

Nature and Society are great chain of beings, without nature the society cannot establish. Every things in life cycle is depends on one thing to another. It is a natural one. The supremacy was always dominant over the human being rather than animals. Anthropocentrism and biocentrism are generally two poles that also connected with the literature and the field of the research. Human centered view of world and life centered view of world are vary Anthropocentrism places human as the center of the moral and ethical universe meanwhile biocentrism is a life centered view of the world. Biocentrism relates to biosphere or biodiversity.

Michel Foucault’s concept Power and Resistance was particularly seen in his work “*Power and Knowledge*” (1980). This work was highly influences on the philosophical concept of rhizomatic resistance. Antonio Gramsci his idea of “counter hegemony” in *Prison Note Book*” (1929- 1935) relates to rhizomatic resistance as a means to challenge dominant power structures. Judith Butler’s work especially “*Gender Trouble*” (1990) and “*Bodies that matter*” (1993) influenced the concept of rhizomatic resistance.

Foucault asserts that where there is power, meanwhile there is also a resistance in nature. In *Disgrace*, characters exhibit various impact of resistance to the oppressive power structures surrounding them. Lurie's attempts to assert control over his life and circumstances often lead to further marginalization and isolation, illustrating the futility of his resistance in a society that has shifted power dynamics. Conversely, Lucy's quiet resilience and

acceptance of her situation can be interpreted as a form of resistance that challenges traditional notions of power and agency. Resistance and agency is also the core concept which Foucault discusses in his works. For instance, Lucy, Lurie's daughter, represents a different response to power dynamics. Her decision to remain on the farm after the violent attack can be seen as an assertion of agency in a society that seeks to define her identity through victimhood. This reflects Foucault's idea that power is not merely repressive but also enables individuals to negotiate their realities and construct their own narratives.

The relationship between Veeran and Shorty is more sympathetic. At once in Shorty dreams the horse and giant came. It resulted the fear of anxiety at a critical condition veeran came and help Shorty. Both the novel examines the complex relationship between the human and animal. The theory of bio politics is tendering the way in which power operates through control and management. The research also incorporated the theory of social realism. Both the novelist portrays the characterization of the domestic animals in vivid manner and how the human being sympathy towards the animals. The characters' struggles and responses to their circumstances reveal

the intricate interplay between power and resistance, illustrating the ways in which they navigate and negotiate their realities within a shifting social landscape. Through this lens, Coetzee's and Perumal Murugan's novel becomes a profound exploration of the effects of power on human behaviour and the potential for agency amidst oppression.

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ENHANCING ENGINEERING STUDENTS' WRITING SKILLS THROUGH BLENDED LEARNING: A STUDY ON THE IMPACT OF INSTRUCTIONAL TECHNOLOGIES AND COLLABORATIVE TOOLS

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Abstract

The modern technological world requires employees with excellent communication skills especially writing skills since the business transaction of almost all fields largely depends on written communication. So, educational institutions have been trying to implement the new ways of instruction for preparing students to meet their future challenges. As a result, a novel mode, Blended Learning which combines traditional face to face teaching with digital devices- enabled online instruction, has found place in higher education including engineering. The impact of blended learning in enhancing the writing skills of engineering students is the topic of the study. This article discusses use of latest tools like Google Classroom, Web 2.0 Interactive Live worksheets, Jam boards and Cambridge Write and Improve. It also explains the opinions of the students about blended learning. For this study, 60 first year B. Tech students from an engineering college were selected. A pre-test before the commencement of blended learning mode of instruction and a post-test after the completion of teaching were conducted. In the meantime, as many tools as possible were utilised. The scores in these tests and the responses of the students to a questionnaire were compiled and analysed. The results elucidated the great impact of blended learning in enhancing writing skills of engineering students.

Keywords: *blended learning, engineering students, writing skills, instructional tools, student engagement*

Introduction

Effective writing is a vital ability in engineering that has a substantial impact on students' academic and professional performance. Students must be able to communicate successfully not just intellectually, but also in specific languages and adhere to suitable writing standards (Erkan & Sabah, 2011). Research indicates that educational systems usually fail to prioritise writing training. Sundeen (2015) emphasises that schools do not provide adequate attention to writing. Furthermore, according to Sundeen (2015), Casner-Lotto, and Benners (2006), 80% of companies believe that graduates lack good writing abilities. Although story assignments are prevalent in the early grades (Cutler & Graham,

2008), senior students are often given brief writing tasks that are content-related rather than ones that promote critical thinking and synthesis abilities. This narrow emphasis contrasts sharply with the varied writing obligations that students would face in professional and higher education contexts, such as narratives, explanations, reports, arguments, and research papers. Inadequate attention to these writing standards can have a negative impact on students' academic and professional achievement, especially in developing nations. Students' future success in the twenty-first century is dependent on their ability to write, as communication is predominantly handled through digital media.

Writing instruction has additional challenges in engineering education, including curriculum deficits, restricted syllabi, ineffective teaching methods, and time constraints. Other barriers include insufficient learning resources and instructional approaches, inadequate teacher credentials, and students' negative attitudes towards writing. According to an interview with Dr. Maria Brisk, a K-12 writing education expert at Boston College (October 2022), technology progress provides a chance to develop effective writing instruction strategies. As technology progresses, it becomes increasingly necessary to incorporate it into educational procedures in order to properly prepare students.

Blended Learning (BL) has emerged as an effective approach in modern education, combining traditional classroom instruction with online learning. Since the development of Learning Management Systems (LMS) in the later part of the 1990s, blended learning (BL) has gained a lot of attention as a method for increasing student learning. According to Alrouji (2020), BL has been recognised for its capacity to engage students and improve academic outcomes. This method presents a potential answer for the challenges experienced by teachers in engineering education. Finally, equipping engineering students with outstanding writing training can help them acquire a high-quality education.

Effective Ways for Teaching Writing

Blended learning, which combines technology and traditional teaching techniques, offers greater flexibility and convenience by supporting varying skill levels and internet access. Educators are becoming increasingly reliant on technology in the classroom, using computers, smart boards, presentations, and instructional websites as tools. There is a simple definition of blended learning: the combination of online and in-person training for the same students studying the same material. Williams (2002) describes blended learning as the blending of in-person and online learning activities. Although students need not physically present in the

classroom, they ought to keep a digital connection via online platforms at home.

Student writing is generally limited to the classroom, restricting practice and skill development. Because of this, "students do not write very often, and most of what they write is classroom-bound" (Harmer, 2004). Students must get deeply committed to the writing process to fully profit from it. "The most significant consideration in writing exercises is that students ought to be personally engaged in order to make the educational process worth" (Raimes).

A realistic strategy is necessary to motivate students to actively engage in the process of improving and enhancing their writing abilities. Teachers need to know exactly what kinds of writing skills they want their students to acquire." (White & Arndt, 1991, p. 67). The initial stage in successful instruction is to identify learning outcomes, which may include developing students' capacity for structure, coherence, creativity, or critical thinking. Finding the right approaches or activities that will assist students develop the desired abilities is the next step after deciding which ones to focus on. "The instructor needs to make the choice on which means (or type of exercise) may improve learning of the desired topic" (Hyland, p. 45, 2003).

To guarantee student engagement, the selection of a topic is equally critical. Students should be able to relate to or be truly interested in the topics covered, and they should be linked to real-life situations whenever feasible. It is suggested by Harmer (2004) that "by effectively combining the above goals, the teacher may anticipate both enthusiasm and productive learning". Students are more inclined to put their hearts and minds into a writing assignment when they can relate it to something they're already living through.

Teachers may think of ways to engage students involved if they have a clear goal and a good way to produce it. Engaging students in meaningful activities that align with their interests and aspirations is one way to cultivate their active participation. In particular, "brainstorming sessions and class feedback may reveal common obstacles or

areas of interest, allowing the teacher to tailor subsequent lessons in order to satisfy the students' needs" (Brown, 113, 2001).

Difficulties in Mastering the Art of Writing

- **Pedagogy and Classroom Conditions:** Students frequently blame inadequate pedagogy and hostile classroom conditions for their poor English proficiency, according to Al-Khsawneh (2010). This encompasses both students' and instructors' lack of enthusiasm and English ability. The development of writing abilities in English is further impeded when the mother tongue is used in the classroom, especially in culturally isolated circumstances. Students also have a hard time writing in English since their English lessons are conducted in mother tongue sometimes.
- **Repetitive Language Use and a lack of imagination** are indicators of an English language learner's limited vocabulary. This makes it difficult for pupils to convey their ideas completely, as pointed out by Rabab'ah (2003).
- **Reliance on Familiar Terms:** Students limit their writing to terms they know and avoid using creative ideas. Because of this restriction, they are unable to fully explore the range of language possibilities available to them.
- **Utilizing the Present Tense Excessively:** Excessive use of the present tense is a prevalent concern in ESL (English as a Second Language) students' written work. This practice can lead to tales or articles that are extremely basic and imprecise, making it difficult to portray how events evolve over time.
- **Poorly Structured Sentences:** Many students write in a way that makes it difficult to understand. This lack of consistency and clarity in composition reduces the effectiveness of their work and makes it difficult for readers to follow.
- **Grammar and Syntax problems:** Many students struggle with English grammar and syntax, resulting in frequent errors in sentence

formation. These difficulties might lead to inappropriate usage of words, which complicates the lucidity of their work.

- **Lack of Enough Writing Practice:** One big problem is that students don't get enough writing practice. They can't get better over night because they don't have many chances to write in English. This makes it hard for them to become competent and confident in their writing.
- **Self-Evaluation:** Students typically fail to tell if their writing is correct when they read it themselves. Their inability to self-assess hinders their capacity to spot and fix mistakes.

Challenges Faced by English Language Learners (ELLs) in Writing

Many people think that writing is the hardest language skill for English Language Learners (ELLs) to get good at. Gomaa (2010) says that "students' first language impacts how they learn the target language." When students try to use the rules and patterns of their first language, it can cause them to make the same mistakes repeatedly. Here are some problems that ELLs frequently face when they are learning to write in the language, particularly.

Translation Mistakes: Generally, students want to translate their ideas from their mother tongue to English. During the process they get confused. For example, in the two southern states of India, Andhra Pradesh and Telangana, people speak Telugu, one of the ancient languages. Students while expressing an action- eating mangoes- uses the pattern subject-object-verb (She mangoes ate). But in English it is different, Subject-verb-object (She ate mangoes). Students can overcome this hurdle through continuous writing practice.

Problems with Punctuation: Unlike English, Telugu does not utilize commas, periods, and other marks often. Consequently, English language learners (ELLs) hailing from Telugu backgrounds could encounter difficulties when it comes to correctly using punctuation marks in English, especially with less frequent markings like the semi-colon and exclamation mark.

Essay Organization: Students from Telugu-speaking backgrounds may find the organizational structure of English essays odd, since it typically follows a cyclical pattern where the introduction and conclusion echo one other. The conclusion of a Telugu essay may offer fresh insights or information rather than just restating the main points made in the opening paragraph. Because of this dissimilarity, learning how to organize essays in English can be challenging.

Research Objectives

- To assess if students' writing skills improve, particularly in essay and paragraph writing, after implementing blended learning training and administering pre and post-tests.
- To identify the problems that students experience while adopting blended learning forms of education.
- To determine if live interactive worksheets and Cambridge Write & Improve tools help students improve their writing abilities, particularly in paragraph and essay writing.

Methodology

For this study 60 first year B.Tech students of an engineering college were selected. The research comprised one semester of 4 months. A Blended Learning (BL) approach was adopted, with 60% online learning using Google Classroom, asynchronous materials uploaded to the Learning Management System (LMS), and with 40% face-to-face instruction in a conventional classroom setting. A pre-test and a post-test were conducted, and a questionnaire was also given. The scores in both the tests and the responses to the questionnaire were collected and analysed.

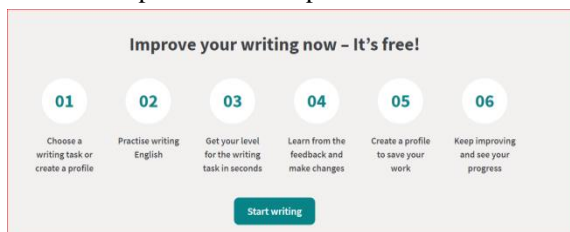
The BL activities that were employed during the semester included

1. Traditional classroom teaching
2. Flipped classroom activities on essay and paragraph writing
3. Classroom discussion.
4. Posting of materials in Google Classroom.

5. Small group discussions brainstorming via Jam boards
6. Writing practice through live Interactive worksheets and Cambridge Write and Improve.
7. Finally, the pre-test and the post test on essay writing and paragraph writing

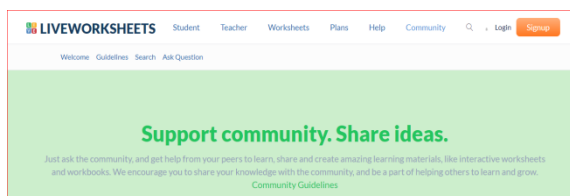
Image of Cambridge Write and Improve

Write & improve. (n.d.). *Improve your writing now – It's free!* Cambridge English.
<https://writeandimprove.com/free>



The University of Cambridge designed Write & Improve, a user-friendly application to assist learners boost their English writing abilities. It provides a range of writing activities tailored to different skill levels, allowing users to practice at their own speed. The application delivers rapid feedback on writing based on international standards such as the Common European Framework of Reference for Languages (CEFR) allowing users to identify areas for improvement. By encouraging users to modify and resubmit their work, it promotes continual learning and gradual development. Furthermore, the ability to build unique activities makes it flexible to diverse learning objectives, making it an invaluable resource for both individual practice and test preparation.

Interactive Live Worksheets



Live Worksheets is a flexible tool that allows educators to turn typical printable worksheets (such as doc, pdf, or jpg files) into interactive online

activities. These altered worksheets have automatic grading capabilities, making them more interesting and successful for students for learning English. This application is useful for improving teaching and learning in a variety of languages and courses, offering both instructors and schools a unique approach to classroom activities.

Data Collection

Data were obtained from 60 first-year engineering students using a pre-test and a post-test. The pre-test and the post-test determined their ability to write essays and paragraphs. To assess the success of the blended learning technique, the identical set of questions was utilized. In addition, students filled in a Google Forms questionnaire to offer feedback on how they felt with the blended learning approach. This data was used to analyze the influence of blended learning on their writing abilities.

Findings

Table 1 Paragraph Writing

score	Pre-test		Post-test	
	Frequency	Percentage (%)	Frequency	Percentage (%)
90	0	0	3	5
80	1	1.66	10	16.7
70	3	5	23	38.3
60	9	15	19	31.7
50	17	28.3	5	8.3
40	16	26.7	0	0
30	12	20	0	0
20	2	3.34	0	0
	60	100	60	100

This table shows the comparison of scores and percentage of 60 students between the pre-test and the post-test in paragraph writing. it is evident that most of the students got lower scores in the pre-test. Half of the students, 17(28.3%), 9(15%), 3(5%) and 1(1.66%) got 50 or more. The remaining 30 students scored less than 50 in the range Of 40,30,20-16(26.7%), 12(20%) and 2(3.34%) respectively.

In the post-test, on the other hand, almost all students showed improvement, getting scores in between 50 and 90. No student stood in the range 20

and 40. While 3(5%) of them got 90, others achieved good scores as well, 10(16.7%) getting 80, 23 (38.3%) scoring 70. In the remaining 24 students, 19 (31.7%) achieved 60 and 5 (8.3%) scored 50. These results clearly indicate that blended learning mode of instruction has contributed significantly in enhancing paragraph writing skills of the students.

**Table 2 Pre-Test vs. Post-Test Comparison
(Essay writing)**

score	Pre-test		Post-test	
	Frequency	Percentage	Frequency	Percentage
90	0	0	6	10
85	0	0	2	2.33
80	1	1.66	9	15
75	0	0	12	20
70	3	5	8	13.33
65	4	6.67	13	21.67
60	12	20.0	6	10
55	4	6.67	3	5
50	13	21.66	1	1.67
45	7	11.67	0	0
40	7	11.67	0	0
35	6	10.0	0	0
30	3	5.0	0	0
	60	100	60	100

The table shows the performance of the students in the pre-test and the post-test regarding essay writing. When the results of the pre-test and the post-test on essay writing were analysed the same trend that appeared in paragraph writing was observed.

The scores in the pre-test varied in the range between 30 and 80 with majority of students 36 (60%) getting 50 and below with 6 (10%) scoring as low as 35 and 3 (5%) getting 30. The remaining 24 (40%) stood in between 55 and 80. In contrast, the post test scores in essay writing showed a remarkable increase as many as 59 students (98.33%) stood in the range between 55 and 90. The highest score 90 was achieved by 6 students. Only 1(1.67%) got 50. There were no students getting below 50.

This suggests that the intervention made a big difference in how well the students could write essays. Overall, the results show that writing skills got a lot better, with more students getting higher scores after the intervention.

Table 3 Questionnaire Responses

S.No	Questions	Variables	Frequency	%
1	How beneficial is the mix of online and face-to-face study for improving your knowledge of the subject?	Extremely effective Moderately effective Slightly effective Not effective	25 20 10 5	41.67 33.33 16.67 8.33
2	How much do you believe that the online components (e.g., Google Classroom, Cambridge Write and Improve, live interactive worksheets have enhanced your learning experience?	Extremely effective Moderately effective Slightly effective Not effective	26 22 8 4	43.33 36.67 13.33 6.67
3	What is your opinion on the course's web tools in terms of their quality and accessibility?	Extremely effective Moderately effective Slightly effective Not effective	23 22 10 5	38.33 36.67 16.67 8.33
4	How do you feel about your interaction with others in the classroom to understand things better?	Extremely effective Moderately effective Slightly effective Not effective	25 25 7 3	41.67 41.67 11.67 5.00
5	What extent do you think the mixed-method approach kept you interested and motivated throughout the course?	Extremely effective Moderately effective Slightly effective Not effective	19 25 12 4	31.67 41.67 20.00 6.67
6	What is your overall view of blended learning's efficacy as compared to conventional in-person instruction?	Extremely effective Moderately effective Slightly effective Not effective	20 18 10 7	33.33 30.00 16.67 11.67

When the responses given by the students to the questions were analysed, it was observed that most of them (70% and above) expressed their satisfaction by indicating extremely effective and moderately effective as their preferences. However, it was the other way for the last question where only 63.33% responded positively. On the whole, this table clearly exhibits the overall satisfaction of the students with their experience of blended learning mode of instruction, which they believed that this mode helped them enhance their writing skills.

Conclusion

In conclusion, the study found that blended learning, which combines multiple digital technologies with conventional techniques, effectively enhanced students' English writing skills. Students improved their writing tasks gradually by combining online resources, interactive exercises, and traditional instruction. The engaging quality of computerised materials, as well as the instant feedback supplied by these technologies, led to increased student involvement and writing skill. Overall, blended learning has shown to be a successful technique in English instruction, delivering a balanced approach that supports both online and in-person learning. It

may be effectively utilised in the post-pandemic educational scenario.

