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Special Issue on
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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A BIBLIOPHILE'S BATTLE BETWEEN BOOKS AND E-BOOKS

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Research Scholar

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Abstract

The goodness of life is filled with reality of experiences. All challenges faced by humans remain as a lesson for the generations to come. And this is made possible by the process of recording the incidents that took place, with prime importance to the involvement of human emotions. To make this full-fledged, the concept of writing those events and compiling them as texts have been a great boon to the human society for its well-being. As the text is a tool of communication throughout the world, it would help in the formation of various support systems that would encourage humans to live well and promote peace in the competitive world of technology and information. In the early period, text was in the form of leaflets, then in the form of books - a printed version, and now it's electronic based. However, the information available in the text is strong and comprehensive. But for a bibliophile, occurs a shuttling between using a book or a e-book. So this paper aims to record the value of books and e-books, throwing light on their importance, uses, and drawback from an objective representation, enabling readers to be aware and informed.

Keywords: Books, E-books, Bibliophile, Technology, Ecology.

Introduction

In human life, words have the power to manipulate as well as subjugate. Its aspect of impact is based on the circumstances, people, and its tone of usage. The general thought is that : word is the effective tool for communication other than sign languages because it would enhance the skill of listening, speaking, reading, and writing. As part of day-to-day life, the usage of words is aimed at a purpose. Be it a phrase or a sentence, it would have a lasting effect both on the speaker as well as the listener.

In the field of literature, words are used to represent the events that took place as a part of historical backgrounds, and it's compiled into a text. Also, all the skillful art of fiction- including poetry, drama, prose, and other forms of literary forms are available in the form of texts to improve the lifestyle of people, by making them aware of the societal set up of the past, the evolutionary stages of presents, as well as the super – speed future, into which the whole world is moving or stepping into. Hence, in all these stages, the record of events using words are described in texts, which are in turn available in the form of books.

Printed Versions of Books

The traditional version of books that are available in the market are the general representation of texts. They can be called as paperback versions and based on the binding; they are also called as hardcover versions. Both these format, are the most used means of text modes as they help in the classroom setting as well as in the stock arrangement at libraries. It's important to note that right from the ancient times, texts are preserved in the written forms imprinted on a papyrus. "The word *papyrus* refers both to the writing support invented by the ancient Egyptians, and the plant from which they made this material. Excavators of a tomb at Saqqara discovered the earliest known roll of papyrus, dated to around 2900 B.C., and papyrus continued to be used until the eleventh century A.D. even as paper, invented in China, became the most popular writing material for the Arab world around the eighth century A.D." states Rebecca Capua in her essay: *Papyrus-Making in Egypt*.

In the course of history, the printed books began to gain favor only after the introduction of printing press. The invention of the printing press by Johannes Gutenberg around 1440 was a great support

to the world of entire printing process and this marked a revolution in the field of printing technology by taking a huge leap from handwritten and hand-copying means of compiling a text. It's a power intervention in the field of writing, as the printing concept enhanced the style of designing as well as structured the visibility of words based on the clear alphabets of that particular language in a clear font, unlike the unique handwriting of peoples. Thus, the printed version of books was born out of a quest for knowledge, affecting lives through the incidents and facts based on the chosen texts of particular historical periods for reading.

The Glory and Worry Behind Printed Version of Books

In general, the printed versions of books are of a traditional hype, where one can sense the manganous glory of the printing revolution. Also, it beholds various suggestions that impact nature.

- The Printed text helps the reader to focus on the content of the printed material without any distraction. It would help the reader to use the text as a ground of evidence in the case of argument or defense, during discussions.
- The hardcover version of the printed book helps in demonstrating a library, to be source -filled based on the number of availability and quality of books.
- These books can be carried from any part of the world to the reader's doorstep by the publisher from the printing press.
- However, the printed books cannot be carried by a reader when he or she requires multiple number of books during travel.
- Due to the printed version of books, many numbers of trees are cut down for the process of making paper, which is again a threat to nature, causing deforestation.

These are the well-know pros and cons of a printed version of books.

Electronic Version of Books

E-Books are the gift of technology that had improved the lifestyle of readers. In this competitive world of technological advancements, e-books have placed a huge impact on the minds of student community , who always love to enjoy and adapt toward the creative approaches of the structure of the texts in the form of devices. In order to build this e-book product, there was a necessity of e-ink concept that enables technology to print a text in an electronic form. The e-ink is also known as electronic paper or intelligent paper.

In *A Short History of E-Books*, the concept of E-ink is stated by Marie Lebertas:

To form an E Ink electronic display, the ink is printed onto a sheet of plastic film that is laminated to a layer of circuitry. The circuitry forms a pattern of pixels that can then be controlled by a display driver. These microcapsules are suspended in a liquid 'carrier medium' allowing them to be printed using existing screen-printing processes onto virtually any surface, including glass, plastic, fabric and even paper. Ultimately electronic ink will permit most any surface to become a display, bringing information out of the confines of traditional devices and into the world around us.(23)

Thus, the e-book version is not an instant device that could be made in a matter of seconds, instead it also undergoes a process like the regular print version of books, but the only difference is the spontaneity and technology used behind it. There are many sources through which one could access the e-books for a different level of reading through the electronic applications . The notable mediums are Amazon Kindle Apps, Google Play Books, Apple Books, Barnes & Noble Nook, and Kobo Libra. Apart from these many formats of E- books are available in Portable Device Format (PDF) and EPUB (Electronic Publication) format too.

The Technology and Ecology Behind Electronic Version of Books

- The e-books are easily accessible right from a mobile to our personal computer. An e-book reader is easy to carry,
- The superfast technology present in the e-book version helps the readers to receive information in the spur of seconds.
- The e-books could be stored based on the availability of the storage capacity inbuilt in the e-reader devices. So that the reader is able to carry multiple number of e-books based on his or her need. This is the topmost capability of an e-book when compared to the printed version of books, which is impossible to carry.
- However, the e-books require a measure to note the usage of screen time as it affects the eyesight of the reader.
- The e-book reader device needs charging at regular intervals based on the usage, but the print version of books does not need any charging. At times, the e-book device may get switched off. But the traditional print version does not need care about the time of usage.
- In an e-book device, the power consumption in turn affects the environment as the device includes hazardous warning.
- On the ecological aspect, the wastage of e-book devices after any impairment, or loss of display: the electronic particles and the display pieces are the components of e-waste, that are a huge threat to the environment in this age of technological advancements and usage.

The above-mentioned points reflect the efficient and deficient side of the electronic version of books in reference to the devices used.

A Bibliophile

According to Collin's Dictionary, a bibliophile is a person who loves or admires books, especially for their style of binding, printing, and it also denotes to a collector of books. In every age of life, people are attracted towards books. There is no limit for acquiring knowledge, it can never be measured, as

the quest is indescribable and among that the books remain as a prime factor in helping the reader to access an information about a particular field, language, or historical event.

The curiosity of a bibliophile can be expressed through the emotional attachment that they have towards the books. Their art of living may look like a physiological disturbance to the non-book readers, but in the case of a bibliophile: they seem to be passionate and dedicated to their particular mode of research and likeness. For them, books mean the world, and nothing could carry them away from them. They shall not be distracted by any other forms of media. One such dimension is that : they think a lot to watch a movie, if it's the adapted version of a book, then they would primely opt only for the book version. But in the recent times, the real battle in their mind us between the usage of printed version of books and the electronic version of books.

The Battle between Books and E-books

For a bibliophile, in the case of a printed version of book: it is an asset, which they collect, read, glorify, and cherish. They tend to write book reviews, appreciation, and suggestions to the writers of the text. It makes them most connected to the author. The reader becomes eager to receive and autograph from the author on the first day of the launch itself. This always paved way for an emotional bridge of support between the author and the reader. The connectivity transformed many readers into budding writers as well as successful ones. Above all, they think books to be their solace to the melancholy as well as a sense of belongingness in this fast-moving world. Especially it's the oral stories of grandparents that has inspired the youngsters to have a deep love for books. Also, the libraries play a major role in the life of a bibliophile, for its their kingdom of heaven.

In the case of an electronic version of books, a bibliophile attempts to enjoy the instant flow of information on the desired topic within a fraction of a second. As the e-readers are easy to carry , as like their mobile phones, they find it hassle free to use and read it during travel too. The transformation of

information regarding books from any part of the world could be accessed in seconds, so that there is no time for waiting, unlike the traditional books brought through direct store purchase or postal methods. A bibliophile's mind in being granted their wish of reading a book published before minutes is a most important factor, its like a wish being fulfilled.

Eventually, a bibliophile's attitude regarding the usage of the printed version of a book as well as the electronic version of a book can be highly encouraged as well as implemented based on the availability of emotional as well as practical application of approach based on the situation of living and need. However, on a subjective note, there would always be a battle between the traditional and modern bibliophile. Also, the objective part is that humans are always adapted to change, and that they would welcome advancements in any field to grow together. This remarks the beauty by blending the traditional paperback with the modern paper weight versions of e-readers.

Conclusion

Thus, a bibliophile's mind is not just a stagnated pond, but a streaming river, that blends with the ocean. Likewise, the printed form of book is adaptive to blend with the e-book versions, so that the

information stored in human mind is not shattered but shared. If only printed books were there, calamities would eradicate their presence, but e-book storage may protect books from such ecological disturbance as well as enhance information through various representations.

On account of a bibliophile's tone of the understanding the two version of the books, there is a necessity for the graphical representation of the various concepts of literary forms. In the days to come, the artificial intelligence will put forth its journey into our classrooms of literature. Hence, the improvisations in the graphic literature will open young minds to be observers, speakers, and writers. So that a bibliophile's dream is made into a reality.

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AN OVERVIEW OF THE POSTHUMANISTIC TURN IN ACADEMIA: THE BECOMINGS OF STUDIES IN HUMANITIES

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Abstract

The notion of 'human' is open for changes, modifications, and alternations. Now, human beings are positioned between the Fourth Industrial Revolution and Sixth Extinction simultaneously. To overcome this crisis, man should accept the fact that, he is no longer a single entity. Human beings are the amalgamation of all the other entities including animals, technology, and nature. In other words, human beings are Posthumans, and they cannot deny the fact that biology and technology are the two essential components that they need in order to survive. Posthuman is a concept originated in the fields of science fiction, futurology, arts and philosophy, which denote an entity that exists beyond the state of being human. This redefinition of 'human' has influenced all the other fields including Business, Media, Health, and Academics. Hence, there is a visible change happening in the universities worldwide, which is apparent in the knowledge production and its reception as an outcome of the Posthuman interim. Both Universities and Arts and Cultural Centers are on the verge of thinking and changing their body of knowledge to survive in the Posthuman becoming. What becoming is possible for us today with Gene Editing, Robotics and Stem Cell research which we have been developing and discovering for the past thirty years. This study traces the revolution that is ongoing in academia and in knowledge production as a result of the Posthuman turn. Humanities and Social Science departments are perpetually under peril, and they have started to take adequate measurements to fight back and be in the field of knowledge production.

Keywords: *Knowledge, Fourth Industrial Revolution, Posthuman, Sixth Extinction, Technology, Academics, Higher Education*

Introduction

In 2015, Japanese government decided to shut down all the Humanities and Social Sciences departments from the universities across the country. When the news got denunciation followed by international attention, the officials came up with a clarification and revealed the real intention behind their decision. They gave the explanation that, Humanities and Social Sciences departments cannot contribute anything beneficiary for the Japanese society. Later the universities ended up modifying these departments by merging it with other disciplines, especially Science and Technologies. Soon, prominent institutions around the world, such as Pittsburg University, University of Alberta, and Middlesex University have closed their well-regarded departments of Humanities and Social Sciences. Hence, it is obvious that the Humanities and Social Sciences departments across the globe are

facing major crisis in the current scenario of rapid technological growth.

