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Rethinking Linguistics, Literature and Pedagogy

Special Issue Editors

Ms. V. V. SIBITHA

Dr. D. BOBBY | Ms. ADLINE JEREENA MARY | Ms. JEYA PRABHILA M.J.



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The journal welcomes publications of quality papers on research in humanities, arts, science. agriculture, anthropology, education, geography, advertising, botany, business studies, chemistry, commerce, computer science, communication studies, criminology, cross cultural studies, demography, development studies, geography, library science, methodology, management studies, earth sciences, economics, bioscience, entrepreneurship, fisheries, history, information science & technology, law, life sciences, logistics and performing arts (music, theatre & dance), religious studies, visual arts, women studies, physics, fine art, microbiology, physical education, public administration, philosophy, political sciences, psychology, population studies, social science, sociology, social welfare, linguistics, literature and so on.

Research should be at the core and must be instrumental in generating a major interface with the academic world. It must provide a new theoretical frame work that enable reassessment and refinement of current practices and thinking. This may result in a fundamental discovery and an extension of the knowledge acquired. Research is meant to establish or confirm facts, reaffirm the results of previous works, solve new or existing problems, support theorems; or develop new theorems. It empowers the faculty and students for an in-depth approach in research. It has the potential to enhance the consultancy capabilities of the researcher. In short, conceptually and thematically an active attempt to provide these types of common platforms on educational reformations through research has become the main objective of this Journal.

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MOST REV. FR. Mar George Rajendran SDB

His Excellency, The Bishop of Thuckalay

Literature conferences are unique in that they are the only ones that have a direct relationship with philosophy and soul science. The future belongs to those who understand the human condition and take efforts to alleviate sorrow and pain in life. Novels, plays and poetry are the best conduits for increasing such awareness and prompting remedial measures in these areas. Every work of art must aim to mitigate the sufferings of humans and glorify the Creator. In this journal, the plight of the oppressed and marginalized have been analyzed by way of Linguistics and literary methods. The unsung exploits of heroines in the form of neglected women must be analyzed and their conditions must be highlighted to the world. I'm glad to see that many of the analyses have done justice to this aspect in this journal. Furthermore, researchers must present the local context to a global reading public in such a way that their compassion and generosity are aroused. Any creative work must have a lasting and positive influence on its readers and admirers.

I'm immensely pleased therefore to note that the English Department has decided to conduct an international conference and bring out a journal that has included all the points mentioned above.

I wish the Department the choicest of blessings from the Lord.



VERY REV. FR. Thomas Powathuparampil

Vicar General and Manager

I'm delighted to know that the Department of English has decided to conduct an international conference with unique themes that are outstanding in terms of content and tone. The department is known for its distinctive manner of assimilating and distributing useable knowledge. This conference and the articles generated from it are truly memorable pieces of analyses. It shows the impressive range of knowledge concerning the plight of humanity and its representative voices in fiction, poetry and drama. We are supposed to emulate the deeds of great men and women from every field in some way or the other. Literature is the most suitable platform for representing a just cause because once a book or critique is published, it becomes the property of a discerning public audience of readers. Such bookish exploits have a far-reaching effect on future generations too. In other words, it becomes a valuable repository of historical records in the most interesting form. Wisdom can be gleaned from it when it is needed. Journal articles are indicative of extensive research in particular areas and therefore, they can draw attention from the highest positions of society. Whatever is lacking in mainstream life must be highlighted by the literary glitterati of the world for charting out appropriate remedies. We must all strive for excellence in such matters.

Having stated that, let me bestow my blessings on this conference and journal.

God bless!



VERY REV. FR. Antony Jose

Correspondent & Secretary

Every creative product or venture has to be appreciated for the ideation stage itself. Once the idea has been established, the rest will follow without any major hindrance. This conference and its objectives are laudable for the radical thinking and preference for unclichéd articles and presentations. I was happy to note that a majority of the articles had focussed on third-world and post-colonial landscapes along with critiques of indigenous literature. Instead of dwelling on American, British and Canadian literature, the thrust for this conference has hovered upon the sufferings, joys and emotions of displaced people. We need to represent the underprivileged through insightful research on minority literatures. Moreover, it becomes worth while when the lives of the oppressed people are captured in tender hues through novels and street plays. There can be no limits for those who have devoted their lives to such representative writings. It is indeed an interesting challenge to teach students the need for ethical research and truly illuminating concepts. There is no dearth for innovation when the occasion demands it. This continuum has to flow uninhibitedly so that future generations will take the step in the right direction.

I bestow my blessings upon the conference and journal.



REV. Dr. Michael Arockiasamy SDB

Principal

‘A bright future awaits those who can relearn, rethink and remake.’

I’m happy to know that the Department of English is conducting an International Conference titled ‘Rethinking Linguistics, Literature and Pedagogy’ and bringing out a journal packed with finely written articles. Language is an intrinsic part of literature which again needs to be taught in colleges and universities. Teachers need to be conversant with the latest trends in pedagogy for making learning sessions lively and optimal.

Any well-intentioned and intellectual project such as this has the full approval of the entire cosmos at its bidding. Furthermore, the tone of the theme tracks in this conference is refreshingly different from others. Much remains to be explored in terms of doing a rethink on teaching strategies, literary scenarios and comparative language study. At this juncture, this journal has done justice by legitimizing concepts that otherwise cannot be contained by traditions and conservatism.

Everything has to be written from the point of digitalization in this technology-driven age. We’ll have to balance it with the needs of the community at large. Novels and plays are dramatized effectively through the celluloid screen nowadays. Two decades ago, E-books would have been considered a novelty but they’ve become commonplace now. Live-streaming events via YouTube was unheard of long ago but not now. The citizens of the literary world must embrace such changes with an open mind while being mindful of its impact on lifestyles and livelihoods. A change for the better is always possible because the best can become second-best after a while.

Kudos to the English Department for their wonderful efforts!



REV. FR. AJIN JOSE
Campus Minister

I extend my heartfelt congratulations to the entire team responsible for the creation of the International English Conference Magazine. Your dedication, creativity, and meticulous attention to detail have culminated in a publication that truly embodies the global exchange of ideas and knowledge.

Through its pages, readers will have the opportunity to delve into the rich tapestry of insights, research, and innovations that were showcased by scholars, researchers, and practitioners from around the world. I commend each member of the magazine team for their unwavering commitment to excellence and their tireless efforts in bringing this publication to fruition.

I am confident that your efforts will continue to resonate with readers worldwide, fostering greater understanding and cooperation across linguistic and cultural boundaries.

God bless!



Dr. R. Sivanesan

Vice Principal

I'm pleased to know that the department of English will be hosting an international conference at our premises. This will certainly provide strong impetus for a research mind-set amongst the student community of our campus. Our knowledge will grow exponentially if we absorb the inputs of this conference effectively. Literature is a vast ocean that promises tremendous scope for research of all kinds. Students must make use of this opportunity to widen their mental horizons and explore related topics as well. Such conferences will also encourage students to utilize library resources effectively. The English Department staff have put in a lot of effort to bring in reputed speakers from Vellore, Chennai and Sri Lanka. The quality of academic inputs therefore will be of the highest quality.

May this conference generate new concepts, new ideas, and new methodologies for researchers in the near future. It will benefit faculty members who are interested in using AI (Artificial Intelligence) tools in their pedagogies.

All said and done, let me wish the organizers the best possible outcomes for this conference.

God bless all

EDITORIAL NOTE

There are only three things to be done with life. You can love it, suffer it, or turn it into literature.

If there's one element that should interest literature connoisseurs on a continual basis, it should be the power of words. Words are such wonderful structures that have to be understood in the relevant context and interpreted appropriately. They created the world around us and also have the power to destroy our foundational truths. As literary creators and critics, we have the irrevocable privilege of mirroring life in all its ramifications with the nib of a pen or the pages of a novel, play or a poem. This journal stands as a testament to this statement.

We had invited unique perspectives ranging from the domains of Linguistics to that of pedagogy while passing through the corridors of Literature. The contributors therefore followed suit by providing insightful inputs in their respective research papers. Contributions had poured in from research scholars in Kanyakumari district, Vellore, Chennai, Trichy, Trivandrum and many other places. An impressive assortment of topical contributions has been included in this journal to rethink the possibilities of literary interpretations, linguistic phenomena and English Language Teaching.

The English Department Editorial Team of this conference hopes that you will enjoy reading this journal as much as we enjoyed creating it.

All glory be to the Almighty!

By the Editorial Board comprising

Dr. D. Bobby

Ms. V. V. Sibitha

Ms. Adline Jereena Mary

Ms. Jeya Prabhila M. J.

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Aim & Objectives

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

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STRUGGLE FOR SURVIVAL IN SUZANNE COLLINS' *THE HUNGER GAMES TRILOGY*

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Abstract

The paper entitled Struggle for Survival in Suzanne Collins' The Hunger Games Trilogy discusses the class struggle between the capitalist and the working class in the society. It also shows how the people in Panem struggle hard to survive because of capitalism. In order to survive, the prosperous countries get profit from other countries and they also venture other countries. The Capitol obtains all the advantages from the people but they did not provide any sustenance for the survival of the district people. The Hunger Games is all about the physical and mental tortures given by the Capitol to their own district people to show their power of wealth and dominance. Through introducing this Game, the Capitol can easily exploit the people of the district because the rules and regulation of the Game is more torturous as well as humiliating. The Game is considered as an entertainment as well as survival for the Capitol. As a result, the Capitol survives by using their power. In order to survive people goes beyond their boundaries and engaged in illegal activities. It also discusses the dangers of virtual modes perpetuating their entertainment value.

Keywords: *Survival, Capitol, Capitalism, Struggle, Domination*

Suzanne Collins is one of the famous American writers who are well-known for her dystopian novels, particularly her notable work *The Hunger Games Trilogy*, which includes *The Hunger Games*, *Catching Fire* and *Mockingjay*. The main aim of the novel is to show that *The Hunger Games Trilogy* by Suzanne Collins is an interpretation of present-day society in the United States. Actually, the trilogy is an analysis of the evils of power and control. The power and control in the world of *Hunger Games* is also related to the world of present society. So in order to control this power dominance, Suzanne introduces her novel especially to the young readers. She creates a kind of warning in the mind of the readers through her novels, because they are the one who can be possible to change the future society. In her novel, she concentrates on the negative side of the current US society. She also discusses the capitalistic views present in the novel.

The term survival is defined as “the continuation of life or existence” in a complex situation (Oxford

Advanced learning, 1576). Each and every person takes different roles in their life in order to survive. Since in this unfair developing country, survival becomes the toughest task. As Barry Davies points out “Survival is a dying art”. To survive, human beings must need proper sustenance like food, water, and shelter. Unfortunately, in the current capitalistic country, the poorer citizens are powerless to have the advantage of such proper sustenance. Moreover, these citizens are often get exploited by the capitalist for their own survival. As the result of this exploitation, the poorer citizens facelot of problems in their daily life to survive.

The capitalist exploitation and peripheral sufferings are clearly seen in Immanuel Wallerstein’s “World System Theory”. In order to survive, the prosperous countries get profit from other countries and they also venture other countries. Here, the wealthy uses their power to exploit and dominate the people. Wallerstein clearly explains the exploitation by dividing the world into three types of countries

such as core, semi peripheral and peripheral countries. Frank W. Elwell states that the core countries are dominant capitalist countries and they are often characterized by high levels of computerization and urbanization. These core countries are capital profound and have high income and high technology creation. Thus, the core countries have great control over other countries and also inherent most of the world's capital and technology.

The second division of world is known as semi peripheral countries. Elwell argues that these semi peripheral countries are less developed than core nations but more developed than peripheral countries. On the other hand, the third division of world is known as peripheral countries and these nations are totally dependent on both core and semi peripheral nations for their survival. These peripheral countries are labor intensive and are less industrialized and urbanized. They provide high labor and materials to both core and semi peripheral nations without getting any benefit. All these explain their manner of survival. This system shows that the power controls the entire world. One who has the power can dominate the people.

The core countries exploit both semi peripheral and peripheral nations by using the power for their survival. As well as the semi peripheral countries exploit peripheral nations for their own survival. Thus, the peripheral countries get subjugated by both core and semi peripheral. These peripheral countries suffer a lot for survival due to the exploitation of both nations. The core and semi peripheral take out all the supplies from the peripheral nation with low wages and they did not get any advantage from them. So, the lives in the peripheral have to find their own way for daily survival.

This kind of exploitation and difficulties of survival is clearly seen in the novel *The Hunger Games Trilogy*. The novel is set in Panem, a capitalist country which is divided into twelve districts and a Capitol. According to Wallerstein, the Capitol remains as the core country which exploits all the raw materials from the districts without

providing them the money. They totally survive by exploiting these twelve districts. Jennifer Lawrence points out that each district is specialized in providing different kinds of raw materials and other useful necessities such as electronics (district one), fishing (district four), agriculture (district eleven), and district twelve on coal mining. All these materials are exploited by the Capitol for their own survival. In Panem, the district one to eight remain as a semi peripheral nation because these districts are somewhat developed districts which produce luxury items such as "weapons, electronics, electricity, and textiles" (THG 66). In truth, these materials are exploited by the Capitol with low wages. So, in order to survive, these semi peripheral districts exploit the poorest districts such as district nine to twelve. Here, according to Wallerstein the districts nine to twelve remains as a peripheral district because these are the poorest sections of the country. They mostly depend on coal mining and agriculture. Thus, these peripheral districts get exploited by both core and semi peripheral nations. So, the lives in the peripheral section have to find their own way for their daily survival.

Katniss is the protagonist of the novel *The Hunger Games Trilogy*. She is from the peripheral district and is considered as one of the victims of both core and semi peripheral nations. Katniss is the one who lives in the poorest section of Panem that is district twelve. It is the coal mining district and the raw materials produced in this district gets totally exploited by the core Capitol and semi peripheral districts. Therefore, the person in the peripheral district develops lot of other skills to survive. According to Jennifer Lawrence, the primary goal of peripheral district is to avoid starvation. As the outcome of the exploitation, these peripheral districts suffer from complete poverty and they face lot of problems for daily survival. So, each and every character in the novel developed different types of skills to survive. Some of them use their hard work and intelligence to survive. On the other hand, some of them involves in illegal activities to survive. In this novel, *The Hunger Games Trilogy* the

protagonist Katniss involves in illegal hunting outside the district for the survival of her family members. She involved in such illegal activities to survive because after her father's death in mine explosion, they suffered from utter poverty.

However, the Capitol did not pay any attention towards them. So, in order to survive, she hunts illegally outside the district. She knows that hunting with a weapon is a punishable offence but she risks her life for the survival of her family members. Not only Katniss, but also Gale, the friend of Katniss too engaged in illegal hunting for survival. This incident shows that in order to survive people goes beyond their boundaries and engaged in illegal activities.

In this novel, the concept of survival is classified in two forms. The first concept is the survival of the Capitol. The Capitol survives by exploiting both semi peripheral and peripheral districts, because of this continuous exploitation the districts suffer from severe poverty. The Capitol realizes that there is a chance of rising up of the districts against the Capitol. If the whole districts rose up against them surely they will get destroyed. So in order to survive, the Capitol introduced the deadly Game known as "Hunger Game".

Through introducing this Game, the Capitol can easily exploit the people of the district because the rules and regulation of the Game made it more torturous as well as humiliating. As a result, the Capitol survives by using their power. On the other hand, the district people participate in this deadly Game for their survival. Actually they have the knowledge of the fact that there is a chance for losing their life in the Game, but poverty compels them to participate in the Game. Once if they win the Game, then they can avoid poverty and lead a comfortable life. Katniss quotes that "the winning district gifts of grain and oil and even delicacies like sugar" (THG19). The name of the Game itself states that the Game is introduced for hunger. Aliani argues that the hunger is not about power or anything, but it is about actual hunger. Therefore, the Game is considered as an entertainment as well as survival for the Capitol.

In contrast it is the only hope of the district people to survive.

The hope of survival leads the district people to voluntarily enter their name in the lottery ticket of the horrible Hunger Game. These people sacrifice their life not only for the survival of their own but also for the survival of the family members. The twenty four tributes from the twelve districts participate in it for their survival. Katniss, the protagonist from district twelve too entered her name in the lottery on behalf of the continued existence of her mother as well as her sister Prim. Therefore, survival is the most complicated task in the life of the district people which was explained through the eyes of Katniss as:

Poor and starving we were. Each tessera is worth a meager year's supply of grain and oil for one person...So, at the age of twelve, I had my name entered four times. Once, because I had to, and three times for tesserae for grain and oil for myself, Prim, and my mother. (THG 13)

On the other side, the Capitol survives by developing hatred between the people of the districts. As Aliani in her article "Toward the Capitalistic System Reflected in Suzanne Collins's *The Hunger Games Trilogy*" points out that the powerful countries survives by dividing the people of their own countries. As a result of dividing them, they can easily conquer the people. Similarly, in the novel *The Hunger Games Trilogy* the Capitol too implants a seed of hatred in the minds of the people to overpower them. So in order to survive, the Capitol creates a vast division among the people. The introduction of the Game is also for their survival in which its rules make the people of same districts to fight with each other. Meanwhile, this struggle helps the Capitol to easily get overpower them. Therefore, there is always a conflict between the people of the districts as well as the Capitol for existence.

The Capitol obtains all the advantages from the people but they did not provide any sustenance for the survival of the district people. The most affected region due to the lack of such provisions is the district twelve of Katniss. After her father's death in

mine explosion, the Capitol did not consider them with appropriate facilities. So, her family members suffer a lot for existence. She searches for food like a mere street dog by means of hearing a lot of abused words from the people. She tolerates all the ill treatment because she had to feed her family. She revolves around a baker's store and searches in a trash bins for the sake of getting a little to eat. The steps taken by Katniss for getting sustenance for survival is clearly narrated by Collins which creates sympathy in the minds of the readers. The readers can understand how far the citizens suffer in a capitalist society.

Finally, Katniss gets a help from the baker's son. He purposely burnt the loaves of bread to help Katniss. The burnt loaves generate a kind of hope in her mind. She quickly seizes the bread for the sake of her family members. Katniss expresses her anguish as: "I stared at the loaves in disbelief. Before anyone could witness...The heat of the bread burned into my skin, but I clutched it tighter, clinging to life (THG 31). Therefore, the concept of hope leads the people to survive in the difficult situation. Katniss too struggles hard to become strong for survival. She adjusts herself to the situations to become stronger.

After being selected as a tribute of district twelve, Katniss tries to convert herself into even more stronger. The reason is that if other tributes find her as weak, then they can easily overpower her. So in order to survive, the people of districts often create a mask over their emotions in front of others because each and every act is noticed by others through hidden cameras. Katniss mentally affects a lot after getting selected for the Game. However she hides her pain to survive in the Game. In order to survive, the human beings are losing their self-identity. They can't express their own feelings and pain to others. Not only losing their identity, but also they lose their humanity due to this survival Game. The people too fall as the victim to their world because of the need of proper sustenance. This dependency makes the people to lose their identity as well as the humanity.

Katniss too falls as the victim to the new world for survival. She too comes under the control of the

Capitol thereby losing the humanity. Once, Katniss and her friend Gale engaged in an illegal hunting outside the district. At that time, a girl from the district seeks help from Katniss to save her from the hands of the Capitol. Katniss closes her eyes towards the girl because she is very much conscious of her own survival. She doesn't want to risk her life. In fact to the girl, Katniss remains as the last hope of survival. Katniss did not lift her finger to help the girl. It shows the loss of humanity and kindness from the minds of the people. All of them are very much conscious of their own life. Thus, the Capitol creates selfishness in the minds of the readers. The same way the people of the current society do not have affection or sympathy towards the person whom had helped them in a complicated situation. They forget the help done by others within two days. However, there is no value for the help done by the others. Not only that, but also there is no originality in the relationship of the people.

Katniss too tries to forget the help done by others in order to survive in the Game. Years before, when Katniss was suffering from poverty a baker's son named Peeta Mellark helps her with a burnt loaves of bread for the survival of her family members. To the fate, now the same baker's son gets selected as a boy tribute from the same district of Katniss. She gets compelled to forget the helping hands of Peeta and she is going to kill him in order to survive. As a result, Katniss always maintains a distance from Peeta in order to survive. It shows the lack of relationship between the people. Even though he helped her in a difficult situation, she now masks her emotions towards him because if she shows her emotions then she is not able to kill him. Therefore, she lost her respect for the survival.

Throughout the Game also Katniss and her fellow tributes lose their own self-respect for the existence of their life. One of the most important aspects of the Game is that in order to get useful supplies in between the Game the tributes must impress the audience to get sponsors. These supplies are very essential for their survival in the Game. Therefore, the sponsors play a major role for

the survival of each and every tribute in the Game arena. In order to impress the sponsors the tributes have to change their activities as well as their identity. The tributes get lot of mental stress for their continued existence. They experience all those ill treatment only for survival, because survival is very necessary for all human beings.

Katniss develops her hunting skill from her childhood itself for the survival because she lives under a Capitol which exploits all the things from her district without providing them anything. She uses this same hunting ability to get more sponsors in the Game arena. Before entering into the Game field every tribute should expose their talents in front of the Game makers and the highest scorer get more sponsors. Katniss applies her whole strength and skill to increase the scope of sponsors. Unlike other tributes, Katniss undergo severe mental strain for existence because she is from a poorer district. So, most of them consider her as an underdog. Moreover, Katniss wants to prove that she is an eligible tribute to get more sponsors. Therefore least score confirm their death in the arena. So, Katniss and other twenty three tributes try their maximum to expose their talents in front of the Game makers to survive.

The tributes were not only using their talents but also they change their appearance for getting the sponsors. Katniss also changes her individuality and starts pretending in front of others to survive. Therefore, the originality in the life of the people gets started lacking. All these create a kind of psychological stress in the mind of Katniss. In this novel *The Hunger Games Trilogy* the individuals get changed both mentally as well as physically to survive. These changes arises lot of problems and conflicts in the life of the human beings. Thus in order to survive persons suffers a lot. The changes undergo by Katniss is clearly explained by Collins as:

We go to my room and she puts me in a full-length gown and high-heeled shoes... and instructs me on walking. The shoes are the worst part. I've never worn high heels and can't get used to essentially wobbling around on the balls

of my feet... By lunch, the muscles in my cheeks are twitching from overuse. "Well, try and pretend" (THG115).

After entering the Game also Katniss experience a lot troubles which is given by the Capitol in the Game arena. Actually the Capitol keeps all the useful supplies for the existence of tributes in a large Cornucopia. So Katniss and other tributes risk their life to get useful supplies from the cornucopia because these supplies are very useful for their survival in the coming days of the dreadful arena. In order to survive these tributes struggles a lot. They play the game of life and death to survive. In a work named *A spirituality of survival: Enabling a response to trauma an abuse*, the writer argues that "Survival is a relative term, a term in which life is rated in relation to death. It is a value-laden word with both negative and positive connotations. It can also be a guilt-laden word, a word that leaves people labeled as survivors" (Barbara Glasson). Survival is always associated with life and death. If they wins they will live, on the other hand if they fail then death is certain.

In one way they risk their life in addition to they also try to impress the sponsors through hidden cameras to increase the hope of their survival. Through these cameras, the tributes try their maximum to expose their talents to the audience. Katniss too expose her hunting skills by killing a rabbit. She explains her approach of survival as: "I'm rewarded with one fine rabbit. In no time, I've cleaned and gutted the animal, leaving the head, feet, tail, skin, and innards, under a pile of leaves... I'm glad for the camera now. I want sponsors to see I can hunt, that I'm a good bet because I won't be lured into traps as easily as the others will by hunger" (THG 164). Actually this act shows her lack of civilization but in order to survive she commit such brutal deeds. Therefore she wants to prove that she is an extra ordinary tribute. So Katniss utilize each and every situation to her own advantage for survival.

The major problem faced by Katniss is the lack of water. The fact is that she should not give up her ability to deal with such difficult situation because if

she accepts her failure then she will lose the scope of getting sponsors and their gifts which is more helpful for the survival. In order to prove her talent she manages the situation by drinking mud water as she points out that “Mud. Mud. Mud! My eyes fly open and I dig my fingers into the earth. It is mud!...With trembling hands, I get out my flask and fill it with water” (THG 170). At this point, it shows that for survival the human beings behave like animals to entertain the audience. This also demonstrates how the human nature is diminishing from the people of the district.

The Game makers of the Capitol also create lot of problems which makes the survival of the people so tough in the arena. The Capitol tries their best to defeat the people because if the people attain power surely they will overcome them by using that power. So they continuously torture the people by changing the system of the Game. They use lot of traps and other methods to crush the people in which only the most talented will survive the Game. Katniss is one of the extra ordinary tributes who face all the changes given by the Capitol because her only intention is to survive.

Katniss gets severely injured by the fire attack given by the Game makers. Yet, she did not accept her failure. Again she proves her survival ability as well as her mental power to win the Game. She has become a skilled hunter because the economic hardships imposed by the Capitol have made it necessary for her to hunt in order to ensure her and her family's survival. Katniss did not stop her journey of survival. Her quest for survival is a struggle to maintain self- identity and self-determination. It is a struggle for bread and celebration. She continues the journey for her existence. She quotes her journey as: “I pick a high tree and begin to climb. If running hurt, climbing is agonizing because it requires not only exertion but direct contact of my hands on the tree bark (THG 181). Therefore, Katniss physically underwent lot of torture to get survive in the arena.

After the entire sufferings, Katniss finally proves that she is a talented tribute and she gets her first gift

from her sponsor which helps her for survival. She claims that “My first gift from a sponsor!” (THG188). She gets physically wounded in the fire made by the Game makers but those gifts provide a relief from her pain which increases the hope of survival in Katniss. The concept of hope plays a major role for the survival of the poor people. It is the same hope which leads the people to participate in their cruel Game. In fact the hope arises from her hunger, pain, and love for her family. Collins also stresses the importance of hope in the life of the human beings because without hope there is no survival. According to Charles Darwin, Man can live about forty days without food, about three days without water, about eight minutes without air, but only for a second without hope. Hence, in each and every situation Katniss increases her hope for her survival.

The hope of Katniss further increases when she obtains her favorite weapon the bow and the arrow. It gives her a new hope to face her enemies in the arena. Katniss raises her voice as: “The weapons give me an entirely new perspective on the Games. I know I have tough opponents left to face. But I am no longer merely prey that runs and hides or takes desperate measures. If Cato broke through the trees right now, I wouldn't flee, I'd shoot” (THG 197). Those voices of Katniss show her strong hope of survival because the weapon gives her a new kind of courage and confidence to survive. Katniss develops the concept of hope from her childhood because the society in which she lives taught her nothing but the evils of poverty. The way in which she gets her weapon also proves her resourcefulness and her ability to survive.

Katniss survives not only because of her hope but also she abuses the relationship of Peeta. From the beginning itself Peeta had a sentimental relationship with Katniss and when the Game makers change the rule that they have to win the Game in pairs, Katniss uses him for her own survival. At this point, the truthfulness in the relationship gets lost. At first, Katniss keeps a distance from Peeta to get survive, but later she uses him for existence. She

changes her identity based on the opportunity. Sara in her article argues that this is the attitude of current society. She says that most of the people focus on their own existence. They do not give importance to others feelings and emotions. The novel too, Katniss concentrates only on her existence. To keep herself alive, she searches for the company of Peeta as she says to herself that “Stay put and get some sleep, Katniss, I instruct myself, although I wish I could start tracking Peeta now. Tomorrow, you’ll find him” (THG249). On the other hand Katniss tries her maximum to impress the sponsors through the relationship of Peeta to get more gifts. Katniss create the fake relationship with Peeta which increase the amount of the gifts as: “Gifts go up in price the longer the Games continue. What buys a full meal on day one buys a cracker on day twelve. And the kind of medicine Peeta needs would have been at a premium from the beginning (THG 266). Therefore, all these fake relations and emotions were showed only for existence.

The Hunger Games put Katniss on a platform to challenge the Capitol in a public way that is observable throughout the entire country. When she was rebelling in district twelve, her acts of rebelliousness were only seen by a small number of people and most of them consider her actions in terms of survival. Her actions of defiance in her district have no effect on the Capitol, but in the platform of the Games, even the basic thought of surviving becomes revolutionary, and Katniss begins to understand that her actions are actively defying the Capitol. In developing her surviving strategy, Katniss begins to place her act of defiance within the circumstances to defy the Capitol’s rules and regulations. Katniss develops her survival skill for the Games, but now she actively works to challenge the power of the Capitol through the same skill of survival. The longing for survival leads Katniss to overcome the power made by the Capitol. Moreover, surviving the Game actively defies the Game makers,

but it also fulfills Katniss’s personal goals. Her survival shows that she was personally able to overcome the power which was made by the Capitol, but Katniss would not be able to connect that move to change the social system.