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XENOPHOBIA AMONG ASYLUM SEEKERS IN ABDULRAZAK GURNAH'S *PILGRIMS WAY*

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Abstract

Transnational migrants are the victims of xenophobia. These migrants often experience a profound sense of desperation and fear due to their unfamiliar surroundings. The host's distrust on these migrants confirms the marginal status as well as the fear filled state of the newly appeared immigrants. Therefore, these displaced refugees are prone to fear of strangers, social isolation, racial trauma and intolerance in the alien country. Abdulrazak Gurnah is a migrant Tanzanian writer and professor who works in the UK. Gurnah has published ten novels and seven short stories. His works deal with issues of belonging, colonialism, displacement, memory, and migration as he himself has a firsthand experience of it. Pilgrims Way (1988), Gurnah's second novel, sheds light on the traumatic experiences of displacement and struggles of migrants through his character Daud, the protagonist, who has migrated from the East Coast of Africa to England. Daud haunted by the loss of his family and traumatized by his experiences of violence and racism in Britain, lives a melancholic and marginal life in Britain. In his search for social space in a host land, his psychological depression, and his ethnic distress as a migrant writer, Gurnah explores the complexities of migrants' harrowing lives in a strange land. This article focuses on encounters faced by the migrants as they try to relocate and express distrust or disgust towards perceived outsiders in the strange land, as revealed in the writings of Gurnah, who creates awareness among the migrants to have their own space. It also analyses the refugees' ability to challenge the troubles they experienced and highlights that their difficulties may be transformed if encountered courageously by immigrants.

Keywords: *xenophobia, racism, prejudice, depression, alienation and trauma.*

Transnational migrants are the victims of xenophobia. These migrants often find themselves in a state of great desperation and fear as they are in the strange land. The host's distrust of these migrants confirms the marginal status as well as the fear filled state of the newly appeared immigrants. Andreas Wimmer, a Lieber Professor, says in her article, "Explaining xenophobia and racism: A critical review of current approaches," "Xeno" means "stranger" or "foreigner", and "phobia" means "fear". The word "xenophobia", therefore, means "irrational fear and dislike of foreigners or strangers" (66). Thus, xenophobia is seen as a deep dislike of foreigners as discrimination towards foreigners or

strangers. Raymond Taras, a sociopolitician, observes in his article "Transnational Xenophobia in Europe? Literary Representations of Contemporary Fears":

Xenophobia is, literally, a fear of foreigners. Xenophobes are considered to be those people who harbor negative attitudes to foreigners, motivated in large part by a fear of them. An extensive literature studying the psychological basis of xenophobia has pointed to how external threats increase group solidarity and ethnocentrism while, as a corollary, promoting intolerance and close mindedness (Taras 2).

The concept of xenophobia relates to hostility or negative attitude or behaviour exposed towards African immigrants. Sampson I. Ekwonna, a political science researcher, in his article, "International Migration and Policy: Xenophobia in Structure of Immigration" opines, "Xenophobia describes attitudes, prejudices and behaviour that reject, exclude and often vilify persons, based on the perception that they are outsiders or foreigners to the community, society or national identity" (Ekwonna 64). Therefore, these displaced refugees are prone to fear of strangers, social isolation, racial trauma and intolerance in the alien country.

Gurnah, the Tanzanian novelist, short story writer, and critic, works as professor of English and Postcolonial Literature at Kent University in Britain. He was born in the East African island of Zanzibar in December 1948. He was forced to move to the United Kingdom because of the sustained violence against the Zanzibar Arabs in Tanzania. Gurnah has published ten novels, namely *Memory of Departure* (1987), *Pilgrims Way* (1988), *Dottie* (1990), *Paradise* (1994), *Admiring Silence* (1996), *By The Sea* (2001), *Desertion* (2005), *The Last Gift* (2011), *Gravel Heart* (2017) and *Afterlives* (2020). His *Pilgrims Way* highlights that the race of black people as an identifier is used for categorization and in a hierarchy. So, he opens up the immigrant's painful and traumatizing experiences they encounter in the host country. These black people undergo many pathetic experiences in their strange land

Gurnah's *Pilgrims Way* depicts the struggle of a young man, Daud, an immigrant to England from Tanzania who works as an orderly in a hospital in Canterbury. During Daud's immigrant life in England, he struggles against racial abuse many times. Daud's job is to clean the operation theatre in the hospital during the night shift. "His job included cleaning the dirty theatre after use, and scrubbing the pus and whey off the instruments and the furniture...His list of tasks also included shaving the patients' public hair should he be directed to do so" (Gurnah 10). Daud does not like night duty because he has been forced to do it in every day. Instead of

black inferiority in the strange land, white people have forced black people to work at night. Daud thinks that he would not prefer night duty if he had the right of choice. Daud becomes the victim of racial prejudice, hatred, and outcasts in a strange land where he migrated. This prejudiced treatment leaves black people no choice but to continue with their night shift. "The nights were long and boring...He would have refused night-duty if it had been an option ...The orderlies had no choice" (Gurnah 13-4). However, black immigrants are given only the lowest jobs and are used as properties. In working place, black people lack the freedom to make their own decisions. They have no choice of their own. Therefore, these black migrants are allotted the lowest jobs compared to white people. Christian E. Weller, a senior fellow at the Center for American Progress, documents in his review: "Africans regularly experience higher unemployment rates and work in worse jobs, which feature lower pay and fewer benefits, than whites... they tend to work in jobs that are less stable than those held by white workers" (Weller).

Since Daud's arrival in England, he faces a lot of racial discrimination. The white people did not like the presence of black people in places where they used to go. They are poorly treating the black skinned people in the common pub. Daud goes to a pub for a drink. Yet, he notices the disquiet inside because other customers seem disturbed by Daud's presence in the pub. Because Daud looks "woggish" in his appearance, a derogatory and embarrassing term for any dark skinned person (Gurnah 1). "At one time, he was refused cigarettes and matches he had gone in to buy. To begin with, he thought the barman was mad, a character who was going to shame him by some act of perversity. Then he saw the grins all around the pub and understood" (Gurnah 2). This incident makes him abuse the white man there, but he couldn't because he feared being beaten by the white people. This situation leads to hostility, and the natives start treating immigrants poorly. "A group of burghers had chased him out of another pub with their stares and angry comments, incensed that

he had invaded their gathering and ruined their pleasure”(Gurnah 3). This treatment of immigrants has a pessimistic tone.

Daud has a friendship with Karta, a black university student, and Lloyd, an English man. When he comes to England, Karta is an energetic man and used to crack jokes, but within a few months of his stay in England, he has become bitter and intolerant towards English culture. Karta never likes the presence of Lloyd as a consequence of racial conflicts. Karta's annoyance grows because of his racial atrocities towards wogs.

Fifty million black people, fifty million Africans were kidnapped from their homes, 'he raged at Lloyd. God knows how many others were slaughtered because they were too old or too young or too thin or too fat. Can you grasp that, you arrogant imbecile? Can you even begin to understand what you left behind you? You took only the best and the healthiest. You didn't want any weakling to cut your cane and pick your cotton, and produce your bastards. Can you imagine the havoc your little business left behind? (Gurnah 47)

Gurnah's *Pilgrims way* portrays the challenges of sorrow and adversity through migration and racial discrimination. Sometimes, migrants' desire to have a better future affects them adversely and leads to emotional trauma. Daud finds himself interested in Catherine Wason, a white nurse who works in the same hospital. He often follows her while she is having lunch in the kitchen, drinking coffee, and chatting with her friends in the hospital canteen. During one day in the hospital, Daud, gathering his courageousness, invites her to have dinner with him, "But she said no. 'I can't go out tonight,' she said. 'I'm sorry. I'm expecting a phone call'" (Gurnah 41). Catherine opines and tells Daud that her mother tended to accept their relationship. Her family forced to renounce the relationship with "...a Muslim nigger from Africa" (Gurnah 147). Once again Salim "...felt rejected and misused by this severity" (Gurnah 149). This incident makes him homeless in Catherine's country.

Catherine gives her mother an introduction to Daud as a wog. "I should've said that I was going to spend the weekend with his poverty stricken black man who is a Muslim as well... She did not care if the waitress heard" (Gurnah 129). Daud thinks that Catherine, as a white woman, makes fun of him as a "fucking wog" (Gurnah 85). Daud often feels humiliated, underrated, and ostracized by white people because he is made to believe that he is always dirty and "smells" bad beside white people (Gurnah 38). Later, she finds it "filthy" and "disgusting" by accusing her of being a "slut" (Gurnah 91). Catherine's words stab like a knife in his heart because he thinks her mother's words show that they are not equal physically and culturally. Daud is from a place of backwardness, smell, and dirt. Her mother never digests her daughter going away with a black man.

Then I told her that you were black. She asked me why I was going out with someone black, as if I was doing it deliberately, as if it was a principle. I said that I liked you. That you were no one else I had ever met. She didn't say anything ... and then exploded with all these things. She called me disgusting, told me I'd always been filthy. (Gurnah 128)

The traumatic sense of inferiority categorizes whites and blacks into differing positions as subordinate and superior. Yet Catherine shows an ambivalent attitude that she continues to maintain her relationship with him. Later, she also has a relationship with a rich white man, Malcolm. Daud learns it and asks her on the phone, if she wants to leave this white man, but she refuses. Hence, migrants have newly adopted foreign values give them a creepy feeling about their relationship:

"Face the facts, boy. She's got herself a young, attractive doctor who's an Englishman son of an Englishman. He's rich. And his daddy's rich. In a couple of weeks' time, they go driving across France. Next year they go flying to Florence. She couldn't go wrong even if he turns out to be a wife-beater as well. Now look the other way and see what she's got as competition against

that. Say it how you will, it comes to the same thing. A foreigner with a whole chapter and verse of dreadful scars. A sleazy customer, past his best, paint running off him. He lives in a mouldy slum and doesn't have a penny. His only friends are a couple of idiots who hate each other. For a living, he cleans floors in a hospital, and could just as easily have been cleaning car park toilets. Even his father hates him! So, face the facts and prepare yourself to take this like a man instead of blubbing all over the place like you ain't got no black pride. (Gurnah 155-6)

Gurnah highlights the root causes of dislocation and emotional pain suffered by alien settlers in England. He explores not only the immigrant's painful experiences in the host country but also the issues surrounding migration and its impact on the migrants. *Pilgrims Way* explores the experience of relocation relating to issues of homeliness, racial trauma, and prejudice. In *Pilgrims Way*, the characters go through many difficult situations where they encounter social isolation, trauma of fear, a state of subordination, and lose their sense of identity and belonging.

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INDIAN LITERATURE HANGWOMAN AS A FEMINISM NOVEL

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Abstract

Literature is a body of work that conveys culture, and is often considered to be a work of art. It can be written, visual, or oral, and is usually considered to have excellence of form or expression. Indian literature refers to the vast body of written works produced on the Indian subcontinent, spanning a diverse range of languages, cultures, and historical periods. It encompasses a rich tapestry of genres, including epic poems, religious texts, philosophical treatises, plays, short stories, novels, and poetry. Indian literature continues to evolve and adapt, reflecting the changing landscape of India and the world. K. R. Meera was born on 19 February 1970. She is an Indian author and journalist, who writes in Malayalam. She was born in Sasthamkotta, Kollam district in Kerala. She worked as a journalist in MalayalaManorama but later resigned to concentrate more on writing. She started writing fiction in 2001 and her first short story collection OrmayudeNjarambu was published in 2002. She won the Kerala SahityaAkademi Award in 2009 for her short-story, Ave Maria. Her novel Aarachaar (2012) is widely regarded as one of the best literary works produced in Malayalam language. Her work "Hangwoman", The novel implicitly addresses the theme of women's safety and security through Chetna's life experiences, particularly how her job exposes her to both physical and psychological threats, raising questions about the safety and security of women who challenge traditional gender roles. It explores the themes of gender, power, and societal roles.

Keywords: feminism, gender roles, tradition, death, social class, identity.

Research Article

Hangwoman is a critically acclaimed novel by the Indian author K.R. Meera. The novel is published on December 2012. K.R. Meera's "Hangwoman" is a powerful exploration of feminism, challenging traditional gender roles and stereotypes. Set in a small village in Kerala, India, the novel revolves around Chetna, a young woman who inherits her family's hereditary profession of execution. By embracing this traditionally male-dominated role, Chetna defies societal expectations and becomes a symbol of female empowerment.

The novel delves into the complexities of gender roles, the limitations and freedoms that come with being a woman, and the ways in which women can navigate patriarchal structures. Chetna's journey as a hangwoman serves as a powerful critique of the gendered division of labor and the ways in which women are often marginalized in society.

Through Chetna's experiences, the novel highlights the challenges women face in a patriarchal society, while also celebrating their resilience and ability to break free from traditional expectations. As a woman in a male-dominated profession, Chetna encounters resistance and discrimination from her peers and community. However, she remains steadfast in her determination to pursue her chosen path, refusing to conform to societal expectations.

"Hangwoman" also explores the complexities of tradition and identity. Chetna's inheritance of her family's profession forces her to confront the weight of tradition and the expectations placed upon her. She must grapple with the conflicting desires to honor her family's legacy while also carving out her own unique identity.

The novel's exploration of feminism is not limited to a critique of patriarchal structures. It also examines the ways in which women can empower themselves through their choices and actions.

Chetna's decision to embrace her hereditary profession is a powerful act of defiance against societal norms. By choosing a traditionally male-dominated role, she challenges the notion that women are limited to certain occupations or roles.

Moreover, the novel highlights the importance of female solidarity and support. Chetna's journey is made possible by the support of other women in her community, who provide her with encouragement and guidance. Their solidarity demonstrates the power of women to challenge patriarchal structures and create their own spaces within society.

One of the most striking aspects of "Hangwoman" is its exploration of the intersectionality of gender and class. Chetna's marginalized status as a woman from a lower-caste family further complicates her experiences. The novel highlights the ways in which women from marginalized communities face unique challenges and obstacles.

In conclusion, "Hangwoman" is a powerful and thought-provoking exploration of feminism. Through the story of Chetna, Meera offers a critique of patriarchal structures and a celebration of female resilience and empowerment. The novel is a testament to the enduring power of women to defy expectations and forge their own paths.

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VOCABULARIES AND WORD GAMES IN ENGLISH LANGUAGE TEACHING

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Abstract

According to W.S. Tomkinson in the Teaching of English Spelling, spelling is caught rather than taught. The spelling, no doubt is an element of language to be mastered at school itself. This will help the student to realize its greater influence in uplifting his or her writing conditions. However, the teachers should interact and help children to understand how the English orthographic function helps to apply their knowledge in writing. One of the keys to learning English and the most boring task for many government college students in rural pockets of any region is memorizing words. The author of this paper, with an eye on alleviating the situation, applies a simple play way method for teaching vocabulary that will help the students effectively memorize the English vocabularies. Moreover, the author comes to realize that the games should not be isolated—the teacher should make use of these methods in order to increase students' enthusiasm, competence, and comprehensive capacity of memorizing words. The present paper aims at bringing forth the merits of vocabulary teaching in the classroom for which a study was conducted for the students of Under Graduate of Idhaya College of Arts and Science for Women, Puducherry. The study suggests that the vocabulary games create a friendly learning environment wherein students disseminate, collaborate in pairs, or in small groups. Also, these activities provide an opportunity for each learner to compare his/her merit in written work with a peer's work. This study paves the way to inculcate the habit of writing correct spelling, replacing the habit of incorrect spelling.

Keywords: *play way method, vocabulary-enrichment, habit-formation.*

Introduction

W.S. Tomkinson's comment, "Spelling is caught rather than taught," reveals a view that resonates weight in the process of learning English spelling. It holds the view that acquisition of spelling skills is most often indirect, usually happening due to exposure, reading, and practice, rather than due to direct instruction. Because of the irregularities and exceptions in English spelling, correct spellings for students very often become internalized through encountering words repeatedly in context rather than through memorization of rules. It is this experiential learning that can be more effective, especially in a language as unphonetic as English. Needless to say, the vocabulary-learning is mostly a self-activity. Students coming from a rural background face a lot of spelling and pronunciation problems because they have very limited exposure to English. A successful teacher will always facilitate his/her children towards self-activity in selecting and mastering the

vocabularies. The paper aims to ensure that students can master vocabularies by themselves through the playful way methods. If the roads are dark, it is our duty to show the light.

Unlike most Indian languages, whose spelling closely reflects pronunciation, English is highly unphonetic. Much of this inconsistency stems from the fact that English is a borrowing language: it is essentially an amalgamation of many languages, most notably Latin, Germanic, and French. These have bequeathed English a varied set of spelling conventions, which often create huge discrepancies between how words are pronounced and how they are spelt. Moreover, the words that sound alike are mostly spelt differently, thus further complicating the learner's task. This contrast is particularly confusing when students' first languages are phonetically much more consistent. Examples include words like *to, two and too; their and there; seas, cease and seize; dear and deer; stationery and stationary*, which are spelt

differently in their written but pronounced similarly in spoken form. On the other hand, *cut and put; come and home; bound and wound; great and cheat; removed and beloved; created and defeated;* are differently pronounced though they are quite similar in spelling.

Again many letters are unnecessarily added to words, whose pronunciation they do not at all contribute. Why should we have the "gh" in *night, right, might and fight*? Why do we have an "e" at the end of *write, gate, house and college*? Why should 'cry' be changed into 'cries' when 'play' is changed into 'plays'? These very anomalies cause enough futility of any attempt at formulating any rules regarding English Spelling. How much toil it is for a student coming from a rural background to master these words along with their spellings is quite obvious.

Statement of the Problem

Words in most Indian languages are spelt exactly as they are pronounced and so spelling is not a problem. However, English is not completely phonetic; that is, there is often a wide gap between the spelling and the pronunciation. This can cause confusion and problems to a student who carries the phonetic principles of his mother tongue into English. This tendency to pronounce every letter has resulted in miss-spellings and mispronunciations of English words. It is a general problem for most of the English learners from phonetic language background. Increasingly, 'coming' is spelt as 'comming' by Government college students; 'rough copy' as 'ruff coffee'; 'two' as 'tow'; 'there' as 'their'; 'turn left' as 'tun lift'; 'turn right' as 'tun rite'; 'go straight' as 'go strite'; 'asked' as 'asket' and so on.

Objectives

- Exploring the possibilities of creating familiarity through varied experiences with words in reading, writing and conversation.
- Strengthening the correct English spelling and pronunciation practices through drilling.
- Inculcating the habit of referring dictionary.

- Sharing the innovative practices with our teaching communities.

Material and Methods

The present study is based on secondary sources like books, journals, articles, expert opinion and website addresses etc. Therefore the method used for this study is descriptive-analytic method. In order to change the mechanical boredom of spelling lesson, different word games are introduced. A few games with detailed illustrations are mentioned below:-

According to Celce-Murcia, 2001 vocabulary enrichment can be gained and represented either implicitly or explicitly and both contribute to language learning. The teacher may write the word 'TEACHER' on the blackboard. A table is made with three columns, using as many rows as possible. The same has to be copied down by the students in their respective notebooks. Now, the teacher may ask the children to write down three letter words in the first column, four letter words in the second column and five letter words in the third column. If necessary, one example may be written in the first row by the teacher. The longest list given by one of my students is annexed in table.1.