The predicament that we are in is a convergence phenomenon between post-humanism and post-anthropocentrism. When the former dissolves the idea of man as the universal ideal for all the measurements, the latter questions the species hierarchy and the megalomaniac nature of man. This convergence produces a chain of Theoretical, Social and Political effects which indeed is a qualitative leap on a new conceptual direction. Posthuman is an ongoing process of becoming, which is the amalgamation of both bios and zoe (Agamben 1997). The critical challenge, that the Posthuman convergence throws open to reposition the human after Humanism and Anthropocentrism.

Humans are always subjected to the Biosphere, Technology (Cyborg) and Evolution (Darwinism). It is an open entity that receives upgradation from all

the other dynamic areas. We need the help of Technology and other non-human entities to survive and that questions the conventional definition of human as a single entity without any foreign content in the body. This highly biased idea has its roots in the 17th-century Renaissance philosopher Rene Descartes, who believe that human beings occupy a central position among all the other entities including machines, animals, and other non-human beings and that makes them autonomous, free and powerful.

There are different schools of thought that address the apparatus of Posthuman. Posthumanism is one of the most important doctrines as such. It is the way that redefines the notion of humans in the 21st century. In Foucauldian philosophy, human knowledge is always subjected to the power system of the particular epoch in which it has been produced. Hence, Posthuman knowledge production tremendously affected by the areas of Science and Technology and paved the way for Robotics, Artificial intelligence (AI), Cloning and Data mining for instance (2). It equally influences the social sciences and humanities streams worldwide. Since the past two decades, the world's major universities have started new adjoining departments in social sciences and humanities schools that connect them with Posthuman. These myriad streams of knowledge houses started to be known as Critical Posthumanism. Posthumanism, as a philosophical and cultural movement, challenges many traditional assumptions about what it means to be human, including our relationship with technology, nature, and consciousness. This challenge can indeed pose some threats to humanities departments in universities, but it's essential to understand these challenges in context.

Literature Review

'Posthumanism' is a word widely used today, and it has great relevance in the Inter-disciplinary research fields. Research based on the idea of Posthumanism has been extensively conducted in the disciplinary areas, for instance, Science, Technology, Literature and Philosophy. Posthumanism often shifts the focus

away from traditional human-centered perspectives, challenging the centrality of human experience and consciousness. This shift can be seen as a threat to traditional humanistic studies, which have long focused on understanding human culture, literature, history, and philosophy.

Recently, the great American technologist and Academician, Joseph R. Carvalko in his book titled *Conserving Humanity at the Dawn of Posthuman Technology* (2019) talks about the recent revolution, which took place in Science and Technology that possibly lead to a Posthuman tomorrow. Carvalko gives an Interdisciplinary approach to his analysis encompassing technology, Arts and Philosophy (5). He gives more attention to Genetic Engineering and Information Technology as a catalyst for leading to a Posthuman turn.

In 2017 Holly Jones and Nicholaos Jones in their study titled, 'Race as Technology: From Posthuman Cyborg to Human Industry' elaborately analyzes industrial technology in terms of human hierarchy based on race. This study gives a Humanitarian approach to the titular topic based on Dona Haraway and Michael Foucault's philosophies.

Among the schools of thought that approached the notion of Posthuman, Posthumanism stands as the most critical and dynamic. Serpil Oppermann in the article, 'From Posthumanism to Posthuman Ecocriticism' brings up new terminologies such as 'post-green' and 'post-nature' along with the already existing 'post-human' by associating it with the redefinitions of human, Non-human and Machine in the Posthuman age (8).

Although there are many studies based on Posthuman and how it changes human life generally, none of the studies particularly concentrate on how it has been influencing the higher education system.

Result and Discussion

Posthumanism and Transhumanism

Human identity is not a static one. It constantly changes and thus, rather than 'being', it is 'becoming' that matters. Becoming Posthuman does not mean the rebirth of man who is a Super-human;

rather it celebrates the Multiplicities and connections and sometimes negotiates the up sight of forces, instead the stability of the subjects. A Posthuman is not completely a human or a machine. It is the fusion or heterogeneity of everything that exists. Posthumanism and Transhumanism are the two main schools of thought that address the idea of Posthuman.

Posthumanism is an umbrella term. It is a philosophical as well as technological movement that is ongoing. The origin of this doctrine dates back to the late 20th century or the Post-modern age. It deconstructs the conventional ideas and criticizes almost everything including the idea of progress. Posthumanism is a revolt against Wests' concept of Humanism, where they considered man as divine. According to Rosi Braidotti, Posthumanism allows us to rethink who we are and what we are in the process of becoming and questions capitalism which sells people's identity.

Transhumanism has formed as a result of many schools of thought. All these schools share one goal, which is human enhancement through the aid of Science and Technologies. The roots of Transhumanism can be traced back to the Enlightenment period where people gave primary place for development through rationality and science.

Posthumanism is the deconstruction of man and the reconstruction of a hybrid entity that never stops its evolvement. As Deleuze and Guattari say, everything, including man is a desiring machine that is free for transformations. Other approaches and their principal ideas are given in Table I.

Table 1 Approaches to Posthuman

Approaches	Subbranches	Major Concepts
Posthumanism	Critical PH Cultural PH Philosophical PH	Blurs the boundaries between humans, animals and machines

Antihumanism	Critical AH Poststructuralist AH Marxist AH	Questions the principles of Humanism
Metahumanism	Critical MH	Criticizes some of the human ideologies
Transhumanism	Democratic TH Libertarian TH Extropianism	Human enhancement through science and technology
New Materialism	Marxist NM Cultural NM	Concentrates on the materiality of nature and culture

Listed are the major approaches to Posthuman and their sub branches and the idea they propagate. There are mainly three approaches to Posthumanism, this includes Critical PH, Cultural PH, and Philosophical PH. All these approaches chiefly erase the boundaries that differentiate Humans, Machines and non-human entities from each other.

Anti-humanism is completely against the philosophical notion of Humanism, where human has a God-like figure. Another significant school of thought, Meta-humanism partially criticizes human ideologies and beliefs.

Transhumanism has a crucial place among all the other schools of thought. It argues that human enhancement can be possible only through scientific and technological provision. Democratic TH says human enhancement should be accessible by everyone irrespective of their class, gender, race or economy. Whereas Libertarian TH gives the concept that we should embrace human enhancement, but a free market should be accepted in order to have the best development when talking of it.

Posthuman Knowledge Production in Academia

Posthumanism is a movement which looks into the notion that humans are not a single entity but a plural one. This convergence is a set of cross-overs. And it is not a linear phenomenon. It is a rhizomatic-nomadic phenomenon, zigzagging patterns of resonating causes and issues carried by the two significant events that structures Historicity: Fourth Industrial Revolution and Sixth Extinction (6).

Posthumanism is highly critical of Cognitive capitalism. Cognitive capitalism commodifies everything including human thoughts and emotions. It is a system that absolutely capitalizes all the living system, culture and nature. In this Posthuman epoch, knowledge is no longer the monopoly or the prerogative of institutions like the universities which have been the center of knowledge production for centuries. Knowledge co-exists with the society as a whole. There is so much knowledge that has been produced from outside of universities. These non-academic institutions like Media, Social network, etc. are the features of cognitive capitalism.

It is equally painful and progressive to see knowledge being produced from outside Academic institutions. The changes that happened in the stream of critical studies are tremendous.

Table 2 Evolution of Disciplines

<i>1st Generation</i>	<i>2nd Generation</i>
Gender, Feminist, Queer studies	Posthuman, Inhuman, Non-human studies
Race, Postcolonial, Subaltern studies	Posthuman Disability studies
Cultural Studies, Film and Media Studies	Cultural Studies of Science and Technology
Eco Criticism, Green Studies	Critical Planet Studies, Critical Animal Studies, Critical Vegan Studies
Performance Studies	Success Studies, Post-secular Studies

It is clear that there is a rapid growth happening in the production of Posthuman knowledge. Interdisciplinary Posthuman research centers and research projects across the major universities include.

- Future of Humanity Institute, Oxford University
- The Centre for the Study of Existential Risk, Cambridge University
- Machine Intelligence Research Institute
- The Posthumanities Hub, Linkoping University, Sweden
- Posthumanism Research Institute, Brock University, Canada
- Posthuman Aesthetics, Aarhus University, Denmark
- Anthropocene and Techno sphere Project, HKW, Germany.

So, there is a well-established field of study with a huge amount of grants and sponsorships. These departments are getting more attention and a stupendous number of financial supports. We need to find novel connections among Information Technologies, Robotics, Life Sciences, and Post-Humanities to overcome this crucial time of Posthuman convergence.

Conclusion

The notion of human does not really reflect on the conventional idea we have for the same. 'We' is not one and the same, but we are together in the Posthuman convergence. It is the race for the survival of the fittest. So, there is an alarming call for the modification of the higher education system, especially Social Sciences and Humanities streams which many thinks have no significance in this Posthuman epoch of Artificial Intelligence and DNA Data Storage. As Braidotti said, 'we should work on language and concepts in the same fundamental ways that our colleagues use in the 'hard' sciences. The post-humanities are equally experimental' (7). Despite these potential threats, many scholars within humanities departments are also embracing posthumanist perspectives as an opportunity to reevaluate and enrich their research and teaching

practices. By engaging with posthumanist ideas, humanities departments can contribute to a broader interdisciplinary dialogue about the future of humanity and the complex relationships between humans, technology, and the environment.

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UNEARTHING THE UNSEEN: ECOCRITICAL PERSPECTIVES ON DISPLACEMENT AND LOSS IN JHUMPA LAHIRI'S *THE LOWLAND*

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Abstract

*The environment is one of the primary concerns with regard to the growth and existence of the human race. Both humankind and non-humans are at risk due to the increasing exploitation of the environment. The resources of nature and the social life of humans depend on convoluted reciprocal relationships. The natural harmony between the environment and human existence has been impacted by excessive technological advancement. In the present epoch many authors have emerged to indicate the prominence of environmental issues and their deep connection with literature. Jhumpa Lahiri is one of them. She has highlighted the problems of ecosystem through her novel *The Lowland*. Ecocriticism is the study of the relationship between literature and the physical environment. The present paper entitled "Unearthing the Unseen: Ecocritical Perspectives on Displacement and Loss in Jhumpa Lahiri's *The Lowland*", is an attempt to explore Lahiri's eco-consciousness and the portrayal of displacement and loss of nature.*

Keywords: *Environment, Ecocriticism, Lowland, Loss*

The term 'Ecocriticism' was first used by William Rueckert in his essay "Literature and Ecology: An Experiment in Ecocriticism" (1978). It aims at environmental praxis through appliance of ecology on literary works. Gerrad defines it as, "An earth-centered approach to the study of texts" (1). Cheryl Glotfelty defines, "Ecocriticism is the study of the relationship between Literature and physical environment" (XVIII). Unlike other literary theories, it encompasses human as well as nonhuman perspective and considerations. Ecocriticism is a blanket term as under the big tent of environmental literature is included- nature writing, deep ecology, the ecology of sites, ecofeminism, the literature of toxicity, environmental justice, bioregionalism, the lives of animals, eco theory, unheard voices and the reinterpretation of canonical works from past (Love, 5).

The winner of the Pulitzer Prize, Jhumpa Lahiri seems to recognise her responsibility as an eco-

conservator in her latest novel *The Lowland* (2013). Despite being set against the backdrop of the Naxalite Movement and featuring historical narratives and equally poignant diasporic repercussions, the novel successfully raises awareness of environmental issues. The novel takes place in a natural setting, beginning with a mud splattered area and concluding with a metaphorical monsoon in the damp Bengali lowlands. Meanwhile, the novel reflects disastrous changes in nature, which calls for an awareness of ecological issues. Even though practically every character is shown to be extremely concerned about the environment and its detrimental changes, Lahiri specifically chooses Bela, the radical Gauri's daughter, to be a spokesperson for environmental preservation. Lahiri uses this novel to highlight the necessity for sustainable development, which is currently an important subject.