Katniss maintains a fake relationship till the end of the Game. She acts like nursing and caring Peeta to earn the sympathy of the sponsors. The Game makers do not want them to survive. Consequently, again they change the rule and compel them to kill each other. The Capitol needs nothing but entertainment as Katniss points out that “From the Game makers’ point of view, this is the final word of entertainment” (THG339). Katniss do not want to fall as the victim to their entertainment. So, she decides to commit suicide along with Peeta thereby eating poisonous berries.

Therefore, the Capitol had no other way and they announced Katniss and Peeta as the winner seventy fourth Hunger Game. From this point a rebellion had aroused in the state of Panem and Katniss is considered to be the leader of the rebellion because now she realizes her hidden power. With the help of this power, Katniss starts to change the system of the society.

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YEARNING AND ESTRANGEMENT IN SELECT VERSIFICATION OF AMIT CHAUDHURI

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Abstract

Amit Chaudhuri is a prominent Indian writer, academic, and musician born in Kolkata, India. He is known for his versatile contribution to literature, music, and academia. Apart from novels, he is a prolific essayist, with works such as "Calcutta: Two years in the City" (2013) and "The Origins of Dislike" (2007). In addition to this, he taught contemporary literature at various universities, including the university of East Anglia, where he is currently as a professor of Contemporary Literature. The five poems, "Apples Still Come from Kashmir", "The Bidet", "Going For a Drive", "The Writers", and "Amazing Sleeplessness" have been selected for this research paper. Chaudhuri's poetry exhibits an attention to introspection, and exploration of identity that characterize his prose. His poetic style often reflects his interest in the ordinary moments of life that are imbued with a sense of nostalgia and longing. He has a keen eye for observing the mundane and transforming it into something profound and meaningful. His poetry explores themes such as memory, belonging, displacement, and the complexities of human relationships. His language is often lyrical, evocative, and imbued with imagery, creating a vivid and immersive experience for the readers. His poetic language is filled with emotion, and the human experience that his reflected in his poetry further enriches his contribution to Contemporary Indian literature. The major themes highlighted in the selected poems are memory and nostalgia, identity and belonging, nature and the everyday life, and love and relationship.

Keywords : *Hardship, Nostalgia, Alienation*

Introduction

Amit Chaudhuri is a renowned writer, highly regarded for his literary contributions in both fiction and non-fiction. His novels, essays, and poetry have earned him acclaim both in India and internationally. He is known for his unique narrative style, nuanced character portrayals, and insightful exploration of Indian society and culture. Chaudhuri's poetry often reflects his experiences as a member of the Indian diaspora exploring themes of belonging, displacement, and cultural identity. His works delve into the complexities of navigating multiple cultural contexts, nostalgia and longing for a homeland. Chaudhuri's poetry captures the emotional landscape of diasporic life.

Selected Poems with the Themes of Longing and Estrangement

Amit Chaudhuri's poems 'Apples Still Come from Kashmir', 'The Bidet', 'Going for a drive', and 'The Writers', are taken from the collection "St. Cyril Road and other poems" which was published in the year 2005 and the poem 'Amazing Sleeplessness' is taken from the collection "Sweet Shop" published in the year 2018. In the poem 'Apples Still Come from Kashmir', the poet beautifully reflects on the tranquility of Kashmir against the backdrop of political unrest. The poem highlights the enduring presence of nature's bounty, particularly the apples that continue to grow in the region despite the challenges faced by the people. The line "valleys sweetness and under taste" (L-4) evokes the sense of longing for a place that holds memories and distance.

The poet conveys a sense of longing for a homeland that is both familiar and distant, where the apples serve as a tangible reminder of the speaker's roots. "The valleys clear juice floods your mouth" (L-8), shows the sweetness of the apples in Kashmir, even though the poet is settled in America. Whenever he ate an apple, the sweetness of apples in India flooded his mouth. In the poem "Bidet", the poet reflects on the seemingly mundane act of using a bidet in a hotel room, which triggers a cascade of memories and contemplations.

The poem delves into the experience of encountering unfamiliar objects and spaces while travelling, and the ways in which these encounters evoke nostalgia and reflection. As the speaker encounters the bidet in the hotel room, it becomes a symbol of unfamiliarity and displacement triggering a sense of longing for familiarity and connection. The act of using the bidet prompts the speaker to reflect on their sense of belonging and identity, highlighting the disconnect between their present surroundings and the memories of home. The poet explores the tension between the desire or comfort using bidet with the comfort and reality of being in a foreign or unfamiliar environment where even the most mundane objects can evoke a sense of longing for the familiar.

The poem "Going for a Drive", reflects on the act of driving through the city streets. "Outside, window and dust glaze the windows "shows urban life, where he longs for the rural landscape that touches upon the themes of memory, identity, and the passage of time. He muses "Young, I loved that smell", and when he starts the car, the fuel smell tingles his heart, making him remember the smell he loved. Now he is averse to that smell and longing of the fuel and longs for the smell of the grass. The act of driving becomes a metaphor for the journey through life, with the changing scenery serving as a reminder of the passage of time and the inevitability of change. The speaker's reflection on the cityscape

reveals a sense of estrangement, as he grapples with the disconnect between past and present, and the shifting dynamics of urban life. The poem ultimately offers a meditation on the intersection of memory, longing and the ever-changing landscape of the modern world.

In the poem 'The Writers' the themes of yearning and estrangement are subtly depicted through the lens of the writers' experiences and reflections. The hardships faced by writers from earlier times till now was reflected through the line "Long- standing neglect and employment". Through evocative language and introspective imagery, Chaudhuri captures the sense of estrangement that writers may experience as they grapple with the complexities of their craft and the challenges of translating their innermost thoughts and emotions into words. The poem also touches upon the idea of estrangement from society at large as writers often inhabit a solitary world of their own creation. Through their words, writers seek to bridge the gap between themselves and their readers, offering glimpses into the depths of human experience and the universal longing for meaning and connection.

In the poem 'Amazing Sleeplessness', he recalls the experience of insomnia and its effects on the speaker's thoughts and perceptions. The poem explores the restless state of mind that accompanies sleeplessness, as the speaker finds himself caught between wakefulness and dreams. In his dreams "Superman and me" both are exhausted by protecting the world. The speaker's inability to find rest becomes a metaphor for a deeper sense of yearning, as he longs for peace and tranquility amidst the chaos of his thoughts. The fragmented nature of the poem reflects the disjointedness of the speaker's mind, highlighting the sense of estrangement from the natural rhythms of day and night. On a universal basis, the poem invites the readers to contemplate the complexities of human consciousness and the longing for respite from the trials of life.

Conclusion

The poems of Amit Chaudhuri often invite readers into intimate spaces of reflection, where everyday encounters and experiences serve as portals to deeper introspection and understanding. Chaudhuri's evocative language and imagery evoke a sense of nostalgia and longing, while exploring the transient

nature of human existence and the profound impact of memory on the present moment.

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BEYOND THE REALM OF FICTION: EXPLORING FACTUALITY IN ARUNDHATI ROY'S *MY SEDITIONARY HEART*

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Abstract

Arundhati Roy is a socially and politically active writer who uses her words to respond and react toward the various occurrences in the society. *My Seditious Heart* is a powerful and evocative essay that offers a piercing examination of India's contemporary socio-political issues. Roy herself becomes a central character in the essay embodying the 'Seditious Heart'. Her focus extends beyond personal experiences to the millions who suffer from poverty, violence and injustice. *My Seditious Heart* remains a compelling exploration of critical issues, delivered with Arundhati Roy's signature insight and eloquence. She expresses concern about India's shift from its liberal and secular identity towards a more Hindu nationalist and capitalist model. Roy challenges the dominant narratives of patriotism and national development, prompting readers to critically examine these concepts. She also analyses the ways in which power is wielded and abused by those in authority and talks on issues such as imperialism, globalization and interconnectedness of social movements. Arundhati Roy's passionate advocacy for the marginalized and her unwavering commitment to truth is reflected throughout her essay *My Seditious Heart*, making her a formidable voice for social change. This paper attempts to make an exploration on the magnitude of factuality put forward in the essay *My Seditious Heart* and deduce the importance of factual contents in a world of fictions.

Keywords: Fiction, Fact, Socio-Political, Global, Seditious

Introduction

Arundhati Roy, born on November 24, 1961, in Shillong, Meghalaya, India, is a multifaceted personality—an Indian author, political activist, and actress. Her literary journey has been marked by both acclaim and controversy, and she has left an indelible mark on the world of literature and activism. Roy has wielded her pen as a powerful instrument to illuminate the struggles faced by marginalized communities in India. Through both her fiction and non-fiction works, she has consistently addressed pressing socio-political issues. *The God of Small Things* and *The Ministry of Utmost Happiness* are two of Roy's notable novels. In these works, she paints poignant depictions of marginalized communities. Through rich character development and thematic exploration, Roy captures the

aspirations, challenges, and resilience of these communities. Her narratives delve into the complex intersections of identity, including caste, gender, class, and religion within India's diverse society. Roy has received several prestigious awards for her impactful contributions. Arundhati Roy's debut novel, *The God of Small Things*, earned her the coveted Booker Prize for Fiction in 1997. She has also been awarded several prestigious honours for her social commitment. These includes Lannan Cultural Freedom Award (2002), Sydney Peace Prize (2004), Sahitya Akademi Award (2006) and more. Arundhati Roy's literary brilliance and activism continue to inspire readers and advocates worldwide. Her voice remains a powerful force for justice and compassion.

Arundhati Roy as an Exponent of Facts

Arundhati Roy's literary career intersected with her activism. She fearlessly championed environmental and human rights causes, often at odds with Indian authorities. Her vocal support for Naxalite insurgency groups drew both admiration and criticism. She used her platform to shed light on issues such as land rights, corporate exploitation, and social inequality. With her unflinching honesty and evocative language, Roy unmaskes the uncomfortable truths of contemporary India, illuminating power imbalances, caste oppression, and the consequences of unchecked development. Her fierce advocacy against the Narmada Dam project brought critical attention to the displacement of indigenous communities and the environmental consequences of large-scale development projects. Roy's voice has been instrumental in questioning India's relentless pursuit of economic modernization and its detrimental impacts on marginalized communities. One of Roy's most notable critiques focuses on the Indian government's often heavy-handed approach in handling dissent and opposition movements. Her unwavering support of Kashmiri independence, critiques of India's nuclear policies, and her defence of Maoist insurgents have drawn accusations of sedition and made her a controversial figure within some Indian circles. Despite the potential backlash, she remains a defiant voice calling for justice amidst conflict-ridden zones.

Arundhati Roy's non-fiction essays offer a powerful blend of literary artistry and incisive political commentary. These works became powerful tools for advocacy, addressing the challenges faced by her homeland in the era of global capitalism. With unsparing honesty, Roy questions the narratives of progress spun by governments and multinational corporations, bringing attention to the human cost of policies enacted in pursuit of power. While Roy's activism has brought her both acclaim and controversy, her commitment to raising awareness about the hidden fault lines of Indian society is undeniable. Some critics may accuse her of an overly negative view of India, but Roy's intention is to

initiate difficult conversations about the nation's unresolved issues. She challenges the romanticized images often presented internationally, revealing the stark realities of poverty, inequality, and religious tension.

My Seditious Heart

Arundhati Roy's essay *My Seditious Heart* is a powerful and thought-provoking work that delves into various critical issues. This essay reflects on the accusations of sedition Roy has faced due to her activism and writing, particularly her critiques of Indian government policies and her support for marginalized communities. Roy reflects on how her views often differ from the ruling establishment. She examines the evolving definition of "sedition" in India and how it is used to silence dissent. Roy defends her right to express dissent and question the government, highlighting the importance of critical discourse in a democracy. Roy casts an exacting eye on the stark disparities within modern India. Her portrayal encompasses extreme wealth and extreme poverty, opportunity and exploitation, cynicism and hypocrisy. The essay offers a personal glimpse into the challenges Roy faces as an activist and writer who talks against the inequalities around her. As a responsible and responsive citizen of India, Arundhati Roy uses her power of words to shout fiercely against the socio-political inequalities, injustices, and hypocrisies prevalent in contemporary society. Through rigorous analysis and eloquent prose, Roy delves into topics such as imperialism, environmental damage, indigenous rights, and government corruption. She challenges readers to confront uncomfortable truths and consider the complexities of resistance and freedom-fighting.

The title *My Seditious Heart* holds profound significance. It encapsulates the essence of Arundhati Roy's essay, serving as a powerful declaration of dissent and resistance. The possessive pronoun "my" implies personal ownership. By claiming the essay as her own, Roy establishes a deep connection between her heart and the ideas she presents. It suggests an intimate, emotional investment in the subject matter. The word "Seditious" carries weight. It refers to

actions or speech that challenge authority, question norms, and disrupt the status quo. Roy's heart, as portrayed in the title, is not complacent; it beats with defiance and rebellion. Symbolically, the heart represents passion, courage, and empathy. It's the seat of emotions and convictions. By placing "seditious" alongside "heart," Roy emphasizes that her dissent is not merely intellectual—it's visceral and heartfelt.

Arundhati Roy's essay "*My Seditious Heart*" touches upon significant events, including the Parliament attack and the JNU strikes. She mentions that her views on the matters in the essay are at variance with those of the ruling establishment. Arundhati Roy talks about Dr B R Ambedkar's *Annihilation of Caste* and makes the readers think about the making of Independent India. She then moves on to the discussion of the election system in India and how the voters who elects the government later on becomes estranged from the system, after the successful formulation of the government.

Arundhati Roy never fails to evoke the consciousness of the reader into humanitarian concepts. In *My Seditious Heart* also she discusses certain major issues in related with Indian Politics. The 2001 Indian Parliament attack was a pivotal moment in India's history. On December 13, 2001, armed militants stormed the Parliament complex in New Delhi, resulting in the deaths of several security personnel and the attackers themselves. The attack led to heightened tensions between India and Pakistan, with both countries mobilizing their armed forces along the border. Arundhati Roy's essay examines the political fallout, security measures, and the impact on civil liberties and dissent. Afzal Guru, also known as Mohammad Afzal, was the prime accused in the 2001 Indian Parliament attack. Afzal Guru was arrested and subsequently convicted for his involvement in the attack. On February 9, 2013, just before breakfast, the Indian government secretly hanged Afzal Guru in Delhi's Tihar jail. Afzal had been in solitary confinement for 12 years prior to his execution. His family was not informed about the impending execution. Afzal Guru's hanging sparked

intense debates and raised serious questions about due process, fair trials, and human rights. Many believed that the execution was politically motivated and lacked transparency. The secrecy surrounding the hanging added to the controversy. Arundhati Roy's essay reflects on the implications of Afzal Guru's execution. It questions the balance between security, civil liberties, and the right to dissent. The secrecy and lack of transparency surrounding the hanging remain a stain on India's democracy. Arundhati Roy's essay *My Seditious Heart* sheds light on the complexities and contradictions surrounding this event.

Jawaharlal Nehru University (JNU), known for its vibrant intellectual environment, has been a hotbed of student activism and dissent. In recent years, JNU has witnessed protests, strikes, and clashes related to issues such as fee hikes, freedom of expression, and ideological differences. Roy's essay delves into the significance of JNU as a space for dissent, the challenges faced by students, and the broader implications for democracy. She discusses the protest that happened in JNU prior to the third anniversary of Afzal Guru's hanging and in connection with the suicide of Rohit Vemula, a PhD Scholar from University of Hyderabad, who is known to have faced discrimination in his life due to the caste to which he was born to. Both events highlight the delicate balance between security and civil liberties. They raise questions about state responses, surveillance, and the suppression of dissent. Roy's critical lens dissects the narratives surrounding these events, exposing underlying power dynamics and the impact on marginalized voices.

Conclusion

Arundhati Roy's work transcends traditional classifications. She seamlessly fuses literature with activism, blurring the boundaries between the two. Her writing amplifies the voices of the less powerful, highlighting the experiences of those often ignored or silenced by official narratives. Whether through her fiction or her activism, she pushes for a more just and equitable India, where the marginalized have a voice and the powerful are held accountable. In the

tapestry of Indian writers and activists, Arundhati Roy stands tall as a provocative and profoundly necessary figure. Her unwavering commitment to challenging power structures and highlighting societal injustices make her a key agent of social change in India – a nation still reconciling its rich heritage with the complexities of modernity. Through her exacting prose, Roy reveals the contradictions inherent in resistance and freedom-fighting. As she navigates through these critical issues, she reminds us that language can both illuminate and obscure intent, leaving us with policy documents that remain forever on paper, despite their lofty promises. Her words echo across time, urging

us to confront uncomfortable truths. Ultimately, her essay, *My Seditious Heart* serves as a powerful call to action for a more just and equitable world.

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DECONSTRUCTING POSTCOLONIAL NARRATIVES: A STUDY OF ADICHIE'S NOVELS

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Abstract

This study aims to evaluate Chimamanda Ngozi Adichie's writings to analyse postcolonial narratives. The context of this study is the growing importance of postcolonial literature in comprehending the intricacies of identity creation, power relations, and cultural hegemony in an increasingly interconnected globe. Because Adichie portrays Nigerian culture and its relationships with colonial legacies with such depth, her writings provide a fertile landscape for delving into these subjects. This study aims to investigate how Adichie's narratives question and overturn colonial beliefs, analyse how Adichie empowers marginalised individuals by providing them with agency and a voice, and scrutinise the depiction of gender, race, and class in her books. This study utilises a qualitative approach that combines detailed textual analysis with theoretical perspectives from literary criticism, feminist theory, and postcolonial studies. The research intends to clarify the intricacies of Adichie's stories and their significance for a wider postcolonial discourse by using this technique. In summary, by clarifying the complex ways in which Adichie's novels interact with colonial histories, subvert prevailing narratives, and present other viewpoints on power and identity in the postcolonial world, this research advances our knowledge of postcolonial literature.

Keywords: Postcolonial Narratives, Chimamanda Ngozi Adichie, Literary Analysis, Gender Representation, Power Dynamics, Cultural Hegemony.

Introduction

In the global landscape of literature and academic discourse, postcolonial narratives stand as vital testimonials to the complexities and legacies of colonialism. These narratives not only reflect the historical realities of colonization but also explore its enduring impacts on societies, cultures, and identities worldwide. However, beneath the surface of these narratives lie intricate layers waiting to be dissected and examined. The title "Deconstructing Postcolonial Narratives: A Study of Adichie's Novels" invites us to delve deeper into these texts, unravelling the intricacies of power, resistance, identity, and representation embedded within them.

Postcolonial literature emerged as a response to the colonial experience, challenging dominant Western narratives and reclaiming voices

marginalized by centuries of imperial rule. From Chinua Achebe's exploration of Nigerian identity in *Things Fall Apart* to Jamaica Kincaid's critique of Caribbean colonialism in *A Small Place*, postcolonial narratives traverse diverse geographical, cultural, and historical terrains. Yet, amidst their rich tapestry of voices and experiences, questions linger about the construction, interpretation, and reception of these narratives.

This article seeks to embark on a journey of critical inquiry into postcolonial narratives, examining the ways in which they negotiate themes of power, resistance, and agency. By deconstructing these narratives, the researcher aim to unravel the underlying power dynamics that shape representations of the colonized and the colonizer. Moreover, the researcher endeavour to explore how

these narratives challenge or reinforce prevailing stereotypes and ideologies, shedding light on the complexities of identity formation in the postcolonial world.

Through a multidisciplinary approach that draws from literary theory, cultural studies, and postcolonial theory, this exploration aims to unravel the layers of meaning embedded within postcolonial narratives. By interrogating the texts themselves alongside their historical and social contexts, to illuminate the intricacies of colonial legacies and their ongoing reverberations in the contemporary world. In doing so, this research paper seeks not only to analyze postcolonial narratives but also to engage in a broader conversation about the role of literature in understanding and navigating the complexities of our shared postcolonial reality. By critically deconstructing these narratives, this paper aims to challenge assumptions, provoke thought, and foster a deeper understanding of the myriad voices and perspectives that constitute the tapestry of postcolonial literature.

Chimamanda Ngozi Adichie, a prominent Nigerian author, has garnered international acclaim for her novels that delve deep into postcolonial themes. Through her works, Adichie offers a compelling portrayal of the multifaceted experiences of individuals navigating the aftermath of colonialism in Nigeria and beyond. This study aims to deconstruct Adichie's postcolonial narratives, exploring the intricacies of power, identity, and resistance depicted in her novels.

Objectives of the Study

- To critically analyze Chimamanda Ngozi Adichie's novels, including *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah*, within the framework of deconstructing postcolonial narratives.
- To examine the thematic concerns, narrative strategies, and ideological implications present in Adichie's novels, particularly in relation to colonial legacies, power dynamics, and resistance.

Literature Review

Chimamanda Ngozi Adichie's novels have emerged as significant contributions to the landscape of postcolonial literature, offering nuanced explorations of power, identity, and resistance in the context of Nigeria's colonial and postcolonial history. This literature review aims to examine scholarly discourse surrounding Adichie's novels and their role in deconstructing postcolonial narratives. Adichie's debut novel, *Purple Hibiscus* (2003), has been widely acclaimed for its portrayal of familial dynamics under the shadow of political oppression in Nigeria. Scholars such as Aderonke Adesanya (2008) have noted the novel's subversion of traditional colonial tropes, particularly through its depiction of the protagonist's journey towards self-realization and agency within a repressive household. Adichie's nuanced portrayal of Nigerian culture and politics challenges monolithic Western representations of Africa, prompting scholars like Laura Murphy (2012) to emphasize the importance of Adichie's work in destabilizing Eurocentric narratives.

Furthermore, Adichie's seminal novel *Half of a Yellow Sun* (2006) has garnered extensive critical attention for its portrayal of the Nigerian Civil War. In their analysis, scholars such as Obi Nwakanma (2008) have highlighted Adichie's narrative strategy of intertwining personal stories with historical events to illuminate the human cost of political upheaval. Adichie's representation of the Biafran struggle complicates conventional notions of victimhood and agency, prompting scholars like Grace Musila (2016) to underscore the novel's contribution to reconfiguring postcolonial historiography.

In addition, Adichie's more recent novel *Americanah* (2013) has sparked discussions on the complexities of diasporic identity and belonging. Scholars such as Emily Potter (2015) have examined the novel's interrogation of race, class, and gender within the context of transnational migration, highlighting Adichie's critique of both American and Nigerian societies. Through the protagonist's navigation of racial hierarchies and cultural stereotypes, Adichie exposes the interconnectedness

of colonial legacies and contemporary power dynamics, as noted by scholars like Oluwafemi Kolapo (2019). Overall, scholarly engagement with Adichie's novels underscores their significance in deconstructing postcolonial narratives. Through their nuanced representations of Nigerian history, culture, and politics, Adichie's works challenge hegemonic discourses and offer alternative perspectives on the complexities of colonial and postcolonial experiences. As this literature review demonstrates, Adichie's novels continue to inspire critical inquiry and debate, shaping our understanding of postcolonial literature and its ongoing relevance in contemporary discourse.

Methodology

This study aims to deconstruct postcolonial narratives by conducting a focused analysis of Chimamanda Ngozi Adichie's novels, namely *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah*. The methodology employed in this research encompasses both qualitative textual analysis and critical engagement with existing scholarship on Adichie's works and postcolonial literature.

Discussion

Chimamanda Ngozi Adichie's novels stand as powerful testimonials to the complexities of postcolonial experiences, offering nuanced portrayals of identity, power dynamics, and resistance within the context of Nigeria's colonial and postcolonial history. Through a focused study of Adichie's novels *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah* this article has endeavoured to deconstruct postcolonial narratives, shedding light on the ways in which Adichie's works challenge and reconfigure dominant discourses surrounding colonialism and its legacies. One of the central themes that emerge from the analysis is the interrogation of power dynamics within postcolonial societies. Adichie's novels depict various manifestations of power be it political, patriarchal, or cultural - and explore how these dynamics shape individual and collective experiences.

In *Purple Hibiscus*, for instance, the oppressive regime of Papa Eugene serves as a microcosm of wider structures of domination rooted in colonial legacies. Through the character of Kambili, Adichie exposes the complexities of resistance and agency within the confines of familial and societal expectations.

There are people, she once wrote, who think that we cannot rule ourselves because the few times we tried, we failed, as if all the others who rule themselves today got it right the first time. (Page 3)

The novel encapsulates the theme of resistance against oppressive systems and challenges the notion of inherent inferiority often imposed upon colonized peoples. It highlights the protagonist's realization of the fallacy in accepting colonial narratives of incompetence and underscores the importance of reclaiming agency and self-governance.

Similarly, *Half of a Yellow Sun* offers a poignant exploration of the Nigerian Civil War, illuminating the human cost of political upheaval and ideological conflict. Adichie's narrative strategy of intertwining personal stories with historical events underscores the interconnectedness of individual lives and broader socio-political forces. Through characters like Olanna, Odenigbo, and Ugwu, Adichie humanizes the Biafran struggle, challenging simplistic narratives of heroism and victimhood while foregrounding the resilience and agency of ordinary people amidst extraordinary circumstances.

The world was silent while we died. (Page 45) this poignant statement reflects the devastating impact of war and the indifference of the global community towards the suffering of those caught in its midst. It serves as a powerful indictment of the silence and complicity of external actors in the face of humanitarian crises, emphasizing the need for collective responsibility and solidarity in the pursuit of justice and peace.

Furthermore, *Americanah* delves into the complexities of diasporic identity and belonging, highlighting the intersections of race, class, and gender in transnational migration. Adichie's protagonist, Ifemelu, navigates the racial hierarchies

of both American and Nigerian societies, offering incisive commentary on cultural assimilation, racial privilege, and the commodification of black bodies. Through Ifemelu's blog entries and personal reflections, Adichie confronts stereotypes and exposes the enduring legacy of colonialism in shaping contemporary perceptions of race and identity.

Racism should never have happened and so you don't get a cookie for reducing it. (Page 371) confronts the superficiality of efforts to address racism without acknowledging its root causes and historical injustices. This undermines the idea of superficial acts of support and emphasises the need for a more thorough examination of structural oppression and privilege. By refusing to reward mere attempts at superficial progress, the quotation underscores the urgency of genuine structural change in dismantling racist systems.

In the discussion, these quotations would be analysed in relation to broader themes of power, resistance, and identity within Adichie's novels. They serve as poignant examples of the author's insightful commentary on colonial legacies, political oppression, and social justice, inviting readers to critically engage with the complexities of postcolonial narratives.

Conclusion

The analysis of Chimamanda Ngozi Adichie's works from a postcolonial perspective has uncovered the depth and intricacy of her creative achievements. This research has conducted a detailed analysis of *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah* by Adichie. The findings have revealed how Adichie questions, undermines, and reshapes prevailing narratives of colonialism, identity, and power relations. Adichie's novels, delve into various aspects of colonialism's lasting effects and the intricate nature of postcolonial encounters. They explore themes like familial oppression, war and resilience, and race and diaspora, providing diverse perspectives on these subjects. Adichie's protagonists embark on journeys of self-discovery, resistance, and belonging, prompting readers to

confront painful realities, question dominant narratives, and imagine alternative worlds based on fairness and unity. Besides, the examination of Adichie's books has emphasised the significance of actively involving oneself with a variety of voices and viewpoints in postcolonial literature. Adichie's focus on marginalised narratives and her critique of dominant discourses helps to develop a more nuanced comprehension of the intricate dynamics present in colonial and postcolonial situations.

The author's writings act as catalysts for stimulating critical examination and contemplation, urging readers to question their own assumptions, advantages, and obligations in the continuous endeavour of decolonization and social change. Essentially, the analysis of Adichie's books illustrates the ability of literature to dismantle and envision postcolonial narratives in a new way. As readers, academics, and global citizens, it is our duty to respond to Adichie's challenge to attentively, acquire knowledge, and actively interact with the diverse range of voices and viewpoints that make up the intricate fabric of postcolonial literature. Through this action, the researcher pay tribute to the resolve of those who have been marginalised as a result of colonialism and work towards creating a fairer and more comprehensive society for future generations.