This individual game may be replaced by group games by classifying the children into groups of four or five so that they may co-operate with each other in building up their lists. The former aims at a comparison of ability between individuals while the latter helps to inculcate a spirit of mutual friendship and cooperation. Relations have seventy words, rheumatic have over eighty words and indigestion over seventy words.

Another thrilling game is associated with the dictionary. The children, more so the junior ones, must be motivated to use the dictionary more. Three or four words may be pronounced by the teacher and the students asked to find their spelling in the dictionary and write them in their notebooks in as short a time as possible. He/she who does so first stands up and treated as winners.

The teacher may write previously learnt words on the blackboard in a different order of letters and

call students at random to form words by setting the letters in their right order, as follows. The students enjoy these anagrams very interesting and find it a substitute for indoor games. Students' group activity is given in the table. 2.

The teacher may write a word 'actor' on the board and call the students to find out more words ending with '-or'. Soon they will have a list of words. The collections of the words so obtained may be shared among the students for better in-depth knowledge and understandings. Students' trial list is annexed in the table. 3.

Results and Findings

Read, 2000 focused that for the teaching purposes, it is worth noting the distinction between productive and receptive vocabulary. The play way method leads to all round growth of children integrating their social, emotional, cognitive and physical developments. This play way method of learning is a fun way of learning as this study helps the children to learn and retain the knowledge more effectively.

The findings drawn from the present innovative classroom practices are based on the following. The students of UG classes enjoyed these games very much. Avoiding common mistakes in English vocabulary among undergraduate students in Tamil Nadu is a multifaceted approach where awareness, practice, feedback, and the use of effective learning tools come into play. In this research paper, some strategies have been proposed to help students from rural background overcome these common mistakes.

Interpretation and Discussion

Begin with diagnostic tests to understand the students' weaknesses in vocabulary. Provide the list of common mistakes in vocabulary and examples of correct usages. Encourage them to learn a few new words and use them every day. Vocabulary should not be taught in isolation, but in a context. Use sentences and stories with the new words being taught. Keep the vocabularies relevant and interesting by centering them on themes like travel, health, and technology. Regular practice on exercises in spelling, quizzes to reinforce correct spelling.

Exercises on homophones; use them in context to explain meaning. Fill-in-the-blank and sentence correction exercises on the usage of words. Have them write essays, reports, diaries using new vocabulary, applying words in context. Visual aids like charts will help students understand and remember correct preposition usage. Provide exercises on the correct usage of articles: 'a', 'an', and 'the'. Depict the correct forms of verbs in different tenses through tables and charts. Give exercises to transform the sentences from one tense into another. Immediate, constructive feedback is given on assignments and tests. Encourage peer review sessions where students correct each other's work. Provide reading materials relevant to students' interests at a challenging vocabulary level. Provide audio resources, like podcasts and audiobooks, for the correct pronunciation and usages. With the use of phonetic guides and online aids, practice pronunciation exercises. Get them to participate in speaking activities such as reading aloud and oral presentations. Utilize interactive vocabulary practice tools such as Duolingo, Memrise, or Quizlet. Engage learners in fun and interactive learning activities on the vocabulary games and quizzes available on online platforms.

Through play-way learning, UG students can realize their interests, capabilities, and limitations. They build up memory skills and vocabularies, learn new skills and knowledge, and learn how to get on with other senior children and adults. In play-way learning, teachers honor every student's view, ideas, and experiences, including the experience of assuming new individualities in the course of learning. These activities made the students interesting and learner centered. It is a well-known fact that we are able to remember things better if they are presented in such way that appeal to our interest. The following table was the longest list given by a student in one of my classes. Many were the students who were surprised to find that as many as forty words could be formed out of it. Self-help was the best help. Specifically, the following are shown by the present study results.

Table 1

<i>TEACHER</i>					
ERE	ACHE	TRACE	TEA	EACH	TEACH
CAR	RACE	CHEAT	ART	CARE	REACH
EAR	CHAT	CHEER	CAT	HEAR	EARTH
THE	ACRE	REACT	RAT	CART	CHART
ACT	ARCH	ERECT	ARC	TEAR	HEART
HER	RATE	RETCH	EAT	HATE	THERE
ERE	CHAR	-	HAT	HART	-

Table 2

RETETL	LETTER	HEESP	SHEEP	USEOM	MOUSE
AALSWY	ALWAYS	PSRCO	CORPS	DENTUST	STUDENT
CEELLGO	COLLEGE	SENIW	SWINE	GONMA	MANGO
THEIG	EIGHT	TOOF	FOOT	LEEPOP	PEOPLE

Table 3

TRAITOR	AUTHOR	PALLOR	SAILOR	MOTOR	WARRIOR
LIQUOR	TAILOR	PROTECTOR	MAJOR	BACHELOR	MINOR
SUITOR	MONITOR	TRANSLATOR	HORROR	SPECTATOR	EQUATOR

Conclusion

The word games are limited with three points in mind. The first one is using the text book vocabularies; authentic materials are helpful to students at their grade level. The second point, these vocabulary games target to create a friendly learning environment in which students cooperate in pairs or small groups. Thirdly, these activities avails the opportunity for each learner to have a look at his /her written work side by side with a peer's work. This paper calls for the arrangement of group activities in which students would apply the new vocabularies by using them in conversations and role-plays. We must utilize the flashcards to guide quick and interactive vocabulary drills. We are going to prepare some kind of students who will be able to keep journals where they write new words, their meanings, and example sentences. We have to conduct regular quizzes so as to reinforce learning and track their progress. Last but not least, progress reports on students have to be conducted regarding areas that need more practice and those that continue to trouble them. Research is an attitude of inquiry

and of willingness. Therefore, this study is highly desirable that even in a restricted field like the teaching of vocabulary, some efforts should be made to experiment and investigate. Broadly speaking such investigations can be made in two directions, firstly to determine the content of the spelling curriculum and secondly to discover the most effective and economical methods of teaching vocabulary. Similar research might be done on the utilization of British English and American English words, Compound words, Clipped words, Blended words, Foreign words, Noun phrases, Euphemisms, Homophones, Plural forms of words, Prefixes and suffixes, Abbreviations and Acronyms, Phrasal verbs etc. The activities of expansion of the vocabulary are a process of increase in the amount of words learned day by day. This study becomes the endless process of our English learning communities. Finally, spelling is meant for practice. It's not enough to only practice spelling when you happen to write something. If students spell regularly every day, then they will perform better in written expression. Thus, in spelling, as in so many other skills, repeated

practice alone does make us perfect. Now, at a time when one pieces all these strategies together, one is gradually able to get out of common vocabulary mistakes and come out into larger proficiency and fluency in the use of English.

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AUTISM AND THEATRE: CASTING CHRISTOPHER IN SIMON STEPHENS' PLAY *THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME*

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Abstract

Mickey Rowe, an actor with autism and legal blindness, gets selected to enact the lead role in the play The Curious Incident of the Dog in the Night-Time by Simon Stephens. Fearlessly Different: An Autistic Actor's Journey to Broadway's Biggest Stage is Mickey Rowe's story of growing up autistic and pushing beyond the limitations of a special education classroom to shine on Broadway. He makes the readers taste his experience in a world that is made for non-disabled people. The story of Christopher Boone, the protagonist of the play, a teenager with Autism Spectrum Disorder (ASD) goes hand in hand with the real-life experience of Mickey Rowe in his real life. This article intends to study the connection of an autistic actor with the theatre and the play.

Keywords: autism, theatre, disorder, normality, actor, difference, strength.

Simon Stephens, the playwright, adopted the story of his play *The Curious Incident of the Dog in the Night-Time* from the novel with the same title written by Mark Haddon. Risa Brainin, the director needed a real autistic actor to enact the play *The Curious Incident of the Dog in the Night-Time* on stage at the Indiana Repertory Theatre. Mickey Rowe is the chosen actor affected by autism to play Christopher, a character with autism. Though Indiana Repertory Theatre is traditional and difficult to perform, Rowe feels that his weakness is one of his strengths to perform the role.

When it comes to Mickey Rowe's outer form, he wears headphones and a blue shirt with a V-neck to avoid anything touching his neck. As he was late in replying, he invented his sign language to communicate. Later, he had speech therapy and occupational therapy in his schooling. He is currently a disability advocate. He says that autism gives a person a new way of thinking, a fresh eye, and, a fresh mind. Autistic people cannot get familiar with ordinary people and daily routines quickly. According to the Centers for Disease Control and Prevention (CDC), one in seven American children

has a developmental disability. People with disabilities make up the most significant minority in the United States. According to the 2010 census, 20 percent of the adult U.S. population has a disability. Yet, according to a recent Ruderman Family Foundation Report, less than 1 percent of TV characters have a disability. The worst part is disabled characters are being played by non-disabled actors on stage. The rate is even lower when it comes to developmental disabilities like autism. People learn about autism on Television, in the movies, or onstage and from others instead of going straight to the source and learning from autistic adults.

The differently wired brain of an autistic person stands out from ordinary people's experiences and thoughts. The untold obstacles faced by an autistic actor who gets connected with a theatre for the first time and the triumph at the end are expressed through his narration. He shares his thoughts on the milestone theatre moment. He says that society assumes the non-speaking autistic person is a stupid one who is not intelligent. It is a misconception as Rowe was also once a non-speaking person, whose only problem was proper communication, not proper

thinking. He scolds people who use the word 'dumb' to mention someone who behave like a stupid. He insists that non-autistic people must have the patience to understand non-speaking autistic people's intelligence and ability behind their profound observation and listening. He uses the term 'aphasia' to denote the inability to communicate what is in their mind to others.

Mickey has been open about his experiences with autism and has used his platform to raise awareness and promote inclusion in the entertainment industry. He has also written articles and given talks about autism acceptance and accessibility. Mickey's talents and advocacy have inspired many, as he continues to break down barriers for performers with disabilities. In the book, Mickey shares stories about his childhood and the challenges he faced in a neurotypical world, his journey to self-acceptance and embracing his autism, the importance of representation and inclusion in the entertainment industry, his experiences playing the lead role in *The Curious Incident of the Dog in the Night-Time* and his advocacy work and efforts to promote autism acceptance. He says that the newspapers in America justify killing babies with autism by their parents by victimizing its bearers. As those young ones grow disabled, they seem to be a burden to their parents. Rowe emphasizes that children with ASD must be accepted by the non-disabled community as they are. He says that children with autism flap their hands, move to and fro, and throw objects for self-regulation and to have proper focus. So, people around them should not expect them to behave like non-autistic children.

The director of *The Curious Incident of the Dog in the Night-Time* planned to do the play at ACT Theatre in Seattle after watching it at the National Theatre in London and chose Mickey Rowe to perform as Christopher. When Rowe got the script to read, it captured his attention especially, the protagonist Christopher, a teenager with autism. With his cold reading, Rowe reminded himself that he is not alone; but has a community. He finds himself represented as Christopher in the book. Disabled people were not allowed to perform as disabled characters in the play; abled people acted in the roles of disabled characters. He finds it ridiculous and says the non-disabled members of society feel

incredibly uncomfortable around disability. He says that only disabled actors must perform the disabled character roles. "The stories we tell matter. The characters in those stories matter. Representation matters. Good representation matters"(60).

As the novel and the play *The Curious Incident of the Dog in the Night-Time* were written by non-autistic writers Mark Haddon and Simon Stephens respectively; there are plenty of inaccurate representations of what it is actually like to be autistic. Still, these works help train police and firefighters about autism through the characterization of Christopher. The motto of the autistic community is "Nothing about us without us" says Rowe. He had imagination, courage, and determination. Furthermore, the media loves to otherize people with disabilities. It creates a perception of little common ground and that becomes weird. Authenticity is all needed as it is powerful to capture more brilliant, honest, and three-dimensional nuance. Meanwhile, disabled people are not even allowed to play themselves on stage or on-screen. "If you do not have lived experience, all you have are assumptions, and it hurts to see someone play out stereotypical or even bold assumptions on stage or in a movie" (58)

Rowe grew up with a neglectful mother, bullying younger brothers, and the school system that failed to make accommodations for his disability. He was rejected by Seattle Children's Theatre to perform in a play as an autistic young boy. The rejection was entirely due to the prejudice of the director. But he finally found success as the first openly autistic actor in 2017. Theatre allows individuals to study about them. For children with autism, realizing how to be honest about who they are and what makes them unique can lead to smiles that do not quickly diminish. Experts say that theatre is a therapy for people with special needs as it provides opportunities to stretch and grow. Theatre teaches the following social skills; keeping eye contact, taking turns in speech, and making friends. Musical theatre gives acting, singing, and dancing skills in the continued development of those who experience the world through the lens of autism. He says, "If your voice didn't hold any power, people wouldn't work so hard to make you feel so small." (32)

Theatre offers those with autism the structural strategies of a supportive environment, instructional

strategies, and self-affirming rewards. Autistic actors are allowed to take ownership of their actions. Theatre is a highly structured environment and it is suitable for the rigid black-and-white thinking of individuals. Acting demonstrates emotional recognition, expression, nonverbal behavior, gesture, eye contact, listening skills, and strategies to handle social situations. The aspects like set design, staging, choreography, and lighting in the theatre impart linguistic skills, collaboration, compromise, and cooperation. Theatre inculcates self-esteem, empathy, and comfort for them.

Mickey Rowe states that everyone has a specific role to play on stage. The autistic person constantly tries to have a human connection but fails repeatedly. They find it easy to play the role with written scripts as the dialogues to speak are already written and memorized. So, there is no need to be vulnerable. He uses the term 'echolalia' to communicate through movie quotes or song lyrics. He says that he uses the memorized scripts for his daily conversations in public places like coffee shops to avoid getting nervous.

Disabled people are great problem solvers as they are supposed to face lots of problems in daily life in this world, which is constructed for non-disabled people by society. He cites the novel *Wonder*, a story about a boy with severe facial deformity by R.J. Palacio, a non-disabled writer and the actor who played the lead role in the movie based on the novel, who is also a non-disabled one. Othering a disabled person makes it hard to find common ground and get connected with people.

Rowe says in an interview that his participation in the play as an autistic person will make the disabled community watch the play as he represents them. The Ruderman Family Foundation and the Ford Foundation are doing deep-dive studies on disability. He insists that parents of autistic children find other autistic children around them to socialize in the right way. He recommends they read the books written by disabled writers to relate their emotions and thoughts. Actors on stage receive excellent applause at the end of the play irrespective of their performance whereas a writer is left out of those applause. "...I sometimes pretend at night in summer when I go and lie on the lawn and look up at the sky and I put my hands around the side of my face so that

I can't see the fence and the chimney and the clothesline and I can pretend I'm in space" (13).

Mickey Rowe says that his life story parallels Christopher's story in the play. He cites Christopher's stubborn and determined nature who wants to find out the mystery behind the murder of the dog despite his father's opposition. Christopher is comfortable with order and principles, and he is inclined to view the world in extremes, dividing his experiences into likes and dislikes. He is also very wise, noticing details that others might miss. However, he struggles with social acceptance and understanding. He has trouble empathizing with others and envisioning their thoughts and feelings. He also depends on math and reasoning to make sense of the world around him. Christopher's life transforms throughout the novel, and he learns to navigate new situations and reexamine his relationships with his parents. By the end, he feels more prepared for adult life. "So I made a decision. I decided to do some more detection. I decided to go out on my own. I do not like strangers. So talking to the other people in our street was brave. But if you are going to do detection work you have to be brave, so I had no choice" (86).

Similarly, Rowe has overcome several obstacles due to misperceptions about autism and his abilities. He navigated a childhood made more difficult by a resentful mother and unprepared teachers, and an adulthood dominated by a lack of real human connection. He faced injustices in the art world. He got rejected by the theatre because of his autistic syndrome. Mickey is not just an accomplished actor who can command a stage; he is a thinker who can enlarge society's understanding of "difference" and "normal". As a disabled actor, Mickey knows that often people want so desperately to fit in that they forget what makes them stand out. Mickey was the founding Artistic Director of the National Disability Theatre, which works in partnership with Tony Award-winning companies.

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NUANCES OF IMPLICATING TECHNOLOGY IN ESL CLASSROOM

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Abstract

As quoted by Seymour Papert, "The role of the teacher is to create the conditions for invention rather than provide ready-made knowledge (1)." Technology integration in English as a Second Language (ESL) classrooms has revolutionized language teaching and learning. This paper explores the nuanced implications of incorporating digital tools and resources in ESL education. By examining various technological interventions, to maxima as interactive software, online platforms, and multimedia resources, this study highlights their impact on enhancing language acquisition, learner engagement, and instructional efficiency. The research also addresses the challenges educators face, including technical issues, lack of training, and resistance to change. This paper aims to delve into these complexities, examining how technology can be effectively leveraged to support ESL learners while addressing the potential pitfalls. By analysing current research and case studies, we seek to provide a comprehensive understanding of the best practices for integrating technology in ESL education, ultimately contributing to developing more effective and inclusive teaching strategies.

Keywords: technology integration, ESL blogging, podcasts, language learning apps, social media, gen z

Introduction:

In today's dynamic educational environment, using technology in English as a Second Language (ESL) classrooms is proving to be a game-changer. This paper delves into the intricate effects of integrating technological tools and resources in ESL instruction, shedding light on both the advantages and obstacles. With students being digital natives who heavily depend on technology for learning and communication, educators must evolve their teaching strategies to align with these changing demands.

Technology in ESL classrooms offers numerous advantages, such as personalized learning experiences, increased student engagement, and enhanced language acquisition through interactive and immersive tools. For instance, language learning apps, virtual reality environments, and gamified learning platforms allow students to practice language skills in dynamic and contextually rich settings. However, technology integration also presents challenges, including the risk of technical issues disrupting the learning process and the potential for digital distractions. The incorporation of technology in English as a Second Language (ESL) classrooms is becoming more widespread, presenting benefits and obstacles. As Amin highlights, educational technology has become an essential part of the learning process, facilitating language

acquisition and enhancing learner engagement (5). This paper seeks to investigate the complex effects of integrating digital tools and resources in ESL education, analysing both the advantages and the challenges encountered by educators and learners.

Role of Technology in ESL Classrooms

John Dewey: "If we teach today's students as we taught yesterday's, we rob them of tomorrow (2)." Technology plays a pivotal role in modern ESL classrooms by providing diverse tools that support language learning. According to Amin, the effective use of new technologies can significantly improve learners' language skills (5). Interactive software, online platforms, and multimedia resources offer authentic learning experiences that motivate students and make language learning more engaging. These tools facilitate personalized learning, enabling students to advance at their own speed and tap into a vast array of resources outside the conventional classroom environment.

Challenges in Implementing Technology

Despite the benefits, implementing technology in ESL classrooms is not without challenges. Alamri identifies several barriers that hinder the effective use of technological tools in writing classrooms,

including technical problems, lack of time, and insufficient technical support (6).

Additionally, teachers often face resistance from students who may be reluctant to embrace new technologies. Addressing these challenges requires comprehensive training for educators, adequate technical support, and a supportive infrastructure to ensure the successful integration of technology in ESL education.