In opposition to the other novels, *The Lowland* focuses on the importance of nature. Lahiri illustrates in detail the relationship between nature and humans, as well as how patriarchal society treats it. The novel's title, *The Lowland*, emphasises the theme of nature. The novel is set in the lap of nature, where important characters such as Subash and Udayan grew up. The novel begins with the description "there were two ponds, side by side, Behind them was a lowland spanning a few acres" (3). Lahiri describes the location beautifully and with great attention to detail. When the novel begins, almost all the main characters in that particular family have a strong connection to nature. Tollygunge is surrounded by nature, and rain is their primary form of livelihood. After the monsoon rains, the two ponds filled with water, and the poor people went there to find food. During the summer, young children play football and cricket in such open, dry areas. The two ponds placed side by side represent the main characters, Subash and Udayan, who are inseparable brothers.

Birds and creepers abound in this novel. Lahiri pays extra attention to birds and depicts their warm arrivals based on season and climate. During autumn egrets arrived and "certain creatures laid eggs" (3). Recently due to pollution, the egrets, "white feathers darkened by the city's soot" (3). The impact of modernization and industrialization pollutes the pure air in the environment. As a result, even mere creatures like birds of different types begin to suffer. Birds of different types and the wild trees yielding fruits are also common in the area. Kolkata was already a sporadic city with a few signs of thoughtful planning.

Pollution has increased due to people's lack of awareness. Subhash returned from a shopping trip with Bela in Kolkata. During a traffic jam, they encountered polluted surroundings. "In the taxis they sat in traffic, pollution filling her chest, coating the skin of her arms with a fine dark grit" (206). The novelist has also portrayed other forms of pollution in the novel. Bela gets the experience of noise pollution in Kolkata. "She heard the clanging of

trams and the beeping of car horns, the bells of colorful rickshaws pulled by hand" (206).

Bijoli, a mother who had lost her son Udayan, surveyed the lowland and observed significant degradation. She finds,

The two ponds in front of the house, and the tract of lowland behind them, are clogged with waste. Old clothes, rags, newspapers. Empty packets of Mother Dairy. Jars of Horlicks, tins of Bournvita and talcum powder. Purple foil from Cadbury chocolate. Broken clay cups in which roadside tea and sweetened yogurt were once served. (179)

However, the scenery was very different when they first arrived in Tollygunge, "the water had been clean. Subhash and Udayan had cooled off in the ponds on hot days. Poor people had bathed" (179). Over time, the environment has undergone significant negative change. Humans have shifted their focus from nature to instruments. Empty lands are now inhabited by people who live in isolation from nature. "The field is no longer empty. A block of new houses sits on it now, their rooftops crowded with television antennas" (182).

The occupation of lowlands and empty fields is a common phenomenon. But the consequence is quite tragic and harmful for the environment. Desperate commercial enterprises destroy human life. Environmental concerns are often overlooked in favour of green spaces and waterways. "They are being plugged up by promoters so that the city's swampy land turns solid, so that new sectors can be established, new homes built" (179).

The once-wild ponds and lowlands, as well as their hyacinths, gradually disappear. Finally, when Gauri visits Kolkata, it is noticeable how the landscape has changed completely. As she walks towards the ponds, she surprisingly discovers.

Both ponds were gone. New homes filled up an area that had once been watery, open. Walking a bit farther, she saw that the lowland was also gone. That sparsely populated tract was now indistinguishable from the rest of the neighborhood, and on it more

homes had been built. Scooters parked in front of doorways, laundry hung out to dry. (320)

Nature conservation has always been a top priority in India, dating back to the Vedas. Lahiri's ecoconsciousness is clearly reflected in the character Bela, who shares her biological father's interest in nature and is sympathetic to agricultural farmers and workers. Bela has pursued natural and environmental studies since the beginning of her education. "She majored in environmental science. For her senior thesis she studied the adverse effects of pesticide runoff in a local river" (221). After graduating, "she got a job on a farm"(221). Thus the novel provides a lively ecocritical bent which as per expanding exploitation of nature and its steady cries for desired attention.

Hawthorne Deming rightly reminds, " If we reported each year's progress not in terms of fiscal loss and gain but in terms of the earth's biological and cultural loss and gain , we would have a more

accurate assessment of human success"(qtd. in Love,14). Through the character of Bela, the author aspires that, "what we consume is what we support"(224). Truly, there is a crucial need to raise public awareness about environmental preservation in order to ensure its long-term viability for current and future generations.

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REALITY AND FANTASY IN SALMAN RUSHDIE'S *MIDNIGHT'S CHILDREN*

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Abstract

Salman Rushdie's Midnight's Children is replete with postmodernist magical realistic details, where natural law becomes unnatural or supernatural. The technique of magical realism finds liberal expression throughout the novel Midnight's Children and is crucial to constructing the parallel to the country's history. Midnight's Children, an allegory of modern India, is a family saga set against events of the thirty years following the country's independence --- the partitioning of India and Pakistan, the rule of Indira Gandhi, the onset of violence and war, and the imposition of martial law. It is a magical and haunting tale of identity and belonging that links personal life of Saleem Sinai, the protagonist of the novel with that of the nation's history. The narrator, a fictionalized version of Rushdie himself, appears a character within the story. Like other postmodern novelists, he creates a world trapped between reality and fiction. The novel also deals with cultural exchange brought about by colonization as a productive and transformative principle which has enriched contemporary culture. Rushdie has removed himself from the sites of both nationality and naturalism but remains in an engagement with economic colonialism and its consequences. Midnight's Children critiques the post-independence political of Nehru and Indira Gandhi but to do so, conforms to intrinsically Western postmodernist narrative technique. The novelist presents the India of Midnight's Children a world thoroughly pervaded by miracles, that the miracles comes to appear routine. The characters have become accustomed to the fantasy. Rushdie draws us into his fantasy world, and in doing so he blurs the boundaries, which separate reality from fantasy. But he smudges these boundaries not only by bringing reality into fantasy; he also brings fantasy into our reality.

A literary genre or aesthetic in which supernatural aspects coexist with the material world is known as magical realism. The narrative places the "real" and the "fantastic" in the same mental stream by explaining these magical aspects as actual events in an understandable way. A literary fiction subgenre known as magical realism elicits strong feelings from a diverse range of readers. Magical realism is a reality that is magical or fantastical in and of itself, rather than a reality that needs to be transformed by the addition of a magical viewpoint. Unlike the fantastic or the surreal, magical realism assumes that the individual needs a connection to the customs and beliefs of the community, that he is historically formed and interconnected. According to Rushdie, Marquez's use of magic realism is a progression from

surrealism that conveys a true sense of the Third World. With the amazing help of metaphor, magical realism uses a more authentic portrayal of reality. It describes supernatural occurrences or anything that defies accepted conceptions of reality. It is also not separated from reality, and the existence of the paranormal is sometimes linked to the 'magical' or archaic Indian mindset that coexists with European reason.

According to Floyd Merrel, "the conflict between two pictures of the world is what gives rise to magical realism." Thus, magical realism expresses the myths and beliefs of the American Indians while being grounded in reality, or a world that the author is familiar with. It also gives us access to previously undiscovered dimensions of reality. Typically, magic

realist books and stories have a strong narrative thrust where the recognizable real world blends with the fantastical and the unexplainable, and where elements of mythology, dreams, and fairy tales mix with the everyday, frequently in a mosaic or kaleidoscopic pattern of refraction and recurrence. Magic realism is the ability to include all aspects of the imagination—especially as they are depicted in magic, myth, and religion—in order to enhance our perception of what is "real." As stated by Angel Flores, magical realism is "an amalgamation of realism and fantasy," or the merging of the real and the wonderful. The primordial or "magical" Indian mentality, which coexists with European rationalism, is sometimes linked to the supernatural elements found in magical realism. Magical realism is "an expression of the New World reality which at once combines the rational elements of the European super-civilization, and the irrational elements of a primitive America," according to Ray Verzasconi and other critics. According to Gonzalez Echchevarria, magical realism provides a perspective on the universe that is not grounded on objective truth or natural or physical principles. But the real world and the imaginary world are also intertwined. German art critic Franz Roh was the first to coin the phrase "magical realism," classifying it as a subgenre of art. It was a means for him to both respond to and portray reality, as well as to visually represent the mysteries of reality. During the 1940s, magical realism emerged in Latin America as a literary genre that represented the realistic American mindset. On the other hand, magical realism presents a reality that someone could, would have, or does believe in. Magical realism depicts the world as it was perceived by people in the past and is frequently based on mythology. By doing this, magical realists contrast two interpretations of the same situation or event.

Magic realism is best exemplified by Salman Rushdie's books *Shame* and *Midnight's Children*; this literary style is also present in some of his subsequent works. On the other hand, *Midnight's Children*, his best-known book to date, shot him to literary stardom. It has also had a big impact on the

English course on Indian Writing. After being chosen as the finest novel to receive the Booker accolade in its first 25 years, this masterpiece went on to win the "Booker of Bookers" accolade in 1993. Rushdie was compelled to flee India due to threats, as this was perceived in that country as an assault on the Nehru-Gandhi dynasty. He repeated the pattern of garnering a lot of press and selling books by successfully provoking violent reactions to his work. Following the popularity of *Midnight's Children*, Rushdie created a short book called *Shame* in which he used characters modeled after Zulfikar Ali Bhutto and General Muhammad Zia Ul Haq to illustrate the political unrest in Pakistan. Aside from the magical realism aesthetic, Rushdie is particularly mindful of the immigrant perspective in each of these works. Modern literature has also had a significant influence on Rushdie. The concepts of Ginter Grass's novel *The Tin Drum*, which Rushdie believes served as inspiration for him to start writing, are borrowed into *Midnight's Children*. The famous Russian novel *The Master and Margarita* by Mikhail Bulgakov is also evidently impacted on *The Satanic Verses*. Themes of *Shame* and *Midnight's Children* are respectively about Pakistan and India. With *The Moor's Last Sigh*, which examines the trade and cultural ties between India and the Iberian peninsula, and *The Ground Beneath Her Feet*, which examines the impact of American rock 'n' roll on India, Rushdie shifts his focus to the West in his later works. Rushdie reimagines the tale of Orpheus and Eurydice in this book, setting it against the backdrop of contemporary popular music. Although Rushdie's greatest, most lyrical, and inspirational work to date, *Midnight's Children* has garnered praise, none of his post-1989 works have generated the same controversy or achieved the same critical acclaim as *The Satanic Verses*.

The novel *Midnight's Children* liberally employs the magical realism style, which is essential to drawing the link to the history of the nation. In his essay "Magic realism in relation to the post-colonial and *Midnight's Children*," Nicholas Stewart makes the case that Saleem Sinai orally relates his life story

to Padma, the future bride of *Midnight's Children*, and that this forms the basis of the film's narrative framework. This self-referential story is reminiscent of native Indian culture, especially the related oral traditions of the *Arabian Nights*. The mystical quality of the stories told in the *Arabian Nights* is likewise reflected in the events in Rushdie's book.

It is evident from the opening paragraph that, despite the lighthearted and even sardonic tone of much of the book, Saleem's narrative follows a tragic and dismal path. Saleem Sinai, the voice of reason and patience, was born during a time of hope and expectation, but history is gradually catching up with him. However, as he informs us after detailing much of the loss of innocence in his nation, later on in the narrative. Salman Rushdie has penned a dark and intricate allegory on the first thirty-one years of his country. Taste tale masterfully combines sadness and vengeance, humor and suffering, and exquisite language and imagery by Rushdie. His closest similarities are with V.S. Naipaul, despite the fact that his collapsed first- and third-person point of view is evocative of contemporary works by Carlos Fuentes and Gabriel Garcia Marquez. 1001 children are born, each endowed with magical abilities, during the chaotic moments leading up to August 14, 1947, the day India declared its independence from Great Britain. The male heir of a wealthy Muslim household and the illegitimate son of a poor Hindu woman are the subjects of *Midnight's Children*, which centers on their destinies when a midwife switches the boys at delivery.