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FLIPPED CLASSROOM: REVOLUTIONIZING THE EDUCATION

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Abstract

This paper analyses the most popular and recent emerging trend in the Educational field named the Flipped Classroom Model. It is a Pedagogical Approach and a type of Blended Learning. Blended Learning is an Approach to Education that combines online interaction with a physical-based classroom. Blended Learning revolutionizes the Educational fields. Flipped Classroom is a combination of synchronous and asynchronous Learning. It turns around the traditional Teaching Learning experiences. In a traditional classroom, Learners are not active and the Teachers leads the class. After the 21st century, Online Learnings are actively used in the Educational field. Learners accept Online Education and are familiar with virtual mode through the help of the internet. After the outbreak of Covid 19 pandemic Education leads to a massive shift in the methodology of the Teaching and Learning process. Regular classroom Teaching and Learning is not possible in that situation. At that point, the idea of Blended Learning, Online Learning, and Flipped Classroom can be introduced in the Educational Discipline. Flipped Classrooms help to overcome the COVID challenges faced by the Teaching and Learning Process. Now it is growing more popular day by day. Flipped Classroom is the most electrifying advancement in modern classrooms. This paper describes the attributes of the Flipped Classrooms along with the benefits and the negative aspects of the Model. The present study explores how the Flipped Classroom is a benefit for the Learners.

Keywords: *Flipped Classroom, Blended Learning, Approach, Education*

Introduction

Flipped Classroom is an inversion of the Traditional Method of Teaching and Learning Process. It is a new Instructional Strategy for students. Flipped Classroom is learner-centered and the teacher instructs the learning process. Flipped Classroom means students listen to course content prepared by teachers through pre-recorded lectures, videos, audio and other learning materials in a home atmosphere while homework is done in the classroom under the instructions of Tutors. Flipped Classroom shift from the traditional learning process of reading books by teachers, dictates notes and writing blackboard to hear pre-recorded videos, audio and podcasts at home and writing homework in classrooms. It helps the teachers to present new topics and explore the topic to a great extent.

Flipped Classroom

Flipped Classroom is set up by Jon Bergman and Aaron Sams. Jon Bergman is launching the Flipped Class Movement and Chief Learning Officer and Co-

founder of Flipped Learning Network. Aron Sams is a Co-Founder of Flipped Class Movement and he is presently the Managing Director of Flipped Class. Com. It is popular after the COVID-19 pandemic. COVID-19 stuck the students at home. E-learning is the only method to help the interaction between students and teachers at this time. In this situation Flipped Classroom is applicable and helps the Teaching Learning Process. It strengthens the learning experience of students. This method leads the students to be involved in active learning, peer to peer-to-peer collaboration, and also it encourages the creative thinking of the students. Flipped Classroom simply explains complicated concepts and topics and also improves the interaction between teachers and students. Students listen the lecture videos at home and peer group discussions and do assignments in the classroom with the help of teachers. Characteristics of the Flipped classrooms are,

- To get individual attention from the teacher.
- To improve the creative thinking ability of the students.

- The teaching-learning process is centred.
- Improve the healthy relationship between teacher and student.
- The classroom is flexible and dynamic.
- Long-term Learning is possible.
- Students get vast knowledge.

Four Pillars of Flipped Classroom

The acronym FLIP is coined by Jon Bergman and Aaron Sams. Flipped Classroom is made up of four pillars. They are F-Flexible Environment, L-Learning Culture, I-Intentional Content, P-Professional Educator.

Flexible Environment

Flipped Classroom is student-centred. In a flexible environment, there are two parts. One is teacher creates a space for teaching and learning and the teacher chooses when and where students will learn. Second is teacher should know how much time is needed to learn the lesson by the students and how it be evaluated. This classroom allows various learning methods. Learners can rearrange their learning environment based on their situation during the time of studying a lesson. Teachers monitor the student's performance and give suggestions to them. Students can use a different way of method to study content.

Learning Culture

Students are the prime element in the Flipped Classroom. Students actively participated in the time of knowledge-seeking with the help of the tutor. Students explore the class time and create knowledge-full learning experiences. Teacher be the listener and the observer of the Teaching Learning Process.

Intentional Content

Teachers continuously think about how to help the students to clarify the content. In Flipped Classroom, students should choose their learning materials. Intentional Content adopts methods of learner-centered, active learning etc.

Professional Educators

Professional Educators play an important role in Flipped Classroom. He/she does the role of a teacher. A professional Educator observes the class and gives suggestions to the students. He/she controls the classroom, gives instruction and accepts criticism. Professional Educator conducts Formative assessment during the class time. He/she records all data and uses it in future times.

Implementation of a Flipped Classroom

Six steps are available for implementing a Flipped Classroom. Strategies, Pre-Class Work, Use Interactive Media, Flipping the Main Class Activity, Post Class Activity, Evaluation Process.

Strategies

Professional Educators/Teachers identify which lesson want to Flip. Then teachers identify the learning outcomes based on the lesson. Teachers point out the objectives, instructional resources and learning materials related to the lesson.

Pre-Class Work

Teachers collect the information related to the topic before beginning the class. It helps the teacher to handle the class and get an idea about which activities can be used in this lesson.

Use Interactive Media

Flipped Classroom is a method of E-learning. Professional Educators can use audio, videos or other graphic elements based on the lesson. It helps the students to understand the lesson thoroughly.

Flipping the Main Class Activity

During class time (online/offline) teacher can divide the students into groups and pair each other. Teachers should observe the class closely and give suggestions to the students.

Post Class Activity

After class time teachers give instructions to the learners about the topic and give learning activities for the students.

Evaluation Process

After the class based on the objectives of the topic, teachers should evaluate the effectiveness of the approach of the learning. Teachers assess the student's understanding of the topic, students can connect the content with his or her real life etc.

Pros and Cons of Flipped Classroom

Technology increased new Learning Methods that emerged in the Educational Fields. Every method has its benefits and drawbacks. Benefits increase the popularity of the methods also increases. The benefits of the Flipped Classrooms are as follows,

Flipped Classroom should be Flexible

It has access at any place or at any time. Students can choose which mode will use in their learning process. They are the centre of the learning process. The teacher observes the classroom and gives suggestions to them.

Flipped Classroom should be Students Centered on Learning

In Flipped Classroom, students are the prime figure. The teacher observes the class and gives individual attention to each learner. Teachers trying to improve the confidence of the learners during the learning time.

Contents are Accessible at any Time

The teacher makes video lectures related to the topic and uploads them to the website. Students can use it at any time. Parents also can watch the videos and analyse the quality of the content.

Increased Students Teacher Interaction

Flipped Classroom maintains a healthy relationship between learners and the teachers. Students actively participate in the teaching-learning process. Teachers keenly observe the student's performance and give individual attention to the learners.

Involvement of Parents

The involvement of parents in traditional classrooms is less. In Flipped Classroom, parents can watch the

lecture videos of the teachers. Parents have to comment on the quality of the content.

Less Expensive

Compared to the traditional method Flipped Classroom is less expensive. Students need not to spend money on transportation. Students have an internet connection they can access Flipped Classroom.

There are many drawbacks to Flipped Classroom. It aware the learners how to it use carefully and aware the learners about the pitfalls of the Flipped classroom. Some drawbacks follow,

Overuse of Electronic Devices

Students use electronic devices like laptops, tablets computers etc to attend the virtual class. It puts strain on the eyes. In Flipped Classroom majority of the class is conducted at home and it will intervene with the family members of the learners.

Workload of the Students

Students face overload in learning time. Teachers observe the learning progress of the students and students do the assignments related to the topic. Students have a heavy workload during the class time.

Lack of Feedback

Through the video calls, teachers do not assess the appropriate feedback of the students. In traditional classrooms, teachers get immediate feedback because every day they interact with each other. In the Case of Flipped Classroom teachers struggle to assess the feedback from the students.

Crowded Curriculum

The flipped classroom is not suitable for a vast curriculum. Because the teacher runs through the topic fast. Students do not get the meaning of the content. It affects the learning process of the students.

Role of Homework

In Flipped Classroom homework leads to a burden for the students. It affects the temperament of the students. They can't follow the classes.

Lack of Familiarity to use Flipped Classroom

Students and teachers are not aware of the positive sides of the Flipped Classroom. They think that it is not easy to handle. So they prefer traditional teaching methods.

Conclusion

The popularity of the Flipped Classroom is increasing in day today life. The effectiveness of the Flipped Classroom is high compared to the traditional methods. It increases the impact of the teaching-learning process. Students and teachers are aware of the technical features of the Flipped Classroom. Implementation of the Flipped Classroom is possible through a computer laptop and other electronic devices using the internet. Through the Flipped Classroom students gain Knowledge and also they get creative thinking capacity. They get exhilarating learning opportunities through this classroom. Systematic Design of Flipped classrooms helps the learners to get current knowledge and also revolutionize the Educational Field.

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SCRUTINIZING THE ECO-ECONOMIC DYNAMICS: CLIMATE CHANGE, NEO-LIBERAL POLICIES, AND CARBON COIN EXECUTION IN KIM STANLEY ROBINSON'S *THE MINISTRY FOR THE FUTURE*

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Abstract

Kim Stanley Robinson's The Ministry for the Future (2020) stands as a gripping narrative that casts a glaring light on climate change and its profound insinuations for future generations. Set in the near future of 2034, Robinson's narrative intensely depicts a distressing heat wave that ravages India, thereby serving as a moving backdrop that sets the tenor for the novel. This paper investigates into the traumatic significances of the heat wave, accentuating its extreme nature and underscoring its pivotal role in determining the narrative. Moreover, the paper discovers the influence of neoliberal economic policies that have been entrenched in human civilization, shedding light on their disadvantageous effects on the planet's ecology. These policies are responsible for the perilous course of climate change, and therefore the paper investigates into the complicated interaction between economic systems and ecological balance, which is a dominant theme in Robinson's work. Robinson's novel presents a nuanced survey of ecological economics, thereby probing the complex relationship between ecosystems and economic framework from a holistic perspective. Furthermore, the paper explores into the crises postured by climate change and the intrinsic exposures of prevailing economic paradigms, which have prioritized short-term gains over long-term sustainability. By revealing the catastrophes of capitalist policies that have promised prosperity but brought environmental degradation, the paper calls for a re-evaluation of our economic priorities. Finally, the paper also analyses the notion of implementing carbon coins within the global economic agenda as a means to mitigate carbon emissions and defend the biosphere.

Keywords: Climate Change, Capitalists, Economic Policies, Ecological Economics

Kim Stanley Robinson's *The Ministry for the Future* (2020) stands as a gripping narrative that casts a glaring light on climate change and its profound insinuations for future generations. Set in the near future of 2034, Robinson's narrative intensely depicts a distressing heat wave that ravages India, thereby serving as a moving backdrop that sets the tenor for the novel. As Mayerson comments in his article, "the eco-political value of environmental literature has been a key subtext for the growing interest in climate fiction in (liberal) popular

discourse and the academic fields of ecocriticism and environmental humanities" (474).

Robinson weaves a detailed understanding of the various practices that have led the world towards an ecological disaster. Anthropogenic climate change is discussed with seriousness as Robinson blames the capitalist economic policies to pose a tremendous threat to the vast ecosystem. The conventional economic practices are disdained by Robinson as he opts for ecological economics that would fit a catastrophic world dealing with climate change. As

Costanza underscores in her article “What is Ecological Economics?”, ecological economics is found to connect both the ecosystem and the ecological system in a wider spectrum. As she states: “Ecological economics addresses the relationships between ecosystems and economical systems in the broadest sense. These relationships are the locus of many of our most pressing current problems but they are not well covered by any existing discipline” (1).

The Ministry for the Future is a fictional organisation of the United Nations that Robinson introduces in the novel. Headed by Mary Murphy, the organisation is an alternative to the Paris Agreement for climate change as it failed to meet up with the targets. The implementation of subsidiary bodies is to strengthen the fight against climate change and the “the general failure” of the Paris Agreement paved way for the Ministry for the Future “to push the process forward” (15).

The novel’s breathtaking account of the traumatic heat wave that happens in Uttar Pradesh of India challenges the Ministry for the Future as the organization is pushed for finding solutions that are more in number. The novel introduces the climate disaster in the form of a heat wave through the eyes of Frank May, an American aid worker who runs a clinic there. Frank’s description of the heatwave projects an uncertainty that could happen in the near future. The novel is nothing but a warning to the current and future generations about the impacts of climate change as “there was no escaping it” (1). The novel records it to be the worst calamity ever as the “cries of distress” (2) shook the entire world.

Robinson is sarcastic about a technologically sound society that is caught up in the calamities of heat waves. The plight of the people is awful and there is none to help them from the dreadful situation – “The satellite phone was charged, but there was no one to call” (10). The dreadful scenes that Robinson creates in the novel are a warning to a whole lot of humanity and are identified as a danger sign of climate change. Robinson confronts the readers with an alarming and impending effect of climate change that is ahead of our near future. The lake scene that

Robinson pictures in the novel declares the very severity of intense heat waves – “At the lake they found a desperate scene. There were many, many people in the lake, heads dotted the surface everywhere around the shores, and out where it was presumably deeper there were still heads, people semi- submerged as they lay on impromptu rafts of one sort or another” (11).

Discussing the seriousness of such climatic disasters, Robinson weaves the drawback of unequal progress, development and prosperity all around the world. He remarks that one per cent of the world’s richest population hook to the available resources while the rest do not have sufficient resources. As Robinson claims, there “should be no more billionaires” (58). Inequality and sustainability of energy and resources mar the environmental balance says Robinson in his novel. The novel warns that there should be “no more people living in poverty” (58). Robinson enquires about the “minority” sect of the world’s richest population “who enacts the world’s economy” in his mind-blowing novel *The Ministry for the Future* (59). Neo-liberalism, thereby refers to the set of economic policies accentuating the free market’s importance, reducing government regulation in the economic sector. Neo-liberalism is therefore an economic philosophy that favours a free market that ensures the privatisation of government sectors and bypasses them to private businesses. David M. Kotz in his article “Globalization and Neoliberalism” extends the policy of neo-liberalism so as to assert its deregulation of business affairs:

The policy recommendations of neoliberalism are concerned mainly with dismantling what remains of the regulationist welfare state. These recommendations include deregulation of business; privatization of public activities and assets; elimination of, or cutbacks in, social welfare programs; and reduction of taxes on businesses and the investing class. In the international sphere, neoliberalism calls for free movement of goods, services, capital, and money (but not people) across national boundaries. (1-2)

Robinson, being aware of neo-liberalism and its deregulation of businesses affirms that the disparities in global wealth are increasing since 1980 till the present and claims that this is “one of the defining characteristics of neo-liberalism” (74). The novel sarcastically accounts for the practices of “The World Economic Forum” that is held at Davos in Switzerland (159). According to Robinson, these men belonging to the forum are “power-brokers” otherwise referred to as “stateless elites” (159) who believe in neo-liberal strategies. Robinson remarks that these elites call themselves “Davos Man” who are the “newly emergent subspecies of Homo sapiens” (159). The gathering of about 2,500 businessmen at Davos devoted to “panel discussions and long meals to “help those in need” under the label of “Charity Inc.1” highlights the sarcastic note of the author (159). Robinson claims them to be “the rulers of the world” and finds the gathering “irrelevant, just a bunch of rich guys partying” (159).

Robinson’s elaborate note on the hijacking of the events of the elites at Davos traces the dissatisfaction of the revolutionaries and their attempt to re-educate the elite mass of people ruling the world. The entire town of Davos is closed and the services are broken down. Even the taps stopped running waters the Davos men had to find other means of relieving themselves in the woods. Food was provided in boxes to the captured Davos and chemical toilets were provided to them without water. Water was provided back only on the fourth day and the Davos were asked to attend the “re-education camp” (161). The Davos assume that they “have been captured by Maoists, that only Maoists would have such a naïve faith in propaganda lectures” (161). The Davos were exposed to educational materials and to “films of hungry people in poor places” (162). The elites who think themselves to be the most successful people consider the hijack to be truly a punishment and were shocked to watch the footage of poor people. They were also exposed to statistical details on screen highlighting the Davos’ wealth. Adam Smith, in his book *An Enquiry into the Nature and Causes of The*

Wealth of Nations, depicts the mercantilist states as being corrupt and self-aggrandising and thus lay the very foundation of neo-liberalism. Smith’s wrath against the monopolies parallels Robinson’s account of the Davos as the book highlights the typical neo-liberal tendencies:

A monopoly granted either to an individual or to a trading company, has the same effect as a secret in trade or manufactures. The monopolists, by keeping the market constantly understocked by never fully supplying the effectual demand, sell their commodities much above the natural price, and raise their emoluments, whether they consist in wages or profit, greatly above their natural rate. (56)

Robinson claims that the entire economic system must adapt to carbon coins, as a means of fighting against climate change. Mary and her team that included Janus Athena, Dick and others are suggestive of carbon sequestration for a world that will be free from carbon emissions. Murphy follows the Chen model that embarks on the evolution of interest rates and is very much suggestive of carbon coins, a digital currency. According to Mary, carbon coins pave way for “virtuous actions on carbon burn reduction” (172). To achieve this, Mary and her team at the Ministry for the Future opt for a process called carbon sequestration which implies a natural or artificial process by which carbon dioxide is removed from the atmosphere and held in solid or liquid form. Mary thus suggests a social experiment which is indeed one of the solutions for climate change. As the novel elaborates:

Explained how the proposal for a carbon coin was time-dependant, like a budget, with fixed amounts of time include in its contracts, as in bonds. New carbon coins backed by hundred-year bonds with guaranteed rates of return, underwritten by all the central banks working together. These investments would be safer than any other, and provide a way to go long on the biosphere, so to speak. (173)

The discussion between Mary and her team members sheds light on carbon coins as a new

currency of the century. As it is narrated, every ton of carbon that is not burnt will be sequestered in such a way that it can be traded for any other currency. Mary intended the “new money” has been “specifically aimed at carbon reduction” (174). Mary gives a very calculative approach to carbon coins and the method is verily practical as he correlates with the Chen model of CQE, Carbon Quantitative Easing:

And the carbon coins would all be registered, so everyone could see how many of them there were, and the banks would only issue as many coins as carbon was mitigated, year by year, so there would be less worry about devaluing money by flooding the supply. If a lot of carbon was getting sequestered, and that would be a sign of biosphere health that would increase confidence in the system. Quantitative easing thus directed to good work first, then free to join economy however. (174)

Robinson thus focuses on climate change and devises alternative ways to initiate a new economic system to thwart the shackles of a neo-liberal capitalist society. He shows that it is possible to bring about a change in the degrading biosphere and promises an environment free from carbon emissions in his utopian novel. By setting the novel in the very near future, Robinson is highly suggestive of unique changes in the economy to regain the environment from the disasters of climate change. This paper thus

analyses the trauma of the awful heat wave, the neo-liberal strategies of the rich and a compromising implementation of carbon coins to get back into a promising future.

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FABLES - AN ETERNAL GEM IN CHILDREN'S LITERATURE

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“Children's Literature” can be interpreted as facts and imagination written and produced for the knowledge and amusement of children and youngsters. This comprises material in all non-fiction, literary and artistic genres in physical and digital formats. Children's literature is a wide and dynamic field that encompasses extensive works put in black and white from picture books for the kids to young adult novels. This work for fascination and education imparts both entertainment and knowledge and plays a significant role in the progress of children's literacy, curiosity, imagination and empathy. It helps children to grasp about the world, to develop analytical and critical thinking skills, understand different cultures and perspectives. It can also provide comfort, joy, and a sense of wonder. It often features characters and themes that are relatable to children. Some of the key characteristics of children's literature include the use of age-appropriate language, themes, and subject matter.

Children's literature like other forms of literature grew from stories passed down orally from generation to generation. Irish folk tales can be traced back as early as 400 BCE and *Aesop's Fables* in ancient Greece between 620 and 564 BCE. The earliest written folk tales, *The Pachatantra*, from India were written around 200 AD. Themes of these stories can usually be identified by determining what the main character learned while resolving conflicts in the story.

Children's literature or juvenile literature encompasses stories, books, magazines, and poems in the modern era is classified in two different ways from picture books for the kids to young adult

fiction. They are on the basis of the age and genre. Some of the different types of children's literature based on age are Picture Books with few words and large illustrations, designed for children between the ages 4-8 who are just beginning to read. There are longer books known as Chapter Books with more complex text, including graphic novels, designed for children between the ages 6-9 who are developing their reading skills. Middle Grade Novels including graphic novels targeted towards readers aged 8-12 assist to fill the gap between the simpler stories and the more complex themes in young adult novels exploring themes like friendship, family, identity, and self-discovery in an engaging and age-appropriate manner. The characters depict the challenges and triumphs of growing up. The Young Adult Novels are written for teenagers, dealing with themes and issues that are relevant to their lives.

The category of the genre comprises of fiction, non-fiction, poetry and folklore. Fiction includes stories that are not true, but that could be true. Non-fiction books provide factual information about the world. Poetry or poem is the short piece of writing that use language in a creative way. Folklore deals with traditional stories, myths, and legends passed down from generation to generation. The vast and wonderful world of Children's literature offers something for every young reader and can broadly be divided into two main categories known as fiction and non-fiction.

Children's Fiction grab the readers to enjoy the imaginative journeys, transporting them to new worlds, familiarizing them to fantastical creatures, and empowering them to experience thrilling

adventures. Picture books as a great introduction to fiction for young children attribute simple and colourfully illustrated stories that seize the imagination as in *Very Hungry Caterpillar* by Eric Carle. Easy-to-read books guarantee more complex stories and longer sentences like in *Frog and Toad Are Friends* by Arnold Lobel. Whereas, the chapter books with longer narrative chapters, granting the chance to develop the reading stamina as in *Charlotte's Web* by E.B. White. The middle grade novels like *Because of WinnDixie* by Kate DiCamillo. delve deeper into character development and plot complexity, tackling themes relevant to pre-teens and their experiences. Young adult novels as *Hunger Games* by Suzanne Collins explore mature themes and issues faced by teenagers, offering relatable characters and thought-provoking events. Thus fiction allows to explore creativity, develop empathy, and learn valuable life lessons through engaging stories.

Children's Non-fiction books provide wide range of awareness about the world covering extensive topics from science, history, creatures and arts. The content is real and truthful and represent the truth using facts and evidences. Non-fiction picture books bring new concepts through engaging visuals and simple text to the young children as in *Spot's First ABC* by Eric Hill. Early reader non-fiction books provide slightly more intricate information and vocabulary building on children's knowledge and curiosity like Jan Thornhill's *Who Lives Here?* Non-fiction chapter books makes deeper analysis into specific topics, offering precise information and description moulded for young readers. Here, Biographies introduce inspiring personalities and their achievements, cultivating the comprehension of different life paths and contributions as seen in *Who Was Albert Einstein?* by Jess Keating. They are also called informational where the genres children's literature and non-fiction unite. Its pivotal function is to describe, inform, persuade, and instruct about the characteristics of the real world through entertainment.

In children's fiction the Content and Themes incorporate age-appropriateness where stories cater to the peculiar comprehension and concern of various age groups, from simple ideas in picture books to more complex and sophisticated themes in young adult novels. Stories present common universal themes like friendship, bravery, virtue vs. vice, humanness, and tenacity that pulsate with children across cultures and ages. Simple, straightforward and easy to grasp plots, focus on confronting challenges or winning goals. Stories carry positive messages about conquering catastrophe, the significance of values, and the power of comradeship and confidence. Language and Style prioritize simple and clear language with shorter sentences, choosing vocabulary suitable for the target age group. Rhyming, rhythm, and repetition used in picture books and early reader books promote easy comprehension and memorization. Authors use descriptive and awe inspiring language to create a sense of wonder and reality. The narration is in the active voice to keep readers involved and invested in the narrative. Format and Design bring really colourful and engaging illustrations as a distinguishing symbol of children's literature, complementing the text and enhancing the storytelling experience which is clearly visible in picture books, early readers, and middle-grade fiction. The design of font size, spacing, and layout are reader-friendly, making it easier for children to navigate the text. Some books incorporate interactive elements like flaps, pop-ups, or sound modules to engage young readers further. Certain children's fiction delves into more complex themes and language depending on the target audience and the author's specific style.

Fables, a specific variety of children's fiction share some of the basic features mentioned earlier but have their own distinct characteristics. They take the form of short allegorical tale to convey intended moral lesson, the theme and content of a fable, and it teaches a valuable life principle. This lesson is explicitly stated at the end of the story, often referred to as the fable's moral. Animals and birds, objects

and forces of nature are typically the main characters in fables and are anthropomorphized or given human qualities like the ability to talk, think, and feel emotions. The stories are short and have an effortless plot that pertains the characters experiencing the consequences of their actions, eventually leading to the moral lesson. Like other children's fiction, fables use simple and clear language to ensure easy comprehension. Fables employ figurative language like metaphors, similes, and personification to make the story more engaging and memorable. Here, illustrations as the format and design specially aim at younger audiences. As the traditional concise narratives, fables focus on presenting the moral lesson with accuracy and brevity.

Fables continue to be a precious tool for teaching children prominent life lessons in delightful and engaging way. Their continuing popularity lies in their ability to combine simple yet scholarly messages with engaging narratives and memorable characters. Some famous examples of fables are *The Tortoise and the Hare* that teaches the lesson of slow and steady wins the race, *The Lion and the Mouse* which highlights the importance of kindness and how even small acts can have a big impact and *The Fox and the Grapes* that imparts the lesson of not coveting what you cannot have and appreciating what you already possess.

Fables hold significance for several key reasons like instructing morals, promoting values, fostering empathy and understanding, stimulating critical thinking. Their chief motive is to convey moral lessons or teach predominant life principles that address universal themes like honesty, kindness, perseverance, and the consequences of choices. Unlike direct instruction, fables transfer these messages through engaging narratives and identifiable characters, making them more likely to resonate with readers, particularly children. Fables contribute to the development of a child's moral range by exhibiting the positive and negative outcomes of various actions and selections. Children can understand and inculcate important values. By introducing anthropomorphized animals as

characters, fables stimulate readers to empathize with them and realize their motivations and feelings. This vicarious experience paves the way for children to explore different perspectives and develop a sense of empathy and understanding of others. Fables often give rise to un verbalized questions that promote readers to think critically about the characters' actions and the consequences they confront. This allows the readers to analyze the situation, consider alternative choices, and capture the message conveyed by the fable.

Fables represent a significant characteristic of cultural heritage, often passed down through generations. They mirror the values and beliefs of a particular culture and furnish a glance into its history and traditions. Fables can connect individuals to their ethnicity and foster a sense of belonging. Despite their often simple nature, the moral lessons conveyed by fables remain relevant across different cultures and time periods. This enduring relevance ensures that the wisdom contained within fables continues to be valuable for generations to come. Overall, fables offer a unique and effective way to communicate important life lessons and ethical values, making them a significant and enduring element of literature, particularly in the realm of children's education.

The western tradition of fables effectively begins with Aesop, a likely legendary figure to whom a collection of ancient Greek fables is attributed. The earliest known collection linked to Aesop dates to the 4th century BCE. Aesop's Fables are very brief stories featuring animals demonstrating human traits such as speech and human follies. Most of Aesop's fables feature personified animals, which generally have a one-to-one symbolic relationship with a vice or virtue. Aesop's Fables display a keen sense of justice. Each tale imparts a life lesson to its readers. There are 725 fables credited to Aesop in total. Modern editions contain up to 200 fables, but there is no way of tracing their actual origins.

Fables in digital narration offer exciting possibilities to engage young audience in both familiar and innovative way. Fables can be effectively presented in the digital realm. Digital

platforms allow Interactive Story Telling. The use of Branched Narratives for creating interactive experiences where children can choose the characters, regulating the story's direction and learning different lessons based on their interest. The technologies like Augmented Reality (AR) and Virtual Reality (VR) can immerse children in the fables' settings, fetching the tales to life in a more interactive and thrilling way. Imagine exploring the forest with the tortoise and the hare or entering the lion's den with the mouse. In Gamification integrating game mechanics like points, rewards, and challenges can motivate children to learn the fables' morals while having fun. Audiobooks can make fables accessible to children with visual impairments or differing learning styles. Text-to-Speech Conversion allows children to hear the stories read aloud at their own pace, promoting independent learning. Digital platforms, further, offer translations of fables, making them accessible to a wider audience and supporting cultural exchange.