Teachers' Perceptions and Attitudes

George Couros once said, "Technology will not replace great teachers, but technology in the hands of great teachers can be transformational (3)." Teachers' perceptions and attitudes towards technology are crucial such in its successful implementation. The study by Mrosso and Ndibalema reveals that while teachers recognize the potential of ICT as a pedagogical tool, they also face significant challenges, such as poor ICT infrastructure and insufficient training (7).

Addressing these challenges requires investing in professional development programs that provide teachers with the skills and knowledge needed to seamlessly incorporate technology into their teaching practices effectively.

Highlights and Challenges of Using Technology

The use of technology in ESL classrooms offers numerous highlights, including increased motivation and authentic learning opportunities. However, as Pazilah, Hashim, and Yunus point out, there are also disadvantages, such as the potential for distraction and the risk of limiting students' critical thinking skills (8).

To fully harness the advantages of technology, educators need to find a balance between utilizing digital tools and preserving traditional teaching methods that promote critical thinking and problem-solving abilities.

The rationale of the implication of social media platforms:

Ken Robinson: "Creativity is as important now in education as literacy, and we should treat it with the same status (4)."

Integrating social media into ESL (English as a Second Language) lessons can be particularly

practical for Gen Z students. Here are some key points on its importance and implications:

1. Engagement and Motivation

Gen Z students are digital natives who spend a significant amount of time on social media platforms. Using these platforms in ESL lessons can intensify their engagement and motivation to study. Social media provides a familiar and enjoyable context for language practice.

2. Authentic Language Use

Social media exposes students to authentic language use, including slang, idioms, and cultural references. This helps them understand and use English in real-life contexts, making their learning more practical and relevant.

3. Collaborative Learning

Social media platforms facilitate collaborative learning. Students can interact with peers, share content, and provide feedback on each other's work. This collaborative environment can enhance their communication skills and foster a sense of community.

4. Creativity and Critical Thinking

Creating content for social media, such as posts, videos, and stories, encourages students to be creative and think critically. They develop the ability to articulate their thoughts clearly and effectively, which is an essential skill in language acquisition.

5. Access to Resources

Social media provides access to many resources, including educational videos, articles, and interactive exercises. Teachers can curate and share these resources to supplement their lessons and provide diverse learning materials.

6. Immediate Feedback

Platforms like Instagram, Twitter, and TikTok allow for immediate feedback from teachers and peers. This instant feedback can help students quickly correct mistakes and improve their language skills.

7. Cultural Awareness

Social media connects students with people from different cultures and backgrounds. This exposure

helps them develop cultural awareness and sensitivity, which are essential aspects of language learning.

8. Flexibility and Accessibility

Social media's accessibility at any time and place makes it a versatile learning tool. It allows students to practice their language skills outside the classroom, at their own pace.

Techniques to implicate in the ESL Classrooms:

Incorporating social media platforms into ESL lessons can greatly boost student engagement, making learning more interactive and enjoyable. Here are some innovative techniques to consider:

1. Class Blogs and Vlogs

Creating a class blog or vlog can be an excellent way for students to practice their writing and speaking skills. Students can write blog posts or create video content on various topics, which can then be shared with their peers for feedback. This not only advances their language skills but also increases their confidence and encourages peer learning.

2. Social Media Challenges

Organize weekly or monthly challenges on platforms like Instagram or Twitter. For example, you can have a "Word of the Day" challenge where students post sentences using a new vocabulary word each day. This encourages daily practice and makes learning fun and competitive.

3. Interactive Polls and Quizzes

Use social media tools like Instagram Stories or Twitter polls to create interactive quizzes and polls. This can be a fun way to review vocabulary, grammar, or cultural topics. Students can participate in real-time, and outcomes can be discussed in class to reinforce learning.

4. Collaborative Projects

Leverage platforms like Facebook Groups or WhatsApp to facilitate group projects. Students can collaborate on assignments, share resources, and provide feedback to each other. This fosters a sense of community and enhances collaborative learning.

5. Live Streaming and Webinars

Use live streaming features on platforms like YouTube or Facebook Live to conduct virtual classes or guest lectures. This can provide student's access to native speakers and experts from around the world, enriching their learning experience.

6. Content Creation and Sharing

Motivate students to produce and share content connected to their lessons. This might involve creating memes, infographics, or short videos that explain a concept or narrate a story. Posting this content on social media platforms can make learning more engaging and relatable.

7. Discussion Forums

Create discussion forums on platforms like Reddit or LinkedIn where students can discuss topics related to their lessons. This can help improve their writing skills and encourage them to think critically about various subjects.

8. Language Exchange Programs

Use social media to connect with ESL learners from other parts of the world. Platforms like Tandem or HelloTalk can facilitate language exchange programs where students can practice their English with innate speakers and acquire diverse values.

9. Digital Storytelling

Encourage students to use platforms like Instagram or TikTok to create digital stories. They can use photos, videos, and text to narrate a story, which helps in improving their language skills and creativity.

10. Feedback and Reflection

Use social media to provide feedback and reflection. Students can post their assignments in a private class, and peers can provide constructive feedback. This fosters a culture of ongoing improvement and peer learning.

Conclusion

As pointed out by Scott Widman: "If you Google 'technology in education,' you're going to find hundreds of articles that can convincingly argue both sides from every angle." In conclusion, integrating

technology in ESL classrooms presents a multifaceted landscape of opportunities and challenges. The use of digital tools, such as interactive software, online resources, and multimedia, can enhance language learning by making it more engaging and accessible. These technologies can cater to diverse learning styles, promote student autonomy, and provide real-time feedback, which promotes a more dynamic and effective learning environment. However, the efficacious application of technology in ESL edification is depending upon numerous aspects. Teachers must be adequately trained to use these tools effectively, and there must be sufficient technical support to address any issues. Moreover, it is essential to address the digital divide, ensuring that all students have equitable access to the required technology. Despite these challenges, the benefits of incorporating technology in ESL classrooms are substantial. When used thoughtfully, technology can bridge gaps in traditional teaching methods, offering innovative ways to support language acquisition and cultural understanding. As educational technology continues to evolve, educators must stay informed and adaptable, leveraging these advancements to enhance the learning experience for ESL students. Ultimately, the nuanced approach to implicating technology in ESL classrooms underscores the importance of balancing innovation with practical considerations, ensuring that the primary focus

remains on effective language learning and student success.

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INNOVATIVE TEACHING METHODS IN ELT

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Abstract

The dawn of twenty first century witnessed the emergence of English as the 'lingua franca', all over the globe. Along with English, English Language Teaching (ELT) has emerged over the years as a separate academic discipline in various colleges and universities across the globe. The following research article explores the various innovative teaching methods involved in language teaching. AI generated teaching methods have emerged as the top teaching method of English. Social networking sites like Instagram, Facebook also play a major role in ELT. It is found out that innovative teaching methods have added a glorious chapter in the history of ELT.

'I know your head aches. I know you're tired. I know your nerves are as raw as meat in a butcher's window. But think what you're trying to accomplish - just think what you're dealing with. The majesty and grandeur of the English language; it's the greatest possession we have' - George Bernard Shaw

Over the years, English has emerged as the lingua franca of the world. These days, there are different varieties of English like American English, British English, Indian English, Australian English etc. Of these, British English and American English are the most famous English from all over the world. Indian English follows the pathways of British English. Received Pronunciation (RP) is the another name for British English. Almost on every day, new words are added to English language, thus creating a circle of enriched meaningful words in the language. ELT popularly known as English Language Teaching, has become a significant branch in the field of English Language and Linguistics. There are lot of innovative teaching methods in ELT. The methods are as follows –

(a) Virtual Reality –

Twenty first century can be correctly described as the 'technology century', as one can witness a technological revolution in almost all phases of life. 'Virtual Reality' refers to the world of internet, that often creates a revolution in the field of education in particular. Virtual Reality is an apt example of a

global classroom. For example, one person while doing a particular task like weaving in a street in Sri Lanka can engage himself or herself in the field of studying English from United States of America.

(b) Augmented Reality –

Augmented Reality is the digital outlay of the one's surroundings. These days, every thing in life is connected to internet in 24 * 7 basis. Younger students are getting modern day experiences via various applications. Various AI (Artificial Intelligence) tools have come up, to help students move in a fast phase in this digital age. ChatGPT has become the modern language guru for multiple users including teachers and students.

'Beyond generating content, AI is also transforming the writing process in a multitude of ways. Advanced grammar and plagiarism checkers are becoming more sophisticated, helping authors polish their work and ensure originality. AI-powered research tools can gather information and statistics, saving authors valuable time and effort. Additionally, AI-based writing assistants are emerging, offering real-time feedback on sentence structure, word choice, and overall flow, acting as a virtual editor and sounding board for writers. This collaborative approach, where AI complements and enhances human creativity, holds immense potential to improve the efficiency and effectiveness of the writing process' (<https://www.medium.com>).

(c) Social Media and Videos –

Social media like Facebook, Instagram etc plays a pivotal role in teaching English. For example, short videos posted in Facebook and Instagram will help in studying English language. There are numerous pages in Facebook and Instagram associated with learning English. It is found out that these small videos help to study English effectively within a short span of time.

(d) Mindfulness –

Mindfulness is a central concept associated with the discipline of Psychology. In the context of English Language Teaching, mindfulness refers to a stress free environment for learning English. 'Mindfulness in School Project' is an example of how the element of mindfulness is required in school learning. The most undeniable fact associated with learning is that the present day generation are caught up in the vicious circle of frustration and stress.

(e) Social - Emotional Teaching –

Teachers must teach students in total involvement. Lot of language games can be introduced as part of English Language Teaching. Teaching must have societal commitments as well as emotional take over, while dealing with students. Exercises can be introduced in the middle of the class, to make the classes more interesting.

(f) Task Based Learning –

Lot of tasks can be given to students to improve their language. Task Based Learning has become the most recent type of teaching in ELT.

(g) Translanguaging –

Translanguaging refers to the incorporation of a large number of theoretical approaches.

'Translanguaging is defined by:

- Use of various language skills to designate meaning in a language class.
- A methodology and pedagogical approach to language acquisition.

- A method that seeks to push boundaries and question the benefits of a single language classroom.
- A classroom tool that's an important and often comforting approach to language acquisition in a multi-lingual and diverse context.
- As a result, students hopefully retain a component of their identity through a shared language and **a classroom becomes a space of global communication.**
- Essentially, translanguaging reflects the diversity of culture and society.' (<https://www.fluentu.com>).

(h) DIY Learning –

'Do It Yourself' is the most important type of ELT methods. It lays stress on the fact that one has to work a lot for oneself.

(i) Online Learning –

Google meet and zoom platforms are the best examples of online learning. In India, government has initiated the programme of 'SWAYAM' and 'SWAYAMPRAKASHA', through which lot of MOOC can be done freely by the learner. Online learning saves time and energy for both students and teachers.

(j) TPR -

It expands to 'Total Physical Response'. It refers to the physical activities involved in language teaching like various games etc.

In a nutshell, it can be summarised that there are various teaching methodologies of English Language Teaching that plays a major role in effective content delivery and studies of English Language.

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NARRATIVE STRUCTURE AND STORYTELLING IN VIKRAM CHANDRA'S *LOVE AND LONGING IN BOMBAY*

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Abstract

This paper explores the intricate narrative structure and story telling techniques in Vikram Chandra's Love and Longing in Bombay. The study intricates that Chandra's use of layered narratives, frame stories and shifting perspectives creates a complex tapestry that reflects the multifaceted reality of life in Bombay. By exploring the ways in which Chandra weaves together different narrative strands, this paper highlights Chandra's storytelling not only captures the dynamic nature of the city but also delves into broader themes of identity, memory and cultural continuity. Chandra's Love and Longing in Bombay (1997), is a commonwealth prize winning short story collection. It is a fine example of story telling and fable weaving. Set against the backdrop of a smoky Bombay known as the Fisherman's Rest. Chandra's five stories are recounted by Subramaniam, a retired civil servant. Through the detailed analysis of collection of short stories, this paper aims to demonstrate Chandra's innovative narrative techniques that contribute to the richness and depth of his characters and their experiences, offering a profound commentary on the human condition in a rapidly changing urban environment. By intertwining personal memories with collective myths, Chandra crafts stories that reflect the fluidity of time and the multiplicity of truths, challenging the reader to engage with texts on multiple levels. Through close reading of the short story collection, this paper highlights the significance of Chandra's work in the context of Contemporary Indian Literature, particularly in its ability to articulate the nuanced and often fragmented experiences of life in a postcolonial, globalized world.

Keywords: *identity, personal memories, layered narratives.*

Literature is the mirror of life. It has been a reflection and refraction of human society, creating images of biological and social aspects of the individual, the family, the community and the society as a whole, representing the cultures of the land. Literature gives an opportunity to understand, assert, and discern the lives and lifestyles of people in habitat. Indian English literature has grown to global acceptance and appreciation by critics and scholarly readers and thus emerged in the canon of discourse. Since the Pre-Independence period, Indian English writers have been causative to Indian English literature. In the recent years, they have shown a multifaceted thriving and created works of great magnitude and thus established a dignified place for Indian English Literature.

Indian English Fiction has made its mark in world literature expressing profound Indian

sensibility. Novels are considered to be simple and drawing the attention of the readers. Indian English fictional writers have been successful in teaching the hearts and minds of the readers across the globe. Though early Indian English literature did not have fiction as a literary genre, later it became an integral part of literature. The Diasporic Indian writers, in their works have brought out the feeling of wonder as immigrants in a newland; a sense of adventure in the new land is combined with a sense feel of nostalgia for the land they left behind.

Vikram Chandra, an Indian English Diaspora writer was born in New Delhi on July 23, 1961. His fictional works are *Red Earth and Pouring Rain* (1995), *Love and Longing in Bombay* (1997), *Sacred Games* (2006) and Non-fiction book *Greek Sublime: the Beauty of Code, the Code of Beauty* (2014). The debut novel *Red Earth Pouring Rain* won the

Common Wealth Writers Prize for the best first book and the David Higham prize for fiction. The collection of short stories *Love and Longing in Bombay*, won Common Wealth Writers Prize for best book in Eurasia Region. The novel *Sacred Game* was chosen by Netflix to be their first original series from India. His works have been translated into 20 languages.

The narrative technique employed by Chandra in his fictional works are story within story, flashback and flash forward, juxtaposition, contextual colour of the language, magic realism, antihero, shifts of backdrops to different cultures and different ethnic characterization. Chandra's fiction candidly proclaims its adherence to the ancient Indian tradition of storytelling. He regards themes of love and longing, death and despair, valour and intrigue, reincarnation and redemption. However, characteristically these ongoing topics emerge from the pressures and preoccupation of contemporary life. The stories in the begin and end in particular politicized world marked by juxtaposition of ancient beliefs.

I will tell you a story that will grow like a lotusvine,
that will twist in
on itself and expand ceaselessly, till all of you are a
part of it, and the
gods come to listen, till we are all talking in a
musical hubbub that
the past, every moment of the present, and all the
future.

- Vikram Chandra. *Red Earth and Pouring Rain* (617)

Chandra concludes his first novel, *Red Earth and Pouring Rain* (1995) with these words not to end the narration but to begin a new tale in the form of his second collection of short story *Love and Longing in Bombay* (1997). This short story collection, *Love and Longing in Bombay* consists of five short stories entitled 'Dharma' (faith, righteousness) - a ghost story, 'Shakti' (power, strength) - a gossip story, 'Kama' (desire, pleasure, love) - a detective story, 'Artha' (wealth) - an urban crime story and 'Shanti' (peace) - a meta story. He seems to suggest that strength and peace are the only means to achieve salvation in modern age. Chandra's objective behind naming these tales becomes more

evident when he answers to the question of Meenakshi Mukherjee- "Why do the stories in your collection, *Love and Longing in Bombay* have names like 'Dharma', 'Artha' and 'Kama'?" Chandra replies, that he wanted to see

how these principles—Duty, Gain, Desire—worked their way through ordinary lives... the burnished glow of the Sanskrit, their seeming distance from the gritty landscapes of the stories themselves... because of the energy inherent in them, in the electric charge between the abstraction and the concrete" (Chandra 2000).

The structure of the short story collection also justifies Chandra's emphasis on the art of storytelling. He assigns the task of oral narration of five principal tales in *Love and Longing in Bombay* to an old man Subramaniam. As the story opens with Shiv Subramaniam who is telling a series of stories to people assembled in a highly sophisticated bar of city Bombay. And then among the audience of Subramaniam, there is a man Ranjit Sharma who narrates Subramaniam's tales.

The first story in this collection is "Dharma". It has been written in the manner of a ghost story. It is one of the most appreciated stories of this collection due to its gothic nature. It is the tale of an individual's recognition of his innocent self rediscovered from the smog of worldliness. The Protagonist of this short story "Dharma" is, Major General Jago Antia (Jahangir Antia) after being crippled in war returns home in Bombay. But soon he feels haunted by the spirit of a small boy who repeatedly asks Antia "Where shall I go?" This phantom limb is a reminder of loss, a symbol of presence and absence both at the same time. An atmosphere of mystery is built right in the beginning of the story when Subramaniam speaks with a whispering note: "I knew a man once who met a ghost...Some people meet their ghosts and some don't. But we are haunted by them" (LLB 5).

The repeated question of the haunting spirit pushes Antia to travel down the memory lane in a flashback. He shuts his eyes and the author presents a brilliant analysis of the psyche of Antia in these words: "Somewhere deep came the poisonous seep of memory, he felt it in his stomach like a living

stream, and his mother was looking at him, her eyes unfocussed in a kind of daze” (LLB 24). Flashbacks, memories and dream imagery have been utilized as potent devices by the author to create an ambiance of trance and connect the present of Major Antia with that of his past. “Dharma” ends with Major Antia’s confrontation with the haunting spirit which is nobody else’s but his brother Sohrab’s who died very young while they were playing together as children. The confrontation gets resolved when the spirit answers its own question by saying “Jehangir, Jehangir, you’re already at home” (LLB 31). The perturbed mind of Major Antia gets settled when this psychological reconciliation takes place.

The second story entitled “Shakti” is about two rival business families whose women Shiela Bijlani and Dolly Boatwalla are the typical representatives of dominant rich class. “Shakti” exposes the vanities of those high society people who succumb to crime, sex and violence due to love or longing. In this story we are introduced to the drawing room warfare as well as the Club Culture of post-modern age. Chandra aptly underlines people’s obsession for material gain and the game of power. Here is a vivid description of one such Club:

The women in the Lunch Club met once a month for lunch at one of the member’s houses. After lunch they played cards. Then they had tea and went home. That was it, nothing very exciting on the face of it, but if you knew anything you knew that was where marriages were arranged and sometimes destroyed, deals were made, casually business was felt out...It was the real stuff, you know, masala-grinding, how the world works. (LLB 37)

“Kama”, the third story in this collection, has been written in the pattern of a detective story. It aims to reveal the secret passions of common people. This story has been considered as the jewel of this book where the mysteries of heart win over the mundane resolutions of a police investigator. This was perhaps the reason due to which Chandra decided to elaborate “Kama” into a well developed novel *Sacred Games* (2006). The story revolves on the attempts of a marginalized Sikh, Sartaj Singh, who investigates a murder case amid the divisive politics of post-modern Bombay and his failed marriage with Megha. “Kama” is set in the urban milieu of Bombay, now known as Mumbai infamous

for its poverty, slums, gangsterism and commercial success. It is a tale about the soaring glamour of a city beneath which lies the rot of corruption and smell of crime.