An allegory of contemporary India, *Midnight's Children* is a family narrative set against the turbulent thirty years that followed the nation's independence, including the division of India and Pakistan, Indira Gandhi's rule, the start of bloodshed and conflict, and the declaration of martial law. This novel's protagonist, Saleem Sinai, weaves a fascinating and eerie tale of identity fragmentation and the quest for belonging that connects her personal life to the history of the country. The Magical Realism of Rushdie in *Midnight's Children*: Rushdie is a talkative storyteller who possesses the

godlike ability to gab. In the magic realism tradition, Rushdie creates a unique world, as though, in his unwavering verbal frenzy, he inflates like a balloon, a reality that not only differs from the one we live in but also appears to be an alternative to it.

A fictitious version of Rushdie himself, the narrator, makes an appearance as a character in the narrative. He obfuscates the lines that are typically found between the real world and the imaginary world by entering the story immediately. Furthermore, by depicting characters who "marched in from the peripheries of the story to demand the inclusion of their own tragedies," he blurs the boundaries between the story and reality, giving characters authority over the reality we typically think of as being under our control—or at the very least, under the real control of the writer. Similar to other writers of postmodern literature, he conjures up a world caught between fact and fantasy. Rushdie evokes a sense of absurdity. To maintain the quick cuts and fast-paced ideas that define the writing of postmodernist writers like him and others, he also uses metaphors and similes, like in this instance "she burned, she fried" and "as if she could extrude consciousness through her eyelashes." Rushdie's style is mostly dependent on the words he uses and how they are arranged.

As magic realism expresses both longings that transcend the passing of time and the empirical reality of the historical past and present, many post-colonial novelists have found that it strengthens national identity. Since magic realism expresses desire in unique ways, it can set nations apart from realism, which can make nations seem unexpectedly similar. Additionally, Rushdie employs magic realism as a full form in *Midnight's Children*. Rushdie's blending of the fantastical and the everyday seems peculiarly Indian, given that the characters engaged in today's social and political upheavals share the strength of legendary heroes. His method is demonstrated in the novel's opening sentence: "Once upon a time," declares Saleem, the first-person narrator, "I was born in the city of Bombay." For Saleem to succeed in creating a

meaningful identity in a violent and chaotic society, he needs both models.

Saleem suffers from the "Indian disease," which is the desire to capture everything of reality. He goes beyond mere realism or fancy in his pursuit of the entire. When history becomes mythological, myths are introduced into it. Rushdie's concept of the "unchanging duality of things, the duality of up against down, and good against evil" is well-suited to the oxymoron "magic realism." Rushdie writes about identity, both personal and national. Saleem and the recently formed state of India are like metaphors. Both are born on August 15, 1947, at midnight, along with a thousand other children in the first hour of the new state's existence. They all come out to possess extraordinary abilities, with Saleem being the most notable as she alternates between being able to telepathically connect minds and losing it. He obtains another power after losing the first one: smell. His enormous and amazing nose can now distinguish scents much beyond what is normally possible, including emotions and intents. These fundamental concepts give rise to an imagination that is so strange and intricate that it is hard to express.

The novel explores the relationships between order, reality, and fantasy in a subtle and ongoing manner. The main character, Saleem, frequently compares his existence to that of India. India is the country of his birth, growth, progress, and devastation. More significantly, though, one of his main character traits has been his inability to recognize the direction things are heading. He now sees all the connections since he is narrating retrospectively, and his story reduces the most spectacular and hideous chaos of the modern world to order through fantasy by linking India's disastrous stumbles into a pattern. In the same way that they coexist in the master image of India as quarreling gifted children who are unable to cooperate and are ultimately castrated and deprived of their marvelous talents during Indira Gandhi's Emergency of 1976, when free India became a repressive state, literalness, metaphor, and comic image also coexist in the novel.

The protagonists in the book appear to float through time, happening by happenstance at significant junctures in India's history. Saleem's father purchases one of Methwold's villas; Saleem is born on the day India gains independence; and nearly every significant event in his life, culminating in the destruction of the children of midnight and India at the time of the declaration of emergency, occurs in perfect sync with events taking place in the new nation. Thus, Saleem's grandfather is on his knees following a powerful sneeze during the 1919 Amritsar Massacre. As they attempt to define themselves, Saleem and India have to contend with a lack of clarity on their ancestry.

Saleem's background does not fall into the categories that the political climate of today permits. Although his grandpa still identifies as Indian, Muslim, and Kashmiri, the conflict between India and Pakistan over Kashmir in 1947 upset this union for Muslims. Saleem feels like he is falling apart, and the "crack" in the political system relates to every "crack" in Saleem. Another sort of magic in the book is the transformation of metaphors into actual happenings. Saleem's father strikes him in the ear after the boy tells his family about his unique ability to hear voices. Physical fissures are the embodiment of his "stupid cracks." Rushdie traverses the symbolic substitution axis in both directions. Both non-empirical and empirical referents are evoked by one another. Magic realism, then, is a method of using metaphor's many magical properties to better accurately depict "reality." Furthermore, Rushdie believes that magic realism is the best genre because it gives him the stereoscopic vision he needs to "invent the earth beneath his feet."

Rushdie creates extraordinary, magical, artistic, and urgently political fiction. Even though he occasionally bites off more than he can chew, his main argument is unmistakable: an individual cannot be separated from their surroundings. The India depicted in *Midnight's Children* is a world so full with wonders that the extraordinary almost seems ordinary. The fantastic has become acclimated to the characters. For them, imagination has lost its

significance and has supplanted the ordinary, becoming commonplace in and of itself. Knowing this, Rushdie extends the surrealism to the reader by interpreting it in terms of the actual world. Rushdie dissolves the lines between reality from fiction by engrossing us in the fantastical universe. However, he blurs these lines by fusing fiction with reality as well as truth with fantasy.

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DIGITAL NARRATIVES : SHAPING YOUNG MINDS IN THE DIGITAL WORLD

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Abstract

Digital narratives, as a form of storytelling in the digital age, have the potential to inspire and engage young minds in unique ways. This paper explores the impact of digital narratives on youth, focusing on how these narratives shape their understanding of the world and influence their attitudes and behaviors. By analyzing various forms of digital narratives, including interactive stories, podcasts, and web series, this paper highlights the role of storytelling in education and personal development. It also discusses the challenges and opportunities in using digital narratives to inspire young minds and suggests strategies for educators and content creators to create impactful narratives that resonate with young audiences.

Keywords: Digital Narratives, Storytelling, Youth, Education, Inspiration

Introduction

In the digital age, storytelling has transcended traditional boundaries, with narratives taking on new forms and reaching wider audiences. This paper explores the impact of digital narratives on young minds, focusing on how they inspire creativity, foster empathy, and promote critical thinking. Through an analysis of various digital storytelling platforms and examples, this paper highlights the importance of incorporating digital narratives into educational curricula to enhance learning experiences and prepare students for the challenges of the future. The paper also discusses the challenges and ethical considerations associated with digital narratives and provides recommendations for educators and policymakers to harness the potential of digital storytelling in inspiring and empowering young minds.

In today's digital age, storytelling has evolved beyond traditional mediums such as books and films, with digital narratives taking center stage. From interactive stories on mobile apps to immersive experiences in virtual reality, digital narratives offer

a new way to engage and inspire young minds. This paper explores the impact of digital narratives on the development of creativity, empathy, and critical thinking in young people, highlighting the potential of these narratives to transform education and inspire a new generation of storytellers.

The Power of Digital Narratives

Digital narratives have the power to engage and inspire young minds in ways that traditional storytelling cannot. Through the use of multimedia elements such as text, images, videos, and sound, digital narratives create immersive and interactive experiences that captivate audiences and encourage active participation. This interactive nature of digital narratives not only enhances the storytelling experience but also allows young people to explore complex ideas and concepts in a more engaging and meaningful way.

Inspiring Creativity

One of the key benefits of digital narratives is their ability to inspire creativity in young people. By allowing them to create their own stories and explore

different narrative techniques, digital narratives can help young people develop their creative skills and express themselves in new and innovative ways. Platforms such as YouTube, TikTok, and Instagram have enabled young creators to share their stories with the world, inspiring others to do the same and creating a vibrant community of storytellers.

Fostering Empathy

Digital narratives also have the power to foster empathy in young people by allowing them to experience the world from different perspectives. Through the use of immersive storytelling techniques such as virtual reality and augmented reality, digital narratives can transport young people to different places and times, helping them understand and empathize with people from different backgrounds and cultures. This ability to foster empathy is particularly important in today's interconnected world, where understanding and tolerance are more important than ever.

Promoting Critical Thinking

In addition to inspiring creativity and fostering empathy, digital narratives can also promote critical thinking in young people. By presenting them with complex and challenging ideas, digital narratives can encourage young people to think critically about the world around them and consider different viewpoints. This can help them develop the analytical skills they need to navigate an increasingly complex and interconnected world.

Digital narratives also have the potential to **promote empathy and social awareness**. By encountering diverse characters and situations within a story, children can develop a broader understanding of the world and the experiences of others. Interactive narratives, where choices have consequences, can teach valuable lessons about social interaction, responsibility, and the importance of considering different viewpoints.

The digital world has become an undeniable playground for young minds. Within this landscape, digital narratives – stories told through interactive

games, animations, and online platforms – are emerging as powerful tools for shaping how children learn, think, and interact. This essay explores the multifaceted impact of digital narratives on young minds, highlighting both the potential benefits and the challenges that need to be addressed.

One of the most significant advantages of digital narratives is their ability to **enhance learning**. Unlike traditional narratives, digital stories can be interactive, allowing children to participate in the unfolding plot, solve problems, and make choices. This active engagement fosters critical thinking skills, problem-solving abilities, and a deeper understanding of the narrative content. Educational games, for instance, can transform complex concepts into engaging challenges, making learning not just informative but also fun.

Furthermore, digital narratives can **unleash creativity and innovation**. Many platforms allow children to create their own digital stories, using animation tools, music, and interactive elements. This empowers them to express themselves creatively, develop storytelling skills, and explore different perspectives. The possibilities for self-expression are vast, fostering a generation of young minds comfortable navigating the digital realm as storytellers.

One of the most enchanting spells cast by digital narratives is their ability to **transform learning into an interactive wonderland**. Unlike their static counterparts, digital stories come alive, inviting children to become active participants. Imagine a young girl engrossed in a historical narrative where she can choose the path a valiant explorer takes through a virtual jungle, encountering challenges and uncovering ancient secrets. This **gamified learning** fosters critical thinking, problem-solving skills, and a deeper understanding of the historical context. Educational games become more than just rote memorization; they morph into captivating quests, where mastering fractions translates to building a magnificent virtual castle.

Digital narratives also possess the power to **unlock the creativity slumbering within young**

minds. Many platforms are like digital paintbrushes, allowing children to create their own stories with animation tools, music, and interactive elements. A shy boy, hesitant to express himself in class, might blossom when crafting an intergalactic adventure with a quirky robot companion. This **empowerment** fosters not only storytelling skills but also the ability to explore diverse perspectives and express unique ideas.

Digital narratives can be potent **catalysts for empathy and social awareness.** By encountering a kaleidoscope of characters with varied backgrounds and experiences, children are able to grasp the world around them. Imagine a story where a choice to help a struggling classmate in a digital game translates to learning about the importance of inclusivity and kindness. Through these interactive narratives, children can learn valuable lessons about social interaction, responsibility, and the importance of considering different viewpoints. However, the digital world also presents challenges.