The Creative Expression of fables include Animation, Interactive Illustrations, Digital Music and Sound Effects with utmost relevance. Animating fables can visually represent the characters and settings, making the stories more engaging and visually appealing for children. Illustrations can be designed to allow children to explore the scenes, discover hidden elements, and actively participate in the narrative. Digital music and sound effects can enhance the emotional impact of the story and create a more immersive experience. By utilizing these digital storytelling techniques, fables can be presented in fresh, engaging, and accessible way to the new generation of young learners. While sticking true to the fundamental messages and traditional elements of fables, digital narration can unbolt new possibilities for learning and entertainment, ensuring these timeless stories continue to captivate and educate children for years to come.

Digital narratives have the potential to enrich the benefit of fables in several ways.

Unlike traditional printed formats fables can be easily distributed in digital formats like apps,

websites, or even social media, reaching a wider audience. The younger generations who are more accustomed to consuming digital content find it highly beneficial. Digital narratives can be easily translated and adapted to different languages. Digital platforms facilitate additional resources like glossaries, historical context, or discussion forums for interactive learning. Digital stories adapted to different learning styles and levels by offering various difficulty levels or incorporating different media formats succor personalized learning.

There are some potential disadvantages of using digital narratives for fables. Creation of high-quality digital narratives may not be possible without technical skills and resources. The interactive elements and multimedia features may distract users from the central message of the fable. Over-reliance on technology or obsession on digital platforms might ignore the traditional value of storytelling and the critical thinking skills development.

Fables are useful to address the social misdemeanours as it was in the olden days. They are the helpful devices to salvage peace and the cultural ethos in this present technological or global age. They help to see human foibles and shortcomings. Fables teach how to be trustworthy and instil on the reward and benefits of assiduous and perseverance. In every society they educate, entertain and serve as an agent for the societal norms and ethos shaping guiding and regulating moral behaviour. Pedagogical use of fables mainly includes communicating, building, and recording socio-cultural messages conveying a universal cautionary or moral truth to children. As a didactic tool they captivate the mind of the children to listen, to absorb, and to retrieve. The present generation witnesses more societal havocs and criminal activities, where fables can be a panacea communicating philosophy of righteousness, resourcefulness, collectiveness and strenuousness.

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ORAL TO DIGITAL MEDIUM: TRANSFORMATION OF TRADITIONAL INDIAN CHILDREN'S STORIES

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Abstract

The movement of Indian folklore from oral traditions to digital platforms indicates a significant change in the conservation, distribution, and development of cultural material. This research delves into the complex mechanics of this change, including its historical origins, current obstacles, and upcoming possibilities. Particularly collections of children's tales from Indian ancient fables, such as "Panchatantra, Ramayana, Mahabharata, Jataka Tales, Vikram and Betel, Tenali Raman Stories, Hitopadesha" are being replaced by digital technology. Indian folklore, entrenched in many regional cultures, has often been transmitted through generations by oral narration, songs, dances, and ceremonies. With the introduction of digital technology, there has been a gradual but significant change in how these stories are stored, distributed, and enjoyed.

Keywords: *Indian Folklore, Oral Tradition, Digital Medium, Storytelling, Technology, Preservation, Evolution*

Introduction

"Indian literature for children frequently features mythical themes" (Winternitz, 1933). The development of "mass media in India has led to adaptations of this literature" (Nogueira, 2023) into a various formats. Despite variations in time and media, as well as transcription and digitalization, these tales have a unique characteristic with their oral tradition ancestors: they uphold the same standards for education and training the next generation.

Indian folklore comprises a vast range of "oral traditions, myths, stories, folk tales, and cultural practices that have been translated through generations throughout the many geographies of the Indian subcontinent" (Luhar, 2023). Indian folklore embodies the accumulated knowledge, beliefs, and values of its people, stemming from the country's extensive history, religions, dialects, and regional identities. These stories typically focus on deities, heroes, demons, and other supernatural entities, blending themes of ethics, affection, courage, and fairness. Indian folklore encompasses many stories from the Mahabharata and Ramayana to local

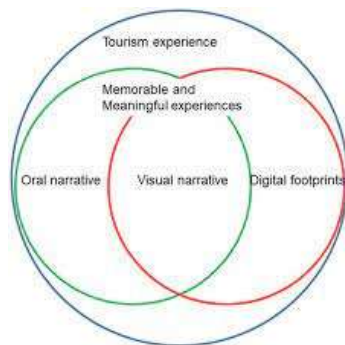
legends, including talking animals, supernatural creatures, and royalty. These tales serve to entertain, educate, and inspire.

"Indian folklore is closely connected to rituals, ceremonies, dances, music, and art forms, acting as a cultural adhesive that unites communities and nurtures a feeling of identity and inclusion" (Mudhan, 2019). The artwork depicts the intricate nature of Indian civilization, encompassing its rural agricultural origins and metropolitan environments, highlighting the strength and innovation of its inhabitants. Indian folklore persists and thrives under industrialization and globalisation, developing to fit current situations while maintaining its timeless character, acting as a significant repository of cultural history for future generations.

Folklore and Importance in Indian culture

Indian culture focuses significantly on mythology. These myths, legends, folk stories, and traditions represent the beliefs, values, and identities of distinct Indian tribes and are passing down orally. It preserves culture and identity. These stories preserve

wisdom, information, and cultural traditions for future generations. They provide historical context, social standards, and spiritual beliefs, creating continuity and connectedness. Indian folklore promotes communal togetherness and cooperation. They unite individuals via a shared cultural lexicon that transcends language and place. These rich traditions inspire artists to produce new works that appeal to modern audiences while honouring ancient ideas and motifs. It is a “live representation of the country’s cultural variety, tenacity, and ingenuity, shaping its history, present, and future” (Sen, 2012).



<https://link.springer.com/article/10.1007/s40558-020-00169-z#citeas>

Figure 1 (Wan et al., 2020)

Review of Literature

“Digital Storytelling: A Cultural Shift in Indian Folklore” by Gupta and Singh (2019) conducted a study that investigates how digital platforms affect traditional Indian children’s storytelling. The study examines how spoken stories are adjusted, altered, and spread through digital platforms. The writers stress the need to maintain cultural authenticity while still adopting technical improvements (*Digital Storytelling and Its Impact on Preserving Indigenous Indian Folklore – Indianbeacon.Com*, n.d.).

The study “Children’s oral literature and modern mass media in India with special reference to gradual transformation in West Bengal” investigates how mass media has changed Indian children’s oral literature in West Bengal. It examines how digital media change storytelling and its effects on cultural preservation and education. This research emphasises

the relevance of oral literature in child development and the problems of media evolution (Maitra, 2008).

The article “100 years of Thakurmar Jhuli (Grandmother’s Bag of Tales): From Oral Literature to Digital Media-Shaping Thoughts for the Young and Old” may discuss the Bengali folklore collection’s century-long journey. It likely explores its transition from oral storytelling to digital media and its effects on young and old viewers. This review may discuss how these tales have formed cultural values and views and their relevance in modern society (Maitra, 2007).

Research Gap

In the selected texts Panchatantra, Ramayana, Mahabharata, Jataka Tales, Vikram and Betel, Tenali Raman Stories, and Hitopadesha, several scholars, academics, and researchers have done a variety of studies on environmental, religious, and gender. Oral to digital medium: Transformation of traditional Indian children’s stories in the chosen books have yet to be examined. Most of the study discusses the alternative versions, translations, and, or narratives. There has been extensive research on morals throughout classical texts. In this study, researchers investigate the idea oral to digital medium in a comparative aspect.

Research Methodology

This qualitative study focuses on a comparative investigation of Oral to digital medium: Transformation of traditional Indian children’s stories in the chosen books of the Panchatantra, Ramayana, Mahabharata, Jataka Tales, Vikram and Betel, Tenali Raman Stories, and Hitopadesha, of Indian classical children’s literature. This chosen classics “help a person get in touch with a world that is bigger than humans” (Shanmugapriya & Christopher, 2023a).

Overview of Transition from Oral to Digital Medium

“Traditional Indian children’s stories digital transformation marks a major cultural heritage preservation and distribution shift” (Pearce & Louis,

2008). These stories have been passed down orally in Indian society for generations. They represent the subcontinent's many cultures, languages, and customs with a complex tapestry of myths, legends, folk stories, and moral fables. These timeless narratives are now "available as e-books, audiobooks, animations, and interactive applications thanks to digital technology" (Ozbay & Ugurelli, 2023). This transformation has democratised Indian children's stories, reaching more people domestically and internationally. By adding multimedia features like pictures, music, and animation, the digital medium has preserved and revitalised ancient stories for current audiences. It has also allowed for reinterpretation and adaption, keeping these narratives fresh and interesting in the digital era. Digitalization has many benefits, yet it raises fears about losing the personal, communal experience of oral storytelling. Innovation and tradition must be balanced to retain these stories' spirit and authenticity on digital platforms. The shift from oral to digital media blends old and modern, enhancing traditional Indian children's stories for future generations.

Discussion

India has a rich and diversified oral storytelling tradition about thousands of years. Indian oral storytelling is an old form of passing down cultural, spiritual, and historical information. The Vedas, Hindu sacred writings, were spoken for millennia before being written down. Before transcription, bards and storytellers performed and memorised epics like the Mahabharata and Ramayana. These epics and other mythical and folk tales shaped Indian oral storytelling and varied group's beliefs, values, and identities. Indian oral traditions include "folk tales, fables, legends, and ballads as well as religious and mythological stories" (Bascom, 1965). These stories presented during "festivals, rituals, and gatherings to educate, moralise, and bind the community" (Majasan, 1969). Indian oral storytelling has changed with social, cultural, and technological changes. Despite the rise of written literature and digital media, oral storytelling

continues to thrive, safeguarding India's storytelling history for future generations.

Characteristics of Oral Folklore Transmission

"Oral storytelling is also deeply rooted in speaking and performing" (Langellier & Peterson, 2004). Storytellers use speech modulation, gesture, and pace, among other things, to keep their audience's attention and show how deeply the stories touch them. These shows usually happen in public places like festivals, gatherings, or religious events. They are not only fun to watch, but they also help keep cultures alive, bring people together, and teach morals. In general, passing down tales orally is a lively and open way of talking that has been very important in creating and keeping alive many different cultural forms throughout history. There are a few things that make oral folklore transmission different from writing forms of communication. It is a traditional way of passing down cultural information and stories. To begin with, oral history depends greatly on remembering things and telling them out loud. People in close-knit families or groups often remember and tell stories, myths, legends, and customs from one generation to the next. This process helps people feel like they belong to a group and strengthens relationships.

Classical text	Written format	Digital format
Panchatantra text	(Ryder, 1949), (Rajan, 1993)	(The Best of Panchatantra Tales - Vol 1 - YouTube, n.d.)
Hitopadesha	(Chandiramani, 1995)	(Hitopadesha Tales In English Compilation MagicBox English - YouTube, n.d.)
Tenali Raman Stories	(Jayaprada, 2001)	(Tenali Raman Full Collection - Animated English Stories - YouTube, n.d.)
Vikram and Betel	(Burton, 2021)	(Geethanjali - Cartoons for Kids, 2018)

Jataka Tales	(Francis & Thomas, 2012)	(Geethanjali Kids - Rhymes and Stories, 2015)
Mahabharata	(Rajagopalachari, 2023)	(Mahabharata: The Ancient Indian Epic - YouTube, n.d.)
Ramayana	(Nagra, 2013)	(Magic Box English Stories, 2014)

Transition to Digital Medium

“The move of Indian children’s stories to digital formats is a big change in how people receive, read, and keep traditional stories alive in the modern world” (Zipes, 2013). These stories have their roots in oral history and written writing that dates back hundreds of years. They have now found a new home in the digital world, which fits the tastes and lives of modern readers. “The spread of digital media has made Indian children’s stories easier for everyone to read and listen to worldwide through e-books, podcasts, mobile apps, and streaming services” (Alexander, 2017). It has not only made these stories more widely known, but it has also made it easier for people from different cultures to share and understand each other. Also, the switch to digital media has made it easier to bring old stories back to life and give them new meanings through multimedia elements such as animation, interactive features, and virtual reality. These new ideas make storytelling more fun and exciting for kids by making stories more involved and interactive, which sparks their minds and creativity.

Digital platforms also allow different opinions and points of view be heard, including those from underrepresented groups and folklore practices that are not as well known. This openness encourages cultural diversity and respect among young readers, which helps them learn more about India's rich cultural history. Overall, the move to digital media is an exciting mix of custom and new ideas that will make sure Indian children's stories stay alive and relevant for future generations in a world that is becoming more and more digital.

“Community-based Indigenous Digital Storytelling with Elders and Youth” (Iseke & Moore, 2011). Digital storytelling helps preserve Indigenous traditions, according to the report. It shows how elders' traditional wisdom with youth's technical acumen may produce a strong cultural expression medium. Intergenerational Collaboration: Elders and youth share tales to preserve historical and cultural narratives. Digital storytelling in Indigenous communities may make learning more interesting and relevant for young people. It is also examining how digital storytelling empowers communities by providing the choice over how their stories are presented and shared, building pride and identity. Digital storytelling had been shown to promote community participation and education while preserving and celebrating Indigenous history.

Advantages of Digitizing Indian Folklore

The process of digitising Indian folklore presents a multitude of benefits that significantly contribute to its contemporary relevance, accessibility, and preservation (Bronner, 2009):

Preserving

Digital platforms offer a method to archive and safeguard traditional Indian folklore in a digital format, thereby preventing the deterioration or loss of these priceless cultural artefacts because of environmental factors such as climate, age, or neglect.

Enhancing Accessibility

The process of digitising Indian folklore facilitates its dissemination to a more extensive readership, surpassing limitations imposed by geography and language. Digital platforms facilitate the exploration and interaction with these narratives by individuals from various contexts, thus promoting cultural exchange and comprehension.

Distribution Extent

Digital distribution channels, encompassing e-books, audiobooks, websites, and mobile applications, to engage a wide-ranging audience, comprising academicians, enthusiasts, children, and educators

across the globe. The expanded audience ensures that Indian folklore remains pertinent in an ever more interconnected global society.

Interactivity

Digital platforms provide prospects for user engagement and interaction with folklore narratives via multimedia components such as games, surveys, animations, and augmented reality. This interactive encounter serves to enrich the learning process, engross spectators, and pique their curiosity regarding traditional Indian folklore.

Adaptability

Digital platforms offer the opportunity to modify and reinterpret traditional folklore to align with modern sensibilities and preferences. By incorporating multimedia elements and employing inventive storytelling methods, digital adaptations to revitalise traditional narratives, rendering them more captivating and applicable to contemporary audiences.

The digitization of Indian folklore serves to safeguard a wide array of cultural traditions, dialects, and heritage, ensuring their accessibility to posterity. Through the digital documentation and dissemination of these narratives, it is possible to advance the preservation of indigenous knowledge, foster cultural diversity, and commemorate the abundant cultural heritage of India.

Use of Multimedia Platforms for Storytelling

Multimedia platforms enhance storytelling by combining text, audio, graphics, video, animation, and interactivity. This technique engages audiences, inspires innovation, and allows expression. Here are some multimedia storytelling methods (Gitner, 2015):

E-books

Interactive e-books integrate text, graphics, audio, and occasionally video. They may incorporate integrated audio narration, interactive visuals, and animated effects to make the narrative more interesting for readers, especially youngsters.

Podcasts and Audiobooks

Audiobooks and podcasts engage listeners in stories through spoken word, sound effects, music, and ambient noise. These platforms serve auditory learners and are portable.

Interactive Websites and Apps

Users may explore stories using text, photos, videos, animations, quizzes, games, and branching storylines in a multimedia-rich environment. Active involvement lets users browse tales at their own speed and impact the storyline on these sites.

Dedicated Digital Storytelling Platforms

Provide tools and resources for producing and sharing multimedia stories. Users may create tales using text, photos, music, and video utilising templates, editing software, and hosting services on these platforms, encouraging creativity and cooperation.

Social and Video-Sharing Platforms

Instagram, Facebook, TikTok, YouTube, Vimeo, and Snapchat are used to share short-form multimedia storytelling. Storytellers use these channels to reach large audiences, share personal stories, exhibit skills, and connect with followers through visual and audiovisual material.

Virtual and Augmented Reality (VR/AR)

VR and AR technologies immerse users in virtual or augmented environments where they can interact with characters and objects, explore settings, and see narratives from different perspectives. Immersive technologies provide fresh storytelling in gaming, education, and entertainment.

Conclusion

Indian classical literature is considered as “ethical tales in Indian literature” (Shanmugapriya & Christopher, 2023b). Integrating Indian folklore online brings opportunities and obstacles. Digitization improves accessibility, preservation, and engagement of cultural traditions but may dilute authenticity and change storytelling dynamics. The change may

marginalise oral traditions, undermining community cohesiveness and transmission. Digital platforms may also favour mainstream stories over folklore. The digital transformation may boost different voices, revive cultural legacy, and promote cross-cultural engagement if managed inclusively. Digital folklore in modern India has democratised cultural tales, promoted cross-cultural interchange and maintained different traditions. Multimedia revives classic storytelling, engaging new generations and sustaining culture. Digital platforms enable inclusive representation, elevating marginalised views. This digital transition improves cultural relationships and encourages cultural appreciation and understanding across varied audiences, benefiting Indian society.

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INCORPORATING BIOGRAPHIES AND AUTOBIOGRAPHIES IN ENGLISH LANGUAGE TEACHING TO ENHANCE READING AND WRITING SKILLS

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Abstract

Students gain a deeper understanding of the complexities of human nature by reading various genres, which offers a different take on the lives of its characters. Students' reading and writing abilities at the university level can benefit greatly from exposure to biography and autobiography (Gallo, 2013; Preece & Bates, 2011). The primary goal of this study is to examine the use of biography and autobiography as curricular tools for improving students' literacy abilities at the university level. It is evident that "Interest in using biographies and autobiographies to improve students' literacy skills at the university level has increased in recent years" (Banks, 2017). Learning about people's lives, experiences, and accomplishments through reading biographies and autobiographies can help students gain a better grasp of the historical and cultural milieus in which those people operated. Students can improve their critical reading and writing skills by reading narrative-style biographies and autobiographies (Bomer, 2005). Students can improve their skills in recognising themes, assessing character development, and utilising evidence to back up their claims through close reading and interpretation of the stories (Holliday, 2004). There is a lack of study on the efficacy of using biographical and autobiographical literature in higher education, despite the potential benefits of doing so. The current paper intends to fill that need by exploring how college students' reading and writing abilities change after being exposed to biographical and autobiographical literature in the classroom. The paper also intends to fill the gaps by studying the effects of employing biographical and autobiographical texts as pedagogical material on the reading and writing abilities of college students.

Keywords: *Biography, Autobiography, Pedagogy, Reading Skills, Writing Skills*

Students' reading and writing abilities at the university level can benefit greatly from exposure to biography and autobiography (Gallo, 2013; Preece & Bates, 2011). Students can gain a deeper understanding of the complexities of human nature by reading each genre, which offers a different take on the lives of its characters. The primary goal of this study is to examine the use of biography and autobiography as curricular tools for improving students' literacy abilities at the university level.

Interest in using biographies and autobiographies to improve students' literacy skills at the university level has increased in recent years (Banks, 2017). Learning about people's lives, experiences, and accomplishments through reading

biographies and autobiographies can help students gain a better grasp of the historical and cultural milieus in which those people operated. Students can improve their critical reading and writing skills by reading narrative-style biographies and autobiographies (Bomer, 2005).

Students can improve their skills in recognising themes, assessing character development, and utilising evidence to back up their claims through close reading and interpretation of the stories (Holliday, 2004). There is a lack of study on the efficacy of using biographical and autobiographical literature in higher education, despite the potential benefits of doing so. Our research intends to fill that need by exploring how college students' reading and

writing abilities change after being exposed to biographical and autobiographical literature in the classroom.

Although many studies have looked at the benefits of using autobiographical and biographical writings in the classroom to improve students' literacy abilities (Cassie, 2010), few have investigated the effects of doing so at the university level. Researching whether autobiographical and biographical literature might aid students in developing the reading and writing abilities essential for success in higher education is crucial. Furthermore, there has been a dearth of research on the possibility of employing narratives of real people's lives as a means of enhancing students' literacy abilities through intervention (Rampton, 2003). This research intends to fill those gaps by studying the effects of employing biographical and autobiographical texts as pedagogical material on the reading and writing abilities of college students.

Research Questions

- What effect does the use of biography and autobiography as pedagogical materials have on the improvement of students' reading skills at the tertiary level?
- What effect does the use of biography and autobiography as pedagogical material have on the improvement of students' writing skills at the tertiary level?
- In accordance with the investigation, the following hypotheses and null hypothesis were developed.
- And for H₀, that's the "null" assumption: There is no discernible pattern in the pre- and post-test results between the experimental and control groups.
- A significant difference in test results between the experimental and control groups is predicted by the alternative hypothesis (H₁).

Literature Review

The literature review will explore the existing research on the use of biography and autobiography

as pedagogic material for enhancing reading and writing skills. It will provide an overview of the different approaches and strategies used by educators to incorporate these genres into the curriculum. The review will also examine the impact of these approaches on the learning outcomes of students.

Using Biographies and Autobiographies in the Classroom

Chen and Chen (2016) argue that teaching language arts through biographies and autobiographies is a novel approach since it combines historical and personal tales with literary elements. This adds interest to the texts and can be a springboard for further thought and conversation.

Relevance to Reading Abilities

Students who read biographies and autobiographies improved in several reading areas, according to a study by Chen and Chen (2016). Biographies and autobiographies were shown to be effective reading materials for teaching critical thinking by Hwang (2017).

Effect on Learning to Write

Students who read autobiographies had better narrative writing skills than those who did not, according to research by Lin and Wang (2016). Students' ability to compose first-person narratives was found to be enhanced when memoirs were used as a model for writing teaching by Wang and Chen (2019).

Interventional Strategies and their Efficacy

Guided reading tactics helped students better understand biographies and autobiographies, according to research by Liu and Chen (2016). Wang and Chen (2018) discovered that students' writing abilities when utilising autobiographies as a model increased when teachers used explicit instruction, such as teaching specific writing styles.

The Importance of Learning Resources

An effective method of fostering student learning is through the incorporation of biographies and

autobiographies into the curriculum (Chen & Chen, 2016). Students may be encouraged to read and write more by the increased interest and relevance of these things to their own life. They can also assist pupils get a more nuanced comprehension of the world by offering a fresh viewpoint on well-known events from history and their own lives.

The study's anticipated results include new knowledge about the efficacy of employing biographical and autobiographical texts in higher education classrooms to teach reading, writing, and critical thinking. Researchers hope that their findings will inspire teachers to create innovative solutions for bringing different forms of expression into the classroom. This research will add to the growing body of work on biographies and autobiographies as instructional tools for improving students' literacy.

Methodology

The research methodology will incorporate both quantitative and qualitative techniques for gathering information. One hundred college students will participate in the study, all chosen at random from a variety of academic majors. The quantitative information will be gathered using a before-and-after test format.

Sampling

At least 80 college or university students should be included in the study's sample.

There will be a total of 80 participants, with 40 in the control group and 40 in the experimental group. To guarantee that the sample is truly representative of the population at large, a stratified random sampling approach will be used.

Design

The study will use an experimental design consisting of a series of pre and post tests. All of the participants will be split into two groups at random: a control group and an intervention group. The control group won't get anything special, but the intervention group will.

Intervention

Biographies and autobiographies will be used in the classroom by those in the intervention group. Throughout the next six weeks, participants in the intervention group will be asked to read and reflect on a biography or autobiography. No treatment will be given to the control group.

Data Collection

The research will gather both quantitative and qualitative information. Participants' reading and writing abilities will be quantified by pre- and post-tests to acquire the quantitative data. The participants' thoughts and experiences with using biography and autobiography as pedagogical materials will be gathered using open-ended survey questions and focus group talks to obtain the qualitative data.

Data Analysis

Descriptive statistics and inferential statistics, including paired t-tests and analysis of variance (ANOVA), will be used to assess the quantitative data. Thematic analysis will be used to sift through qualitative data.

Ethical Considerations

The study will safeguard the anonymity of its participants. Before enrolling in the study, participants will be briefed on its purpose and asked for their permission.

Timeline

The duration of the study is estimated to be around six months. The following major events are included in the timeline:

A one-month period for the literature review, a two-week period for participant recruiting, a one-week period for the pre- and post-test, and a final one-week period for evaluation of the intervention. g Two-month data analysis time frame. 1 month for writing the report. The lesson plan example is included in the appendix.

Data Analysis

To assess the effectiveness of employing biography and autobiography as pedagogical material in improving students' reading and writing skills at the tertiary level, we will employ descriptive statistics to examine the quantitative data. The qualitative data will be thematically evaluated to reveal the obstacles teachers experience and the methods they employ to integrate these forms into the curriculum.

Below is a comparison of pre- and post-test scores for a group of 80 students, split evenly between two groups of 40:

Table 1

Group	Pretest Mean Score	Post test Mean Score	Mean Difference	Effect size
Control	70.2	72.1	1.9	0.29
Experimental	68.8	80.5	11.9	1.77

The results of the before and after test are analysed in the table below. Both groups' average pre-test scores were relatively high: 70.2 for the control group and 68.8 for the experimental group. In the end, the experimental group averaged an 80.5 on their post-test, while the control group averaged 72. The average disparity between the test and control groups was 11.7%. The effect size of 1.77 for the experimental group is high. Therefore, the intervention (using biographies and autobiographies as pedagogical material) was successful in improving the students' ability to read and write. Figure-1 is a visual representation of Table-1.



Figure 1

Reading and writing scores improved in the experimental group after the intervention compared to those of the control group, suggesting that the intervention was successful. The intervention appears to have been successful because the mean difference was larger for the experimental group. Overall, the results of this study support the idea that including biographies and autobiographies into the curriculum as a means of enhancing tertiary students' literacy skills.

Neither the hypothesis nor the null hypothesis can be tested using only the mean scores. Hence, a t-test was performed using paired data. For each group, we may compare pre- and post-test scores using the paired sample t-test to see if there is a statistically significant difference. Below are the outcomes of the t-test for paired samples:

Table 2

Group	Mean Difference	Standard Deviation	Standard error Mean	t-value	p-value
Control	1.9	5.4	0.85	2.24	0.031
Experimental	11.7	4.8	0.76	15.39	<0.001

The results reveal that both the control group ($t = 2.24$, $p = 0.031$) and the experimental group ($t = 15.39$, $p = 0.001$) had statistically significant improvements in performance between the pre- and post-tests. Hence, we can accept the alternative hypothesis that there was a significant improvement in both groups' reading and writing skills following the intervention and reject the null hypothesis. Figure 2 is a graphical depiction of Data in Table 2.

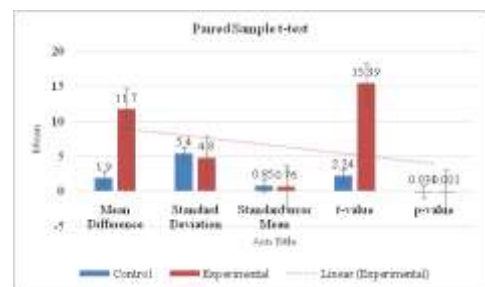


Figure 2

Overall, these results support the effectiveness of using biographies and autobiographies as pedagogic material for enhancing reading and writing skills at the tertiary level.

Discussion

This study aimed to determine whether or not autobiographies and biographies could be used successfully in higher education settings to improve students' literacy. Evidenced by a statistically significant increase in posttest scores compared to pretest scores, the results demonstrated that the intervention was successful in enhancing the reading and writing abilities of the children in the experimental group (Table-1). Herrington and Curtis (2000); Chen (2018); Reinking (1997); Chen (2018). The use of biographies and autobiographies as pedagogical material had a sizable effect on the students' reading and writing abilities, as indicated by the big effect size ($d = 1.77$) for the experimental group. This conclusion is in line with others that have found autobiographical and biographical literature to be useful in improving pupils' literacy abilities.

Mean differences between pre- and post-test scores were found to be statistically significant for both groups using the paired sample t-test (Table-1). While both groups had improvements in reading and writing abilities, the experimental group saw a much larger mean difference and effect size, indicating that the intervention was more effective (Chen, 2018; Herrington & Curtis, 2000).

The ramifications of these results for higher education teaching are substantial. Teaching reading and writing skills by using biographies and autobiographies is a powerful strategy. Students' enthusiasm and interest in reading and writing can be boosted by exposing them to these kinds of literature, which can serve as a rich source of information and inspiration (Reinking, 1997; Herrington & Curtis, 2000).

This research bolsters the case for implementing reading and writing interventions in the classroom (Chen, 2018; Herrington & Curtis, 2000). Educators can aid their pupils in developing essential skills for

academic achievement by introducing an intervention like the one employed in this study.