When we are introduced to Sartaj Singh he has been described as an inspector “used to bodies” (LLB 77). He is shown to be both physically and mentally hardened, executing harsh physical punishment for suspects. But at the same time he is also shown to be one who has become emotionally weak due to the strong side effects of post-modern Bombay culture on his personal life. Megha had married Sartaj out of her own choice in love. But the time has changed her and today she feels no hesitation in informing her husband about her secret passions for another man Raj Singh. Sartaj’s disoriented married life ultimately results into divorce which he is reluctant enough to accept. He is unwilling to sign for divorce because it reminds him of those rich people for whom “everything could be *managed*” (LLB 111). He says:

In this whole life he had never known anyone who had been divorced. He had never known anybody whose parents had been divorced. He could not remember a friend who had known anybody who had been divorced. Divorce was something that strange people did in the pages of Society magazine. (LLB 100)

Identity has been placed under continuous investigation in “Kama”. Sartaj Singh’s professional investigation eventually leads to an investigation of his own identity. He gets the task of resolving the murder mystery of Chetanbhai Ghanshyam Patel, a well-positioned man but the case gets more complicated after the discovery of facts related to the secret passions of Patel and his wife. The case ultimately gets shut without any relevant findings. The whole process however reveals the identity of their son Kshitij who is actually the son of that suspect murderer who dies in the hospital. This murder mystery proves remarkable in setting a mirror to Sartaj Singh’s own life.

The fourth story “Artha” covers several other characters. It is primarily about love between two men Iqbal Akbar and Rajesh to suggest how the possibility of fast and easy material gain can change one’s life and how a dear friend can reveal himself unexpectedly as a complete stranger. Rajesh

disappears suddenly from the life of Iqbal. Iqbal desperately searches for his friend who has been encountered in a communal riot by gangsters. Along with this Iqbal - Rajesh story, we also come across the personal story of another character Sandhya who is travelling in Rajdhani Express from Delhi to Bombay. She is separated from her husband and has a son too but now feels drawn to a painter Anubhav who works for Times of India. The author merges these two stories to conclude that that life is meaningless which is not lived in real sense of the term.

The fifth story has been named "Shanti". It has been written in a different vein. This concluding tale aptly systematizes both the thematic and the structural components of the book. It brings us back to our narrator Ranjit Sharma and the main story teller Subramaniam. Here, we meet Subramaniam's wife Shanti who narrates the story of her past life. Through this story within the story technique we come to know that Shanti was a widow of a war pilot who died in a battle. She was searching for her missing pilot husband but coincidentally met Shiv Subramaniam and married. Ranjit Sharma, who was narrating Subramaniam's five tales "Dharma", "Shakti", "Kama", "Artha", and "Shanti" also reveals his identity in this story and concludes by proposing marriage to Ayesha. The book finally concludes with an assertion of life when Ranjit Sharma says: "I know I am looking for Ayesha...If we search together, I think, we may find in Andheri,

in Colaba, in Bhulashwar, perhaps not heaven or its opposite, but only life itself" (LLB 267-68).

In *Love and Longing in Bombay* we find double narrative pattern set against the context of tradition of oral storytelling. The book is a fictional presentation of oral narration with all necessary ingredients such as melody, speeches and silences. Chandra has brilliantly attempted to assert the relevance of oral story telling in the contemporary modern age.

Vikram Chandra displays a profound psychological capacity to describe feelings, emotions and thoughts, more than actions and events. He also shows us the power of memory which stores the numerous stories of past and present. For Chandra tales are not merely the children's pastime, they are the echo of universal human feelings. They certify that the history of any civilization is inscribed not in the written official texts but in the everyday stories of its people. It is not inscribed but 'told, retold and above all, lived'.

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CHANGING DIMENSIONS OF GENDER IN HARUKI MURAKAMI'S *HEAR THE WIND SING*: A STUDY OF GENDER ROLES AND IDENTITY IN CONTEMPORARY JAPANESE LITERATURE

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Abstract

*The research paper explores the evolving dimensions of gender within Haruki Murakami's *Hear the Wind Sing*, a debut and seminal work in contemporary Japanese Literature. The study analyses Murakami's portrayal of gender roles and deconstructs the Japanese norms and identities to acknowledge the complex and fluid identities of gender. The paper highlights the shifting landscape of gender perception in Japan and examines the interactions among different genders in socio-cultural context. The paper also analyses Murakami's mixing of traditional and nontraditional traits in gender dynamics. It also focusses on Murakami's critique of societal expectations and a representation of the broader cultural shifts of Japanese Literature in the late twentieth century. The findings underscore Murakami's social concern in offering new perspectives on gender identity and in establishing the gender norms. It follows that gender identities are scrutinized and the gender fluidity which currently prevails is highlighted in modern Japanese literature.*

Keywords: gender fluidity, japanese culture, cultural shifts, contemporary gender perceptions, identity exploration.

Haruki Murakami, born January 12, 1949, in Kyoto, Japan, stands as one of the most influential and widely read contemporary authors. His writings have brought him international acclaim and established him as a major literary figure for his unique narrative style, poignant character studies and thematic depth that resonate across cultural boundaries. Murakami's unique style, which combines aspects of existential philosophy, magical realism, and introspective narrative, has revolutionized modern fiction and enthralled readers all over the world. Murakami's literary oeuvre spans a range of genres and themes, reflecting both the complexities of contemporary life and the nuances of Japanese cultural identity. His narratives frequently feature protagonists who navigate a world of metaphysical ambiguity and psychological depth, often grappling with issues of alienation and existential uncertainty. Central to Murakami's storytelling is a preoccupation with the nature of reality and the self, which he examines

through a distinctive combination of introspection, surrealism, and cultural commentary.

Hear the Wind Sing, Murakami's 1979 debut novel, marked the beginning of his literary career. It won the Gunzo Prize for New Writers, which helped to establish Murakami's reputation in Japanese literary circles. Since then, it has become a seminal work of modern fiction, fusing the fantastical with the everyday to examine important issues of identity, loneliness, and the human condition. His works, characterized by their distinctive narrative style and eclectic influences, often transcend the boundaries of traditional storytelling, offering readers a space where reality and fantasy intersect in intriguing and thought-provoking ways. His reputation as a master storyteller was further cemented by his later books, which included *Norwegian Wood*, *Kafka on the Shore*, and *1Q84*.

With an emphasis on Murakami's seminal book, *Hear the Wind Sing*, this research paper aims to

analyse the aspects of gender roles and identity in his works. The paper intends to provide insights on Murakami's treatment of gender and identity that reflects larger cultural and socio economic changes in Japan. Murakami's examination of issues like identity, loneliness, and the search for meaning of life in an increasingly fragmented world constitutes the core to his literary works. His characters perpetually grapple with inner turmoil as they negotiate a world where the boundaries sorting the real from the imagined are blurry. Considering the globalized and postmodern context of his work, this thematic concern is very important since it represents anxieties that are both personal and cultural. In Murakami's *Hear the Wind Sing*, the exploration of gender is subtle and woven into the fabric of the narrative rather than being overtly central. Traditional Japanese gender roles have long been distinguished by a clear demarcation between masculinity and femininity.

Traditionally, women are supposed to be homemakers and providers of care, and males are considered as authority figures and providers of the family income. Japanese society standards have historically been shaped by Confucian and Shinto traditions, which are at the core of this binary concept of gender roles. Confucianism and Shinto are distinct traditions with different origins and practices, but they have historically influenced each other, especially in Japan. Stereotypical portrayals of these conventional roles in literature and the media frequently served to perpetuate them. However, there are number of notable shifts that occurred in Japan after the war, including the feminist movement and the impact of Western conceptions of gender equality that started to question these long-standing beliefs. During this period, gender roles are more rigid, and roles of the women in literature and society are often limited compared to men. Female characters in *Hear the Wind Sing* are considered just peripheral. This secondary representation mirrors the societal norms of the 1970s Japan, where the significance of women was often more confined compared to their male counterparts. Women in *Hear the Wind Sing* are often positioned in supportive roles relative to the male characters. It is common for women to be portrayed as the assistants of men rather than as independent heroes. This dynamic is illustrated

through the narrator's relationships and encounters. For instance, rather of being a fully developed character, the girl from the pub who ends up naked in the narrator's bed is portrayed more as a story device. Her role serves primarily to advance the narrator's personal story rather than to explore her own experiences and agency.

Women might be considered as the romantic interests or figures that provoke thought and reflection in the male protagonists but do not have their own distinct arcs or substantial development within the narrative. Women are not regarded as individuals with authority or subjectivity, but rather objects of visual pleasure when their physical characteristics are described in depth and highlighted, specifically when a girl's body is measured from head to toe. The power dynamics are also visible in the narrator's take charge of situations without considering the women's perspectives or feelings, such as when he decides to take the girl home after the bar incident without her consent. In stories, female protagonists often demonstrate less autonomy or personal growth. Their positions and behaviours are usually shaped by their interactions with male characters, not by their own personal ambitions.

The female characters in *Hear the Wind Sing* are relatively underdeveloped compared to the protagonist, yet they play crucial roles in highlighting the shifting nature of feminine identity. The anonymous girl the narrator meets symbolizes a contemporary, self-reliant female identity. She defies conventional notions of what it is to be a woman by being aggressive and mysterious. The depth and individuality of her character represent an evolution of the stereotype of women as submissive and dependent. Growing gender tensions are reflected in the narrator and girl's interactions. Rather than the usual power dynamics, their relationship is characterized by mutual respect and intellectual interaction. An increase in gender equality is shown by this dynamic. The portrayal of women in *Hear the Wind Sing* reveals a broader societal tendency to view women as secondary and supportive to men, reducing them to mere objects of male desire and control. This objectification and marginalization reflect a patriarchal perspective that positions women

on the periphery of the narrative, limiting their roles and agency in the story.

The cold-blooded young guy known to be the narrator of *Hear the wind sing* is the protagonist. He presents a complex analysis of contemporary masculinity in his representation. The conventional Japanese ideas of masculinity, that insist on a heavy emphasis of power and aggression, are in stark contrast to his feeling of contemplation and detachment. The narrator's emotional detachment is evident throughout in the influential work, *Hear the Wind Sing*. His relationships with others are frequently characterized by a detached and aloof demeanour, which is indicative of a contemporary and less conventional interpretation of masculinity that places greater emphasis on self-reflection than aggressiveness. His perception of existential ambiguity and his search for purpose are indicative of a more general change in male identity. The narrator's lack of direction and his thoughtful temperament reflect a more flexible and unsure attitude to masculinity, in contrast to conventional Japanese males who are expected to have definite objectives and a defined sense of purpose.

The story is recounted from the viewpoint of the male lead, whose interactions with the female characters are coloured by his personal, subjective experiences. Because of this male gaze, women are presented in a way that frequently emphasizes their physical attributes or how they affect the protagonist's emotional condition above their own personal histories. Women are often visualized as objects or symbols in the protagonist's quest for self-discovery as a result of this stance. In feminist theory, the male gaze is the act of depicting women and the world in the visual arts and in literature from a masculine, heterosexual perspective that presents and represents women as sexual objects for the pleasure of the heterosexual male viewer. Male gaze is the term propounded by John Berger in his *Ways of Seeing* which presents analyses of the representation of women as passive objects to be seen in advertising and as nude subjects in European art. The feminist intellectual Laura Mulvey applied the concepts of the gaze to critique traditional representations of women in cinema, from which

work emerged the concept and the term of the male gaze.

The narrator recalls having been with three women. His first was with a classmate whom he loved at seventeen, but they broke up after a few months over a minor issue. The second was a Hippy Chick he met at Shinjuku metro station during antiwar protests. She stayed with him temporarily and disappeared after the war. The third was a French literature student he met in a library, who later took her own life by hanging in a grove near tennis courts. Based on this instance, the narrator's views and feelings towards the ladies clearly reflect the male gaze. They are primarily framed as characters who influence or serve to highlight aspects of his life rather than being fully developed individuals with their own stories and identities. The focus is on their roles in the narrator's life, reflecting a perspective where women are objectified and their significance is measured by their impact on the male protagonist.

Murakami subtly explores how modernization impacts traditional gender roles and individual identities, reflecting broader cultural shifts. Compared to earlier Japanese literature, which often reinforced traditional gender roles, Murakami's work presents a more fluid and nuanced depiction of gender. This shift can be seen as part of a broader literary trend towards exploring complex identities. Gender roles were re-examined as a result of the impact of feminist theory and Western literature on Japanese writers in the late 20th century. This larger movement is reflected in Murakami's research into gender, which challenges conventional rules by fusing existentialist and psychologically complex components.

In conclusion, Murakami's debut novel, it not only sets the stage for his distinctive narrative style but also reflects the shifting paradigms of gender and identity in a period of significant cultural change. Through the lens of the introspective and emotionally detached narrator, Murakami presents a contemporary re-evaluation of masculinity that contrasts with traditional Japanese notions of power and assertiveness.

Conversely, the novel's depiction of female characters, though secondary and often confined to supportive roles, signals an emerging redefinition of

femininity. The enigmatic girl from J's bar, in particular, embodies a more independent and assertive female identity that challenges traditional stereotypes. Her character, though underdeveloped, reflects the growing tensions and shifts in gender dynamics, showcasing a move towards greater gender equality and self-reliance.

Murakami's treatment of gender in *Hear the Wind Sing* is emblematic of a broader literary trend towards complex and fluid representations of identity. By subtly integrating themes of existentialism and modernity into his narrative, Murakami engages with the evolving cultural

landscape of Japan, presenting a text that both adheres to and challenges established norms. This early work underscores the beginning of Murakami's exploration into the intersections of personal and cultural identity, paving the way for his subsequent novels that continue to interrogate and redefine gender roles.

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SCRUTINIZING THE FORBIDDEN AND THE TABOO: QUEER NARRATIVES IN AKWAEKE EMEZI'S *DEATH OF VIVEK OJI*

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Abstract

The paper inspects the treatment of homosexuality in Nigerian literature. Queer theory emerged in the 1990s by combining queer studies and women's studies, focusing on both queer readings of texts and theorizing about queerness. By analysing texts through a queer lens and challenging societal norms, queer theory uncovers hidden LGBTQ+ themes and subtexts, and critiques the power dynamics and cultural assumptions that shape our understanding of sexuality and gender. Nigerian writing recognises the reality of a new literary tradition in contemporary Nigerian novels with a tendency of themes that were so far avoided or considered taboo. Queer narrative is used extensively by the theorists to reconceptualize the cultural workings of sex, gender, and sexuality, not to mention race, nation, native and class, among other key categories. Akwaeke Emezi openly dwells on topics such as homosexuality, sexual abuse and incest. The tendency to expose the taboo has been systematically incorporated into the Nigerian literary works bringing back the age-old debate of what should constitute Nigerian literature. This paper explores the people who suffer being queer in Nigerian society, undergo various struggles and obstacles throughout their lives. It represents the agony and grief endured by the family of a queer. This paper attempts to highlight the distress the Nigerian individuals experience due to being a queer or from possessing another minoritized sexual or gender identity. It also portrays obstacles and the agony they go through, to survive in their lives. The protagonist collapses in the field of survival. The main purpose of this study depict a poignant picture of their struggle to survive in search of their self-identity, physically and mentally faced by people in Nigerian society.

Keywords: *queer voices, lgbtqi theory, taboo themes, nigerian literature, homosexuality.*

Queer theory is a way of thinking about sexuality and gender that started in the 1990s. It came from earlier studies about gay and lesbian people, which were inspired by feminist ideas. Feminists challenged traditional ideas about gender and power, which helped create space for people to think more openly about sexuality. Then, gay and lesbian studies emerged, and eventually, queer theory was born. Queer theory is about understanding that sexuality and gender are complex and can't be reduced to simple categories. It's a way of embracing diversity and challenging norms. Queer theory is about questioning what's considered "normal" when it comes to sexuality and gender. It challenges the rules and norms that society sets and says that all sexual behaviours and identities are created by society, not by nature. This means that queer theory looks at how

power and culture shape our understanding of sexuality and gender and aims to promote inclusivity and acceptance of people who are different. It's about embracing diversity and challenging the status quo. Queering is a technique used to challenge heteronormativity by analysing places in a text that use heterosexuality or identity binaries.

Queer themes in English literature have long been taboo, restrained and marginalized in popular culture. With homophobic views on the gender space and the colonial destiny of queerness, it's hard for queer people to stand out in literature. Queer literature has a long history. However, its history is not always widely known. It explores overlapping sexuality and gender in different genres, including queer and feminist literature. Queer theory emerged as a form of literary criticism in the 20th century and

beyond. Not all queer literature is written by LGBTQ+ people, and not all LGBTQ+ writers write queer literature. The goal of studying queer literature is to understand how it represents and supports the LGBTQ+ community, and to explore its themes and stories through analysis and interpretation.

Akwaeke Emezi is a Nigerian novelist, poet, and video artist, known for their innovative and genre-bending works that explore themes of identity, belonging, and the human condition. Born in 1987 in Umuahia, Nigeria, Emezi moved to the United States for college and later earned an MFA in Fiction from New York University. Their debut novel, *Freshwater*, was a critically acclaimed exploration of identity, trauma, and mental health, and their subsequent novels, including *Pet* and *Death of Vivek Oji*, have solidified their reputation as a bold and innovative voice in contemporary literature. Emezi's writing is characterized by its lyricism, nuance, and unflinching examination of the complexities of human experience, and they have been recognized with numerous awards and honours, including the National Book Award and the PEN/Hemingway Award.

Death of Vivek Oji by Akwaeke Emezi is a novel that explores the complex life and mysterious death of Vivek Oji, a young Nigerian man. Through a non-linear narrative and multiple narrators, the story delves into themes of identity, belonging, trauma, and memory, shedding light on the experiences of marginalized communities in Nigeria. Vivek's identity is multifaceted, reflecting on gender, sexuality, and cultural heritage, and his struggles to find his place within his family and community lead to feelings of isolation and disconnection. The novel challenges traditional notions of identity, family, and belonging, offering a powerful and nuanced portrayal of contemporary Nigerian life, while also highlighting the impact of trauma and the power of memory and storytelling in shaping our understanding of ourselves and others.

The protagonist Vivek's identity is complex and multifaceted, exploring themes of gender, sexuality, and cultural heritage. His struggles to find his place within his family and community, leading to feelings of isolation and disconnection. The novel explores the impact of trauma on individuals and communities, particularly in the context of Nigeria's

troubled past. The novel also highlights the power of memory and storytelling in shaping our understanding of ourselves and others. His name which means "divine" or "godlike" symbolizes his exceptional nature and the reverence with which he is remembered. The photograph of Vivek, which is central to the story, represents the power of images to capture and convey identity. The novel's fragmented structure reflects the disjointed nature of memory and the complexity of Vivek's life. Emezi introduces multiple narrators in the novel. The use of multiple narrators creates a kaleidoscopic portrait of Vivek, highlighting the subjective nature of truth and memory. The novel explores the experiences of marginalized communities in Nigeria, shedding light on issues like homophobia, transphobia, and police brutality. It challenges traditional notions of identity, family, and belonging, offering a powerful and nuanced portrayal of contemporary Nigerian life.