Challenges and Ethical Considerations

One concern is the issue of **screen time.** Excessive exposure to digital media can limit physical activity, hinder social interaction, and potentially shorten attention spans. It's crucial to find a healthy balance, ensuring children have opportunities for unplugged play and real-world experiences alongside their digital adventures.

Another challenge lies in **ensuring the quality and safety** of digital narratives. Not all content is created equal. Some narratives might promote stereotypes, violence, or unrealistic beauty standards. Parents and educators need to play an active role in curating the digital content children consume, fostering critical thinking skills to help them evaluate the messages they encounter. While digital narratives offer many benefits, they also present a number of challenges and ethical considerations. For example, the rise of fake news and misinformation has raised concerns about the impact of digital narratives on young people's ability to distinguish between fact and fiction. There are also concerns about the

potential for digital narratives to perpetuate stereotypes and promote harmful behaviors.

Recommendations

To harness the potential of digital narratives in inspiring and empowering young minds, educators and policymakers should consider the following recommendations. Incorporate digital narratives into educational curricula to enhance learning experiences and engage students in new and innovative ways.

Provide young people with the tools and skills they need to create their own digital narratives, empowering them to tell their own stories and share their unique perspectives with the world. Encourage young people to critically evaluate digital narratives and consider the sources of information to develop their media literacy skills. Promote diversity and inclusion in digital narratives to ensure that young people are exposed to a wide range of perspectives and experiences.

Conclusion

Digital narratives can inspire and empower young minds in ways that traditional storytelling cannot. By incorporating digital narratives into educational curricula and promoting diversity and inclusion in storytelling, educators and policymakers can harness the potential of digital narratives to inspire a new generation with creative power equipped for a progressive environment.

Digital narratives are a powerful tool for shaping young minds in the digital age. While they have the potential to both educate and entertain, it is important to approach them with caution and critical thinking. By harnessing the power of digital narratives responsibly, we can help to ensure that they have a positive impact on the next generation.

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EXPLORING MUMBAI'S SLUMS: A DEEP DIVE INTO HUSSAIN ZAIDI'S "DONGRI TO DUBAI" AND SONIA FALEIRO'S "BEAUTIFUL THING: INSIDE THE SECRET WORLD OF BOMBAY'S DANCE BARS"

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Abstract

The paper entitled Exploring Mumbai's Slums: A Deep Dive into Hussain Zaidi's "Dongri to Dubai" and Sonia Faleiro's "Beautiful Thing: Inside the Secret World of Bombay's Dance Bars" deliberates about the dilemma of slum dwellers who endure a lot in slum life. In India, the total population of slum dwellers is nearly 881 million. This includes urban settlers in India's major metropolitan cities. Mumbai, the metropolitan capital of India is now a mansion of slum dwellers. Slums plays an integral role in Mumbai. They faced many socio-political and economic deteriorations that cause a barrier for a healthy and secured life. Urbanization is the basic fact that controlled by metropolis. People who worked in many factories or companies nevermore provided a proper housing facility by their authorities. Lesser income, migration of urban people, issues in rent, lack of land for housing are the issues that insisted people to alive in slums. Major issues among these dwellers are they are a part of thugs, criminals and smugglers. These slums gave hike to mafia dons and kings. Economic devastation and over population leading with poverty, contend them to live in slum like unsettled area.

Keywords: *Slum Dwellers, Mumbai Metropolis, Thugs, Smugglers, Mafia Attacks, Bar Dancers*

India, the second largest country in the world which has a population of approximately 1.38 billion people. India is rich in a variety of culture with social values, customs, beliefs and traditions. Its diversity is mainly in language and religion. All distinctive states in the country have different traditions and customs, which may differ in every nook and corner. Mainly in food habits, music, languages are differed from state to state within India. These combined cultures make India a secular country which overall had a profound influence. India also had a huge number of metropolitan areas. Indian constitution defines clearly a metropolitan area as:

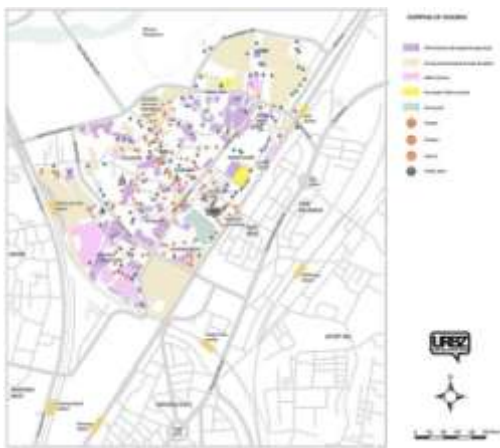
An area having a population of 10 lakh or 1 million or more, comprised in one or more districts and consisting of two or more municipalities or panchayath or other contiguous areas, specified by the Governor by public

notification to be a metropolitan area. (The Constitution (74th Amendment) Act, 1992)

India has 18 metropolitan cities. Out that the major metropolitan city is Mumbai metropolitan in Maharashtra state. This metropolitan region is spread over 6,000 sq. kms. Total population of Mumbai is over 6 million, which make a fact that Mumbai is the first metropolitan city of highest population. On the other side, Mumbai is the place where world's biggest slums are located. Out of this 26 million, a huge number of 12 million where living in slums. Mumbai is world famous for film industry, Bollywood cinemas and also a developed country which is on alternative rear is crowded with slums and slum dwellers.

The term 'slum' is a British word which its meaning is the lowest housing facility with most pathetic conditions. In English literature, slum is

detailed as a place where people are living in crowded area, which is a city or town. Mostly people of low class or people living in low living standards with dirt filled life and high population. Slums are depicted as a disorganized area, which had a low and substandard living conditions. There were so many reasons behind people who living in these unconditioned housing facilities. This is a complex problem which is connected with society and social order. Poverty is the main reason behind these life situations. People with low income insisted them to live as slum dwellers. Most of these slums are urban slums. People who were working in urban factories or companies with low wage and they never provide proper housing quarters. As a result, the number of slums is day by day increasing. There are some basic aspects related to slum housing. Lack of access of sanitation facility is the main problem of slum dwellers. Water scarcity is also connected with slum life. No wastage facility, no proper drainage system, no perfect roads or vehicle services. This living conditions lead to an unhealthy life of people. Disease plays an integral part of living system.



The present picture shows the slums of Mumbai. Dharavi is considered as Asia's largest slum among all the slums in the country. This has the total area of 2.1 sq. kms. Around 520 acres are covered by Dharavi slum. Day by day the width is increasing as the population increases. Total population is around 1,000,000. Emergence of factories and companies

make inhabitants to settle as residents. Sanitation remains as a poor in all these slums. Dharavi is affected by many disasters and other diseases. In 1896, plague killed around half of population in the slum. In 2020, Covid 19 wipe out many residents in all these slums. Nearly thousands of positive Covid cases reported by the month of April 2020. No proper sanitation, using of common toilets, single storeyed building with 5-6 members are residents, no social distancing, no safety measures are used are the major noted problems among these slums. These slums also gave rise to many thugs, mafia dons, smugglers and criminals. They often associated with many criminal offenses. Robbery and theft are the only income to survive in slums. Poverty stricken slums have no another way to continue their life.

Dongri to Dubai: Six decades of Mumbai mafia is a book written by Hussain Zaidi. In this, Zaidi detailing about mafia don Dawood Ibrahim. It mainly focuses on the journey of Dawood Ibrahim Kaskar, a Mumbai king and a drug exporter. He controls all the power of Mumbai criminal underworld. He mainly focused on murder, terrorism, drug trafficking and extortion. He grown up from these slums and now become a smuggler who presently settled in Dubai. His voyage from Mumbai to Dubai is clearly picturized by Zaidi. His investigative story of crime depicts the way of how thugs and criminals living in slums. He interviewed with Dawood Ibrahim and moved his work as its peak. From this he conveys a brief glimpse into the living standard of Dawood Ibrahim. Zaidi's words about these thugs and smugglers as "Power has been called many things. The ultimate aphrodisiac. An absolute corrupter. A mistress. A violin. But its true nature remains elusive. After all, a head of state wields a very different sort of power than" (Dongri to Dubai).

Hussain Zaidi also explains about the birth of world's biggest crime thrillers of D- Company. Dawood Ibrahim is the master brain behind the formation of D- Company. He and his brother worked together for his smuggling and criminal backgrounds. He all the time played with Mumbai Police for survival. Dongri to Dubai all the way

detailing about the history behind the terrorist filled background of Mumbai slums. Mumbai is the most luxurious city with people are living in high standard and secured life. On the other side, it is city under destruction with these slum dwellers.

Migrants from different part of the country are insisted to live in slums for their daily bread and survival. They worked as servants of high-class people and continued to stay under unhealthy life situations. Mainly slums in Mumbai materialized after the effect of First World War. This overall changed the total economic structure. The government and authorities are in confusion with the proper management of housing among slum dwellers. Slums are highly populated with its living conditions are too poignant. It seems that illiteracy and unemployment are the relevant issues in slums.

In Encyclopaedia Britannica;

“The slums are residential areas that are physically and socially deteriorated and in which satisfactory family life is impossible. Bad housing is a major index of slum condition. By bad housing is meant dwelling that have inadequate light and air and toilet and bathing facilities, that are in bad repair, dump and improperly heated; that do not afford opportunity for family privacy; that are subject to fire hazard and that overcrowded that land, leaving no space for recreational use” (Encyclopaedia, Britannica, Vol. 11, 1970)

Slums gave rise to many bar dancers and prostitutes. Women are supposed to work for their family. Abundant worked as house cleaners and they daily earn for their family and livelihood. Most of the women in slums are bar dancers in pubs or nightclubs. From this, it gives a fact that women sustain a lot to build up their family. They worked as dancing in bars or they serve liquors for customers. *Beautiful Thing: Inside the Secret world of Bombay Dance Bars* is a famous non-fiction work by Sonia Faleiro. In this work, Sonia reveals about the faith that happened among women bar dancers. They all are worked as dancers in bars and directed to do prostitution for the customers who visited in bars.

Most of these women's background are brutal, they all are sold by their own family members for prostitution.

Faleiro detailed about the character named Leela in her book. Leela is a beautiful girl who is sold by her own father at the age of 13. Her father insisted her to act in porn movies. From that Leela dance for her daily bread. Another fact is that these women were suffered from many sexually transmitted diseases. Once the dance bars are banned by Maharashtra government, Leela ran from Mumbai for her survival. She is very suffered from mental fortunes and struggles. Widespread sexual molesting can be seen in bar dancing job. Faleiro states that, “because selling sex wasn't a bar dancer's primary occupation and because when she did sell sex, she did so guilty and most often under her own covers (Beautiful Thing: Inside the Secret world of Bombay Dance Bars).

The book portrays the physical, mental and socio-economic condition of women in the field of bar dancers. The society considered them as wretched of the society. Adult entertainment in the form of dance is performed inside these dance bars and pubs in many metropolitan cities. Sonia Falerio talks about the misery and bad faith among women who lead an unsecured and unhealthy life plights. These women bar dancers have many obstacles and sufferings to lead a normal life happiness. Once the society is considered all her life time she is treated as 'bad'.

Migratory facts among people who living in slums often have many problems. People from different part of the country were migrated to safe and secured land. For that they need to settled in slums with all their family members, which includes children and women. Main reason behind this migration is famine, poverty, lack of education, lack of food etc. Also, natural calamities like earthquake, flood, drought and epidemics are the relative problem of slum dwellers. Slums gave a luminous picture of urban life who lead uneven practices and continued in place they existed.

Hussain Zaidi's *Dongri to Dubai: Six Decades of Mumbai Mafia* and Sonia Faleiro's *Beautiful Thing: Inside the Secret World of Bombay's Dance Bars* are a perfect portrayal of an extraordinary metropolitan life. It shows how a man can survive with these limited resources and a dystopian living whereabouts.