There were, however, certain caveats to this study that should be taken into consideration. First, the sample size was low, which could restrict the validity of the results. Larger sample sizes may be considered in future research to improve the generalizability of findings. Second, the results may not be applicable to different settings and groups because the study was conducted with a limited sample.

This study demonstrates the utility of biographies and autobiographies as instructional resources for improving students' literacy abilities at the university level. According to the findings, this intervention can significantly improve students' reading and writing abilities, making it a useful resource for teachers who want to boost their students' academic performance (Chen, 2018; Reinking, 1997; Herrington & Curtis, 2000).

Further research is needed into the effectiveness of using biographies and autobiographies in the classroom, as well as the possible ripple effects of this practise. The study's authors think their findings will show how effectively other genres may be integrated into the classroom. The study's findings will expand our understanding of how biographies and autobiographies can be used in the classroom and will be helpful to educators who want to boost their students' literacy levels at the university level. Chen (2018), Herrington and Curtis (2000), Reinking (1997), Chen (2018), (2018). Concerns regarding the study include its limited sample size, its high dropout rates, and the possibility that participants in the control group will learn about the intervention. The findings of this study will contribute to the expanding body of literature on the topic of the educational value of autobiography and biography. According to Reinking's (1997) study, reading biographies can help students develop their critical reading skills and familiarity with the genre. Herrington and Curtis found that using autobiographical writings to teach students about the

writing process and effective composition was an effective way to do just that (2000).

The current study builds on these earlier investigations by investigating the impact of teaching with biographies and autobiographies on the literacy skills of university students. The posttest results for the experimental group suggest that students' abilities in these areas will improve with the introduction of this intervention.

The study's findings provide insight into the potential utility of employing biographies and autobiographies in the classroom, despite the study's small sample size. Further research with larger samples may shed more light on these benefits and help demonstrate the findings' generalizability.

The results of this study support the use of biographies and autobiographies in higher education to enhance students' reading and writing skills. Instructors can do their students a huge service by providing ample opportunities for them to develop the analytical and scholastic writing abilities they'll need to succeed.

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ANNEXURE

The Sample Lesson Plan

Title: Exploring Biographical and Autobiographical Texts

Grade Level: Tertiary

Objective:

- To enhance students' reading and writing skills through the analysis and interpretation of biographical and autobiographical texts
- To develop students' ability to identify themes, analyze character development, and use evidence to support their arguments

Materials

- Biographical and autobiographical texts (e.g. books, articles, essays)
- Writing utensils
- Note-taking materials

Procedure

Introduction (10 minutes)

- Introduce the lesson topic and explain the objectives.
- Discuss the importance of biographical and autobiographical texts in understanding people's lives, experiences, and achievements.

Reading and Analysis (30 minutes)

- Distribute a biographical or autobiographical text to each student.
- Instruct students to read the text carefully and take notes on important details, themes, and character development.
- Facilitate a class discussion on the key themes and characters in the text.
- Writing Activity (30 minutes)
- Instruct students to write a short essay analyzing the themes and characters in the text.
- Encourage students to use evidence from the text to support their arguments.

Peer Review (20 minutes)

- Have students trade essays with a classmate and offer constructive criticism.
- Outline best practises for peer review, including how to give and receive constructive criticism and detailed recommendations for change.

Fifthly, a Summary (10 minutes)

Recap the major lessons and urge students to read and write more biographical and autobiographical literature in their own time.

Assessment

Students' essays will be graded on several factors, including whether or not they successfully identify themes, analyse character growth, and provide evidence to back up their claims.

AUTOFICTION AND THE FUTURE OF FIRST-PERSON NARRATIVES: REFLECTIONS ON ANNIE ERNAUX'S *SIMPLE PASSION*

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Abstract

Linda Hutcheon once remarked that some of the radical lines crossed in the twentieth century are those between life and art. This encapsulates the mood of the latter part of the twentieth century which gets reflected in the literary productions of the age. One of the forms of writing that has come under severe scrutiny as the result of adoption of these shifts is 'Autobiography'. A genre which was read for the truth told by the author about his/her own self has now explicitly incorporated fictionality which has led to the formation of new genres like autofiction. While literary theorizations produce volumes to understand this blend, this is also considered detrimental to the future of the genre. Ironically, production of autobiographical writings is on the rise like never before. This proves that such dilutions have not reduced the continual production of autobiographical writings but has redefined the genre. In this regard Annie Ernaux's writings have received wide spread recognition for the raw and intimate first-person accounts of her life. This paper aims to analyze the generic potential of her text 'Simple Passion' as capable of providing the framework to redefine the genre. It attempts to decipher the intricate relation between the author's aim to write a genre-less text and the production of the most intimate first-person narratives. By doing this the study offers a unique reading of the nature of 'Autobiographical' writings in the twenty first century.

Keywords: *Autobiography, Autofiction, Fact, Fiction, Genre*

Introduction

Annie Ernaux, along with Paul Auster is one of the few writers in the contemporary times who provide new pathways of study in the autobiographical narratives. Critical analyses of their works help reconsider the genre question, particularly in the field of life writing which has been a point of debate for decades now. Annie Ernaux was awarded the Nobel Prize in literature in 2022 for the "courage and clinical acuity with which she uncovers the roots, estrangements and collective restraints of personal memory". Ernaux's writing has a certain level of intertextuality. Each of her texts are related to one another. This makes the understanding of her literary project complex and nuanced.

Ernaux's uniqueness lies in the fact that her works explore the social conditions of her time, her generation and other women while still being personal and intimate about her body and sexuality. Considering the genre question in her work the difficulty of categorization happens after the publication 'A Man's Place' in 1983. In fact, after the publication of 'La Femme gelee' (A Frozen Woman) in 1981 "Ernaux requested that Gallimard remove specific reference to fictional classification" (McIlvanney, 3). All of her publications after this can be considered as sites of challenges to the traditional understanding of rigid genre classification. It is also important to note the milieu in which Ernaux becomes conscious of this.

Theorizations in the Field of Autobiographical Writings

James Olney, one of the pioneers of Autobiography studies published the book 'Autobiography: Essays theoretical and critical' in 1980. This book was the first of its kind where fragmented studies about the genre of autobiography was compiled and was attempted to be understood in a new light. By this time there was also other terms that had come to use like 'Autofiction'. This was first coined by Serge Dubrovsky in 1977 in his autobiographical novel 'Fils'. What this term means has been debated by theorists of Autobiography like Lejueue, Paul John Eakin, Gasparini amongst others. Schmitt affirms that Lejuene is not convinced that such a genre even exists (Schmitt, 13). However Laura Marcus, says "Authors writing in this genre have welcomed the freedom it affords them, for example in writing about others in a way which protects their privacy – something stressed by Dubrovsky's compatriot Annie Ernaux in relation to her confessional writings "(Marcus, 116-117). This remark of Marcus is significant when another interview of Ernaux in 'The White Review' is taken into consideration.

When asked if she would describe her writings as autobiography or essay, she replies saying that she is very interested in the genre-less text (Elkin). This raises important question about how Ernaux whose aim as she declares is to write a genre-less text can be categorized under 'autofiction'. As a consequence, one is also forced to rethink what autofiction means. Can it be therefore be inferred that Lejuene was right when he said that a genre such as autofiction, as put forth by Dubrovsky, cannot exist which is what Ernaux tries to hints by 'genrelessness'? It is also helpful to remember that Marcus's book was published in 2017 while this interview was published in 2022.

While these questions beg to be answered, the aim of this paper is not to define what autofiction is. This paper aims to study how understanding Ernaux's "Simple Passion" as an attempt at writing genre-less text opens up new frontiers for understanding the first-person autobiographical

narratives in the contemporary times. The focus is on the aspect of 'genrelessness'.

Complication of the Genre in the Recent Times

Nigel Hamilton has previously said that he deplors the teaching of autobiographies "as if its role were solely to impress artistically and to entertain (however therapeutically), rather than bearing an interesting relation to fact" (Hamilton, 201). It can be understood that he is not pointing at any one class teacher or an institution. But rather he is emphasizing on a trend in the way autobiographies are read and understood. The referential value which was once the defining feature of the genre, is not regarded thus anymore. This is not a recent phenomenon. This is a consequence of the blurring of boundaries that happened, particularly, in the 70's and the 80's. The strict generic boundaries were considered invalid. This affected the study of 'Autobiographies as well. Paul De Man's essay "Autobiography as Defacement" published in 1979 questioned the possibility of truth in this genre. This essay also concluded that Autobiography cannot be considered a genre. Here again, the need for De Man to say a concluding statement about the nature of the genre comes from the consideration of the genre's relation to fact. Therefore, this particular genre has always been in between the fact/fiction dichotomy. While some theorists accept to the impossibility of referentiality in autobiography, there are other theorists who still maintain that this genre should not be diluted and that it must have "an interesting relation to fact" (Hamilton, 201).

Whatever be the theoretical standpoint, it must be accepted that the production of autobiographical writings are on the rise. It is at this juncture that one must consider the need for redefintion of the genre. Schmitt considers autofiction as only a "brief interlude than as a lasting phenomenon"(9). Annie Ernaux's claim of not wanting to write a text that can fit in any genre, if looked at from the perspective of Schmitt, can be said that even 'autofiction' as a label to her work is not what she wanted.

In addition to this, Schmitt also calls this the age of memoir boom. However, this is not the first of its

kind. There has been memoir booms in history and the reasons for that are manifold. In fact, memoir booms “can be seen as a default position in the industry of life-writing” (Schmitt, 9). So, to pin down all these claims together, on the one hand there is memoir boom and on the other, there is a production of ‘autobiographical’ texts that increasingly blur the boundaries of fact and fiction. The challenge lies in how these ever texts are consumed and if there is anything the is definitive about the nature of the genre.

Ernaux’ Writings and the New Perspectives

Annie Ernaux published her first work in the year 1974. Since then, her writings have had a unique flavour to it in that there has been an intensely personal element. In addition to that, her writings also consider the condition of women at large and “wishes to discover the degree to which other women have shared their experiences” (McIlvanney, 5). It is also valuable to note that the “very sense of identification, interdependence and community that Gusdorf dismisses from autobiographical selves are key elements in the development of woman’s identity” (qtd in McIlvanney, 5). This serves as an additional layer of interpretation of the text. Consideration of the fact that she is a woman, opens new ways of understanding her impulse to defy generic classification. To the first question in the interview about whether she is a novelist, she answers by questioning the practice in society where male writer are just called writers while female writers are called novelists (Elkin). It is this lens her aim to write a genre-less text must also be understood.

“This desire for generic transgression or cross fertilization of genres is commonly associated with woman writers. It is variously interpreted as constituting a response to what is perceived as the androcentric rigidity of conventional generic categories (McIlvanney, 4). This could be one of the reasons why Ernaux’s writings attempt to transgress genres. She is not wanting to find a unique personhood by way of expressing herself in autobiography. Her aim is not to locate her first-

person narratives in an “idiosyncratic, unique subjectivity, but in a ‘je transpersonnel’ (McIlvanney, 5). In her own words it is “everything that could be opposed to the autobiographical je” (Elkin). The ‘I’ that Ernaux refers to is not the same as the autobiographical ‘I’ that is usually referred to in traditional autobiographies. She says,

For me the *je* is not an identity, but a place, marked by human experiences and human events. That is what I try to illuminate through my writing. I say *je transpersonnel* because it is not the individual, or the anecdotic, that interests me, but that which is shared, whether that be social, or even slightly in the order of the psychological, in the realm of reaction. That is how I may be sure that I’m bringing to light something that isn’t reducible to a personal history. Essentially, I want to put myself at a distance, the greatest distance between what I’ve lived, who I am — it’s about being able to distance yourself (Elkin).

This is unique to Annie Ernaux. At this point, one can evidently see a departure from the way Ernaux was earlier defined by Marcus. As McIlvanney has previously stated Ernaux’s work provides “a metonymic relationship between narrator and author” where “the narrator connotes rather than denotes, the author” (McIlvanney, 7). Therefore to label it as autobiography would reduce the multiple potentialities of the text. Attempting to understand her work ‘Simple Passion’ in this light can reveal new ways in which the contemporary autobiographical writings can be understood.

‘Simple Passion’ – Understanding the ‘Autobiographical’ in New Light

Simple Passion, published in 1991 (in French as ‘Passion simple’) is about a passionate affair between the narrator and a man from the foreign country. She refers to him as A. The text has one of the most gripping beginnings where the narrator begins by saying that she was watching an X-rated movie. The narrator’s obsession with this man, whom she knows she cannot marry, is present throughout the text. She spends days doing nothing but waiting for the phone call when her lover would

confirm the secret date of his visit. This has been a pattern. After every passionate sexual involvement, all that the narrator would do is wait for the next call. There were also few restrictions in this affair where, the man had asked her not to call or talk when he is around his wife. It can be told that she is love with the idea of love. As unconventional as this storyline seems to be, Ernaux's narration seems to render it without any moral judgement.

In terms of its content, the exploration of female sexuality in a way that everything else "is subordinate to the fulfilment of her personal desires" disturbs the expected norm (McIlvanney, 51). However, at the level of text, Ernaux does not provide any feministic voices. It is rather left to the readers to make sense of it. The graphic portrayal of sexuality from a woman's perspective is a new intervention in the domain that is dominated by men. But that shift in perspective alone without any change in the hierarchies of sexes might not be enough to qualify it as a feminist text.

The narrator also comments about the style writing and the relationship between novel and real life. She says, during the time when she was so obsessed with this passionate love affair, she felt she was living her passion in the manner of a novel. But while writing she says she is not sure of the style:

...but now I'm not sure in which style I am writing about it: in the style of a testimony, possible even the sort of confidence one finds in women's magazines, a manifesto or a statement, or maybe a critical commentary (Ernaux, 20)

Here, the important distinctions she makes are between life, novel, testimony, confidence, manifesto and a critical commentary. In order to address the question raised earlier regarding the modern autobiographical writing, this research considers two of the above said styles: testimony and a novel. By saying that she is living out her life in the manner of novel, she indirectly hints that the way life happens in reality is different from the way life happens in a novel. "Living in passion or writing: in each case one's perception of time is fundamentally different" (Ernaux, 49). Additionally, there is also a difference

established between testifying and confiding. One can understand that while he/she attempts to testify, it is not necessarily as pressure free and comfortable as it is when one confides. This would affect the truth value of the utterance.

The narrator also informs the reader that she is not telling a story in the sense of what happened when. The mentioning of the date, time and the place of a particular event does not get the prime focus. Rather she is only "merely listing the signs of passion, wavering between one day and every day as if this inventory could allow me to grasp the reality of my passion" (Ernaux, 20). In this attempt to capture the reality of her passion, the descriptions of the facts would not contain "irony or derision" (Ernaux, 20). Her wish is not to explain the passion but describe it. The idea of retrospection, which was and to some extent still is the defining feature of autobiography, is questioned. This is one of the reasons why Ernaux's works cannot be considered an autobiography. The approach is not merely retrospective. There is an intense emotionality to it. The narrator in 'Simple Passion' also dismisses the function that history would have played in the life of the painter when he painted a particular piece. "My approach to works of art was purely emotional", she says (Ernaux, 38).

Challenges to Genrelessness

On the one hand, though Ernaux wants to write a genre-less text, there are instances in the text which suggest the very existence of genres. For example, when the narrator says, "I wondered what the difference was between this past reality and literature, perhaps just a feeling of disbelief that I had actually been there one day, something I wouldn't have felt in the case of a fictional character" (Ernaux, 53). This is essentially the difference between a work of autobiography and a work of fiction. She affirms that she is narrating the experiences of a flesh and blood human that existed and still does. There is a difference between writing the life of a real person and that of a fictional character. But answer what exactly is it, is a question that Ernaux wants to avoid. Having to answer the question of whether this is

autobiography would “have stopped many books from seeing the light of the day, except in the form of novel” (Ernaux, 57). The narrator concludes by saying that he has not written a book herself. All that she has done is “translate into words...the way in which his existence affected my life” (Ernaux, 64).

Conclusion

Through the textual evidences it is well evident that the narrator tries to avoid any generic confinement of the text. She considers the burden of having to categorize her text as autobiography as unhelpful. The larger question of whether a text can be genre-less at all is yet to be answered. But to the question of whether she has been successful in writing a genre-less text, it can only be said that she has complicated the definition of autobiographical writing. This particular text ‘Simple Passion’ can only be considered as an experiment where the narrator has been explicit about the general conflicts that goes on in the mind of the writer when writing a text regarding the genre classification. The reader is not expected to have an immersive experience in the narrative. In other words, the reader is still kept aware about the process of writing itself. While other writers either categorize it themselves or leave it for the readers to decide, Ernaux avoids both. She neither categorizes itself, nor does she want to readers to categorize it.

However this lack of categorization does not make it genre-less. It does not free the reader from

the burden of having to attach a genre label. It only helps the reader in understanding the complex nature of the task of expressing oneself just like the way this text has done. Right from the choice of the event to the author’s discretion of explaining or describing the event, there are layers of complexity that makes the autobiographical pursuit impossible to be confined within one genre label. This perspective can help one go beyond into the ‘why’ and ‘how’ of a text rather than restricting themselves to the ‘what’ of the text.

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MODIFIED LINGUISTIC BEHAVIOURAL PATTERN: AN APPROACH TO SECOND LANGUAGE ACQUISITION

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Abstract

Language acquisition which is a biological process better explains the nature of learning any language. When human beings are exposed to linguistic input, learning takes place automatically. Starting from the childhood, as humans get more opportunity to listen and interact with others, they express their feelings and exchange their ideas in every possible way, thereby expanding their knowledge and ability. Their involvement and participation in the society develop their overall personality including mind. A learner observes, imitates and recalls what he sees and hears around him and thus his progression begins with his perception and experience of the outside world. Learning a human behavior and learning a human language, both share the same phenomenon. Conversely, learning a second language is quite different because most of the learners are not exposed to the native-like environment. However, imitating certain linguistic elements is really very helpful and imitation is a language behavior which is truly beneficial to the beginners. The present paper aims to examine the concept of behavior and its benefit in the language acquisition process with its modified linguistic pattern.

Keywords: Competence, Acquisition, Behaviorism, Behavioural Pattern

Language lights up one's mind but often this is not true with the second language learners. Most of the second language learners feel embarrassed and becomes nervous when they are forced to speak in their second language. They lose their self esteem and fail in their endeavor due to lack of communicative competence even though they are good in their subject and have excellent social skill. Therefore, in order to help the second language learners, new techniques and methods are being adopted by the language teachers and trainers. However, the modified patterns of the old approaches can also assist the learners in various ways and even make them competent in communication. Behaviourism, the very old language learning method makes the learning process into an acquisition process when it is accompanied with the new-fangled concepts and ideas.

The language behaviours, listening, speaking, reading and writing are regarded as the means through which language is used, and the lexical, structural and phonological content of any language becomes active only through these skills. Speaking and writing are known to be the active skills whereas

reading and listening are known to be the passive skills (McKenzie-Brown). It is understood that words, structures, and sounds can only be learnt and performed through the behaviours like listening, speaking, reading and writing. Mckenzie-Brown considers the four skills to be the behaviour through which the language elements are practiced and performed.

Listening remains an active learning skill in the process of developing communicative competence in English. Ashok Bhatnagar claims, "Some teachers seem to assume that listening is a passive skill, which is not. A child is actively in the process of listening when s/he tries to understand what is being said to her/him and respond accordingly" (30). According to the views of Ashok Bhatnagar listening is an active skill as it activates the mind to react to the situation. Obviously, it is understood that listening forms the basis for the development of any skill as it prepares and shapes a person for language learning.

Though speaking is considered to be the most important of all skills, to Ashok Bhatnagar, it requires systematic effort because, "development of speaking as a skill in second language learning

involves a number of factors. In addition to formation of grammatically correct, appropriate, and acceptable sentences/utterances the child has to learn adequate pronunciation, rhythm, stress, and intonation so that whatever is spoken is intelligible” (31). If a person speaks by considering all these areas of speech, he can clearly and effectively communicate his ideas. Along with making them know the importance of speaking, the significance of intelligible language of speech should also be emphasized.

Reading improves the learners’ language, their power of understanding, and their thought process as they are exposed to plenty of resources. Ashok Bhatnagar observes that through reading one gets information and knowledge easily and it also gives language experience to children and enhances their language use. Through reading, a child is getting exposed to a wide range of words, sentence formation, grammatical formation and style (31). Further, the students should possess awareness about the importance of silent reading and comprehension of texts. Though reading is considered to be an ordinary skill, even it has to be taught to the learners in order to understand the intended meaning of a text.

As a rule, writing is being treated as the target skill and through this skill, the learners are trained to place words and phrases in an order, and organise the ideas logically. Writing also helps the learners to make use of their creativity (A. Bhatnagar 32). Linguists and researchers try various techniques and methods now and then to teach the four language skills (LSRW). Ashok Bhatnagar concludes that a teacher needs to integrate these four skills in his/her language teaching in order to achieve good learning outcomes as these would improve the learners’ fluency. Moreover, using text books, blackboard, language games, dramatisation, problem solving activities, creative activities and audio-visual aids would also help them in their learning process (32-33). Communicative skills in general and LSRW skills in particular, can be developed by rigorous training and a lot of practice. It requires persistent

effort both from the side of the instructor as well as the learner.

Furthermore, in order to be flexible in certain communicative situation, communicators need to be familiar with the behavioural patterns. The term Behavioural pattern is used to identify certain communication pattern between objects in order to increase flexibility in carrying out the communication (“Behavioural Patterns”). In the same way, Burgoon et al. have formed four patterns of behaviour for effective communication through adaptation. These four patterns of behaviour are further elaborated by Salleh:

First, *behavioral matching* occurs when behaviors of both interactants are very much like one another. These patterns include mirroring, interactional synchronicity, reciprocity, and convergence. *Complementarity* is when each individual’s patterns are different from

the other but complements the other in some ways. Then *divergence*, as the name implies, shows a pattern dissimilar from at least one of the interactants such as dissynchrony where there is an obvious lack of coordination between the interactants. And finally, *compensation* occurs when interactants have opposite but avoidance patterns of behavior. (305)

Further, these patterns help the individuals to have a comfortable and friendly atmosphere. When individuals get adjusted with the situation they can easily and effectively use their knowledge (Salleh 305-306).

In addition to these behavioural patterns, neurolinguistic programming introduces a term known as suggestive language which appears repeatedly in Milton model language patterns. Sum states that by using this suggestive language, it would be easy to lead someone (the listener) with the speaker’s suggestions by being empathetic – speaking their language, and viewing things from their perspective (Sum 3). It is clear from Sum’s view that these indirect suggestions would make the listener to accept the views of the speaker without any force or compulsion. In language learning, language patterns are used to raise the motivation

level of learners (Deacon 9). He further opines that these patterns are used in education “in order to create more facilitative states in ourselves and others” (10). Obviously, it is understood that the linguistic patterns would smooth the interaction and would benefit the people to achieve their goal. Learning and acquisition happen simultaneously in all the second language learning classrooms and it is believed that second language learning theories, in general, would help out in understanding the second language learning and acquisition process.

Stimulus and response are the main factors that instigate learning in behaviourist approach. In addition Skinner’s behaviourist theory explains that any human behaviour can be learned through the process known as S-R-R, that is, stimulus/response, and positive or negative reinforcement (Malone 1; Johnson 18). A learner can practice or imitate an element only if he gets stimulated. Stimulation is possible only when a learner observes what is being performed. That is why Hall says that an individual learns a behaviour through observation and imitation (288). Observation does not happen when people are indifferent towards an issue. It takes place only when they prefer to imitate something. Subsequently, these processes (observation and imitation) turn the preferred behaviour into a habit which is performed unconsciously (Malone 1). Ipek emphasizes the necessity of proper input to have proper habits. He points out that according to behaviourism, input and output have a direct relationship with one another. The learners should get proper input through response or feedback if they need to form good habits (Ipek 3). The feedbacks or response from the instructor would play the part of reinforcement (negative or positive) by strengthening or undermining an action.

New and correct linguistic habits can be formed by serious practice. At the same time, habit formation alone has only a little benefit. It has been experienced that language learned by habit formation techniques like audio-lingual and audio-visual courses are not enough to enhance students’ communicative ability. They need opportunities to

use what they have learned and bring meaning out of the learned structures by combining everything (Littlewood 91). Their learning becomes complete when they experience the learned structures in real life situations. According to Tonnessen habits once formed can be altered with rigorous practice. He says that heartbeat and breathing take place naturally without any learning and even this automatized process can be regulated to a certain extent.

Similarly, the learned language parts can also be corrected and altered when a learner finds it as erroneous. He/she could change these habits consciously by using their intellect and will. The author also admits that all psychological phenomena could not be explained by behaviourism alone (2-3). They need assistance from other approaches too because language is more than a human behaviour. Ipek is of the opinion that there are possibilities to learn some frequently used aspects of language through stimulus/response. It is not quiet promising to learn all the grammatical structures of the language through this process. It should be noticed that acquisition of a language is also determined by environment as it provides the learner with language. The environment stimulates the learner to respond. He also states that this behaviourist approach normally fails as it could not support the creative aspect of both L1 and L2 learners. Both the L1 and L2 learners have the ability to create and repeat new sentences they heard not before (4). Behaviourist approach does not accomplish all the requirements of a language learner.

Further, Littlewood says, “creativity would not be possible if we had to rely on individual bits of learnt behaviour. It is only possible because we have internalized the underlying system of rules” (Littlewood 5). Littlewood moves away from behaviourism to Chomsky’s innateness hypotheses as behaviourism does not give importance to creativity. Another drawback of behaviourism is, it does not give importance to meaning. In behaviorism meaning is reduced to stimulus-response connection (Sinha 1275). At the same time this approach helps to understand the benefits of stimulus/response in the

process of teaching and learning as it indicates the way by which the patterns of grammar and phonetics are attained. Using this knowledge effectively in teaching, depends on the ability of the teacher on identifying when stimulus and response should be used. If behaviourist approach is chosen for the learners then the learners' age and level should be taken into consideration because this method may be liked by younger learners but not by older ones. Also this learning is useful only for the learners who are low in their proficiency level (Ipek 8). Behaviourist theory is useful only to a certain extent as it seeks the help of other theories when the learning process moves on to the next level.

In language teaching, generally, prominence is given only to the four language skills. However, in the present age thinking is added as the fifth skill and it is being supported by various researchers and linguists. To get improved in effective communication one needs to think in the second language and avoid translating their ideas from mother tongue (Soloman 47). The same idea is proposed in the following lines: “. . . without thinking, students do not acquire adequate proficiency in communication skills. Consequently, it is imperative to develop thinking as a communication skill in students, if they have to become successful in their chosen life” (Dhanavel 99). Thinking may be a cognitive behaviour but it gets reflected in the linguistic and physical behaviour of an individual. Thus thinking becomes a linguistic behavioural pattern that assists the communication process. The four patterns of behaviour created by Burgoon et al. need to be considered at this point. In the first pattern, behavioural matching, the speaker aims to match himself with the other by reflecting their idea, producing supportive exchanges and getting in line with their conversation. When a person is influenced by someone's linguistic behaviour, the person who gets influenced, changes his language. The next one is complementarity. Here both the speakers differ in their use of language expressions, and opinion but they would cope with the situation; they would try to balance the

communication. Divergence lacks coordination and because of this shortage one appears higher than the other in their behaviour and due to this they would not adjust with each other. In compensation pattern of behavior, when the speakers lack words and expressions, they might experience contradiction in their linguistic behaviour but they would try to avoid the idea or change the message when they fail to express it due to lack of words and expressions. The four patterns discussed above would definitely help the learners in their communication process as it speaks of how to adjust with a situation and to behave appropriately in a context that is so complicated.

Thinking as a language behavior, modifies the language skills of the learners and make their acquisition process effectual. Along with thinking in the second language, if the learners attempt to get mingled with the situation, they can easily adopt to the context and can involve in the process of acquisition without hesitation or apprehension which would accelerate their performance.

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THE THRILL AND TRAUMA OF THE DAMSEL IN DISTRESS

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Abstract

Romance is the fastest-growing fiction worldwide. Some certain cliches and tropes are specifically connected to this genre of fiction. This study examines the psychological impacts of the damsel in distress/ knight in shining armor, a common trope in literature and media where the heroine or the female character is in danger and a male character comes to her rescue. The research makes the case that this misconception can have detrimental effects on men and women by perpetuating gender inequality and expectations. The study reviews the historical and cultural origins of this stereotype and analyzes how it is challenged in some contemporary works. The effects of the stereotype on people's mental health and general well-being and that of society are covered in the study. The paper concludes by suggesting some ways to overcome this stereotype and promote more diverse and realistic representations of gender roles and relationships.