The novel begins when the mother of Vivek, Kavita finds her son's stretched body dead on their front Veranda, the back of his skull broken which was seeping into her welcome mat. She lifted his neck against his cheek to scream calling him. His hair long and wet fell on her arms and she wailed. This portrays the struggle and obstacles of Vivek's survival being queer throughout his life. "This was before Vivek, before the fire, before Chika would discover exactly how difficult it was to dig his own grave with the bones of his son." (DVO,17) This quote reflects the influence of traditional gender roles and how these assumptions of gender hinder Chika from fully recognizing his son when he was alive. The quote suggests that Vivek's death is partly due to his parents' rejection of their son's full identity. It also alludes to Chika's long depression in which he can barely leave bed following Vivek's death. Only after he loses Vivek does he realize the true meaning of love—loving someone for who they truly are.

"We are more than our bodies. We are stories waiting to be told." (DVO, 19) we are more than mere flesh and bones, we unlock the infinite possibilities for empathy, compassion, and connection with one another. Our stories hold the remarkable potential to unite us, to bridge gaps, and to create a tapestry of humanity that extends far beyond the constraints of our physical bodies. Vivek

comes home from military school with his hair grown out long, much to the distress of his family, who become divided over how to receive this change. Tension grows between Vivek and Osita his cousin, when Vivek questions the existence of Osita's absent girlfriend and Osita struggles with his sexual attraction to Vivek.

People who are gay, lesbian or bi have more mental health and substance use problems, according to the survey by Jen Christensen, CNN. Kavita sends Vivek to Mary's church, where the congregation beats Vivek because they believe a demon is compelling his feminine behaviour. Mary defends her congregation, claiming that it was the demon and not Vivek that they were beating. Kavita angrily warns Mary not to come near Vivek again, fracturing this once close family.

In conclusion, LGBT individuals often face harassment, prejudice, and exclusion, which can lead to worse mental health outcomes compared to those who are heterosexual and cisgender. This discrimination can cause significant emotional distress, including anxiety, depression, and suicidal thoughts, making it crucial to offer supportive services, inclusive care, and a welcoming

environment to help them thrive and maintain good mental health. Hence the paper bears the tendency to break the taboo of exploring queer people and their life surviving battles and the way where the family themselves become the reason for the downfall of the queers.

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SURVIVAL AND SELF-DISCOVERY: THE JOURNEY OF FEMALE CHARACTERS IN KRISTIN HANNAH'S *THE WOMEN*

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Abstract

This research paper delves into Kristin Hannah's twenty-fifth and latest novel, The Women, exploring its intricate portrayal of female resilience and transformation. Hannah's novel focuses on the intricate narrative of Frankie McGrath, a nurse who served during the Vietnam War. It was set against the backdrop of historical and personal upheavals. The paper highlights the often-overlooked experiences of female veterans brought to light by Hannah in The Women. The article also uncovers profound insights on the physical and emotional toll of women in the war and their quest for personal identity and the complexities of womanhood through Hannah's character sketch and narrative structure. In her journey to women empowerment, she highlights the courage and strength of women in the face of adversity.

Keywords: empowerment, identity, female resilience and transformation

Kristin Hannah is a well known and prolific writer who is renowned for her gripping and intensely emotional narratives. She was born in Southern California on September 25, 1960. Hannah has gained recognition in modern literature for her emotional tales that often touch on themes of love, loss, and resilience. Hannah started writing in the early 1990s and has since published many novels in a variety of genres, including historical fiction and modern plays. Hannah's writing is distinguished by its emotional depth and its focus on the human condition. Her books vividly depict various people in unexpected situations, reflecting her interest in historical events and emotional challenges. Hannah's work is effective and relevant because she offers a perspective on historical and contemporary issues through her stories and characters. As readers dive into Kristin Hannah's work, they notice the themes that repeat in her novels and how her writing is influenced by both her personal experiences and wider historical circumstances. In addition to engaging readers, her storytelling encourages them to

think about the complex nature of connections between people and the resilience of individuals.

Hannah had an interest in writing about the Vietnam War for 30 years, which lasted from November 1, 1955, to April 30, 1975, which was an intricate and momentous struggle. It involved South Vietnam, which was supported by America and other anti-communist allies, and North Vietnam, which was controlled by the communist regime of Ho Chi Minh. But the novel did not really come to life until March 2020. During the COVID-19 lockdown, the rising panic, struggles and the anger as shown on the television reminded the author of the struggles of the medics during the Vietnam war. Moreover, the nurses and doctors combating the pandemic on the front lines were overworked, exhausted, traumatized and in many cases as they were unsupported despite making such enormous sacrifices for the rest of the people to fight the pandemic. The disparity of those incidents reminded her of the Vietnam War and its nurses. Hannah wanted to shine a light on the nurses who served in Vietnam and also explore the larger context of a changing America through her narrative.

She also wanted to show that protests could be considered a patriotic act. Protesting for the right cause in the right way can have a positive outcome.

The Women is a tale of the 1960s, a challenging and revolutionary era in American history. It is also an epic story of a nation driven apart by politics and conflict of a generation driven by dreams but lost on the battlefield. Moreover, it is an intimate portrayal of a woman coming of age in difficult times. It uses the narrative of a persistent lady who went to war to narrate the story of all women who risk their lives to save others. Their sacrifice and commitment to their country have all too often been forgotten. A generation is defined by the remarkable idealism and bravery of the protagonist Frankie McGrath in *The Women*, who remains strong during turbulence times in a well-drawn tale of piercing insight and lyrical beauty. Frankie McGrath, a twenty-year-old nursing student, hails from a prosperous family and was raised by strict parents on the beautiful island of Coronado, California. She believes that while men are out at war, women belong at home. She did not give it any thought until her brother's friend Rye Walshin told her that "women can be heroes too.". She has always taken great satisfaction in being a good girl and doing the right thing. However, when the world changes in 1965, she finds herself considering a different path for her life. She follows her brother's lead and impulsively seeks recruitment in the Army Nurse Corps when he ships out to serve in Vietnam. In course of her tenure at the warfront, Frankie will learn the genuine meaning of female friendship and the pain that can result from love.

In the novel *The Women*, survival and self-discovery are the central themes that drive the narrative and character development. The story, set against the backdrop of World War II, chronicles the lives of numerous women, who have undergone significant personal development and self-discovery because of their experiences in the chaotic world. As the characters deal with the harsh reality of life during a conflict, survival becomes a major theme. The novel depicts the misery and resilience of women who endure terrible hardships, such as losing loved ones, facing constant danger, and being separated from them. The inner strength and stubbornness of the majority of the characters are demonstrated by their desire to live, both physically

and emotionally. Female characters frequently encounter major obstacles that put their resilience to the test. These challenges could be emotional and psychological, like getting over trauma or social norms, or they could be physical, like surviving a war, a natural disaster, or a personal crisis. In literary works, survival includes not just overcoming hardship but also finding methods to preserve or recover one's individual identity and independence.

As the characters deal with these obstacles, self-discovery begins to show. They gain greater knowledge about who they are and what they are capable of through their experiences. They struggle with their relationships, identities, and values in times of difficulties enabling them to often redefine who they are. This path frequently involves a change from a passive life to one in which humans actively direct their own fate. They learn things about their abilities, morals, and desires because of their struggles. Their survival is closely linked to their journey of self-discovery, as the terrible realities of war force them to face their most fundamental needs and anxieties. In this case, people frequently reconsider their views and personal goals as they navigate the difficulties of battle. They might become aware of untapped abilities or grow in feeling of purpose. This journey of self-discovery can result in dramatic change and be both painful and empowering. Relationships play a significant role in this journey. Female characters often rely on or are affected by their interactions with others, such as family, friends, or competitors. The female protagonists frequently face harsh circumstances that try to test their resolve and drive them on towards significant personal development. They gain insight into their own inner courage, resiliency, and capacity to control their own fates through their hardships. Each work offers a sophisticated examination of these subjects, taking into account their personal paths as well as the historical settings.

The Women by Kristin Hannah expertly captures the complex experiences of its female protagonists, highlighting their intense battles for self-awareness and survival in the face of turbulent historical and personal changes. She shows how these women, motivated by resiliency and an unwavering search for identity, traverse the difficult terrain of their lives through a beautiful tapestry of narrative. In this

novel, Hannah not only celebrates the strength and resilience of her characters but also highlights the transformative power of self-discovery. In short, *The Women* is a tribute to the resilient nature of its female protagonists and their amazing ability to endure and learn about themselves. In addition to shedding light on the individual and historical challenges these women encountered, Hannah's story inspires readers with an examination of their journey towards self-realization and empowerment.

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RHYTHM OF REVOLUTION AND POLITICS IN THE LYRICS OF BOB MARLEY

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Abstract

The evolution of human race had two kinds of people one is oppressed and oppressor. Many theories evolved and tried to co-relate these two categories. The extent of all "ism" brought the spectrum of freedom, Unity, loyalty, Emancipation, poverty, oppression, war, etc. Every civilization had iconic figures to emancipate his/her people in their own way, some connect through books, speech, painting, songs etc. Bob Marley played major role to create political emancipation to his people through his music and Songs. The vibration of thoughts in his lyrics overflowed with Freedom and peace. The iconic star Bob Marley and his revolution created revolutionary impact in the mind of Jamaicans. This paper flashes to the spectrum of Bob Marley's Lyrics and it shows how the lyrics recharge the devastated minds of Jamaica.

Keywords: freedom, emancipation, poverty, religion, slavery.

Bob Marley – The iconic star for Oppressed

Jamaica, the island located in the Caribbean Sea, this terrain is hugely marked by Majesty of mountains, hills and water Resources. Spanish explorer Christopher Columbus explored this island in 1494 and he claimed the land for Spain. The indigenous people are Tainos sub group of Arawak tribes, they are exploited and enslaved by Spanish for gold mines in Jamaica. British captured the land in 10 May, 1655 and the land was greatly used for sugar plantation, the people are captured from different British colonies to work on plantation so the problem of Slavery, sexual exploitation and Resistance prevailed in the land of Jamaica. Bob Marley was born in Kingston to Norvel Sinclair Marley and Cedella Booker on 6 February, 1945. Marley inherited the thought for Pan Africanism from his mother because her mother was decedent of African race and she involved in Pan African Movement to unite the people of African race from different parts of the world. Bob Marley developed himself as a Jamaican singer, songwriter who fuse many music tempos to create new version of music. Marley considered as the iconic super star of Reggae Music. Reggae a popular music that cradled in the lap of

majestic Jamaica and this music holds the rhythm of poverty, oppression, slavery, violence, religion and racism. This sound featured with rumba box, guitar, Bongo and banjo. The reggae music stands as the symbol of freedom and rejuvenation not only in Jamaica but also it fused with different music culture all over the world. This music invoke the Message of Resistance and voice for voiceless. Bob Marley produced many music albums and his music has not only the entertainment factor but had values. The lyrics holds socio-political messages of colonialism to racism.

The lyrics of Marley shows the culture, religion, power, politics, freedom and pan Africanism. The articulation of thought and its output is the result of his experience and collective memory of his ethnic community. The history of Jamaica and Africa is co related with each other because the population of Jamaica has 80% of African community. The Transatlantic slave trade enforced Africans to move out of their own land for the economic benefit of European countries. The collective memory of Africans in Jamaica was represented in their literary and artistic output. Bob Marley educated his people through his lyrics because the downtrodden situation

of Jamaican people during colonialism and political instability after Independence paved the way for painful experience for citizens. Even Jamaica attained its freedom in Aug 6, 1962 but still British Monarch is the sovereign and head of Jamaica, currently King Charles is the head of the state since 8 September 2022. British Monarch has the power to dismiss government and he can appoint ministers. The independency of government lies in the democracy but the implement of democracy through election is the tough process in Jamaica at 1970s. The evils of poverty, oppression, illiteracy, Health problems, and political conflict are the main source for the lyrics of Bob Marley and he greatly influenced by the speech of Ethiopian emperor Haile Selassie in 1963 during UNO speech. This forceful speech of Haile Selassie inspired Bob Marley to publish Album called "war. The songs of Bob Marley questioned the political parties about the failure of government during 1970's because the problem of drugs and import of drugs and gang war is not only stands among people but the political parties PNP and JLP also involved in gang war between two groups in Kingston. In the song, No Women No Cry Marley exposed the problem of gang war in his town.

No Women No Cry

No Women No Cry

'cause, cause, Cause I remember When we used to sit

In the government yard in Trench Town

Oba observing the hypocrites, yeah mingle with the good people we meet, Yeah

Oh good friends we have ,Good friends we have lost, Along the way Yeah,

In this great future, we can't forget the past...

The main motto of Jamaica is 'Out of many we are one'. This indicates the multiculturalism, Ethnicity and amalgamation of different things. Bob Marley expressed the thought for pan African Movement and he acknowledged the pain and African things in Jamaica in his lyrics. During Transatlantic slave trade, British bought most of the slaves from West Africa so the transfer of culture, tales, superstitions, Culinary, Religion to the land of Jamaica. In the Album *Africa Unite*, Bob Marley and his team called Wailers brought the thought of Return to Africa and African Values. "Cause we're

moving right of Babylon and We are going to our father's Land, How good and how pleasant it is". Bob Marley used many Rasta words in his lyrics, Rastafarianism is the political movement in Jamaica which values African roots and culture in religion. The political concept of Christianity also criticized in the lyrics of Bob Marley because the verses of Bible uphold slavery and oppression. In peter 2:18, saint peter recorded "slaves, be subject to your masters with all reverence, not only to those who are good and equitable but also to those are perverse"

"Get up Stand up, Stand up for your right... Don't give up the fight" is the all-time famous political and religious lyric of Bob Marley. This song was composed in the album called *Burning* in 1973 and he share the success of 'Get up Stand up' lyrics with peter Tosh. The lyrics shows how the people controlled in the name of religion because the possibility of heaven for slave is in the loyalty of slave to his master, this is the worst exploitation and manipulation ever. The materialistic concept of religion paved the way for exploitation. In Get up, Stand up song Marley expresses that they are tired of ism- Schism game of religious politics

We're sick and tired of your ism and schism game

Die and go to heaven in Jesus name, Lord

We know and we understand

Almighty god is a living man

You can fool some people sometimes

But you cant fool people all the time, so now we see the light

We going to stand up for the right.

The experience of Jamaican people before and after colonialism is not much different because people suffered by masters before and after independence by their own leaders and their politics with United States Of America. The influence of CIA in Jamaica was reflected in the lyrics of Marley. "Political violence fill ya city, ye-ah. Don't involve Rasta in your say, Rasta don't work for CIA". The influence of CIA in politics of Caribbean islands regarding Economy and Election is the argument of many writers and historians. The novel *The Book of seven killings* by Jamaican writer Marlon James deals with the political Assassination of Bob Marley and he exposes the influence of America and CIA in the attempted assassination of Bob Marley. African journalist Casey Gane-Mccallla investigated the role of US in Jamaica and he exposed how

strategically United states politics and allegations about the assassination.

The dominance of one class over another has been the result of Historical process of exploitation so the representation and construction of history should change. Bob Marley tried to educate his people to rid out from Mental Slavery because the acceptance of submissiveness made the people think themselves inferior. The ideology and ethics in the lyrics of Marley not failed to inculcate the thought of freedom. The soul of Marley still living in the thirst of freedom songs all over the world.

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INNOVATIVE METHODOLOGIES IN CONTENT AND LANGUAGE INTEGRATED LEARNING (CLIL) THROUGH CONTENT BASED APPROACHES

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Abstract

This study explores innovative methodologies in Content and Language Integrated Learning (CLIL) that enhance both language acquisition and subject mastery through content-based approaches. CLIL integrates language learning environments that engage students in meaningful and context rich experiences. By examining recent advancements this study highlights effective strategies such as Project-Based Learning (PBL) and flipped classrooms within CLIL environments. PBL promotes active engagement for students on real world problems or projects that require the application of both language and content knowledge. This approach promotes deeper learning and critical thinking skills. Flipped classrooms where instructional content is delivered outside the class time and during class time is dedicated to interactive activities for the students to facilitate more personalized and student centered learning. Students will gain insights into how these methodologies encourage deeper engagement, improve language proficiency and promote content mastery. This study will include practical examples and recommendations for researcher looking to implement these innovative methods in their own CLIL approaches. By highlighting these methodologies this study aims to offer researchers actionable insights and strategies to enhance their CLIL practices ultimately contributing to more effective and engaging learning experiences.

Keywords: content based instruction, project based learning, acquisition and language proficiency.

Introduction

CLIL is an educational approach where academic subjects are taught in target language (L2). This approach requires team work among teachers and students. By integrating content from various subjects such as science, history, mathematics etc with language learning. This approach encourage students to use the (L2) Language in meaningful context, promoting deeper understanding and practical application. As CLIL becomes increasingly popular worldwide it is very important to gain a thorough understanding of its foundation, uses and the advantages that it offers to the students.

Content and Language Integrated Learning (CLIL), focusing on the process and outcome instead of the method, is an approach to foreign language teaching. A language is learned through the content

or knowledge that students are supposed to acquire (Richards and Rodgers, 2001).

In recent years (CLIL) has emerged as an innovative approach in bilingual education, blending the teaching of academic subjects with language acquisition. This approach integrates content-based instruction with language learning, has gained significant adherence worldwide due to its potential, to enhance students cognitive and linguistic abilities simultaneously. As educational landscapes evolve, innovative methodologies within CLIL are reshaping traditional paradigms and offering new pathways for effective teaching and learning. One of the most appealing advancements in CLIL is the adoption of content-based approaches that advantage subject matter as a medium for language instruction. Unlike conventional language teaching methods that often prioritize language skills in isolation, content-based

approaches immerse students in an authentic method. A conventional classroom primarily focuses on traditional teaching methods where the teacher delivers content and passively receive information. It emphasizes rote learning, memorization and structured lesson plans. Interaction is often limited to teacher led discussion and formal assessment. Conventional classroom environment is typically teacher centered with an emphasis on achieving curriculum standards through direct teaching. This approach CLIL not only fosters a deeper understanding of the content but also facilitates more meaningful language use. For instance, students learning history in a target language (L2) are not merely practicing grammar and vocabulary they are engaging with historical concepts, analyzing primary sources, and discussing the complex ideas, all while acquiring the (L2) language. These elements discusses the conceptual framework and principles of (CLIL) including 4Cs curriculum are:

- **Content** – progression in knowledge, skills and understanding related to specific elements of a defined curriculum.
- **Communication** – using language to learn whilst learning to use language.
- **Cognition** – developing thinking skills which link concept formation (abstract and concrete), understanding and language.
- **Culture** – exposure to alternative perspectives and shared understandings, which deepen awareness of otherness and self (Coyle, 2008).