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GENDER POLITICS IN MOBILITY WITH REFERENCE TO AMBAI'S "VAAGANAM"

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Abstract

Language and the culture of a particular society are always well-knit with each other. This language in the form of a literary work and its translation serves as an embodiment through which the culture gets recognized by the entire world. Though the culture of a particular society has subconsciously been understood via literary works for eras, Culture Studies as a field of academic discipline emerged only in recent times. The stylistics, plot, literary devices used in a literary work provides us with the intricate details about the lifestyle, thought processes of a particular society. In every culture, there is always a friction between men and women. All these minute aspects and beliefs could be either astonishing or weird for a foreign reader who reads a work through translation. The challenges the translator faces while trying to bring out the essence and nuances of the culture through the translated work are numerous. This paper work would deal with how culture that involves beliefs, lifestyle, ideologies of a particular society are brought out through the short story of Ambai titled "Vaaganam". The story has been translated by Lakshmi Holmstrom who has transliterated the title. Apart from looking at the challenges faced and translation techniques used by the translator in the translation process, this paper would throw light upon the politics prevailing around women riding a vehicle in Tamil culture which in turn denotes the position in which women are placed in Tamil society.

Keywords: Culture studies, Translation, Tamil Culture, Gender Politics, Ambai, Vaaganam.

Literature has always been known as the replica of a society's culture, heritage, tradition, language, beliefs and so on. To be precise, literature and a society can never be placed apart. Every community have their own culture that is intricated in their daily life. This culture modifies their perspective of the world. Clifford Geertz in his *The Interpretation of Culture* under the essay "The Impact of the Concept of Culture on the Concept of Man" mentions that "There is no such thing as a human nature independent of Culture" (49). Through this statement it is clear that a culture infiltrates into the private space of an individual and becomes a part of their identity. In order to study this culture, a field of study titled "Culture Studies" gained popularity in 1960s. Culture studies analyses every phenomenon of society that associates matter of ideology, nationality, ethnicity, social class and gender.

Culture Studies views everyday life as fragmented, multiple where meanings are hybridized and contested (i.e.) identities that were more or less homogeneous in terms of ethnicities & patterns of consumption are now completely hybrid. Raymond Williams in his *Culture & Society* that was published in 1960 mentions culture as a "way of life".

Perspective of gender and issues pertaining it also falls under the way of life. Every culture has its own stereotypes, roles, politics that revolve around gender. While one culture offers much liberty to women, another curbs their freedom completely. These aspects are reflected in literary works that are either written in the native language of the writer or English. In former scenario, translation is used to make the world know about a particular society's culture. Translation itself is a wide field of study that withholds history, types, methods of translation,

problems faced during translation and so on. In short, translation is a process where concepts, thoughts, writings of one particular language are translated into another. Moving back to gender in culture, Judith Butler in her essay “Subjects of Sex/ Gender/ Desire” mentions that

It becomes impossible to separate out “gender” from the political and cultural intersections in which it is invariably produced and maintained. The political assumption that there must be a universal basis for feminism, one which must be found in an identity assumed to exist cross-culturally, often accompanies the notion that the oppression of women has some singular form discernible in the universal or hegemonic structure of patriarchy or masculine domination. (6)

The online Lexico dictionary defines Gender Politics as “The assumptions underlying expectations regarding gender difference in a society; an ideology based on such assumptions”. To put it simple, a societal construct on gender bias is created to curb women. Every society has tactically created certain stereotypes that would fit their society and name those traits feminine. For example, crying is a human emotion but when a man cries, he is mocked to be feminine. The same goes with gossiping, both the sex gossip in their own manner but it is again considered as feminine. Similarly, being courageous is praised as masculine and the never-ending list of this gender politics goes on modifying itself based on the society, century and other advancements that comes in the way. No matter what, a female is always considered inferior to a male which is witnessed either openly or subtly. Mahadevi Varma in her essay “Links in our Chain” that was published in 1931, mentions about this gender politics without naming it as gender politics.

A common tendency among mankind, with respect to an object whose beauty or delicacy surpasses that of ordinary earthly objects, is either elevate it to the status of the divine, fit to be venerated, or to consider it lowly, and subject it to neglect and disdain.

Due to the irony of fate, the Indian woman has experienced both states. She has been revered as a presiding deity of a temple as well as been made a prisoner in the darkest corner of her home. When, due to changing mores, the very qualities that has earlier earned her society’s eternal homage and boundless respect were perceived as flaws, she was compelled to accept disdain and disrespect in equal measure as her fate. (3).

As mentioned in the above quote, the society uses the political tactics of objectifying women and always finding means to curb the empowerment. The protagonist of the story “Vaaganam”, written by Ambai and translated by C.S. Lakshmi Holmstrom, brings forth the gender politics that circles around women riding a vehicle. Ambai is a well renowned Tamil writer whose writings revolve around Tamil culture and diaspora. She is feminist who registers her plea to other writers by requesting them “to write the truth” rather than reinforcing the popular and conventional images of women. Her famous works is *Kaattilorumaan* which is a collection of short stories. She has also written other famous short stories. The story “Vaaganam” is also a part in this collection of short stories. The stories in the book were translated by Lakshmi Holmstrom under the title, *In the Forest, a Deer*. The collection was published in Tamil in 2000 and in English in 2006. Considering the story, ‘Vaaganam’, the translator has used transliteration for the title instead of translating it. The Tamil version of the story was published on 1997, in *Dinamani*, Pongal issue. The translator has brought out the essence of the story in the translation. Looking at the gender politics, apart from translation process, methods, problems, the story subtly brings out how women are treated in Tamil culture.

The story is fragmented in nine parts and narrates various happenings that occur in the life of Bhakyam. The story narrates how Bhakyam is not permitted to ride a vehicle and how she showcases her determination to learn it. Bhakyam stands as a representation of women community in Tamil Culture. According to the story, women are

constantly degraded and neglected in order to ensure that they don't explore their strengths and stand firmly on their own. Vehicle stands as a symbol of liberty. When a person knows to drive, they gain confidence to travel on their own. This provides them with the liberation whereas when a person doesn't know to ride, they automatically become dependent on the person who knows to ride the vehicle.

The author begins the story by mentioning vaaganams owned by God and Goddess. Through translation, the Tamil culture and belief of possessing multiple Gods and Goddess gets established. For the benefit of the foreign readers, the translator has added detailing on the Gods and the vaaganams owned by them. Following this the author exhibits how women are not allowed to go anywhere near the vehicle. Mentioning the poses given for the photograph, the author says that the men in the family always posed near a type of vehicle whereas women always stood holding a teak chair that weighed half an elephant.

It was obvious that the photographer held firmly to the belief that women were incapable of standing up on their own, and without the support of something or the other. Vehicles with wheels stood as companions to the men, from their babyhood. For women, on the other hand, it was always the teak chair, weighing half an elephant, placed firmly on the ground, absolutely immovable. (66)

While a vehicle denotes ability to move, the heavy weighed teak chair indicated stagnant. When men are allowed to progress, women are guaranteed that they are tied up from progressing. In the story, *Chithi* of Bhakyam ride in a new bike brought by her *Chitappa* and takes photographs by posing next to it. This creates a stir in the family and everyone starts looking for a relief that would cleanse her. Ultimately, she gets purified after she consuming a drop of cow's urine. This reflects the superstition pertaining in the culture and also a tactics of binding women. This act might be weird for a foreign reader. Had her *Chithi* stopped riding in the bike after the incident, that would have stop her from progressing.

While it is considered as a sin even to ride in a bike in Tamil culture, Women in Maharashtra started riding bicycles even during the days of Bhakyam's mother. This depicts the progress in one culture is not present in another culture.

Scrutinizing the story, one would be able to comprehend that Bhakyam belongs to a well-to-do family. This is evident through the passages that describes the vehicles owned by the men in the family. Bhakyam's father even bought a car. If the condition of the women in an economically forward class is such, the plight of women belonging to other classes is questionable. In the story, Kamala Chithi of Bhakyam becomes the first woman in family to learn riding the bicycle by supporting the wall. No one helps her. After she gains confidence with the bicycle, she starts teaching other women in the family. The vehicle that was considered as "the exclusive property of the uncles" (68) becomes a common property. Had her Chithi rowed tantrum or pleaded her uncles to teach her to ride the vehicle, all her request might have been ignored. Instead, she chose to empower herself. The same section mentions that while women in the family became acquainted with the cycle, her grandfather brought a car which no woman attempted to learn. This emphasis that men are always a step ahead in development. While women struggle to attain a liberation, men get things done at ease. The protagonist also mentions that learning to drive the bicycle to be a dream for her. While her brother gets different type of vehicles based on his age, her plea to learn driving/riding goes unheard and is considered as "'Strange' desires" (70). The protagonist attempts to ride the bicycle in an effort to outdo her brother, falls down and breaks her arms.

There was an immediate outcry, 'If you go anywhere near that bike again, you'll see!', dire warnings that girls with broken arms and legs never got married; and finally permission was granted to her brother alone to ride the bicycle. Nobody paid any attention to her argument that nobody was likely to marry him either, if he broke a limb. (70)

This passage proves that men with disability could be accepted but that's not the case with women. Moreover, marriage is considered as the only purpose of women in most of the cultures. The Indian culture portrays that woman are unfit for taking care of themselves. It is unsafe for the women to live alone. Women with infirmities are ineligible for marriage – they are a burden to the family. The irony is that women are the one who takes care of everyone in the family. Men could be taught to respect women rather than objectifying them. No matter what, women are always at fault. The author mentions in Tamil version of the story (deleted in English version) that the obscene words circle around degrading women in Hindi, English and Marathi (352). Even if someone wants to scold a man, they use abusive words against women associated with him. This shows that women are always demeaned in most of the cultures. There is also another instance mentioned wherein the protagonist's friend Manivannan buys a new bike and wants to ride with the protagonist. Though it has been long since he has ridden a bike, he starts the bike with confidence and ends up getting into an accident. When Bhakyam gets hurt, he blames her for not sitting properly. On the other hand, when Bhakyam goes for a stay in her brother's house in Kalpakkam, she is overwhelmed with a desire to pedal a bicycle. As a person who doesn't know how to ride a cycle. She falls down and gets hurt. She again gets blamed by her brother. Whether women drive or remain as a passenger, when things go wrong, they get blamed.

Another cultural association could be found while the fisherman denies permitting Bhakyam from getting into the boat saying, "Women ought not to climb into catamarans" (72). As the story ends, the author remarks that the protagonist finds her own private vehicle in which she can travel all around the world without being questioned by others. The vehicle is named as 'Internet'. She could search for any place, go to the corners of the world and enjoy her privacy.

Women feel empowered, a sense of achievement when they know how to drive. They feel like they are independent. But the process and dilemma each woman faces before she rides a vehicle is same even if vehicles are remodelled supporting women still the questions remain the same. Can I do it? Will I be able to drive a vehicle that weighs so much? What would happen if I fall? Will I be blamed or ridiculed? What if I crash into something or someone? What if I get scolded for driving badly? And the never-ending questions go on. It takes a lot of effort and courage to overcome these questions and make her dream come true. Whereas a man does not face these dilemmas. He is so confident in himself that he could handle the vehicle. When a woman curbs to her fears, her empowerment never occurs. If at all a man is afraid, he is chided to not be feminine and behave courageously like a male. This is gender politics that subtly occurs in our everyday life that even goes unnoticed at times. Mahadevi Varma in her 'Preface' to the book *Links in the Chain* writes,

The solution to a problem lies in the knowledge of that problem. And that knowledge expects a seeker. It follows therefore that one desirous of attaining rights should also possess them. Generally it is this particular characteristic that will be found lacking in the Indian woman. At times one detects common piteousness in her and at others uncommon rebelliousness, but equilibrium is unknown to her life.