Keywords: Archetype, Trope, Psychoanalysis, Mental Health, Cultural Studies, Gender

Introduction

Have you ever watched a movie or read a book of fiction that had a heroine that had a female protagonist so helpless, who had less character development and always needed a dashing male character to rescue her? Does she seem like a person with no personality trait of her own and could not seem to learn from her previous experience? This scenario, known as the Damsel in Distress trope, is one of the oldest and most pervasive motifs of literature and media. It can be traced back to old myths and legends, like Andromeda and Perseus, and has been adapted and reinvented to many forms and genres, like fairy tales, novels and video games. The damsel in distress trope usually has a female character who is been captured, harmed or threatened by the villain and a male character who is motivated by love, honor or duty to save her. The rescue often ends in romantic rewards for the hero or a submissive attitude from the heroine. The term can be traced to the French term "demoiselle en détresse" which means the same thing. The effect it has on a reader is its association with knights and princesses,

particularly from medieval songs and tales, which can be said to contribute to its popularity.

"Damsel in Distress" and "Knight in Shining Armor" are recurrent archetypes in literature, paintings, myths and legends, *fairytale*s, movies and serial operas. The damsel is always young, beautiful, naïve, helpless and sexually attractive and needs a man to protect her chastity and/ or her life. The knight is young, strong, chivalrous, adventurous and always rescuing the damsels, who also end up marrying the damsel in the end. Stories from Greek mythology always had a woman in danger and in need of rescuing, for example, the story of Andromeda. This might be the reason why rescuing damsels is part of a knight's chivalric code- and a rise in using the trope in everything, with the story of St. George rescuing the Princess from the dragon as an example.

In the Middle Ages, stories frequently featured a damsel in distress. An example would be *The Arabian Nights* and Geoffrey Chaucer's *The Canterbury Tales*. The Chivalric Code of 1399 came with the main objective of protecting oppressed women. The Church has many accounts of chivalric

acts done by Saints who are now only known for them- like St. George or Hallvard Vebjornsson, Patron Saint of Oslo, Norway. In the Seventeenth Century, the Irish folk song, *The Spanish Lady*, which also has an English ballad, is an example of the damsel in distress. In the Romantic and Gothic era of the Eighteenth century, many works of Gothic novelists had the staple character of a damsel, who is in a castle or monastery, hounded by violent men of noble birth or the restrains of the Religious group. During the Nineteenth Century and early into the Twentieth Century, Victorian melodrama became popular as fiction as well as Silent movies. The Characters in these melodramas are always the hero, the villain, the heroine, an old man and woman and a stock comic character who may be a man or a woman. The plot has the themes of love and the triumph of good over evil, with the hero cleverly duping the villain in his schemes, who has his eyes on the heroine till the end until the villain is subdued and the hero gets the heroine.

Into the Twentieth Century, there was a rise of propaganda movies, comics and songs that conveyed that men are needed to help the Nation in its distress. The trope continued to shine through the century through the comics and television. The First three Princess Disney movies, *Cinderella* (1950), *Snow White* (1937) and *Sleeping Beauty* (1959), Jane Porter from *Tarzan* (1912- comics, 1918-first movie), *Jungle Girl* (1941) and *King Kong* (1933) are classic movie examples to the damsel-in-distress trope. The James Bond franchise, both novels and the initial movie had the female character, dubbed as the "Bond girl", captured but the villain and has to be rescued by Bond. But from the 1960s, many movies showed the reverse, where Bond is captured and the female lead has to rescue him, like *License to Kill* (1989).

A well-known example in comics is the DC's *Superman*, where Lois Lane is always getting into problems and needs Superman to save her, or Olive from *Popeye* (1919), who ends up kidnapped all the time. Damsel in Distress is also similar to Women in Refrigerators, a term coined by Gail Simone (1999).

It is a literary trope where the female character is assaulted, injured, killed or destroyed only to spark the 'protective instincts' of the Hero and is used as a plot device to help in the male character's arc.

This study aims to understand the damsel in distress archetype and its effect on mental health, using Archetypal criticism, Psychoanalytic criticism, Cognitive Literary theory and Narrative Psychology. This study also looks into how society is defined through the literature and would provide alternative ideas to the trope to promote realistic and diverse representation.

Psychological Impact of the Damsel in Distress

The Psychoanalyst Carl Jung proposed the existence of a 'Collective Consciousness'- memories and ideas that are shared across a group of people, or all around the World. He also pointed out the idea of archetypes, a set of symbols and themes that comes up multiple times through centuries across cultures. This is what we see in literature, television and comics. Humans attain comfort from familiar structures and tropes, which gives them ease in understanding the motivation of the character or the background of the plot, allowing a smoother experience in watching or reading. The centuries of pushing the damsel in distress trope had made it a Collective Conscious for people that they would not find a problem with it. This, however, becomes a problem when found in pieces of stories given to children and young adults during the time of the psychological and emotional growth stages.

The paper *The Impact of Disney Movies on Children's Perceptions of Traditional Gender Roles and Sexist Stereotypes* (Yang) talks about how Disney movies influence children to internalize the idea that women are submissive and men should be dominant over women. This creates a negative perception of the ideas about interpersonal relationships, which would lead to degrading behaviors and gender-based discrimination and violence. Disney animations have many princesses that are prime examples of the damsel in distress trope. When it comes to Young Adults, the array of possibilities for finding an outlet for their emotions

can be through movies and novels. Research has proven the positive impact of narrative absorption, which helps in relieving oneself from their physical surrounding into the fictitious world, providing an escape from reality or providing a place for meaningful analysis of anything in mind.

Romance novels, in particular, confirm the notion about romance, gender and sexuality, also providing insights into what has changed and what will continue to change over time. Research in fiction has revealed that women are both consumers and producers of consumer culture in the romance genre. If take the particular instance 19th-century history, women were not allowed to read romances as they may come susceptible to the power that fiction has, and they still read it. According to Lynn Neal, Professor from Wake Forest University, students who read romance novels gain a swift understanding of the influence of stereotypes. Additionally, engaging with this genre prompts students to reflect on how gender socialization shapes our perceptions of different types of literature.

For movies, the paper *Analysis of Gender Stereotypes in Movie* (Manzoor et al.) talks about how movies try to maintain the same structures and values that have been transferred through generations and how women are shown as an object of sexual pleasure and an item for stereotypical roles. For a long time, damsels are always the reward for the hero and are always shown in ways that would entice the hero as well as the villain. Though the romance genre has more of these stereotypical roles, almost all genres of fiction have shown a damsel in distress to either develop the character arc of the other male characters or to get the plot moving forward.

But the audience should realize that movies and fiction are like pieces of sweets that you indulge in once in a while and afterwards erase existence away from your mind, except for recollecting the experience or emotions with it. These are a momentary place of seclusion, where one could indulge in the peace of their fantasies and leave with an ease of mind into reality. However, the borders between fiction and reality merge with hero worship

and cultural influences. Fiction was supposed to stay as fiction but repeated tropes on emotionally and psychologically developing young adults may create an unintentional image of society's expectations from men and women. The same can be said with movies, for example the Indian-Telugu movie *Arjun Reddy* (2016). The actions of the hero are justified on the basis that he was in love with the heroine, while the heroine has no character development except acting as a damsel, who is incapable of surviving on her own decisions and ideas. The thrill that the audience gets when they see the familiar motions of the hero's love through violence helps the audience to connect it with what they already understand in the definition of love- if a man loves a woman, the woman should reciprocate as she is naïve and unable to think for herself.

The trope also harms men too. Men in these fictions are always strong, wealthy, mentally secure about their goals and obsessively loyal to the women- the Knight in Shining Armor. In real life, women may not find such men which leads to the men being put up to a high standard, which in turn becomes a disappointment to both men and women. While women are expected to be the damsels and wait for the man to come and help them with their lives, men are supposed to be strong physically and mentally, readying to help the women and guide them in their lives. This notion might sound silly but this is the cusp of patriarchy itself- subtle to make way and confirm its roots into a trope that people view and read every day.

Subversion of the Damsel in Distress

Deviations in the trope have been done for a long time back, usually as a comic effect or as a way to promote the lady's virtues, as a learning objective to other women. A notable subversion is the reverse trope- the Knight in distress and the Damsel in shining armor. This is a trope where the hero is in trouble and the heroine saves the hero, thereby saving the day. One popular example of this trope is from William Shakespeare's *As You Like It*. In this reverse archetype, Orlando becomes the Damsel in Distress while Rosalind becomes his knight in

shining armor in the spirit of saying, as she is dressed as a man during this endeavor. The paper “*Damsel in Shining Armor*” & “*Knight in Distress*” –*Role Reversal of Mythical Gender Archetypes in Shakespearean Comedies* talks in detail about this subversion of the trope.

A second way of trope subversion is to bring in a well-developed female character and put them in distressing situations, contemplating deeply how the female character and the other characters around her react to this situation. Of course, this female character is self-sufficient but is slowly removed from the environment that provides these resources making the character desperate, making them move into a damsel mindset. This is a way in which the writer avoids putting the female character off to the side for the hero’s development, as it was in the classic damsel in distress trope. In a way, the female character will not be dropped off from the plotline for the hero’s dramatic rescue scene and is allowed to be distressed in a positive manner. On the other hand, writers use this distress moment for some characters to show that they have been through some traumatic situations and therefore in the current distress scenario find themselves incapable or unwilling to save themselves. This is usually done on an active character, who suddenly becomes dispassionate about their own life.

The third type is the damsel in distress with an attitude/ personality. These characters are in situations of distress where they are utterly unable to save themselves, like the classic damsel, but have an attitude to make up for it, making the situation less sacrificing on the damsel’s part. This damsel can be of three variants- the damsel who is imprisoned, but makes the villain’s life and situation uncomfortable, the damsel who plays along with the villain’s idea to rescue herself or some political advantage and the damsel who is very comfortable being in the distressed situation- who can later be a villain in the story.

The fourth type is the competent damsel, who usually looks like the classic damsel but can fight and save themselves before the hero arrives to rescue

her. These damsels may make a fuss being the damsel in distress to find information or create a distraction for the hero. The secondary to this damsel trope is the badass in distress, where the character is competent and can escape but the distress situation might be prepared just for them that they might need help to escape the situation, the help would be minimal. These women are unlikely to fall into the damsel mindset as they are supposed to be badass, for example, Harley Quinn from *Joker* (comics, animations, and films). It is important to understand that all these damsels fall into distress due to a lack of self-sufficiency and this can happen to heroes as well.

Conclusion

Damsel in Distress is a trope that has evolved from the classical mythical naïve damsels to the contemporary badass character through a series of trials and error. The trope always gave readers a space to indulge and understand the emotional and psychological trials in certain situations. The moral of all damsels in distress trope is that a character can never be fully self-sufficient to do it alone and might need help from other characters, or that the character is not alone in the situation and the other characters are ready to lend a helping hand, the latter ending up promoting the power of friendship and unity.

The cons of this trope are the negative expectations put forth by the portrayal of men and women in the fiction that somehow affirms certain notions put forth by society, which in turn leads to disappointment when those expectations are not met by either party. Sometimes, writers use this trope to focus more on the hero development arc and thus forget about the heroine or simply because they want to put them through the most distressing situation possible to either skip through the recovery process or to make in the classic romantic rescue.

Not always is the damsel character forgotten in the story, it might be a ploy by the writer for the dramatic reveal in the end regarding the character, which then provides endless possibilities like the character being evil or the damsel is already started with the rescue plan and needed a little help. An

example is the *Journey to the West* where the main character Tripitaka is distressed all through the story because all demons want to eat him. Damsel in Distress can be good but overuse of the classic Damsel in Distress trope can cause unwanted expectations in nurturing young minds and thus leading to gender inequality and disappointments.

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DIGITAL MEDIA AND IT'S HYPERREALISM: A VENTURE INTO THE PROJECTED WORLD

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Abstract

In this modern digitalized world everything takes a new phase, where humans fall a prey to such change. Though digital transformation is far more beneficial for the betterment of the developing globe, it has a great destructive impact on the cognitive nature of human beings. The more and more people are into the digital media, they are heading backwards to the barbarian nature. The exposure to the media world has laid veil before our eyes where people believe the projected reality as real. People's way of perceiving life has turned upside down. The question of reality has become a persisting quest of this modern era. Whatever the media suggest, turn to be a fact and there isn't any cross analysis over the data. Both the old and the young are easily influenced by media. The frequently used social media and the content produced in it can be fake masked as reality. Also it abducts social mental structure of the mob. It is much easier to sway the mentality of the mob with the help of media. The aspects of a common man's life such as Happiness, Life style, Body structure, Thoughts, Mind-set, Addiction, Ambition, Passion and so on get altered because of this ascendancy of the digital media. This Research Paper examines the blurred out line between the reality and the projected reality and its influence on the minds of people.

Keywords: *Hyperrealism, Digital media, Mob mentality, Reality, Influence, Deterioration.*

Hyperrealism is the situation where it is hard for people to differentiate between real reality and the projected reality. As the culture and media has a massive authority over people, the thing what we call fiction has merged with reality. It is hard for us to conclude where actuality and fiction begins and end. People are more towards the media world in this present-time. It is definitely an emergency era where realism have no place. The more the world into technology the more we are heading towards falsity. Every aspects of our everyday life has altered with this media influence. Many changes have occurred in the cognitive thinking of the people's mind.

We can imply this kind of differences in the human mind in all places. Let us say divinity, the question of god and the peace within the shrine have become a pride and a kind of boasting at the present time. The good olden days have become history now. People went to divine shrines to worship god, they had a deep connection with the divine nature. They shared their good deeds and problems with the divine, despite the trust and compulsion they went

there, felt the place, sense the serenity in the atmosphere. But now people has become more material minded, rather than that mentioning them as media minded should seem perfect. Because no divine journey is complete without a post in Instagram and Facebook or a status in WhatsApp. Instead of treating the eyes with the view of the divine, they position themselves to get the best pose to be photographed, So that they can brag about it later. The time people spend within the shrine for praying must be much less than the time they spent in clicking the pictures. Not only themselves but also the photographs of the particular sanctuaries, statues and so on. People are satisfied with the images and more satisfied with the likes they get in the post, not in the vision of the god they wish to see.

People travel to various places to visit various shrines not because they want to see them but because of the trending reels on that particular places. Yeah, it is also an kind of improvement that unknown old abandoned shrines are being known to people and the forgotten culture is being revived but

what becomes irony is that the holy place near their places are being forgotten. It is again a drawback, worshipping a god near the place they live in, has become none and visiting a place that was famed in some random reels is considered as divine. And then people visit those divine place just to make those trendy reels just because wanted a hike trending again. The purpose of building such divine places and the intention behind it has been totally devastated. The same thing is with the tourist places and trip plans, people are being fascinated by the media creation and stretch themselves to achieve them all but in the mean time they fail to live their lives.

Food, it is the most satisfying thing in one's life. One cannot live without food, not just because it provides the necessary nutrients for our growth but the connection we have with it. When you like the food and taste, you seem vibrant as it contends your stomach as well as your emotion. The dislocated people can relate with this feelings much better. Though they get ample amount of food to make their abdomen full, it cannot give the sense of contentment within them. The food prepared by the hands of mom has a peculiar taste says the people of our before generation but this generation is not aware of such feelings as most them perceive it along with the scrolling on mobile beside. And also the hi-fi videos on media tempt them more than the normal home prepared foods. Whatever the food they get to taste, the first and foremost priority is for images as they need to be posted and boasted. Despite the likings, feelings and taste, it is meant for likes. Nowadays very few people eat without the photographs being clicked. Rather than seating in comfortable position to eat the food in peace, the position is altered for the best pose to be clicked while eating.

Food is the only thing that makes the people to feel enough which money, jewels and material wealth can't do. Such pride the food holds, but now the satisfaction within it has transferred to the photographs taken with it. Mom who toils and prepares food to make her family happy is never appreciated but the beautiful photos of the dining is

been tweeted as home food to get more views and thumb ups. But the irony is that the lady who prepares it may never get to know that it was appreciated and acknowledged. Trending videos on new hotels and food items tempts people to taste them. It makes people stretch their livelihood beyond their line. People travel just to get a post with the trendy food or the hotel. What we call the good, nutritious and harmless home made foods are ignored and people has become fond of the variety foods on streets.

Food has more connections with the health and welfare of the body. The foods eaten in hotels can lead to serious health effects. The oils used there are more harmful for the human body. It's okay to take foods in hotel at times but the recent pleasure created by the media has dragged people more towards the unhealthy foods. The meals time play a crucial part in humans life as untimely food consumption may lead to chronic health disorders. Trends like night outs, midnight briyani, night tea date have become familiar with people, which might lead to deterioration in their health. People does things not because they wanted to but just because of the boasting on online media.

The next most modified view by cause of the media world is body consciousness. People fail to perceive their body as it is. The influential videos on body fitness and shaping has put down the self confidence of the people. People are pushing themselves throughout their life to fit in the shape of the others. Being healthy by exercising regularly is very much good for health, that's okay, but the trends on six packs, muscles, workout videos, gym culture have more throbbing effect on the people's mind. Doing exercise to make oneself fit has gone far away and now the exercise and workout are done for the likes and post. Though it creates a good change in people, what about the condition of normal people who doesn't want to have a fit, shaped body but a healthy normal body. The people with normal body are considered as shapeless as everyone one are towards the shaped fit body by the influence of the media world.

Every function like birthday, engagement, marriage, festivals are altered towards grandness as it has to be posted and boasted. Media has more emotional moments than the emotion they have on the moment. People fail to live the moment, as they are more busy in capturing the moment for the future. But the photos have no moments as they were never lived. There isn't any phase for the privacy of the people, every thing has turned to be a public space. Father who ran towards her daughter to kiss her is also been adjusted to take pictures. Yeah, we are more concerned about capturing the moment which actually doesn't exist. We people watches such videos on the social media have altered their mind towards their likings. A lovely wife who was satisfied with a garland for her tresses is expecting a surprise gift from her husband. A man who was happy with the rose gave by his girl is expecting grand proposal.

The erotic content and it's continues suggestions on the related things may lead youngsters towards porno addiction. The cyber stalking and video morphing are happening just like that. The moral values within the human race has eroded in this evolution. People are dissatisfied with their lives and keeping on envying the other boasted lifestyles. And this comparison lead some to adapt their life as other, which may falsify their whole life. Every content created on the social platform has a tremendous effect on the cognitive minds of the people, the fact and the news that are posted are just believed as it is without considering the genuinity of the content.

The contents may make people to venture into different perspectives, that's a good one, but most of them lead to lose self confidence. For example contents that question the happiness of home maker distract the happy home maker who is satisfied with her simple life. Some of us are capable of

differentiating what to take and what not to. But most of us are blindly believing what is veiled before our eyes as reality. People must learn to differentiate among the false reality to live a life that is real and peaceful. Though media has more positive effects it has negative effects equally, it all lies based on how we perceive things.

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UNVEILING MIRACULOUS HEALING & RESPONSE TO TRAUMA IN CHRISTY BEAM'S *MIRACLES FROM HEAVEN* MEMOIR

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Abstract

In Miracles from Heaven the author shares her personal memoir recounting extraordinary healing and encounters with divine intervention. Through a series of miraculous events the author navigates life's trials and tribulations finding solace, hope and renewed faith. From unexplained healings, it reveals movements of deep inner faith that defy rational explanation. As Christy Wilson Beam narrates the complexities of faith, she reminds the readers of the capacity of love to shed light even in the darkness of circumstances, reminding that love is the ultimate miracle of God. Set against the backdrop of Burleson Texas, the Cottonwood Tree (Tree of Life) becomes a symbol of hope as Anna struggles with a rare gastro intestinal disorder (pseudo obstruction mobility disorder). Christy describes the transformative power of the trees presence which gives them the strength and comfort during Anna's darkest moments. Amidst the uncertainty and despair Anna experiences a miraculous visitation with God symbolizing the enduring power of belief and the transformative potential of miracles. And the extraordinary ways in which the natural world intertwines with the spiritual realm. Also, highlighting how the family felt throughout the traumatic incidents, sticking firmly onto faith and witness healing beyond human understanding

Keywords: Divine Intervention, Hope, Healing, Miracle, Inner Faith, Comfort, Traumatic

Introduction

Miracles from Heaven is a real-life story about Christy Beam, a faithful mother who resides in Burleson, Texas with her family and her second daughter Annabel. Annabel gets very sick and doctors find it difficult to help her. During this tough time, the family relies on their faith in God for support. It talks about how Annabel almost dies but has a special experience that changes everything. She feels a connection to a tree, which gives her hope and makes her believe in miracles. Christy and her husband, Kevin, go through a lot of emotions as they try to help Annabel. But through it all, they firmly hold onto their belief in God and find strength in their faith. Also, the memoir deals with how faith can help people overcome even the hardest times and gives hope to those facing difficult situations.

Cottonwood tree: A Shelter of Divine Presence

The cottonwood tree in Christy Beam's *Miracles from Heaven* is shown as a symbol representing hope

and faith. Annabel's encounter with this tree and the divine presence she experiences beneath its branches is an important moment in the memoir. Initially, the cottonwood tree is just a pretty part of a scenery in the Beam's family life in Texas. But things take a different turn when Annabel has a near death experience. Even as she is fading in and out of consciousness, Annabel feels strangely drawn towards the cottonwood tree. Being near to it makes her feel a sense of peace and like she's connected to something much bigger than herself. In the first chapter of the memoir, while describing the tree, Christy Beam relates Annabel's experience to the biblical story of Jonah. Just like Jonah spent three days and three nights in the belly of the great fish, Annabel finds herself trapped inside the cottonwood tree for several hours. The reference to Jonah metaphorically brings out the themes of darkness, confinement and eventual deliverance.

“I felt like it was kind of my place to go if I didn’t want to be in the house” (*Miracles*). Christy finds peace and comfort in the tree. Also, Annabel’s love for the cottonwood tree is evident from the start as she finds solace beneath its branches when struggling with her rare digestive disorder.

Response to Trauma

When Annabel fell into the cottonwood tree, Abigail – the elder sister’s initial reaction was sheer shock and horror. Her immediate response was to scream for help and rush to her sister’s side, where she remained providing emotional support until her mother reached for help. Annabel’s parents, Christy and Kevin where into a state of panic and desperation. Christy Beam after this tragic incident of her daughter Anna’s fall into the tree, feels trauma driven and helpless. Her description of being rooted to the spot with the cell phone frozen to her face shows the shock and disbelief of the things going on. It also shows her determination to do whatever she can to help her daughter in that situation. They watch Anna undergoing a surgical procedure to remove the blockage from her intestine. Christy is torn between the knowledge that the procedure is necessary for Anna’s health and her desire to protect her daughter from suffering. She struggles to hold her emotions, finding ultimate solace in the omnipresent God. Kevin, on the other hand, deals with his own agony of inducing pain by approving for the surgery. He tries to reassure Anna with his words, but his tears shows the depth of his sorrow. Throughout the scene, Anna’s parents are consumed by a mixture of fear, grief and confusion. They question why their daughter’s has to endure such suffering and plead for understanding from God.

The portrayal of Beam family’s response to the traumatic event is beautifully depicted through another scene which takes place after the healing of Anna’s illness. Where, Kevin goes to the remnants of his daughters’ favourite climbing spot. Though his initial intention was to remove all trees, he finds himself unable to bring down the majestic cottonwood tree. So, he ends up carving a cross into the tree’s trunk. This becomes a powerful image of

both suffering and salvation, indirectly stating Christ’s crucifixion and resurrection. This act of carving the cross on the tree where Annabel had a visitation with God led by a miraculous healing show the family’s faith and a reminder of God’s presence amidst all these trails in life. For Christy, witnessing the cross brings forth a flood of emotions. She recalls crying the first time she saw the cross on the tree. On certain days, she finds peace in visiting the spot to pray. The sight of the cross in the cottonwood’s branches fills her with gratitude, wonder and faith. And its presence gives her reassurance and invokes the presence of God and prompts prayer. When Christy thinks of her daughter Anna’s words; “God is always there, and He has His own ways of working things out” (*Miracle*) this simple affirmation makes her realize the power of faith and begins to trust in God’s mysterious ways. She realizes that God works in contrary to the idea of finding easy answers. Instead, all it takes for a person is to believe that He who created us, is always faithful and provides everlasting healing.

Miraculous Journey & Healing

Annabel’s experience falling into the cottonwood tree was a mix of sliding and suddenly hitting the bottom. Inside the tree, it was wet, muddy and dark with only a little light through the cracks in the wood. She could hear her sister shouting but wasn’t fully awake or asleep during the incident. Although she couldn’t recall if she passed out, she remained calm and focused knowing that help was on the way. During her time inside the tree, Annabel had an unique experience where she felt like she was somewhere else, not inside the tree. She was alert and could feel everything knowing it wasn’t a dream. She felt disconnected from her family on Earth and didn’t hear their voices until the end. It was like traveling to another place in her mind but it felt so real. When asked about her previous mention of wanting to die and see Jesus, Annabel clarified that she wasn’t thinking about suicide during the tree incident. Instead, she longed to be with Jesus without pain. Annabel’s healing after the fall is described as miraculous by the ER doctor. He says, “Basically,

she's okay. Everything's come back normal so far." Even though the fall was severe Annabel has no fractures or serious injuries. The doctor mentions, "I've never seen a kid fall from a third-floor height and not sustain at least a couple of broken bones." He adds, "I guess somebody up there was looking out for her." Annabel's father, Kevin, also expresses disbelief, saying, "I feel like we dodged a bullet." Annabel's injuries are minimal, and she even appears happy and alert. This recovery is seen as a miracle by her family and medical staff.

Conclusion

The Beam family's journey through faith, trauma and miraculous healing. The cottonwood trees displays hope and divine presence, providing peace to

Annabel during her illness and serving as a reminder of God's presence even in the darkest times. The family's response to trauma is depicted with raw emotion focussing on their struggle to withhold to faith. Finally, Annabel's miraculous healing and her unique experience inside the tree help them to trust in God.

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ELIE WIESEL'S NIGHT IN REFERENCE WITH VIKTOR FRANKL'S LOGOTHERAPY

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Abstract

Life has a meaning up to the last moment and it retains this meaning literally to the end. Elie Wiesel is a Romanian born American writer, professor, Nobel laureate, and Holocaust survivor. This essay explores the application of the logotherapy principle to the author Elie Wiesel's experiences in the concentration camp. 'Logotherapy is striving to find the meaning in one's life is the primary motivational force in man. He also talked about his time spend in concentration camp and also about his father. 'IF IN MY LIFETIME I WAS TO WRITE only one book this would be the one' writes Elie Wiesel in the preface of his book 'Night' this demonstrates that this was his both his debut book and his memoir. 'Memoir is a record of events written by a person having intimate knowledge of them and based on personal observation'.

Keywords: Logotherapy, Concentration Camp, Memoir, Paternal Bond, Hope in God, Meaning.

The world was completed after the creation of humans. People elected leaders among themselves to guide them, but these leaders lost sight of their true mission and true intention and turned against one another in an effort to subjugate, enslave, and established their superiority. This spread among the countries, and it was even main reason behind World War 1 and World War 2.

Hitler's invasion of Poland sparked the Second World War and prompted war declarations against Germany by nations including France and Britain. Numerous civilians have given their in this war. Conversely the Jewish people were apprehended and detained at the concentration camp. Jews in the concentration camp are made into slaves. Author Elie Wiesel writes about his experiences in the concentration camp in the book *Night*. He conveys his horrific experience in this piece.

One thing all concentration camp survivors have in common is that they endure great hardship which causes them to lose hope for the future. These Holocaust-related events cause mental diseases which leads to suicide. In order to overcome these

challenges and achieve happiness in life renowned psychologist Viktor Frankl developed a theory known as logotherapy which he discussed in his book *Man's Search for Meaning*. Here therapy refer to curing illness and logo means 'Meaning'. 'The Search for Meaning for their life' even in the midst of horrific circumstances is what logotherapy refer to. This philosophy aids individuals in discovering meaning or purpose in their lives.

Author Elie Wiesel wrote about his experiences in the camp in his work *Night*. His village residents were apprehended and taken to the Auschwitz detention camp. He and his father were separated from his mother and sister during the camp's male-to female procedure. Being with his father gave him great comfort and helped him get over his fear. When his father and other prisoners were punished and some of his friends were hanged in the concentration camp, he began to doubt the existence of God due to the anguish and pain he was going through in the camp.