In 4Cs curriculum framework the element content refers to the progression of knowledge, skills and understanding related to specific subject matter within a defined curriculum. In a CLIL context, students learn academic content through the (L2) language, which helps them gain specific subject expertise while simultaneously developing their language skills. Communication element involves using language as a tool for learning and learning how to use the language effectively. Students practice and develop their language skills through meaningful communication in (L2) language, enhancing their ability to express and understand complex ideas related to the subject matter. Cognition focuses on developing students thinking skills, linking their understanding of abstract and concrete concepts with language development. It

involves fostering critical thinking, problem-solving and the ability to form and manipulate concepts, which are integral for both academic success and language acquisition. Culture exposes students to diverse perspectives and cultural contexts, promoting a deeper understanding of both their own culture and others. By engaging with different cultural viewpoints, students gain broader insights and a more distinctive appreciation of global and local identities.

Innovative methodologies within this framework include Task-Based Learning, Project-Based Learning (PBL) and the integration of technology. Task-based learning emphasizes practical and real-world tasks that require language use, such as conducting research or presenting findings. PBL, involves long term assignments that promote collaboration and critical thinking, offering students a platform to apply their language skills in varied and contextually rich scenarios. Additionally, the integration of digital tools and resources can further enhance CLIL environments, providing interactive and dynamic ways to engage with both content and language. These innovative methodologies not only enrich the CLIL experience but also align with contemporary educational goals. As CLIL continues to evolve, explore and implement these innovative strategies will be crucial for maximizing its benefits and addressing the diverse needs of learners in an increasingly interconnected world.

Implementing Project-Based Learning (PBL) in CLIL as an Innovative Methodology

PBL represents a transformative approach in CLIL, offering an innovative pathway to enhance both content mastery and language proficiency for the learners. PBL is combined with the teaching of academic subjects with real-world applications, enabling students to engage deeply with both the content and the (L2) language in a meaningful and collaborative context. In this way PBL can be effectively implemented within a CLIL framework.

The PBL concept implies collaboration of two or more teachers at a specific level when planning, implementing, and/or evaluating a course (Carpenter et al., 2007), which mainly involves the exchange of training expertise and reflective conversation (Chang & Lee, 2010).

1. Designing Real-World Projects

The foundation of PBL in CLIL lies in designing projects that are authentic and relevant to students activity. These projects should be tied to the subject matter being taught and should require the use of (L2) language for research, communication and presentation. For example, if students are learning about environmental science in a CLIL setting, they might undertake a project to design a sustainable community plan. This project would require them to research environmental issues, collaborate with peers and present their finding all in (L2) language.

2. Integrating Language Objectives

While the primary focus of PBL is on content, language objectives should be smoothly integrated into the project. Teachers should identify key language skills and vocabulary related to the project and incorporate them into the project activities. For instance if project is given about ancient civilizations in history means students could be guided to use specific historical terminology and practice language functions such as comparing and contrasting the ancient, medieval and modern times of society. Clear language goals help students to develop both content knowledge and language proficiency.

3. Encouraging Collaboration

PBL highlights collaboration, which is particularly beneficial in a CLIL context. working in groups allow students to practice the (L2) language in authentic interactions. Collaborative tasks can include group research, discussions and presentations. Teachers should facilitate group work by setting clear roles, providing support for language use and encourage active participation from all the members.

Functioning within a team allows teachers to share knowledge and skills in a variety of subjects, leading to a transition from “expert learner” to “expert.” Classroom collaboration enables teachers and students to share a discovery process (Wentworth & Davis, 2002).

In PBL context within CLIL approach teachers collaborate to assess students expertise across subjects enhancing their collective knowledge. This teamwork transforms them from “expert learners” who continuously learn into “experts” who guides

the students . Classroom collaboration in PBL allows both teachers and students to engage in a shared discovery process integrating language and content learning. This interaction fosters dynamic learning environment where skills are developed and applied collaboratively. Ultimately this approach enhances the educational experience by blending content mastery with language skills development.

4. Incorporating Technology

Technology can play a significant role in enhancing PBL within CLIL. Digital tools can facilitate research, enable collaborative work and provide platforms for presenting projects. For example, students might use online databases for research, collaborate on shared documents and create digital presentations or videos. Technology also allows for more diverse and creative project outcomes, such as multimedia presentations or interactive websites.

5. Assessing and Reflecting

Assessment in PBL should focus on both the content and language outcomes. Teachers can use rubrics that evaluate the project's content accuracy, language use, collaboration and presentation skills. Additionally, reflective practices such as self-assessments and peer feedback encourage students to evaluate their own learning and language development fostering a deeper understanding of both the subject matter and the (L2) language.

By implementing Project-Based Learning within a CLIL framework, educators can create an engaging and effective learning environment that not only deepens students' content knowledge but also enhances their language skills. This approach influence real-world tasks to provide meaningful contexts for language use, promotes collaboration, critical thinking and integrates technology to support diverse learning needs. As CLIL continues to evolve, PBL stands out as a powerful methodology for bridging the gap between content and language learning, preparing students for an increasingly interconnected world.

Organizing Flipped Classroom in CLIL Environment as an Innovative Methodology

The Flipped Classroom model is where traditional classroom activities are reversed with home learning,

offers a dynamic and innovative methodology within (CLIL). This approach transforms the conventional learning experience by advantaging out-of-class time for content absorption and during class time for interactive sessions and language-rich activities. The Flipped Classroom can be effectively implemented in a CLIL context.

As opposed to the active learning-based flipped classroom, traditional teaching often implies a more passive role for the student (Prince, 2004).

1. Pre-Class Preparation

In a Flipped Classroom, students are introduced to a new content at home through various digital resources, such as instructional videos, readings or interactive modules. For CLIL, these resources should be designed to present subject matter content in the target language. For instance, if students are learning geography, they might watch a video on the climate zones of different regions, read an article on geographical phenomena or complete an interactive online module. The materials should be engaging and accessible, helping students to build a foundational knowledge in the (L2) language before coming to class.

The nature of the in-class activities in a flipped classroom may play an important role in the extent to which the flipped classroom improves student performance (Bergmann & Sams, 2014; Talbert, 2017).

2. Language-Focused In-Class Activities

Content introduced outside the class and during class time can be dedicated to applying, discussing and deepening the understanding of content through active use of the (L2) language. Teachers can design activities such as debates, role-plays, group discussions and project work related to the pre-class content. For example, after learning about climate zones at home, students can collaborate to create a presentation on the impact of climate change in different regions or students can conduct a debate on environmental policies and perform role-play as climate scientists. These activities promote the practical application of both the content and language skills.

3. Enhanced Teacher Support

In a Flipped Classroom, teachers have more time to provide individualized support and feedback during class hours. In a CLIL setting, this means that teachers can focus on helping students with specific language challenges as they engage in content-related activities. They can facilitate language practice by providing targeted vocabulary instruction, correcting language use in real time and offering strategies for effective communication. This approach allows for more personalized attention and support, addressing both content and language learning needs.

The literature indicates that the flipped model of instruction entails both opportunities and challenges. However, to date only a few studies have reviewed the educational outcomes and challenges of flipped classrooms (e.g., Betihavas, Bridgman, Kornhaber, & Cross, 2016; Zainuddin & Halili, 2016).

4. Encouraging Collaborative Learning

Flipping the classroom also promotes greater opportunities for collaborative learning. Students can work together on projects, solve problems on their own and share their insights based on the pre-class content. Collaborative activities such as group research projects or peer reviews enhance language practice through meaningful interaction and collective problem-solving method. For instance, after reviewing material on ecosystems at home, students might work in groups to design a conservation plan, which involves negotiating roles, discussing ideas and presenting their plan in the target language that the students acquire.

5. Utilizing Technology and Resources

Technology plays a crucial role in the Flipped Classroom model. Digital tools and platforms can be used to deliver instructional content, facilitate communication and assess student progress. For CLIL approach, teachers can use online learning platforms, educational apps and interactive tools to present content and track student engagement. Tools such as discussion forums or virtual classrooms can also support language practice and provide additional resources for the students to explore the content for future needs.

6. Assessing Learning Outcomes

Assessment in a Flipped Classroom involves evaluating both content understanding and language proficiency. Teachers can use formative assessments such as quizzes, peer assessments, or in-class discussions to check the students progress and the subject matter that they have acquired and their ability to use the target language effectively. Summative assessments, such as presentations or written reports, can also be used to assess both content mastery and language skills.

Conclusion

By implementing the Flipped Classroom model and Project Based Learning (PBL) method in a CLIL context, educators can create a more interactive and language-rich learning environment. This innovative methodology advantages out-of-class time for content introduction and during class time for active, collaborative and language-focused learning, enhancing both content knowledge and language proficiency. As CLIL continues to evolve, the Flipped Classroom offers a flexible and effective approach in fastening the gap between content and language learning by preparing the students for a globalized world. CLIL supports bilingualism and multilingualism preparing students for global communication and diverse career opportunities.

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POWER DYNAMICS: AMALGAMATION OF HISTORY AND FRIENDSHIP IN KAMILA SHAMSIE'S *BEST OF FRIENDS*

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Abstract

Power dynamics is one of the prevalent themes in English literature. Power can give authority over things on nation and politics. Power dynamics attributes the inherent structures and influences of power that exist between individuals and groups. Kamila Shamsie's recent novel Best of Friends records the details of history through her fictional characters Zahra and Maryam. History is inevitable without human struggle. In the subplot, Shamsie exposes the inner and external struggle of the characters during the crucial period of 1988 Pakistan election. The novel gives a pictorial view of Zahra and Maryam's friendship from adolescence to adulthood and the subplot showcases the revival of politics and the rise of woman power. This paper aims to bring out the power of womanhood, source of power and experience of immigrants in a new world.

Keywords: power, friendship, adolescents, history and politics

Introduction

Pakistani British writer Kamila Shamsie is one of the most remarkable writers in the field of Postcolonial literature. Her writings influence the younger generation widely. She has authored eight novels and a non-fiction. Her novels explore the themes of power, identity conflict, cross-cultural relationships and history. The most recent novel of Shamsie's *Best of Friends* tells the story of Zahra Ali and Maryam Khan. The novel explores the themes of friendship, loss, identity and power dynamics. Zahra Ali and Maryam Khan are childhood friends and studied in the same class at Pakistan Grammar School. Friendship never looks at anything rather it needs a pure soul to rejoice true happiness. Though they belong to different social status they have a strong affinity with each other. The friendship of Zahra and Maryam is best compared through the essay of Bacon's "Of Friendship" as: "A principal fruit of friendship, is the ease and discharge of the fulness and swellings of the heart, which passions of all kinds do cause and induce" (Bacon).

In 1988 Karachi, Shamsie begins the novel with a beautiful descriptions of the school as: "The sky heavy with monsoon clouds, the schoolyard clustered with students within striding distance of shelter: the

kirkar trees planted and along the boundary wall or the neem tree partway up the path from gate to school building;" (Shamsie 5). After a holiday the school begins and the friends meet each other after a month break. They discussed a lot about their past time stories during the summer holidays. From their discussion the readers can understand the cultural and economic difference between Karachi and London.

Friendship of adolescents

As a psychological novel, *Best of Friends* deals with the adolescent life of Zahara and Maryam, the girls are in their 10th grade. They are in the phase of growing into adolescents to adulthood. "Adulthood is so complicated" (Shamsie 7). The effect of adolescents comprehends through the talks and activities of the young girls such as sharing secrets, kissing the picture of George Michael and knowing the words like homosexual, enjoying party modes and embracing their bodily changes. The thirst of adolescents moves the young girls to do anything just for the sake of happiness. The daring attitude creates some dangerous state of affairs in their life. After the crucial night encounter at FX, the girls' life changes in an unexpected way. On the dangerous night

everything goes wrong, they are not able to handle the situation as they like. Finally they become powerless.

Power and History

Power gives more authority or control over things, people and Nation. It is delving into more nuanced territories of influence, dominance, privilege, and communication styles. In its simplest form, power can be understood as the ability to influence or control outcomes. Shamsie exemplifies the significance of Social status and its power. In "Annihilation of Caste" Ambedkar records, "That the social status of an individual by itself often becomes a source of power and authority" (Ambedkar 3:2). In *Best of Friends* while analysing the social status of Maryam and Zahra, Maryam belongs to an elite set of the family. On the contrary Zahara belongs to an upper middle class family.

This family social status reflects in the girls' education and the mind set up of acquiring specific knowledge and choosing courses. Maryam never cares about her education because she depends on her family wealth. Her parents also wish that she has to take over the family business in future. On the contrary Zahra has to put more hard work on her studies because she and her family believe education is the only tool to shine in the future. Moreover Zahra's education depends on her scholarship rather than her family wealth. This is clearly portrayed by Shamsie by the following lines: "she'd have to be wanted to qualify for a scholarship in Britain or financial aid in America. She was equally drawn to both countries - the grandeur of Oxbridge, the glamour of Ivy League - but knew she'd prefer the word 'scholarship' attached to her than 'financial aid'" (Shamsie 12 -13).

The economic and societal difference is one of the reasons for the separation of friends. Their separation begins from taking the course in school. Maryam prefers Computer Science but Zahra prefers Chemistry. Because one of their teachers warned them the former was a newly introduced subject and the university might not take it as seriously as the more established subjects. Maryam never cares about this because she is having the confidence to take care of her family business. Moreover her choice for taking Computer Science is based on her true passion

towards the world of technology. Maryam gets fascinated in the world of tech by the age of thirteen because of her Apple IIGS bought by her parents.

Meanwhile Shamsie portrays the historical evidence of Pakistan's politics. The 1988 democratic election, the political turmoil spoiled the peace of the country. It came to control by the efforts of military power. In the election Benazir Bhutto wins and comes to power. Bhutto became the country's first female prime minister and the head of its first civilian government in 1988. After the dispersion of her father's government in 1977, Pakistan's dictatorship came to power and ruled the people in a cruel way. Now the Pakistan dictatorship falls and the woman comes to power. "Benazir was Prime Minister ... Military men and bureaucrats, the old guard, and now here they were: administering the oath of office to her, saluting her" (Shamsie 89). Where Bhutto is humiliated and prisoned by the dictatorship rule, she proves her dominance by winning in the election. "Power respects power, whether it comes from ballot boxes or bullets" (Shamsie 62). During the dictatorship rule Zahra's family undergoes lots of difficulty.

As a historical novelist Shamsie beautifully blends the history and power with her fictional characters. According to Foucault, "where there is power, there is resistance, that power depends for its existence on the presence of a multiplicity of points of resistance" (Foucault 92-93). The power of resistance is quite evident through the characters Bhutto and Zahra's father. The political changes create a struggle in Zahra's life. Zahra's father disobeys the military ruler of Pakistan General Zia ul Haq and this causes the changes in their life. But Maryam's economical status leads her life in a smooth one during the power politics.

Conclusion

The novel moves forward thirty years later in 2019 present day London. Now the friends get married and lead a happy and wealthy life. Both of them become successful women in their career. A decade ago, Zahra became a director at Britain's oldest Civil Liberties Organization. Maryam becomes one of the leading figures in the UK tech scene. On 23rd March 2019, Maryam delivers a talk to women on how to turn failure into success at tech park. In this speech

she records her personal life to motivate the young generation woman. From the speech the readers get the idea how Maryam gets relieved from her family business and choose her career in technology. The friends achieve success through their education. Of course London is a foreign land to Zahra and Maryam. In the immigrant land they create their secured life. According to Bacon, "Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business" (Bacon). Their knowledge and education becomes a source of power in an immigrant land. After the thirty years of their reunion they understand one another and nourish their friendship. "Best-friendship wasn't a vast expanse of time anymore; it was being there when it mattered" (Shamsie 250). One can analyse the novel in the light of didactic point of view. At Karachi the adolescent girls Zahra and Maryam are not aware about their life, fate leads them in a different way. Education changes the life of the two girls and now they become strong and powerful women. Nowadays

women empower themselves through their education and employment and lead their life independently. Zahra and Maryam are the typical examples of modern womanhood in the contemporary world. Thus the novel *Best of Friends* is a blend of history and the power of womanhood.

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INSTITUTIONAL RACISM AND THE MARGINALIZATION OF INDIGENOUS PEOPLE IN GEORGE RYGA 'S THE ECSTASY OF RITA JOE

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Abstract

The term "Indigenous people" in Canada describe the First Nations, Inuit, and Métis peoples, who are the aboriginals. They held distinctive cultures, languages, and social systems before European colonization. Beginning of late 15th century, European explored and colonized the land, white settlers asserted their dominance over the Indigenous people. This paper examines George Ryga's The Ecstasy of Rita Joe to explore how systemic racism, cultural marginalization, affect Indigenous characters. By analysing the interactions between Indigenous and non-Indigenous characters, the paper highlights both the privileges of white society and deprived state of Indigenous communities.

Keywords: cultural identity, marginalization, systematic racism, alienation,

Introduction

Ecstasy of Rita Joe a play written by George Ryga. He was a Canadian playwright and novelist. This play first performed in 1967 .It is a seminal work, which gave him National recognition. Ryga became a important figure in Canadian literature. His writing depicts a strong political voice and adherence to social change often addresses the pathos of marginalized communities and their experiences. Institutional racism means discriminatory practices ingrained in social institutions such as legal systems, healthcare, education systems that perpetuates unfair treatment based on race. Systemic racism and marginalization are interlinked concepts, racism often serving as a Catalyst of marginalization.

This practices push certain group of people to the margin of the society by limiting their access to resources and opportunities leading to social and economic disadvantages .This play portrays the experiences of a young Indigenous woman who faces discrimination at every point in her life . Despite her efforts to integrate into the dominant culture still remain in the position of misunderstood and marginalized . She socially, politically and economically from the mainstream society. The play highlights the policies and practices particularly within the justice system reflect the deep-seated racism within these institutions.

Discussion

The Ecstasy of Rita Joe, George Ryga portrays two different community people: one is an Indigenous community, which is represented by Rita Joe, Jamie Paul, Eileen Joe, and David Joe. Those who are marginalized by the dominant white community, which is represented by the Magistrate, Policeman, and Tea9cher. They acquire some unearned advantages because they belong to that prominent white community. Ryga mentioned the profession of that character to address them instead of their name. It is because he wants to show the position and authority they hold in society

The play begins with the utterance, " The court is in session. All present will rise (*Ecstasy* 16), representing the Power and privilege of the authorities. The magistrate and policeman embody the dominant culture's authority and reflect the power held by non-indigenous characters. The magistrate claims that he was an impartial enforcer of the law and gave justice without favouritism. However, his behaviour and decision reveal a bias against Rita Joe, treating her not as an individual with self-respect but as a stereotype of an Indigenous criminal. He says,"Your obstacles to life are here in your thoughts, possibly even in your culture " (*Ecstasy* 51).

The white colonizer set standards, portraying their language, colour, and appearance as a symbol of civilization. They use this framework as a tool to discriminate against those who did not come under

this criteria. These techniques are employed to assert their dominance and to maintain the social hierarchy. In a instance, he tells Rita Joe, "You can't walk around in old clothes and running shoes made of canvas ... you have to have some money in your pockets and an address where you live. You should fix your hair ... perhaps even change your name. And try to tame that accent ... there is no peace in being extraordinary" (*Ecstasy* 52). His character reflects the institutionalized racism and prejudice embedded within the justice system.