Unless an equilibrium is attained, unless women become aware of the subtle politics that revolve around their gender, the gender politics would never come to an end.

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INTERPRETING THE CULTURE, MYTH AND REALITY OF INDIGENOUS LITERATURE OF NAGALAND

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Abstract

Indigenous people have practiced their unique customs and traditions for decades. Eastern Kire, Temsula Ao, and Kaaka.o are among the authors who have contributed significantly to Nagaland's success as a state in India. There is no written material available from the past. Oral stories based on folklore written by notable writers are passed down through time. The arrival of American missionaries brought literacy to Nagaland's gorgeous environment. Nagas believe in several stories and ominous omens. Through their beautiful poems and novels, writers depict the many facets of Naga identity. Easterine Kire's work highlights the Naga people's customs and tortures under colonial administration. All of her works are based on real-life events from her youth. The word "interpreting" in the title refers to Nagaland's entire history. The term "interpreting" mostly refers to the Naga people's experiences. Eastern Kire's works all deal with historical, sociological, and political instability. There are numerous hypotheses around the term Naga; the term "Naga" refers to obscure legends as well as Tibeto, or Mongolian settlers.

Keywords: *Culture, Brutality, Myth, Colonial Rule, Nature*

Introduction

Literature is defined as having excellent form of expression and expressing ideas of long-term or universal interest. Walter Pater, a 19th-century critic, described literature as "the matter of imaginative literature" (The Renaissance, 23). Writers expressed their points of view and life experiences. Many writers focused on the reality of life, including society's hardships and happiness. On the other hand, some of them make works based on their imagination. All of their works were eventually recognised as literature. Literature is crucial in our daily lives since it helps us develop our minds and generate our own ideas. In his Defence of Poetry, poet P.B Shelley emphasised the importance of strong and comprehensive imagination, putting oneself in the shoes of others and experiencing their

sorrows and pleasures. The imagination is one of the most powerful vehicles for moral good.

The art of literature is not limited to the words on the page. As an art form, literature can be defined as the organisation of words to provide pleasure. Literature provides a large platform for readers to evaluate the work while also inspiring others to create beautiful works from their own perspectives. Literature embodies a language's culture and tradition, as well as human culture. We read books for pleasure, knowledge, and increased vocabulary.

Indian literature is literature created in the Indian subcontinent, including twenty two officially acknowledged languages in the Republic of India. Historically, literature was conveyed orally; Sanskrit literature begins with the Rigveda. The Sanskrit epics Ramayan and Mahabharatha were later formalised and appeared about the end of the second millennium

BC. The earliest Indian literature consisted of the canonical Hindu sacred scriptures known as the Veda, which were composed in Sanskrit. The Brahmanas and Upanishads were added to the Vedas as prose commentary. In addition to holy and intellectual texts, sexual and devotional hymns, court poetry, dramas, and narrative folk stories all flourished.

Indian literatures are the result of a linguistic, multicultural, and social historical combination. The first trait of Indian literature is that it is strongly rooted in society and the religious spirit. Indians believed that a strong belief in God would redeem humans from their sins. The second trait is that Indian literary masterpieces are composed in the form of epics. The Ramayana and Mahabharata are the most important epics in India. Another distinguishing aspect of Indians is their belief in 'reincarnation', which indicates that after death, the soul of that person returns to earth and enters the body of another person, animal, or even a plant. The concept of incarnation was effective in incorporating indigenous deities and cults. India is a land with numerous cultures, religions, regions, and castes. Caste is regarded as both the most ancient and the most modern reality in India. India is a great trove of language and literature. Indian writing in English is a reflection of Indianism and sensitivity. The foundation of Indian writing in English was formed during India's colonial period. It has now bloomed into an evergreen tree with fragrant buds, blooms, and luscious fruits. The fruits are tasted, chewed, and digested not only by indigenous peoples, but also by readers all over the world. Its branches extended over the world through poetry, drama, prose, fiction, and criticism. Both historical and contemporary writers use modern language to convey past traditions and cultures. Some current writers carve themselves a niche in world literature by winning accolades via their writing. Readers are drawn to the richness of language, cultures, and practices, as well as the Indian sensibility.

Nagaland's writers attempted to spread their culture and traditions via their outstanding work.

Naga writers created indigenous literature based on their culture and language. Dr. Craig Santos Perez, an indigenous poet and scholar, speaks on indigenous as "Many indigenous writers draw their attention to ongoing political issues such as militarism, resource extraction, dispossession, and so forth. " One can enter an ethical realm in which one can either disregard real-world difficulties or support indigenous struggles. The most pressing issues confronting humanity in today's society are social and legal. Many people are relocating to other countries as refugees. Poverty, famine, conflict, and oppression forced people to flee to other areas. Naga literature begins with oral literature; folklore tells of myths, beliefs, religions, and background stories through their mouths. The folk songs reminiscence the oral history and literature.

Origin of Nagaland

According to Nagaland mythology, people all throughout the world think that Naga people, like other groups in the region, originated from the rock. The word 'rock' is a metaphor for the strapping individuals. When looking back to Nagaland's history, Nagas are recognised by the names of a collection of villages rather than the names of tribes as they are today. Myanmar invaded Assam in 1816, bringing the territory under their authority. However, from 1826 onwards, Nagaland came under British authority, initially through the East India Company, and by eighteen ninety two with the exception of the Tuensang district. The naga tribe has fourteen ethnic groups: Angami, Ao, Chakhesang, Chang, Khemungan, Konyak, Lotha, Phom, Pochury, Rengma, Sangtam, Sema, Yimchungar, and Zeliang. The Chakhesangs are further separated into Chakri, Khezha, and Sangtam. Each tribe has its own distinct language and customs. There is no caste structure in Nagaland, however each group is subdivided into twenty clans.

The Myth and Culture

All the ethnic groups of Nagaland have different cultures and traditions. The title of this paper

analyses the impact of Easterine Kire's works, including "When the River Sleeps," "Son of the Thundercloud," and "A Respectable Woman." These works use the spiritual realm and universal wisdom to reflect on culture, traditions, hopes, aspirations, and mute grief. In this thesis, Kire is portrayed as a wonderful novelist who retains both her culture and human virtues. Today, globalisation and modernization have had a severe impact on the essential essence of all cultures, and the Naga culture has also fallen victim to western cultural hegemony. This study examines how Kire defends Naga culture through her novels, which educate the uninformed new generation of Nagas as well as adolescents from different cultural backgrounds.

Nagaland's mythologies, customs, folklore, and folk arts incorporate the five fundamental elements of air, fire, water, and earth, making these art forms feel natural to the people. Even today, the Naga people face numerous challenges. This battle and difficulty for survival is mirrored not only in Nagaland's sociopolitical fabric, but also in its diverse art manifestations, such as visual art forms like as dance, folk melodies, and creative arts such as weaving and handicrafts.

Feminist Ideology in Nagaland

The term Feminism does not imply that someone who despises men is called a feminist. They struggle for their freedom so that women can live independently. Many women are ended in a confined kitchen space; they lack their own personality. Women who emerge out of that coverage get an advantage in finding themselves. Feminism is a socio-political movement for the freedom and equality of women and it begins in Europe in 18th century. Feminist literary criticism is based on the ideas and world view of feminism and in 1960s it was emerged in Europe and America. Patriarchy is a network of system created by men to control women, men subordinate and marginalize the women, they restricted their talents and denied education and they put them inside the kitchen as a prisoner. Nagaland feminist writers and critics have adopted the non-

militant version of feminism in order to accommodate the peculiar indigenous experience. Feminist novels are giving motivation to women to enlighten and fought for their freedom. Helen Chukwuma states that African feminism is accommodationist not exclusive and negativistic. Men remain a vital part of the women's lives. The Northern feminist novels are differing from the western brand of feminism. Nagaland novels are different when one compared it to the western literatures. Northern side middle class people are more socially conscious than the middle class in the west. Nagaland feminist writers and critics adopted the non-militant version of feminism in order to accommodate the indigenous experience. Feminism is always linked with democracy. For centuries, while men ran the government and wrote about the political events, women only have little influence up on the democratic practice. The sole aim of naga writers is to build a peaceful society and give equal importance to both the genders. The term 'equality' and 'freedom' are more relevant and conscious in term of naga people for past decades. The differences in ideological perspective have accounted for the different strands of feminism. These strands includes: motherism, womanism, stewanism and femalism. Chinweizu's distinctions in nature of male and female power says,

Generally then, whereas male power tends to be crude, confrontational and direct, female power tends to be subtle, manipulative and indirect. Whereas aggressiveness is the hallmark of male power, maneuver is the hallmark of female power. And where man is the great physical aggressor, woman is the great psychological maneuver (134).

Importance of Fireplace

In past decades Angami tribes build a fireplace with three stones. The marriage ceremony is culminated by angami tribe by denoting the construction of fire place. To build a inglenook in a new residence at the third of a marriage three stones were given to bridegroom to put these precious stones in the place of new land. These kind of customs were followed

by Naga people. The second custom still followed by Naga people is after the child birth mother is kept in a separate place by building a hearth. The construction of a separate hearth is more concerned with the liminal nature of the mother's status and the contaminating influence that the birthing process may have on the household hearth. This custom is followed by non Christian angamis.

Conclusion

At the census of two thousand and eleven indicates that approximately three million people are in the state of Nagaland in the Naga Hills of northeastern India. They practiced agricultural farming in terrace and they are known for both their fishing methods and woven and carved goods. One of the important cultural events of Naga people is the genna, it is a religious ceremony occurs eleven times throughout

the year. Naga people are still enveloped by the past traditions and cultures.

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FROM PAGE TO SCREEN: EXPLORING IDENTITY, MEMORY, AND AMBITION IN THE FILM ADAPTATIONS OF 'THE GREAT GATSBY,' 'THE LORD OF THE RINGS,' AND 'LESSONS IN FORGETTING'

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Abstract

Film adaptations of novels involve the transformation of literary works into cinematic experiences, bringing stories, characters, and themes from the page to the screen. This process involves interpretation, creative choices, and often collaboration between writers, directors, and producers. Film adaptations can vary widely in their fidelity to the source material, with some aiming to faithfully recreate the original narrative while others take liberties to adapt the story for the visual medium. Studying film adaptations offers insights into how stories are translated across different artistic forms, the challenges and opportunities of adaptation, and the ways in which adaptations contribute to the cultural resonance of both the original novels and the resulting films. These adaptations have the power to bring beloved stories to life on the big screen, captivating audiences with their visual storytelling. They serve as a bridge between the worlds of literature and cinema, enriching our understanding of both mediums and contributing to the cultural legacy of the original novels and the resulting films.

Keywords: *Adaptation, Novels, Films, Commercial, Audience*

Introduction

Literature, akin to other art forms like music, dance, painting, conceptual art, digital art, sculpture, and architecture is a unique form of expression that reflects the temperament of the artist. It involves the application of human creative skills, employing imagination and creativity to evoke aesthetic pleasure. Each art form carries its own distinctive identity, showcasing creativity and innovation.

When literature is adapted into film, the filmmaker faces the challenge of translating the source material into a visual medium while adhering to thematic, artistic, and technical considerations. While striving to maintain fidelity to the original work, the filmmaker must also navigate the unique characteristics of film as a visual medium. This

includes presenting diverse characters with differing perspectives within a specific historical context.

Like literature, film adaptations possess their own beauty, merits, and shortcomings, contributing to the artistic landscape in their own right. Merely assessing fidelity to the source material overlooks the distinctiveness of the film adaptation. The filmmaker brings forth the essence of the source material in a fresh, creative expression, incorporating new themes and employing advanced techniques.