He looks for any opportunity to spend time with his father. He took care of his father when he became

unwell by giving him his portion of ration. His father's consolation helped him survive in the concentration camp. He believed that nothing in the concentration camp was more essential than spending time with his father. For a ration of ration he even traded cots to be next to his father. He endured all of this to stay with his father, even with his injured right foot carrying his right shoes in his hands he ran through the piles of snow. His wound reopened and bled, and the snow beneath his feet turned scarlet. He endures all these to be with his father. Being with his father enabled him to get past all the horrific events in the camp. The concept 'Logotherapy or healing through meaning' seeks to help people discover and recognise their freedom to find meaning despite problem and challenges and to determine way to turn it into positive-goal in their life.

The idea of logotherapy supports a man who, despite his circumstances, is still seeking purpose in life. The Holocaust memoir *Night* describes how, in terms of logotherapy, a man's attitude toward darkness evolves. In the holocaust memoir *Night* Elie's campmates discovered that happiness in the smallest of things.

Both Viktor Fankl and Elie Wiesel are Holocaust survivors, recorded their lives in the nazi concentration camp. Elie Wiesel's *Night* revolves around his father and the suffering of the campmates

and Viktor Frankl's *Man's Search for Meaning* revolves around the author and the campmates. Their experiences are more similar in the concentration camp. Viktor Frankl has discover logotherapy through his experience in the concentration camp . This therapy is more popular in the modern world.

The younger generation is ill-prepared to handle to handle problems on their own in the current environment. They have selected suicide as the key in an attempt to escape the issue. The report indicates that in 2022, the ratio of suicides per lake population grew to 12.4. The younger generation commits suicide for a variety of reasons, including stress, work overload, lack of employment opportunities, receiving criticism from parents and teachers etc. The experts have recommended logotherapy as a treatment to lower this suicide rate. The students can eventually establish their life goal and become more successful with the aid of this logotherapy.

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FOOD AS A SYMBOL OF IDENTITY: EXPLORING FOOD IMAGERY IN DIASPORIC NOVELS

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Abstract

Food in life and literature is something more than just sustenance. It is a term laden with social and cultural relevance that forms a central part of one's cultural imagination. Food imagery and eating practices in literature symbolize memories, emotions, culture, acceptance, and identity. It communicates multiple meanings that drive the action of the plots, adds depth to the characters, and reflect on aspects of identity and culture. Beyond pure nourishment, food reflects cultural identity and social position, thereby representing complex thoughts and profound meanings. Food imagery in literature communicates the psychological and cultural meanings in connection to the postcolonial identity. This article attempts to study food imagery as a powerful multivalent symbol of identity in select diasporic novels. The article also focuses on how diasporic authors have succeeded in employing culinary narratives to examine the complex sociocultural dimensions of food and dietary habits in the postcolonial world.

Keywords: Food, Nourishment, Culture, Identity, Diaspora

Eating is a fundamental human activity. Besides its necessity for survival, the concept of eating is inextricably connected with social function. Food, eating habits, rituals, food choices, dining companions, and the reasons behind these behaviours and preferences are fundamental to nurturing an understanding of human life and society. Recent studies and psychoanalytic theories suggest that eating practices are essential to self-identity and are also instrumental in defining family, class, and ethnic identity. Food and food imagery have long been part of literature. Neoteric psychological theories have led to the examination, understanding and acceptance of food and eating as a universal experience. Food and Food-related themes and imagery are common among all types of writing. They are often employed as a literary device that creates both visual and verbal impact. The representation of food in literature also possibly mirrors the personal experiences of the author.

For South Asians, food plays a role in bringing about an understanding of the issues of class, race,

ethnicity, gender, and national identity. Food imagery is also used to elucidate how notions of belonging are affirmed or resisted. The imagery of food in literature thus becomes a material substance and a symbolic entity as well. In Diasporic writings, food becomes a means of creating and consolidating one's cultural identity. Diasporic writers like Jhumpa Lahari, Chitra Banerjee Divakaruni, Kiran Desai, Amitav Ghosh, etc., have employed food-related themes, symbols, and imagery as a powerful representation in communicating psychological and cultural meanings. The immigrants settled in different parts of the world form their ethnic groups in their new land. In their gatherings, they nominate food symbols to recreate nostalgic enactments of their culture, ethnicity, and identity. They relish memories while relishing their food. The paper attempts to explore the food imagery that are represented in the selected diasporic novels. Food performances, resistance, sensory factors, and food memories by the immigrant characters in the host land create a communal bond and enable the preservation of their native culture. Diasporic writers

have made their characters nostalgic by using food imagery as a representation of their identity and sense of belonging.

Food, an omnipotent symbol in Diasporic Literature, becomes a medium where the different expressions and experiences of the characters highlight the various concerns of the author. Food serves as a symbol of love and care, communication, and expression as it facilitates in developing of new relationships in society. Diasporic authors have used food imagery - the act of preparing and sharing food to shed light on the sensory aspects that evoke emotions and memories. Food has the power to shape relationships for it can act both as a barrier and bridge between individuals. While the characters wrestle with issues of identity, sense of belonging, and communication, food emerges as a salient and symbolic ingredient. It acts as a means of expression, a source of continuity, and a terrain where cultural and ethnic norms and expectations are played out.

Jhumpa Lahiri in her fiction, *Interpreter of Maladies*, employs food imagery as a medium of juxtaposing the emotions of people that are connected to their homeland and the host land. Food imagery is employed to convey the link between the first and second-generation immigrants, society and individuals, and men, women, and children. Lahiri describes the various issues of the food metaphor thereby highlighting the delectability of Bengali and American cuisines, culinary practices, ever-changing tastes, and eating manners.

"Instead we huddled around the coffee table..... From the kitchen, my mother brought forth the succession of dishes which they liked to snap open and crush into their food." (Lahiri 33)

Lahiri succeeds in exploring food as a medium to depict the intricacies in food choices, familial bonds, and cultural transition from Indian to American ways of life. In an unaccustomed land, the sharing of food establishes the ties among scattered subjects in their diasporic spaces.

In Lahiri's debut novel, *The Namesake*, food is explored as a means of nostalgia, negotiations,

expectations, and assimilations with the host culture which leads to the emergence of a new hybrid culture. Food is intrinsically linked with one's psychology and behaviour as seen in the character of Ashima Ganguli.

"Ashima Ganguli stands in the kitchen of a Central Square apartment, combining Rice Krispies and Planters peanuts and chopped red onion in a bowl Tasting from a cupped palm, she frowns; as usual, there's something missing" (Lahiri 1)

The taste and smells associated with home and homeland become more and more important and longed for. Food becomes one of the last remnants of the richness of culture and heritage. And the site of cooking becomes a last effort for the preservation of culture.

In *"Mistress of Spices"* Chitra Banerjee Divakaruni employs the food substance 'spice' as a potential symbol to beautifully navigate the identity of the immigrants in the land of America. Tilottama shortly called as Tilo, is the central character of the novel, who narrates the story of her life journey with shifting geographical locations. From an unnamed Indian village to a mysterious island of spices in India to Oakland, a city in the state of California, US she happens to shift locations. From the mysterious Island of spices, Tilo is sent to Oakland to run her spice store "Spice Bazar". She senses the needs and problems of her customers and harnesses the power of spices to help them overcome their difficulties.

"Spices trust me, give me a chance. In spite of America, or in spite of love, your Tilo will not let you down". (Divakaruni 11)

The title of each chapter is seasoned with names of spices signifying a symbolic rendition like Turmeric, KaloJire, Fenugreek, Fennel, Sesame, Ginger, Peppercorn, Neem, Red Chilli, Asafoetida, Makaradwaj, Lotus Root, and Cinnamon. She succeeds in attributing a characteristic trait to each spice that turns out to be the solution to the immigrants' problems. Spices are a grand symbol of native culture and tradition. It enables the immigrants to gain a balance between the indigenous culture of

their homeland and an alien culture in the host land. Spices are portrayed as a divine remedy and are given superior power than that of Tilo's powers. The spices also appear as symbols of warning to the immigrants keeping them from violating the values of indigenous culture.

Salman Rushdie's *Midnight's Children* (1981), highlights the literary importance of culinary narratives and food metaphors in Diasporic Fiction. In Rushdie's analogy of the pickle- jar, writing is celebrated as a fine blend of diverse literary works that contributes to a literary epic such as *Midnight's Children*. Rushdie blends elements of heteroglossia, history, memory, myth, and imagination to create a flavourful delicacy of words, inviting readers to relish it for both its exotic taste and the power of self-preservation. Rushdie's fine choice of food imagery infuses an aroma of indigeneity and creates an appetizing culinary narrative "by putting together disparate items, stirring them employing shocking images of intertextual associations till they form a coherent whole and their flavours combine" (Rogobete 45). By leaving a pickle- jar empty, Rushdie has made a creative base for Indian fiction writers to season their narratives with condiments of their choice.

Towards the end of the novel, Saleem, the narrator draws readers' attention to one empty jar beside the thirty jars that were full of pickle: "*One empty jar...how to end? Happily, with Mary in her teak rocking-chair and a son who has begun to speak? Amid recipes, and thirty jars with chapter-headings for names?*" (Rushdie 531). While the filled jars indicate the fullness and literary richness of Rushdie's story, the empty jar symbolizes the possibility of further literary creativity.

From the culinary narratives of diasporic authors, one could perceive how food imagery can be

a bridge and barrier between individuals, in terms of bringing them closer together or highlighting the distances. Food symbols depict the generational and cultural clashes existing among the different generations of immigrants. It also reflects the changing nature of preferences and cultural practices across generations and in diasporic settings. Food imagery symbolizes emotions, culture, traditions, or the complexities of relationships and serves as a vehicle for nostalgia and reflection. The taste, smell, and texture of certain dishes are powerful enough to trigger memories and transport characters and readers alike to specific moments and experiences in the past. From the analyzed fictions it could be perceived that the significance of food imagery in diasporic writings goes beyond the culinary impact and becomes a backdrop on which cultural explorations and human connections can be understood. Food imagery in diasporic writing constantly appeals to both native readers and global audiences.

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CONTEXTUAL ANALYSIS OF HARRY POTTER: THE CHAMBER OF SECRETS, EMPHASIZING ON CHARACTERS, THEMES, SYMBOL

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Abstract

This paper examines the motivational role of the Harry Potter book title The Chamber of Secrets. In this novel, there is a lot of scope for deriving motivational lessons from the hero's adventures. The adventures also involve close teamwork. Time and again Harry Potter proves that there is nothing a group of committed individuals cannot do. The setting is magical and many fantastic creatures and elements prove to be formidable obstacles for the protagonist and his team. At the same time, he is not completely dependent on his team members. If the need arises, he is willing to battle it out all alone. He is able to improvise in any situation even if the odds are stacked against him. Harry Potter does not cower, instead he finds new ways to overcome each obstacle. This novel creates a kind of happy respite for emotionally drained teenagers.

Keywords: *Magic, Fantasy, Motivation, Friendship*

About the Author

Born on July 31, 1965, in Yate, near Bristol, England, J.K. Rowling is a British author best known for the critically acclaimed Harry Potter series, which follows the adventures of a young sorcerer-in-training. Rowling started writing the Harry Potter books while employed in London by Amnesty International following her 1986 graduation from the University of Exeter. Harry Potter and the Philosopher's Stone, which was initially published in 1997 under the pen name J.K. Rowling, is the first novel in the Harry Potter series. (Her publisher suggested using a pen name that would be gender-neutral; Joanne Rowling was her birth name; she added the middle name Kathleen.)

Text

Harry Potter and the Chamber of Secrets is the second book in the wonderful Harry Potter series by J.K. Rowling. After attending Hogwarts School of Witchcraft and Wizardry for a miserable summer, 12-year-old Harry has returned to Number 4 Privet

Drive. He had no idea that his summer is going to grow worse. Uncle Vernon anticipates receiving one of the greatest bargains of his life when the Masons pay him a visit. Sadly, things don't go as planned when Harry's bedroom is visited by a house elf bearing a menacing message. After that, the elf tries to get Harry to leave Hogwarts by putting a pudding on Mrs Mason's head.

Uncle Vernon bars Harry's window so he won't forget to go outside. When Ron (his best friend), Fred, and George (Ron's twin brothers) Weasley save him from his aunt and uncle's grasp and he spends the remainder of the summer with them, Harry is inconsolable.

Harry has returned to Hogwarts following an exciting voyage. He's eager to begin a quieter year at Hogwarts. Things don't go as planned when he begins to hear an enigmatic voice in the hallways of the school. To find out who is frightening the pupils, Harry, Ron, and Hermione embark on an incredible and exhilarating adventure.

Setting

In *Harry Potter and the Chamber of Secrets* the majority of the action takes place at Hogwarts in 1992-1993. The realistic options offered at Hogwarts stand in stark contrast to the fantasy possibilities seen in other non-magical muggle worlds, especially the Dasley residence. Where the layout of the medieval castle is continuously altered to make room for its occupants. Either people or places are magical or mortals, and the two realm collide at important peripheral intersections like the Leaky Cauldron and King's cross station. Readers will find Harry Potter's world realistic since Rowling's adds imaginary setting be it dull muggle house-holds or fascinating magical realms is eloquently portrayed. Rowling adds imaginary locations to real-world location to make her fictional world more believable.

Characters

Harry Potter

This series protagonist was Harry Potter. Harry devoted the most of his time to accepting who he is and who he is becoming. Harry frequently thinks that someone else controls his identity. Because the dark wizard Voldemort nearly killed Harry when he was a baby, Harry is regarded like a celebrity by many in the wizarding community. This second book in the series follows Harry as he attempts to unravel the mystery of the Hogwarts attack on muggle-born pupils

Ron Weasley

Ron Weasley is from a low-income, well-respected family and has red hair. One of Harry's closest friend at Hogwarts is Ron. He is combative against Draco Malfoy, their adversary and devoted to Harry. Due to his family's extreme poverty, Ron encounters prejudice and discrimination on his own. Though Harry is constantly devoted to Ron, he worries that he will be scrutinised for the lack of wealth. Ron, on the other hand, goes with Harry on almost all the adventures and frequently gives him the encouragement he needs to succeed

Hermione Granger

Along with Ron Weasley, Hermione Granger was one of Harry's closest friend. She was raised by non-magical parents and is a muggle-born person renowned for her magical prowess and intelligence. She is the best student in the Hogwarts class. She can cast most spell with ease, and they stay in her encyclopedic memory. Her intuition tells her that the creature in the chamber of secrets is a basilisk.

Tom Riddle / Voldemort

Fifty years before Harry Potter arrived at Hogwarts, Tom Riddle was a student. Harry finally comes into possession of a diary that contains his fifty-year memories.

Riddle resembles Harry in an enigmatic way. Being half-blood, he is orphan with parseltongue skills and views Hogwarts as his home. The second revelation is that Voldemort's youthful form. Tom Riddle is indeed the dark wizard. After killing Harry's parents. While he was a toddler, Voldemort attempted to kill Harry, but his cause back fires, leaving him helpless.

Albus Dumbledore

Albus Dumbledore oversaw Hogwarts as its Headmaster. Dumbledore is an old guy with a long silver beard who is powerful, intelligent, and wise. Harry had never encountered a more remarkable character than him. He is an egalitarian wizard, holding that all wizards have the same capacity for greatness regardless of their ancestry.

Hagrid

Hagrid was Harry's close buddy and the Hogwarts gamekeeper. Hagrid is a huge, Harry Potter-esque man with a thick accent who has a fascination for odd, mystical, and dangerous creatures.

Gildroy Lockhart

The class instructor named herself "Defence Against the Dark Arts." Lockhart is the five-time recipient of Witch Weekly's Most Charming Smile Award in addition to being the author of numerous magical novels. Much of the comic relief in this novel comes

from Lockhart, an unskilled and incredibly conceited man.

Lucius Malfoy

Draco Malfoy's father, Lucius Malfoy, is a cruel, hissing man who mistreats Dobby, his house elf, and instill hatred and cruelty in his son. As the leader of the **school's** governing board, he uses his position to get rid of Dumbledore. At the start of the novel, Lucius is the one who slipped Riddle's diary into Ginny's books.

Draco Malfoy

The biggest enemy Harry has at Hogwarts is Draco, who is snarky, slimy, and conceited. He is able to purchase himself a spot on the Slytherin house quidditch team because his family is quite wealthy, but despite having the fastest broomstick, he is not very good at the sport.

Ginny Weasley

Ron Weasley has a younger sister named Ginny. She was a timid girl with red hair who had a major crush on Harry. She is tricked by Tom Riddle's enchanted journal into opening the Chamber of Secrets and setting the Basilisk free.

Dobby

Dobby is a house elf employed by the Malfoy family. Dobby, who has been mistreated by Lucius and Draco and is aware of Harry's brilliance, goes to Harry and tells him not to return to Hogwarts this year after realising that Lucius is hatching a scheme against him.

Morning Myrtle

A ghost that prowls the girls' lavatory. Fifty years ago, the basilisk of the Chamber of Secrets killed Myrtle.

Summary

In J.K. Rowling's Chamber of Secrets, we find Harry back at the Dursleys' home, calculating the number of days he has left to go back to Hogwarts. His plans are dashed, though, when Dobby, a house elf, shows

up and warns him not to return to school because bad things are about to happen. Dobby tries everything to keep Harry away, but Harry escapes and meets up with Ron and Hermione at the Weasleys' home. After arriving at Hogwarts, odd things begin to happen. There is a mystery petrification of students, and the school is in complete chaos. Hermione, Ron, and Harry believe that the attacks have something to do with the myth of the Chamber of Secrets, a hidden room that was supposedly built by Salazar Slytherin, one of the school's original founders. The tradition states that only the heir of Slytherin will be able to unlock the chamber and let loose a monster to rid the school of all pupils who are not wizards of pure blood. The group explores the Chamber of Secrets as the attacks go on, thinking the creature within might be a basilisk—a massive serpent that can kill with a single look. They learn that the first victim of the monster fifty years ago was Moaning Myrtle, a ghost that haunts the girls' bathroom, and that the chamber's entrance is located there. Harry and Ron resolve to act independently when Hermione becomes terrified. They deduce that the monster is a gigantic spider by the name of Aragog after following a series of hints left by their half-giant buddy Hagrid. But before long, they come to understand that Aragog is innocent and that Hagrid is not Slytherin's heir as they had first thought. Harry and Ron race to save Ginny Weasley when she is taken inside the Chamber of Secrets as the school year is coming to a conclusion. They discover Tom Riddle's journal in the chamber, and it turns out that it is a Horcrux—a sinister artifact that holds a fragment of Voldemort's soul. Emerging from the diary is a younger Voldemort named Tom Riddle, who claims to be the real Slytherin heir. According to Riddle, he tricked Ginny into unlocking the door and setting the basilisk free. He then gives the command for the basilisk to attack Harry, but Harry defeats the serpent with the aid of Dumbledore's phoenix, Fawkes. When Riddle uses the basilisk's poison on Harry in the last battle, the venom destroys

Riddle's Horcrux, rendering him helpless. After Riddle's schemes are thwarted and the basilisk dies,

the terrified pupils receive treatment, and classes resume as usual. Dobby, the house elf, is set free from his bondage to the Malfoy family, and Harry is acclaimed as a hero. As the novel closes, Harry and his pals are packing up Hogwarts for the summer and anticipating their return to the magical institution the following year.

Themes

Prejudice

The book explores prejudice by complicating a world that initially appears to be divided between mundane and magical, Muggles and wizards, and the prosaic and the wondrous. Because of their fear of Harry's magical skills, the Dursleys have prejudice towards his "abnormality." Hagrid, on the other hand, displays blatant bigotry when he refers to the Dursleys as "lousy Muggles." But the moment is cut short by Hermione, a Muggle and Hagrid's pal. Hermione was born into a Muggle family and had extraordinary magical abilities. Her identity serves as evidence against the absurdity of the pure-blood supremacist philosophy promoted by Salazar Slytherin and supported by Lucius Malfoy, which holds that wizards descended from "pure-blood" families are superior.

Rebellion

In their constant pursuit of justice and the truth, Harry Potter and his friends frequently defy the laws of their world. Adults repeatedly fall short in their attempts to protect children, exhibiting traits such as cruelty, fear, incompetence, and bias. This results in numerous risks: at one point, Harry could starve to death in his quarters, and Hogwarts could be overrun by a ruthless, sadistic government. Harry is living at the Dursleys at the start of the novel in a tense, precarious peace where he is barely surviving and has little authority. Harry decides to use magic when Dobby gives him the option to either revolt against the magical world or uphold the existing quo.

Identity

The entire novel, Harry Potter battles with his identity. The Dursleys do all in their power to keep

Harry from becoming a wizard. They keep his schoolbooks hidden, prevent him from communicating with his pals, and ban him from discussing magic. At Privet Drive, Harry feels alone and alone because he has little control over his life and no one recognises his ability. Dobby tries to get Harry to swear that he won't go back to Hogwarts, but Harry feels like he belongs in the magical realm, so he takes a chance and refuses. However, Harry's identity is reversed at Hogwarts rather than normalised. He is well-known, mostly due to an incident that he cannot recall: vanquishing Lord Voldemort in his youth.

Fame

The entire novel, Harry Potter battles with his identity. The Dursleys do all in their power to keep Harry from becoming a wizard. They keep his schoolbooks hidden, prevent him from communicating with his pals, and ban him from discussing magic. At Privet Drive, Harry feels alone and alone because he has little control over his life and no one recognises his ability. Dobby tries to get Harry to swear that he won't go back to Hogwarts, but Harry feels like he belongs in the magical realm, so he takes a chance and refuses. However, Harry's identity is reversed at Hogwarts rather than normalised. He is well-known, mostly due to an incident that he cannot recall: vanquishing Lord Voldemort in his youth.

Friendship

Harry Potter concerns that he doesn't have any friends at Hogwarts and feels cut off from the magical world at the start of the novel. At the Dursleys, Harry feels vulnerable and alone. The fact that no one has acknowledged his birthday adds to the moment's sadness.

Later on, he discovers that he is in error. Dobby has been intercepting the letters that his friends Ron, Hermione, and Hagrid have been writing him to make him feel as though he doesn't belong at Hogwarts. The fundamental themes of Harry's persona are his encounters with loneliness, longing, and camaraderie. He was raised in an unwanted and

friendless environment until learning about his background and role in the world when where he is lonely and unloved until turning eleven and learning about his history and identity. In the first book, he befriends Ron and Hermione, and the second book revolves around the three of them and their loyalty. Harry meets a happy family for the first time when Ron saves him from the Durselys and takes him home to the Burrow. To unravel the mystery, save Hogwarts, and save Ginny, they are still cooperating. They are brave because of their relationship.

Symbols

Fawkes

Fawkes, Dumbledore's phoenix, comes to represent both Harry and Dumbledore's loyalty to one other as well as how Dumbledore encourages Harry to be brave. Following a string of unexplained attacks on pupils, the governors of the school oust Dumbledore from his position. Then, when Harry faces Tom Riddle in the Chamber of Secrets, he informs Riddle that Dumbledore isn't as far away from Hogwarts as Riddle believes. Fawkes calls Harry with these vows of fealty to Dumbledore. As a result, Fawkes accomplishes a number of crucial tasks. Firstly, he blinds the basilisk, allowing Harry to battle it without dying by staring into its eyes. Second, Harry receives the Gryffindor Sword from Fawkes via the Sorting Hat. Harry feels supported by both of these actions in his battle against the basilisk, and they provide him the bravery and useful resources he needs to vanquish Riddle and the basilisk. In addition, Fawkes assists Harry in recovering from a basilisk fang stabbing, and after the basilisk dies, he lets Harry, Ron, Ginny, and Lockhart leave the Chamber. These incidents all highlight how Harry needs Dumbledore's help to acquire the inner strength to fight the serpent and Tom Riddle; he could not overcome them on his own.

The Monster/ Basilisk

The basilisk, which the majority of the book refers to as just "the monster" because no one knows what it is, represents two concepts: the first is the destructive tendency of prejudice, and the second is the fear of

the unknown. Hermione and the other Gryffindors are informed by Professor Binns that Salazar Slytherin has trapped the basilisk in the Chamber of Secrets as a monster whose purpose is to "purge the school of all who were unworthy to study magic." It is an instrument of hate by definition, and its attacks serve that purpose: Colin, Justin, Hermione, and Myrtle are all pupils who were born into the Muggle family, and Mrs.

Norris is the cat of a Squib (Filch). Using the basilisk, Rowling illustrates how quickly prejudice may turn into genuine hatred and even a desire to commit murder. For instance, Draco, who basically hates Muggle-born students at first in the book, admits that he wishes he knew who the Heir of Slytherin is in order to assist that person in killing Muggle-born pupils.

The Sword of Gryffindor

Gryffindor's Sword is a symbol of Harry's freedom to select his own identity. Harry fears that, because the Sorting Hat attempted to place him in Slytherin, he does not truly belong in Gryffindor for the majority of the book. But in the end, Harry is able to defeat the basilisk when the Sword of Gryffindor emerges from the Sorting Hat. This shows that while sharing many traits with Tom Riddle, the heir to Slytherin, Harry still chooses to reject the morals that Riddle and the other evil wizards defend. Harry makes decisions that let him to defeat the basilisk by using the Sword of Gryffindor to slay it. These decisions include choosing bravery over cowardice, respect over prejudice, and loyalty and friendship over hatred and isolation.

Learning Outcome

Someone's Background does not Determine his or her Value as a Person

The audience learns more about the prejudices in the wizarding community in this episode, which are strikingly similar to those in the modern world. We discover that anybody can be an intelligent, strong, awesome wizard regardless of background, and that someone with a different background has unique knowledge and experience that can be very helpful,

despite Malfoy and his friends' constant mockery of Hermione, Hagrid, and other wizards because they think they are better wizards because they are pure-bloods. For instance, Harry and Hermione grew up in the muggle world, whereas Ron, a pureblood wizard, has always lived in the wizarding realm. Without the friends' combined understanding of both worlds, they would likely find themselves in a far more challenging and hopeless situation.

Don't Underestimate Anyone based on Size or Appearance

Harry believes he is lost when Fawkes the phoenix appears in the Chamber of Secrets. But without Fawkes, Harry would not be alive today. He gives Harry the sorting hat with the sword inside of it, uses his tears to heal Harry's mortal wound, and then uses his power to fly Harry, Ron, Ginny, and Lockhart out of the Chamber. If there's one thing we can take up from this, it's not to disregard people just because they appear insignificant or helpless. There are moments when the individuals we least expect can be our strongest allies.

Action do not always Equal Intention

Ginny Weasley, poor thing. She was unaware that she had let loose a terrifying serpent with fangs on the school, helping to inflict injuries on several individuals (extra points for the ghost and the cat). If there's one lesson to be learned from this, it's that intentions aren't always matched by acts. Since Ginny was duped into a dangerous scenario and didn't know what she was doing, she was virtually innocent. It's commonly said that we should evaluate others by their deeds, but we should judge ourselves by our intentions, and that statement is unquestionably accurate. Treat others with kindness, empathy, and forgiveness because many of them don't really mean to injure them; sometimes, they just don't know what they're doing.

Sometimes we have to Face our Fear to get what we want

Even if you are utterly afraid of spiders, there are moments when you have to travel into the Forbidden

Forest in order to find a massive spider. Alright, so Ron had to do that, but you most likely won't. Despite his fear, he followed Harry into the jungle. And if Ron hadn't faced his spider phobia, Harry very likely wouldn't have survived. Taking on your fears head-on is a great strategy to conquer them.

Sometimes we have to Face our Own Battle Alone

"It is our choices, Harry, that show what we truly are, far more than our abilities"(Page no 333)

For good reason, Harry always faced his challenger alone, even though having his buddies by his side made things easier. We can't always count on our friends or relatives to come to our aid when we're having troubles. At some point, we all have to learn how to fight our own fights, whether it's overcoming a huge basilisk in the insane water park in your school's basement or handling a friend's petty envy when you unintentionally enter a contest. Nobody assured me it would be simple, but Harry Potter showed me it would be worthwhile.

Confidence is not the Same Thing as Bravery

Professor Lockhart was the pseudo-hero produced by Ravenclaw, whilst Gryffindor was recognised for generating the bravest of the Hogwarts group. Gildroy Lockhart demonstrated to us, more than anybody else in the books, that bravery is an internal quality and should not be mistaken for its conceited cousin, confidence. And see what a useless book contract, a bad memory, and expulsion from Hogwarts are the results of all that "bravery" on his part.