Ryga depicts the role of cultural identity, which perpetuates economic inequalities. The magistrate tells "My sons can go in any direction they wish ... Into trade or universities ..." (*Ecstasy* 42) It shows that his sons have the freedom to choose careers as they wish. This privilege is ingrained in their association with the dominant culture. In contrast, the Indigenous people lead their lives in poverty in reserves and are isolated from mainstream society. David Joe says, "If we only fish and hunt and cut pulpwood ... pick strawberries in the bush ... for a hundred years more, we are dead ..." (*Ecstasy* 105). This statement depicts hereditary marginalization. The young Indigenous people leave the reserves and move to the urban area with the hope of better job opportunities.

Eileen Joe was a good dressmaker, but due to her cultural Identity, her talent was recognized. White women are not ready to give their clothes to fix as soon as their money runs out. She returns to the reserve to help her father to cut wood. This shows how the dominant group neglect her skill and forces her to return to her place. Jamie Paul, who is a rebellious young man, tries to improve his lifestyle and work as a building sweeper with the hope that hard work leads to further advancement in his job. However, he was removed from a job and became a drunkard. They fired me yesterday ... what the hell is the use of living" (*Ecstasy* 75)

At a certain point, he broke out and said Teach me who I am! You've taken that away! Give me back the real me...."(*Ecstasy* 111). this reflects his Identity crisis. Even though he faces a lot of obstacles and works hard to get a social status to align with those people he realizes that he lost his true Identity. The witness states "I gave her a job, but she was kind of slow....I can't wait around; there's a lot of white

people goin' lookin' for work.....(*Ecstasy* 77). It reflects the discrimination in a job, which erodes the fair opportunity for the Indigenous people. While Jamie shares his experience in the city with Rita, he says, "I wave to them, but nobody waves back! They're watching me like I was a Harbour seal " (*Ecstasy* 42) .This shows a sense of alienation and otherness in society. The main reason for this is their identity, social barrier, and prejudice contribute to their isolation in a non-indigenous society.

The interaction between Joe and her Teacher highlights the tension between the two cultures. At a residential school, she struggles to adapt to education, which is alien to her. The teacher's view on the Indigenous people is reflected in "We are a melting "(*Ecstasy* 65)" You Never Became a Bronze "(*Ecstasy* 66). The metaphor Melting pot refers to her inability to assimilate into the dominant culture and also symbolizes the forceful assimilation of marginalized groups into the dominant culture by eradicating their distinct identity.

The protagonist, Rita Joe, faces double marginalization for being a woman and also belongs to Indigenous culture. She was accused and victimized for various crimes. "This is the seventh charge against you in one year" (*Ecstasy* 48). During the trial, the Magistrate asked her to bring a witness to prove she was not guilty. But he never asks a policeman about evidence for her crime. He tells her "You might be an incurable carrier? There are people like that ... they cannot come into contact with others without infecting them .They cannot eat from dishes others may useThey cannot prepare or touch food others will eatThe same with clothes ,cars Hospital beds"(*Ecstasy* 58). The metaphor infection refers to prejudice, seeing their culture as a danger to the white society, treats her as an outsider and asserts that they can never become a socially acceptable person.

The statement of the Magistrate foreshadows her tragic end, It also raises questions about the justice for her death—whether the murderers will be imprisoned for their crime or in a society embedded with systemic racism, they escape punishment entirely. You became a whole, drunkard, user of narcotics ... at worst, kicked or beaten to death by some angry white scum who finds in you something lower than himself to pound his frustration out on"

(*Ecstasy 118*). This highlights the violence that Indigenous women face and acknowledges the reality that many Indigenous women are subjugated to physical and sexual violence by people who treat them as less than human.

Conclusion

The incidents depicted in the play clearly show how cultural identity can elevate the dominant group while marginalizing others. The dominant white society secures advantages through access to opportunities, social systems, and laws that favour them, largely due to their cultural identity. This cultural identity is associated with higher social status and economic benefits, allowing the dominant group to enjoy better job prospects, educational opportunities, and legal protections. This power and influence lead to the marginalization, exploitation,

victimization, and dehumanization of Indigenous individuals. The systemic inequalities perpetuated by these advantages reflect the broader mechanisms of oppression and control that uphold the dominant culture's status while suppressing and devaluing marginalized communities.

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THE DEPICTION OF PRAGMATISM IN ARAVIND ADIGA'S LAST MAN IN TOWER

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Abstract

The characters and events of a realistic book are based on real people and genuine circumstances. The characters in the narrative seem realistic as they confront genuine difficulties and devise credible answers. In his novel Last Man in Tower, Aravind Adiga examines pragmatism and realism. The tale examines the arduous reality of India's pursuit of wealth. Untold tales of middle-class injustice, the devastation of critical ecosystems caused by capitalist greed, and the displacement of farmers and tribals exist behind the shiny exterior of contemporary cities, corporate centers, and vast industrial zones. Individuals' tactics for surviving in modern India, with all its ambiguity and emptiness, are the subject of this essay. The story captures the tenacity of a single guy in the face of societal pressures. Yogesh A. Murthy, alias "Masterji," is a retired schoolteacher whose idealism gets the best of him in this Mumbai story where mega-corporations control the future and skyscrapers are the yardstick of success. He is becoming more and more estranged from the worldly and pragmatic culture in which he lives. Refusing to sell his unit, Masterji stands as the only defiant, in contrast to his neighbors who readily accept the rich offer from the merciless builder Dharmen Shah to convert their antiquated housing society into a contemporary township. A new age of plenty and pleasure for many is about to begin, but his opposition becomes the only thing standing in the way of destroying the old Vishram society. The protagonists and antagonists are based on actual individuals who face real problems and look for practical solutions.

Keywords: *capitalist, encapsulates, ambivalence, embody and last man in tower.*

Last Man in Tower is a tale that juxtaposes two individuals in a conflict over the ownership of a tiny apartment in Mumbai, India. The narrative is laden with devious plots and sincere entreaties as neighbors betray one other in pursuit of their paramount desires. As tensions mount towards a catastrophic denouement, the novel provides a comprehensive examination of avarice and its capacity to transform the human spirit, sometimes for the better. It examines the persistent real estate problem in Mumbai, emphasizing the conflict between historical traditions and modern realities. The protagonist, Masterji, is a 61-year-old man living in a modest apartment among a varied middle-class Indian neighborhood with individuals from Hindu, Muslim, and Christian origins.

The narrative starts with a developer seeking to acquire the Vishram Society, intending to substitute

the current edifices with a contemporary luxury high-rise named The Shanghai. Dharmen Shah, a resolute developer from Mumbai, is unwavering in his quest for this objective, even at the expense of his own health. Nevertheless, he faces significant opposition from Yogesh Murthy, endearingly referred to as Masterji, a retired educator who prioritizes his cherished memories of his deceased wife and daughter above any monetary gain.

The assistant of Shah studies the occupants of the two-building complex in order to get information that would support their buyout offer. Shah proposes around \$330,000 per home, accompanied with a stringent deadline for replies. Considering that the average yearly salary in India is around \$8,000, several citizens are eager to accept the offer. Nevertheless, some dissenters decline for diverse personal reasons.

The Pintos exhibit reluctance due to Mrs. Pinto's near blindness, which heightens her apprehension of the difficulties associated with relocation. Mrs. Rego, having been deceived before, is distrustful of Shah's motives and reluctant to place her faith in him. Masterji resolutely supports his friends, desiring to stay at his residence where familial memories are most vivid. Concurrently, Mr. Kudwa is deliberating, swayed by Masterji's esteemed reputation as a "gentleman" for his assistance of others. In cooperative organizations such as theirs, unanimous consent is necessary to forward with the transaction, so complicating the problem further.

Initially, mild persuasion and entreaty are used to convince dissenters to alter their perspectives. A number of locals offer their services to Shah and his associate to facilitate the alteration of responses to affirmative. Masterji and the Pintos have now become the last holdouts. Masterji rises to the challenge and utilizes the assistance of several societal structures that he feels will undoubtedly save them. The police, an attorney, the media, relatives, and even former classmates are all engaged to advocate for his cause. Individually, each person betrays him, revealing that Shah's influence and wealth permeate everyone, undermining the very entities he anticipated would support him. As the deadline approaches, neighbors become more aloof and even hostile in their encounters with Masterji. Masterji battles alone to become the last man standing in the tower, facing up against both Mr. Shah and his neighbors.

Following the Society members' resolution to formally expel Masterji from the premises, they assume the conflict has concluded. However, when Mr. Shah fails to communicate and the deadline passes, their alarm intensifies. They assume control, no longer depending on Shanmugham's strategies. In a despicable act of treachery, avarice, and dehumanization, many individuals render Masterji unconscious with a hammer and throw him from the rooftop. His death has been classified as a suicide, and the Society members ultimately get their payout from Shah. Two months later, the majority of the

members reside in affluent buildings, content with their new life and free of any guilt.

The tale illustrates the incremental domination of Indian civilization by spiritual vacuity. Although it starts with the antagonistic builder Dharmen Shah opposing the innocent lower middle class of Vishram Society, Adiga unveils an unexpected twist as the narrative unfolds. Dharmen Shah's character embodies the ongoing, unvoiced class struggle that occurs continuously throughout India. The pronounced class disparity is well shown in the portrayal of Versova Beach: "Here, in this beach in this posh northern suburb of Mumbai, half of the sand was reserved for the rich, who defecated in their towers, the other half for slum dwellers, who did so near the waves" (83).

Adiga's work explores the factors contributing to moral ambivalence in Indian culture, emphasising the significant pressure on an average Indian to get wealth. Moreover, Adiga strives to interlink and examine class, value, gender, and environmental concerns. Mary, the cleaning woman at Vishram, asserts that estate dealer Ajwani's malevolent demeanour "assigns a value to women". Likewise, builder Shah always evaluates land in monetary terms. Shah intends to raze Vishram Society, jeopardising the livelihoods of Mary and other domestic workers. While Dharmen Shah captivates audiences with his opulent structures, Masterji perceives the impending environmental disaster.

Adiga offers a multifaceted perspective on the dilemma central to India. In the first confrontation between Masterji and Shah, Adiga demonstrates that, despite prevailing uncertainty, India still has individuals who refuse to surrender their principles for the allure of wealth or the threats of this world. Conversely, Shah represents a new India characterised by unrestrained ambition, driven by boundless human avarice. The true measure of idealists such as Masterji is their efficacy in confronting the terror induced by real estate magnates and a governmental structure devoted to the affluent. The perversion of the notions of nationality and morality is such that anybody who

opposes the self-serving agendas of the majority is labelled a "traitor" or a "antinational" entity.

Last Man in Tower paradoxically distinguishes itself with its elements of clarity. The former India of Masterji has a spiritual freedom that the contemporary India, irrevocably bound to materialism, cannot attain. Whenever Masterji recalls his wife, he is filled with love and extraordinary power. Conversely, Shah's recollections of his wife evoke feelings of frailty, remorse, and humiliation. Shah's only progeny harbours animosity against him. He suffers from chronic disease due to lung damage caused by pollution in the building sector, and his affliction is both moral and physical.

The neighbours of Masterji become operatives of the real estate syndicate. When they carry out his assassination and present it as a suicide, Shah's deadline for the destruction of Vishram has already lapsed, and Masterji has transcended his dread of death. In his last moments, he experiences neither dread or grief, but a feeling of release that alleviates all agony. The moral uncertainty persists with Masterji's demise. Paradoxically, his adversaries now recognise his bravery. Even the unfeeling Shah is astonished. Vishram was demolished to accommodate Shah's towers, although the residents of Vishram did not get the satisfaction or recompense they had envisioned. The majority are focused on alleviating their guilt. Some individuals decline the builder's financial support and dedicate themselves to teaching street children in honour of Masterji.

In the novel *Last Man in Tower*, we encounter the challenges faced by modern individuals. This tale exposes a complex contradiction between traditional beliefs and contemporary life in Mumbai. Adiga presented the individuals in the tale as tangible, flesh-and-blood entities. The challenges encountered by the protagonists are relatable and occur in everyday life. Adiga has used the ideas of Realism in *Last Man in Tower*.

In conclusion, despite lacking support from his neighbours and family, Masterji exhibits indomitable tenacity and a sense of solidarity with the marginalised class. He demonstrates his unwavering

opposition in the conflict between wealth and poverty, corruption and integrity, the avarice of the privileged class and middle-class ethics, upper-class exploitation, and personal independence. Individuals of the upper class, such as Dharmen Shah, thrive in society, whereas men of integrity, like Masterji, are marginalised, suppressed, and even subjected to inhumane murder. The battle between the two has been seen as a perpetual struggle between the affluent and the impoverished, the privileged and the disadvantaged, the core and the periphery. The banyan tree's persistence at the novel's conclusion metaphorically represents Masterji's defiance, reflecting the everyday struggles of marginalised individuals in modern society. 'Nothing can stop a living thing that wants to be free' (419).

Mumbai serves as the key character in *The Last Man in Tower*. The rise of materialism and consumerism as byproducts of globalisation, a weak political system, a capitalist economy, exclusive growth, vote-bank politics, and the importance of the powerful wealthy economic class have all contributed to a change in cultural values that has given money a major say in decisions about morality, principles, cultural values, and patriotism. This problem has engendered significant avarice, as almost everyone seeks personal gain, so undermining the feeling of communal sharing and duty.

Adiga's story offers a realistic depiction of the evolving socio-cultural, economic, and political landscapes that influence life in India. As neo-liberalism and capitalism prevail, the middle-class inhabitants of Vishram Tower A express their collective agency to choose their destiny. *Last Man in Tower* explores the conflict between personal aspirations and collective welfare, with the confrontation between ethics and greed.

Adiga adeptly explores the viewpoints of several individuals, uncovering their motives and demonstrating how the intricacies of contemporary Mumbai amplify their shortcomings. He presents a sharp perspective on human nature, illustrating how these ostensibly ethical inhabitants betray one another, motivated by avarice and the apprehension

of forfeiting their prospective fortune. The book immerses readers in the core of Mumbai, where acts may become desperate and extreme, and no obstacle is sufficient to protect from the harsh realities of metropolitan existence.

Adiga's story incisively depicts the intricacies of contemporary Indian culture, demonstrating how monetary and political influences mould interpersonal connections and social frameworks. It encourages readers to contemplate overarching issues of inequity, ambition, and the human condition from the perspective of a singular edifice.

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A STUDY OF THIRD GENDER IDENTITY IN LAXMI'S ME HIJRA ME LAXMI

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Abstract

Modern society is discussing so much about the women's right and men's rights. Modern societies are not read to talk about third gender. Third gender was not respected in ancient India. Now a days transgender faces disrespect from the society. They face many problems from birth to death. They fight for their place in the society. The Hijra community in India is one of the most marginalized communities. The paper examines the identity crisis experienced by Laxmi, the protagonist and author of her biography. It exploring the complexities and challenges she faced in her journey of self discoveries.

Keywords: *gender identity, hijra, gender issues, third gender, discrimination, inequality.*

This paper chronicles the extraordinary journey of Laxmi Narayan Tripathy, courageous individual born into an orthodox Brahmin family as their eldest son. Defying societal norms, Laxmi overcame immense adversity to become a Hijra, embracing her true identity. Laxmi reflects on her transformation as an unpredictable yet necessary choice, shedding light on the challenges and triumphs of her remarkable life.

Gender identity is the formation of an individual's feelings and emotion in which sense one feels of being male or female or any other sexuality. People identifying as third gender have historically experienced widespread discrimination, violence in various aspects of life. LaxminarayanTripathi was born into a high caste Brahmin family, was assigned male at birth but identified as female from a young age. As a child, she felt a deep disconnect between her body and her feminine identity. Many people feel stuck because society has strict ideas about how men and women should behave. This entrapment is caused mainly due to the society's regulation on gender specific roles or performance. This term was

coined by Judith Butler in her book titled *Gender Trouble*. The concept of Gender Performativity, initially developed within feminist and queer thought, posits that gender is socially constructed and performed through daily actions. Laxmi took many years to finally understand who she truly was, and during that journey, she developed impressive skills in various fields such as Bharatanatyam dance, modeling, acting and activism. Recollecting her childhood days, she states:

"The sweet memories of childhood enrapture everyone. But not me. I'm different because I did not have a happy childhood. Parents love children and give them what they want. I, too, was given everything by my parents, and to this day there is nothing that I lack. But what I've never had is the innocence tht makes a child what it is. I don't know what innocence is, If I tax my meory and try to remember the things of the past, all I can think of is illness, and..."(Rao & Joshi 1)

Laxmi's childhood was difficult because people wanted her to act like a girl. When she was seven,

someone hurt her in a very bad way. But Laxmi was brave and stood up for herself when she realized she was being tricked and threatened. When Laxmi was fourteen, She courageously stood up against unwanted advances. This moment sparked her journey of self-discovery, leading her to realize her sexual orientation was different from societal expectations often leaving her feeling confused and uncertain. Later in life, Laxmi discovered her true identity as a hijra. She faced numerous challenges, including societal rejection, poverty, and the harsh realities of begging and sex work, but her determination and resilience paved the way for her transformation. Laxmi's feminine side yearned for a genuine partner, someone who would love and accept her as a person, beyond her identity as a hijra. This universal human desire for acceptance transcends sexual orientation, applying equally to heterosexual and homosexual individuals.

“ Many societies have viewed romantic attachments between men and women as perfectly compatible with marriage and procreation, that is, a person may be responsible spouse and parent, but his or her primary emotional attachment may be to a friend of his or her own gender. It is only relatively recently in human history that the heterosexual monogamous relationship has come to be viewed as necessarily a married person's chief emotional outlet....Love need not take an explicitly sexual form, but it is nearly always expressed in language of poetic excess and metaphoric power.” (Vanita&Kidwai xxiv)

The Government of India until the Supreme Court of India passed the historic judgment of confirming the right of the country's LGBT citizens to freely express their sexuality without discrimination was not so kind to this community. The judgment stated “Discrimination against an individual on the basis of sexual orientation is deeply offensive to the dignity and self-worth of the individual. Equality demands that the sexual orientation of each individual in society must be protected on an even platform.” (Benjamin Kentish) Laxmi's book shares the heartbreaking struggles of

hijras, revealing the depths of pain, humiliation, and social isolation that they endure, and sparking a powerful call for acceptance and change.

Laxmi's autobiography underscores that being a hijra is a personal choice, highlighting the crucial distinction between sex and gender. This powerful narrative emphasizes the importance of recognizing and respecting individuals' self-identified gender, separate from their biological sex. Laxmi's life story shows the difficult life of a hijra. Even after India's Supreme Court recognized hijras as a third gender many still struggle to be accepted and survive. Only a few hijras, like Laxmi, have gained power and control over their lives. Most hijras still struggle daily to be recognized and survive. Their day-to-day struggles of a hijra can be summed up in the words of Nivedita Menon:

“The identity of the hijras is not in question here. Not is the fact that hijras today are among the most marginalized of communities in India, often reduced to the borders of criminal extortion in the guise of demanding traditional gifts at weddings and childbirths in order to make a living. They are routinely harassed by police and physically threatened and assaulted under the umbrella of section 377. Their specific needs for a dignified existence are not addressed by any political grouping, and certainly not by the women's movement.” (Menon 105)

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