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“NEW WOMAN” IN CHITRA BANERJEE DIVAKARUNI’S *SISTER OF MY HEART*

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Abstract

*Chitra Banerjee Divakaruni, a post colonialist giant of Indian literature noticed that unlike the male heroes, the women never had any important women friends. This theme eventually became the core point to Divakaruni writing. Most analyses and portrayals of women’s relationships, even by women, have in fact tended to emphasize not female bonding, but female antagonism, not ‘Sisterhood’ but women as women’s worst enemy. On the contrary, women have so much to offer one another but our history is one of mutual inhibition. It is one of the inexorable tragedies of human nature. Thus the objective of her fiction was to disprove this myth, to destroy the stereotypes. Divakaruni hopes to dissolve boundaries between women of different backgrounds, communities, ages, and even different worlds. Friendship, is an integral part of man’s maturing; for a woman, however, or so fiction usually implies, the real business of a woman’s life is not to develop herself, but to serve the man and by implication the relationships with other women must be relegated to the sidelines as she grows up. That ‘female bonding’ has become a central issue in women’s fiction; today therefore Androgyny is no longer the feminist goal. What is celebrated, instead, is female difference, women’s community, and Sisterhood. In *Sisters of My Heart* Divakaruni develops themes relates to the abolishment of female feticide and subtle dowry transactions, intimidating mothers-in-laws, abusive fathers-in-law, caring yet insensitive husbands become some of characteristics of much her writing in India on and by women.*

Keywords: *Sisterhood, Stereotypes, Women’s Community, Womanhood, Feminism.*

Introduction

Chitra Banerjee Divakaruni’s *Sister of My Heart*, an intensely rich and complex novel, is a virtual tapestry of plots. The underlying tension between the desires of the mothers, who embrace traditional Indian culture, and those of the cousins, who are more enticed by Western philosophies, is central to the evolution of the work. But a greater darkness penetrates the Chatterjee household. The disturbing truth about the circumstances under which Sudha and Anju were born, secretly tortures Sudha and weaves a thread through the friendship. And, when the cousins fall in love and are physically separated by arranged marriages their uncommon bond faces its hardest test. As the novel evolves we follow the women through their lives, experiencing their jealousy, loss, depression, surprise and prolonged separation and find that these battles and triumphs hold a universal connect with which women of many cultures can easily identify. In the end, the strength

of their friendship prevails and the novel culminates in an emotional reunion, one filled not only with intense joy but also with lingering uncertainty.

Women’s Community

Chitra Banerjee Divakaruni makes the lives of these young women as mesmerizing as those of any hapless women in a Mills and Boon story. A welcome difference is that her writing, though sometimes lush, often arrests the reader with telling phrases, as when Anju imagines her unborn baby, no longer than a grape, “clinging tenaciously, cleverly, to my insides.” It is a pity that the author’s gift for story telling is not matched by equal skill in depicting her principal characters. The supporting women in the older generation, including Sudha’s grim, controlling mother-in-law, are realistically sketched. Pishi, the aunt who was widowed young, has in old age a wonderful outburst on the iniquities of traditional attitudes. However, Anju and Sudha

remain silly and self-absorbed. We learn little about their daily life as adults because, still in adolescent mode, they are pre-occupied with their inner love agonies. In spite of Anju's early questioning of conversation and Sudha's vivid imagination, their aims in life are centered first on finding perfect union with the right man, and then on making dreams come true for their children. Perhaps the point is to show the enfeebling results of a culture of feminine dependency, but why make the young women so limited when their elders are strong? The hint of other futures for them at the end comes too late to sustain sympathy with them or the genre Divakaruni has adopted. Chitra Banerjee Divakaruni believes that the major theme in all her writing is 'Sisterhood'- that mysterious female bonding that goes far deeper than familial ties and which insistently surfaces in women's relationships despite all patriarchal conditioning. In the 'Author Speak Column' of the January 25, 1999 issue of *India Today*, Arthur J. Pias,(1999) quoting Banerjee's remarks of how Indian women in history, myth and epic continue to provide role models today, traces of fascination that 'female bonding' has had on her childhood experiences. (73) Divakaruni (1999) agrees. In "What Women Share," an essay in *Bold Type* of February 19, 1999, she describes how often her grandfather told her stories from Indian epics and how she had always searched in them for that sense of sisterhood she knew must have existed among those great women, for "the aloneness of the epic heroines seems strange to me even as a child. I could see that this was not how women around me lived," whether in the villages or in middle-class Calcutta." (1) The women of the epics, she saw, related only to the men around them: even when they did have women friends these friendships inevitably broke up when a man entered the scene. "It was as though the tellers of these tales (who were coincidentally, male) felt that women's relationships with each other were only of significance until they found a man to claim their attention and devotion.

Womanhood

The Indian woman's treatment of sisterhood in fiction, interestingly enough, has not quite followed this Western pattern of development. Traditional Indian society, which has carefully segregated its men and women, has equally carefully nurtured the social stereotypes that prevent female bonding: the mother-son relationship has been valorized, the brother-sister is one that is privileged, but the mother-daughter one is overlooked, and women's friendship is marginalized. In the artifacts of popular culture-fiction, films, television serials, commercials – the feminine mystique is a suitably Indianized version of Betty Friedman's account. Mother and daughter or sisters come together only to counter the threat posed by a new daughter/sister-in-law or to reinforce the stereotypes of the Sati-Savitri syndrome, and women's friendships, when they do survive marriage or are formed after marriage, must be subservient to and certainly underscore the rights and the demands of the husband and his family. Women's relationships in contemporary Indian fiction, then, are governed by the power of politics of patriarchy, not by sisterhood. From Anita Desai to Arundhati Roy, Indian women novelists in English, who are expected to be close to the West-inspired women's movement, either ignore sisterhood in their focus on androgyny or show that patriarchy ensures that it cannot exist; witness, for example, Desai's *Voices in the City*, Nayantara Sahgal's *Day in Shadow*, Shobha De's *Snapshots*, Manorama Mathai's *Mulligatawny Soup*, Indira Malhotra's *Club*, Arundati Roy's *God of Small Things*. They remain mired, as it were, in the Western feminism of the sixties and seventies, while western women novelists, however, have moved on. When Divakaruni declares then, that she has made sisterhood her theme, she has clearly put herself squarely in the tradition of the West rather than of India in particular. Certainly her fiction is part of the growing corpus of Asian American women's writing, whose major theme is the lonely outsider, the first or second generation Asian immigrant in an often hostile, uncomprehending and incomprehensible

environment, struggling to assimilate and to keep her ethnic identity alive at the same time, suffering the double yoke of color and gender even more than the African American, for whom the USA has always been the only home she has ever known. For Asian or African American women, sisterhood is a strength and succor, enabling them to discover themselves as persons and to nurture their ties with their community; friendship with other women becomes, therefore, central to the fiction of all American “women of color.” For Divakaruni, who has known first hand the terrible isolation of the newly arrived Asian woman in America and has seen for herself the trauma of the unassimilated immigrant, and who has helped to found Maitri – the name itself is significant – a woman’s self service organization in San Francisco, (Pais 73) sisterhood has been both an inevitable choice of theme and an important political statement. With the exception of two short stories in *Arranged Marriage* (“Bats” and “The Maid Servant’s Story”), all her fiction centers on Indian immigrants and their uneasy relationships with the unfamiliar world they have found themselves in; each one of them is, moreover, a woman-centered story, even if, as in *The Disappearance*, the point of view is not the woman’s. Throughout her work runs the conviction shared by most Asian American women writers, that it is only in this new world, in spite of all the pain and alienation it brings, in spite of the bitterness of the realization that the pot of gold at the end of the rainbow might elude her forever, that she can find her selfhood and real sisterhood.

Comparison of Reading Comprehension in Traditional Books & E-books

When young readers read a traditional book, they mostly hold the book, turn its pages and focus on the text without any distractions. They can easily flip back and forth between pages to review information. But when they read an e-book, they may use a device like a tablet or e-reader. It can also lead to distractions like notifications or games. When it comes to comprehension or understanding, many of the studies, suggest that grasping the content is slightly better with traditional books because they

completely draw the readers into the text. But the e-books, there might be an urge to switch tasks or get distracted by some other content on the device. And this isn’t always the case, there are students who make the best use of e-readers. Both traditional books and e-books can be effective tools for young readers, but we must consider individual preferences and habits when choosing the best option for each student based on their differing personalities and mindset.

Sisterhood

Women friendships in Western fiction have undoubtedly suffered when women have weighed them against feminine duties and responsibilities towards parents, lovers and husbands, and children. Thus in *Jane Eyre*, the protagonist must outgrow her friendship with Helen Burns before she can enter the world of adulthood; and Helen must die, and Mr. Rochester’s other; women, Bertha Mason, Celine Varens and Blanche Ingram be silenced, marginalized, and defeated in order that Jane can triumphantly take her position as his wife and the mother of his children. More than a century; later Toni Morrison set out to write what she believes is the first novel about female friendship; note how Morrison’s comments anticipate Divakaruni’s by about twenty years:

Friendship between women is special, different, and has never depicted as the major focus of a novel before *Sula*. Nobody ever talked about friendship between women unless it was homosexual, and there is no homosexuality in *Sula*. Relationships between women were always written about as though they were subordinate to some other roles they’re playing (Tate, 118).

Sula Peace and Nel Wright grow up together in a small black neighborhood in Medallion, Ohio, the closest of friends because they have so much in common and also because they are very different, their very differences complementing each other. So Nel marries and settles down to a conventional life in the Bottom, and *Sula* begins her experiments with life and the quest for selfhood, which includes sexual

encounters with Nel's husband. Nel cannot accept this betrayal on Sula's part, and Sula is in turn shocked that Nel should feel this way: "They had always shares the affection of other people... she was ill prepared for the possessiveness of the one person she felt close to." (P.119) But after Sula dies, Nel realizes in an epiphanic moment that what has been most important for her existence is her friendship with Sula, who has gone out of her life for ever. Morrison shows in *Sula*, then that sisterhood is deeper, more permanent, than a woman's Relationship with a man, but Sula must die before Nel can realize the meaning of her loss and rise above her jealousy over her best friend's relationship with Jude. For Celie in Alice Walker's *Color Purple* there is no conflict at all between sisterhood and other relationships, she has never loved Albert and so never resents in the least the sexual intimacy he shares with Shug. Divakaruni's women, however, face a different situation. They love their men, or they believe they do, and they suffer agonies of jealousy and misery when they feel they have been betrayed by friend with husband, but they quickly realize that they love their women friends more than their men, a love that surpasses all other relationships. It is in her short stories and in *Sister of My Heart* that Divakaruni most obviously explores this theme; sisterhood is not central to *The Mistress of Spices*, though love and caring are.

Conclusion

Sister of My Heart is a disappointment after the magical *Mistress of Spices*. Perhaps this is because Divakaruni has set out to prove a thesis, not tell a story, and her creativity constantly subverts the surface narrative and fractures the rigid framework she has sought to impose on it. *Arranged Marriage* and *Mistress of Spices* are successes because they are so flexible, so inclusive; there could have been much

more to *Sister of My Heart* than Divakaruni has allowed. Or perhaps this is because the novelist has not realized that her underlying theme is not merely sisterhood but female bonding in all its forms, which constantly makes its presence felt through the images and through the lyricism and the romantic fantasy that breathe through her fiction. This is where her greatest achievement lies. She had discovered this in the *Mistress of Spices* as much as in her short stories; she needs to rediscover this in the future.

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MIGRATION AND ALIENATION IN KIRAN DESAI'S *THE INHERITANCE OF LOSS*

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Abstract

*It is not that easy to move from one place to another, particularly from one's motherland. It takes long time to adapt to the new kind of society. Humans face lots of problems when migrating to another status or country. The migrated people's relations with the culture filled with alienation and pessimism due to dislocation in life and morbidity of temperament. However, Desai presents a situation where one's society keeps on changing day to day. The absence of an address protests to have a fixed identity. As man is having a limited existence, he has to keep something behind him to remind him. The individual has to live according to the societal norms. This endeavour will be falsified in some instances, as there is an inner self against him. It creates a loss of faith in one's country and values. The detailed study of *The Inheritance of Loss* gives the feelings of compassion in the delineation of various characters in the novel.*

Keywords: Kiran Desai, *The Inheritance of Loss*, Migration, Alienation.

Introduction

The novel, *The Inheritance of Loss* is the second novel by Kiran Desai which was published in the year 2006. This book bagged many awards for the author, including the Man Booker Prize for that year, the National Book Critics Circle Fiction Award in 2007, and the 2006 Vodafone Crossword Book Award. This novel is written over, for seven years after Kiran Desai's book *Hullabaloo* in the *Guava Orchard*. Among its main themes are migration, living between two worlds and between past and present. *The Inheritance of Loss* discusses issues such as terrorism, economic, human-relationship, immigration, inequality and marginalization, migration, racism, identity, and cultural homogenization.

The character's, hopes and dreams conveyed in the novel, along with their ultimate dream of immigrating to America and escaping the rigid caste

system of their homeland. In India, Jemubhai Patel became an illiterate civil service judge and, typical of Anglicized, middle-class Indians, somewhat estranged from his native culture. The absence of an address protests to have a fixed identity. As man has a limited existence, he has to keep something behind him to remind him. The individual has to live according to the social norms. This endeavour will be falsified in some instances as there is an inner self against him. It creates a loss of faith in one's country and values. The detailed study of *The Inheritance of Loss* gives the feeling that there is a note of compassion in the delineation of various characters in the novel. Almost all the characters, Sai, Gyan, the retired judge, the cook, the tutor, and the cook son living abroad-all get the compassionate feelings of the author. All these characters dwell in the context of compassion and path. The article gives an insight into their sacrifices and dedication to achieve their

minimum goals for a basic living. The paper is also designed to unravel the interior of the novel's characters as entwined with expectations and dreams to achieve the material zenith.

Discussion

The novel *The Inheritance of Loss* shows the accurate picture of the cruel class system in India and out of India. She explains the difficulties of Migration and Alienation. Biju is the son of an Indian cook. His father struggles as a cook in the Judge Jemubhai Patel house. So the cook decide to send his son to US(Capital) from India. From Biju wanted to live good life. So Biju illegally immigrate from India to The United State. In this book Desai portrays Migration and Alienation through the character Biju.

The novel, *The Inheritance of Loss* begins picturizing the nature's beauty of Kalimpong which filled with snow from the peak of Kanchenjunga. Desai introduces Sai, a teenage Indian girl. She is an orphan, living along with her Cambridge-educated Anglophile grandfather, a retired judge, and the cook at Cho Oyo, the town of Kalimpong. Sai comes from Dehra Dun after her parent's death, but she was born in Russia. Six years she was in Russia then she joined the convent in Delhi and now she is in Kalimpong. Her maternal grandfather Jemubhai Patel is a westernized literate person who always thinks about his journey from philphit to England and from England to India. Then, Desai talks about the cook's son Biju who is an illegal immigrant from India working in America and Gyan, a Nepali who is tutoring Sai the science subjects and he becomes Sai's beloved. The others, Lola, Noni, Uncle Potty, father Booty are settled in Kalimpong from their motherlands. Settlement in alien land marks to experience dislocation. Dislocation can be considered as a break with the old identity. They experience a sense of loneliness in an alien land and feel as if they face non-acceptance by the host society and also experience ethnic discrimination. The term 'multiculturalism' has come to mean the accommodation of ethno-religious groups formed by immigration. The ethnic assertiveness associated

with multiculturalism has been part of a broader political current of 'identity politics' which transformed the idea if equality as sameness to equality as difference (Young 1994). The concept of equality as assimilation and contended a liberty politics required allowing groups to assert their difference and not to have to conform to dominant cultural norms.

Desai says "Here in America, where every nationality confirmed its stereo- type_"(30). New York is the representative of global village because people from all over the world specially belong to Third World, come here to get jobs and improve their livelihood. An intense kind of commercial outlook and attitude prevails here. There is hectic activity and rush on the one hand and clamouring among the people on the other hand for achieving something 'new' in their lives. The more the world develops, the less the human emotions and feelings prevail. People come here to see the new heights of development, but they are afraid of such heights because of inevitable collapse. The whole world seems to be growing in the darkness of feeling, distrust and duality. Biju found himself in too tricky circumstances to cope with such situations; Biju, is a less educated teenage boy from a low-income family. His father is a cook who wants to see his son in the most prosperous part of the world, the United States of America. To gain cultural and material prosperity Biju fixes up his mind to migrate to America.

Biju's journey to America starts from USA Embassy. Each step toward America invites Biju with unexpected humiliation. At Embassy Biju joins a crowd of Indians scrambling to reach the visa counter at the United States. Biju's experience at the Embassy goes on

"Biggest pusher, first place; how self-contented and smiling he was; he dusted himself off, presenting himself with the exquisite manners of an act. I'm civilized, sir ready for the U.S, I'm civilized, man. Biju noticed that his eyes, so alive to the foreigners, went dead." (Desai 34);

After reaching New York Biju's life faces a series of challenges. He just enters the alienated

world as a migrant, as an exile. His dream of a secure future is defeated by the harsh reality. In America, Biju is in a restaurant called the Stars and Stripes Dinner. "All American flag on top, all Guatemalan flag below. Plus one Indian flag when Biju arrived"(42).

Many immigrants think that if they get citizenship in America their life is settled and fulfilled. Desai proved the facts and status of Indians in America.

"The green card, the green card_Saeed applied for the immigrants lottery each year, but Indians were not allowed To apply. Bulgarians, Irish, Malagasy_ on and on the list went. But no, no Indians.

There was just too much jostling to get out, to get everyone else down, to climb on one another's backs and run. The line would be stopped for years; the quota was full, overfull, spilling over."(Desai 88);

Saeed is Biju's friend working in Banana Republic, America. He is from Africa and he wants to become a Green card holder. Since he is from Africa, he was ill treated by the Whites. In order to get a Green Card, that is to get the American Citizenship he marries an American woman Toys who is a co-worker of him. Saeed used the institution of marriage only for his benefits.

One of the most significant modes of diasporic practice affecting migrants lives is the ability to telephone family members, This has become a particularly salient feature in recent years. In many cases, calls abroad that used to cost several dollars per minute now cost a few cents. The number of calls from the United States to other countries increased from 200 million in 1980 to 6.6 billion in 2000. Desai's *The Inheritance of Loss* covers the events happened in 1986 and before independence, even she is a contemporary writer. Biju and Saeed from America talk with their family members over the phone. The telephone plays a vital role in the movement, and through it, peoples shares their

opinion and emotions from abroad. Desai shows how difficult Biju is to call his father from abroad:

"he slipped out of the kitchen and purchased a twenty-five-dollar number from a bum who had a talent for learning numbers by lingering outside phone booths, overhearing people spell out their unsuspecting Mr Onopolous making a phone call and charging it to his platinum"(Desai 236);

Desai also concentrates on the cook's mentality when his son calls upon him on phone. The cook rushed towards quickly to get the phone call from America. As a father, the cook asks Biju about his life in America and, as a beloved son, Biju asks his father if everything is alright, mentioning his health and strikes due to the GNLf movement.

Another thing plays apart from communication is letters. The cook's house is filled with so many letters of Biju from America. Contact each other on phone is a complex, matter for both, so they write letters and exchange their feelings. The first letter by Biju to his father after landing in a new place:

"Biju had just arrived in New York. Respected pitaji, no need to worry.

Everything is fine. The manager has offered me a full-time waiter position. Uniform And food will be given by them. Angrezikhana only, no Indian food, and the owner It is not from India. He is from America itself."(Desai 21);

The prominent of cultural diasporic clashes is the varieties of food according to the country. The food is different from one another culture and traditions. New York is a massive city. There is enough food for everybody. Desai meant the American popular food the hot dog as cultural encounter. Biju ask the lady from Bangladesh while serving: "You like Indian hot dog? You like American hot dog? You like special one hot dog?"(23). There are so many rules for eating food in India. Sai who is brought up in western culture enjoys her food by using fork and knife where in, it is hatred by Gyan, a Nepali tutor. Only on rainy day

we all want the food much rather than other days. Desai did not miss that beautiful event too:

“After the rains, mushrooms pushed their way up, sweet as chicken and glorious as Kanchenjunga, so big, fanning out. People collected the oyster mushrooms in Father Booty’s abandoned garden. For a while, the smell of them cooking gave the A Town the surprising air of wealth and comfort”. (Desai 289)

Even though the cook and Biju is are blood relatives, there is a border line between them. The cook had thought of ham roll ejected from a can and fried in thick ruddy slices, of tuna fish soufflé, khari biscuit pie, and was sure that since his son was cooking English food, he had a higher position than if he were cooking Indian. From the beginning to end, Desai cooked the novel with yummy tasty of cultural world.

Conclusion

Kiran Desai as a diasporic writer mirrored the difference between Indian and Western culture in *The Inheritance of Loss*. There is much to learn from both the cultures but, not to adopt. Often adopting to new culture may cause a cultural loss. Today’s world is losing its identity due to several demerits of developments. There are at least two different ways of thinking about cultural identity. The first position defines cultural identity in terms of one shared culture, a collective one true self” hiding inside the many other, more superficial or artificially imposed selves. Which people with a shared history and ancestry hold in joint.

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NURTURING COGNITIVE DEVELOPMENT THROUGH CHILDREN'S FICTION: EXPLORING THE PROFOUND IMPACT OF STORIES

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Abstract

Children's fiction transcends entertainment, serving as a cornerstone for cognitive development. This paper explores the profound impact of stories on various aspects of a child's mind, including language acquisition, imagination, memory, critical thinking, and social understanding. It delves into the intricate relationship between children's fiction and cognitive development. By synthesizing existing research, this paper aims to provide insights into the importance of incorporating diverse and high-quality children's fiction in educational and developmental contexts. Through exposure to rich vocabulary, diverse narratives, and engaging characters, children embark on a journey that strengthens their cognitive foundation.

Keywords: *Children's Fiction, Cognitive Development, Language Acquisition*

Cognitive development refers to the remarkable process by which children learn to think, understand, and interact with the world around them. It encompasses a broad range of mental abilities, including language acquisition, memory, problem-solving, creativity, and social understanding. The importance of cognitive development in childhood cannot be overstated. It forms the basis for how children perceive, understand, and interact with the world around them. Cognitive development influences a wide range of skills and abilities that are essential for academic success, social relationships, emotional regulation, and overall well-being. During childhood, the brain undergoes rapid growth and development, with neural connections forming and strengthening in response to experiences and environmental stimuli. This period of neuroplasticity provides a critical window of opportunity for learning and skill acquisition. Therefore, fostering healthy cognitive development in childhood is crucial for maximizing a child's potential and laying the groundwork for future success in various domains of life.

Children's fiction plays a multifaceted role in nurturing cognitive development in several key

ways. It also serves as a springboard for language acquisition by exposing young readers to rich and diverse vocabulary, varied sentence structures, and contextual cues in engaging and imaginative contexts. Rhyme and rhythm in children's fiction help develop phonological awareness, which is the ability to recognize and manipulate the sounds of language. By exposing children to rhyming words and rhythmic patterns, children's fiction encourages them to listen for similarities and differences in sound, helping them to develop phonological processing skills. For example, "I am Sam/Sam I am /That Sam-I-am /That Sam-I-am!" in Dr. Seuss's *Green Eggs and Ham*, provides the repetitive rhyming patterns and rhythmic cadence of the text to engage young readers and reinforce phonological awareness.

Children's fiction with rhyme and rhythm exposes children to a variety of sounds and words, helping them discriminate between different phonemes and speech sounds. Through repetitive rhymes and rhythmic patterns, children become familiar with the sounds of language and learn to distinguish between similar sounds. Children are introduced to a range of phonemes and speech

sounds pleasantly and memorably, for example, through the rhythmic repetition of words like “He has terrible tusks, and terrible claws, and terrible teeth in his terrible jaws” in Julia Donaldson’s *The Gruffalo*. Rhyme and rhythm in children’s fiction promote fluency and expression in oral language development. Through reading aloud and reciting rhymes with rhythmic patterns, children practice fluency and expression in speech, enhancing their oral language skills. Reading rhyming texts aloud also helps children develop rhythm and intonation, as they learn to match the natural cadence and stress patterns of spoken language. The whimsical world of Dr. Seuss’s books, with the playful use of rhyme and rhythm, exposes children to new sounds and words in a fun way. “From near to far/ from here to there,/funny things are everywhere” in Dr. Seuss’s, “One Fish, Two Fish, Red Fish, Blue Fish” engages the children from morning to night.

The Very Hungry Caterpillar by Eric Carle is a classic picture book that features vibrant illustrations and a simple storyline about a caterpillar’s journey to become a butterfly. It uses repetitive phrases and a captivating story arc to introduce basic vocabulary and concepts. The vivid illustrations help children connect the words in the text with the visuals of the caterpillar munching through various foods and transforming into a butterfly. The repetitive text also reinforces language acquisition and comprehension. Another beloved picture book, *Brown Bear, Brown Bear, What do you see?* by Bill Martin and Eric Carle features bold, colorful illustrations and a repetitive text pattern that encourages children to make connections between words and visuals. Each page introduces a new animal and its corresponding color, helping children associate words with specific objects and colors.

Indeed, children’s fiction has a remarkable ability to ignite a child’s imagination by transporting them to fantastical realms and introducing unique characters. It invites children to a world of magic and wonder, where they can envision spells, creatures, and fantastical settings. Children’s fiction often features imaginative worlds filled with magical

creatures, fantastical landscapes, and whimsical settings. By immersing young readers in these imaginative worlds, children’s fiction encourages them to explore new possibilities and expand their imagination. For example, J.K. Rowling’s *Harry Potter* series transports readers to the magical world of Hogwarts School of Witchcraft and Wizardry, where they encounter enchanted creatures, flying broomsticks, and spellbinding adventures. They also come across whimsical and imaginative words like ‘muggle’, ‘dementors’, ‘boggart’.

Children’s fiction stimulates creative thinking by presenting imaginative scenarios, magical elements, and fantastical situations that encourage young readers to think outside the box. Through engaging narratives and fantastical elements, children’s fiction challenges young readers to imagine new possibilities and envision worlds beyond their own experiences. For example, in Roald Dahl’s *Charlie and the Chocolate Factory*, readers are transported to Willy Wonka’s whimsical chocolate factory, where they encounter fantastical inventions and sugary delights. The novel features a cast of inventive and eccentric characters, each with their own unique traits and quirks. From Willy Wonka, the enigmatic chocolatier, to the Oompa-Loompas, the industrious workers of the chocolate factory, each character embodies creativity and imagination. *Charlie and the Chocolate Factory* is set in the magical and enchanting world of Willy Wonka’s chocolate factory, a place filled with wonders and surprises at every turn. From the chocolate river to the edible wallpaper, the factory is a testament to Dahl’s vivid imagination and creative storytelling. Readers are transported to this fantastical setting and encouraged to explore its whimsical features, inspiring them to envision their own magical worlds and settings.

Empathy, the ability to understand and share the feelings of others, is cultivated through exposure to the emotions and experiences of characters in children’s fiction. By immersing readers in the lives of diverse characters facing various challenges and dilemmas, children’s fiction fosters empathy by allowing young readers to vicariously experience and

reflect on the emotions of others. It provides opportunities for readers to develop empathy and emotional intelligence. It also often incorporates imaginative wordplay, including puns, wordplay, and creative language usage, which stimulate young readers' curiosity and creativity. . Authors like Roald Dahl are known for their playful use of language and inventive wordplay in books such as *Matilda* and *Charlie and the Chocolate Factory*, which not only entertain young readers but also encourage them to explore language in playful and creative ways.

Children's fiction often features dialogue and character interaction, which expose young readers to conversational language and social cues. Dialogue between characters allows readers to observe how language is used in everyday conversations and how characters express emotions, intentions, and thoughts through speech. Fiction allows children to experiment with their creativity, coming up with their own stories inspired by what they read.

Children's fiction plays a multifaceted role in nurturing cognitive development by facilitating

language acquisition, fostering theory of mind and empathy, and stimulating critical thinking skills. Through exposure to diverse narratives and engaging characters, children's fiction provides young readers with valuable opportunities for cognitive growth and development. It also serves as a springboard for language acquisition by exposing young readers to rich vocabulary, varied sentence structures, contextual cues, dialogue, character interaction, and imaginative wordplay. Through engaging narratives and captivating storytelling, children's fiction provides valuable opportunities for language learning and development in young readers.

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