In essence, the film adaptation of a novel represents a unique text, presenting the essence of the source material in a new and innovative way that reflects the filmmaker's creative vision and the demands of the cinematic medium. Top of Form

It is essential to understand the fundamental differences between novels and films in terms of

their storytelling elements. Novels typically consist of seven key points derived from print media, including plot, character development, setting, narrative style, themes, symbolism, and language usage. On the other hand, films are composed of nine cinematic elements, which encompass plot, character, setting, cinematography, sound, editing, production design, acting, and direction.

Symbolism in F. Scott Fitzgerald's -The Great Gatsby

In film adaptations, verbal imagery from novels often translates into powerful visual elements that enhance the cinematic experience. Consider the use of symbolism in F. Scott Fitzgerald's *The Great Gatsby*. The recurring motif of the green light at the end of Daisy Buchanan's dock symbolises Gatsby's unreachable dreams and the elusive nature of the American Dream.

The green light gains significance when considering the geographical and social context of the novel. Gatsby's house in West Egg, opposite Daisy's home in East Egg, symbolises the divide between old and new money. Gatsby's pursuit of Daisy, a symbol of wealth and status, reflects his desire to transcend his humble origins and gain acceptance in elite society. Initially, the green light represents Gatsby's unwavering love for Daisy, symbolising his hopeful pursuit of her affection. However, as the story unfolds, the light comes to symbolise Gatsby's increasingly desperate attempts to attain his version of the American Dream -- a concept rooted in the belief that individuals have the opportunity to achieve success, prosperity, and upward social mobility through hard work, determination, and perseverance. It encompasses the idea of achieving financial stability, owning a home, pursuing personal aspirations, and providing a better future for oneself and one's family.

When adapted to film, the image of the green light shimmering across the water becomes a potent visual symbol, conveying themes of longing, aspiration, and the passage of time. Through cinematography and visual effects, filmmakers can

amplify the symbolic resonance of such elements, enriching the narrative and engaging the audience on a deeper level.

The construction of a film's plot differs significantly from that of a novel. While novels unfold through written prose, films employ visual imagery captured through cameras, with scripts detailing shot-by-shot, scene-by-scene presentations of actions. Various departments, including acting, photography, music, technique, editing, and direction, collaborate to bring the filmmaker's vision to life on screen. Understanding the theoretical framework of film adaptations involves exploring the nature, definitions, functions, and processes of adapting literary works into cinematic experiences. By examining the unique elements and techniques employed in both novels and films, we can gain insights into the creative and transformative aspects of adaptation across different artistic mediums.

The Great Gatsby continues to captivate audiences with its timeless themes and complex characters, as evidenced by its enduring popularity and numerous adaptations across various media platforms. The green light at the end of Daisy's dock remains a potent symbol of love, desire, and the elusive nature of the American Dream, resonating with readers and viewers alike across generations.

The Lord of the Rings--Trimmed and Shaped for Film

The Lord of the Rings is yet another high fantasy novel written by John Ronald Reuel Tolkien, published in three volumes from 1954 to 1955: *The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King*. The story is set in the fictional world of Middle-earth and follows the quest of a young hobbit named Frodo Baggins, who is tasked with destroying the One Ring, a powerful and malevolent artefact created by the dark lord Sauron.

The novel explores themes of friendship, heroism, power, and the struggle between good and evil. Along the way, Frodo is joined by a diverse fellowship of characters, including other hobbits, humans, elves, dwarves, and wizards, as they journey

across Middle-earth to Mount Doom, where the Ring was forged, in order to destroy it and defeat Sauron.

Peter Jackson's film adaptation of *The Lord of the Rings* trilogy, released between 2001 and 2003, closely follows the events of the novels while making some necessary changes for cinematic storytelling. The films feature stunning visual effects, epic battles, and a talented ensemble cast, including Elijah Wood as Frodo Baggins, Ian McKellen as Gandalf, Viggo Mortensen as Aragorn, and many others. As Ian Conrich argues, "*The Lord of the Rings* was created and promoted as a prestige production, with the most advanced technology used to create the effects and illusions; specialist craft folk employed to manufacture admirable props" [2006: 125]. Jackson's adaptation received widespread critical acclaim and was a commercial success, winning numerous awards, including multiple Academy Awards. The films are praised for their faithfulness to the source material, as well as their groundbreaking visual effects and emotional resonance. They have since become beloved classics in the fantasy genre and have introduced Tolkien's epic tale to a new generation of fans.

Peter Jackson's film adaptation of *The Lord of the Rings* trilogy remains remarkably faithful to J.R.R. Tolkien's original novels, albeit with certain changes made to adapt the story for the medium of film. These adaptations include trimming certain scenes and omitting certain themes and details. While the book offers a comprehensive exploration of numerous themes, it requires considerable time to read, whereas a film typically runs for nearly three hours. Consequently, cinema operates as a distinct medium, employing a unique mode of communication. Due to the limitations of film runtime, some characters' backgrounds and development were streamlined or condensed. For example, the character of Tom Bombadil, who plays a significant role in the book, was entirely omitted from the films.

In the realm of Middle-earth, Tom Bombadil emerges as a singular figure disinterested in power. Dwelling in the depths of the Old Forest alongside

his wife Goldberry, Bombadil remains an enigmatic presence, his origins shrouded in mystery. 'Mark my words, my friends: Tom was here before the river and the trees; Tom remembers the first raindrop and the first acorn. He made paths before the Big People, and saw the little People arriving. He was here before the Kings and the graves and the Barrow-wights. When the Elves passed westward, Tom was here already, before the seas were bent. He knew the dark under the stars when it was fearless – before the Dark Lord came from Outside.' [FOTR, 1991: 180-1]

Tom Bombadil's mysterious nature renders him immune to the influence of the Ring. Unlike others, he can perceive the ring-bearer even when the ring bearer is invisible. He exists outside the bounds of any societal groups or cultural affiliations, thus remaining unswayed by the allure of power. Neither wholly good nor evil, he stands as a neutral force, indifferent to the concerns of humanity. However, his neutrality renders him and his surroundings vulnerable to the potential destruction wrought by evil forces. Though he abstains from direct participation in the conflict, as a denizen of the earth, he remains subject to its consequences. In this capacity, he embodies independence, purity, and neutrality, emerging as a significant figure in the ongoing struggle between beauty and ugliness. He has no desires, or in fact his desires are different from the hobbits or the other creatures as Gandalf states, 'The ring has no power over him. If he were given the Ring, he would soon forget it, or most likely throw it away' [FOTR, 1991: 347]

Certain subplots or minor characters were either reduced or eliminated to streamline the narrative and maintain focus on the central quest to destroy the One Ring. This included the omission of the character Glorfindel and the subplot involving the character of Arwen. Certain characters were given more prominent roles or additional scenes to enhance their importance or to provide further context for their actions. For example, Aragorn's backstory and internal struggles are explored more deeply in the films.

While the novels contain extensive descriptions of landscapes and events, the films condensed some of these descriptions to maintain pacing and focus more on action sequences. Additionally, some action scenes were expanded or altered for cinematic effect. For instance in *The Two Towers*, the Battle of Helm's Deep is a central action set-piece that was expanded significantly from its depiction in the book. The film version includes elaborate sequences of combat, siege warfare, and the arrival of Gandalf with reinforcements, creating a more intense and visually spectacular battle.

Much of the dialogue in the films is directly adapted from the novels, some lines were altered or condensed for clarity, dramatic effect, or to fit the performances of the actors. In the film adaptation, the farewell scene is extended, with additional dialogue added to heighten the emotional impact of their parting. For example, in the film, Frodo says to Sam: "How do you pick up the threads of an old life? How do you go on when in your heart you begin to understand there is no going back? There are some things that time cannot mend, some hurts that go too deep... that have taken hold."

Unlike the extended farewell scene depicted in the film, the book, *The Return of the King*, offers a very brief exchange between Frodo and Sam regarding Frodo's departure to the Undying Lands. The heartfelt farewell doesn't explicitly occur through dialogue.

The epilogue of the book focuses more on the act of departure and Sam's reflection on their journey and eventual parting. There's no direct quote where Frodo and Sam share a lengthy goodbye.

However, there is a significant line spoken by Gandalf that hints at the emotional weight of their separation. "Well, here at last, dear friends, on the shores of the sea comes the end of our fellowship in Middle-earth. Go in peace! I will not say: do not weep, for not all tears are evil."

This line by Gandalf acknowledges the sadness of their parting but also offers a sense of acceptance and understanding. It suggests a deeper unspoken farewell between the two companions.

All these changes were made with the intention of creating a cinematic experience that remained true to the spirit and themes of Tolkien's novels while also catering to the demands and constraints of the film medium. Despite these alterations, the films are widely regarded as a faithful and successful adaptation of Tolkien's epic tale.

Lessons in Forgetting – A Narrative of Quest

An adaptation of Anita Nair's "Lessons in Forgetting" unfolds a gripping narrative of redemption, forgiveness, and second chances. Producer Prince Thampi and Director Unni Vijayan were immediately drawn to the powerful portrayal of J.A. Krishnamurthy (JAK) by Adil Hussain, as he embarks on an unwavering quest to find his missing daughter.

In Nair's narrative, Meera, portrayed by Roshni Achreja, finds herself grappling with her husband's abrupt departure, thrusting her into the daunting role of sole provider for her family. While Meera's journey forms the backbone of the story, it's the subplot involving JAK's relentless pursuit of his daughter that captivated the filmmakers' attention. 'We, in a way, reversed the story and put the focus on JAK,' reflects Vijayan. The subplot takes centre stage, shedding light on the grim realities of female foeticide and exposing how this nefarious racket is protected by the powerful elite.

At the core of the narrative lies JAK, a single father unravelling the mystery surrounding his daughter Smriti (played by Maya Tideman) in a rural Tamil Nadu coastal town. Assisting JAK in his pursuit is Meera, a single mother unable to comprehend her husband's abandonment, thrust into the daunting task of raising her children and caring for her elderly relatives alone. Fate intertwines their paths, uniting two searching souls in their shared quest.

JAK's relentless pursuit for closure on his daughter's haunting ordeal leads him and Meera down a tumultuous path, challenging their lives profoundly. Through their journey, JAK gains insight into his daughter's world, shedding light on sensitive

gender issues such as violence, biased sex selection, and the male gaze.

Conclusion

Novels, when adapted to films, undergo significant alterations to cater to audience preferences and contemporary trends. Filmmakers often make deliberate adjustments to ensure that the adaptation is commercially successful and appeals with viewers.

One significant aspect of this adaptation process involves enhancing cinematic effects. Novels rely heavily on descriptive language and internal monologues to convey emotions and depict scenes, whereas films rely on visual and auditory elements to create impact. Therefore, filmmakers incorporate various cinematic techniques such as camera angles, lighting, sound effects, and special effects to bring the story to life on the screen. These enhancements not only make the adaptation more visually engaging but also help evoke the intended emotional response from the audience.

Changes may be made to plot, characters, or settings of the original novel to better align with the preferences of the target audience or to update the story to reflect contemporary issues and sensibilities. This could involve simplifying complex narratives, streamlining character arcs, or modernising cultural references. By doing so, filmmakers aim to make the adaptation more accessible and relatable to a wider audience, ultimately increasing its commercial appeal.

Furthermore, the financial aspect plays a crucial role in the adaptation process. Film productions involve significant investments of money and resources, and filmmakers are under pressure to ensure that the final product generates a profitable return on investment. As such, they may make calculated decisions to tailor the adaptation to meet

the expectations of the audience and to capitalise on current trends in the film industry.

In essence, the adaptation of novels into films is a dynamic process that involves balancing artistic integrity with commercial considerations. While filmmakers strive to stay true to the essence of the original source material, they also recognize the importance of making strategic adjustments to maximise the film's appeal and success in the market.

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COMPLEXITIES OF PARENTING IN AYOBAMI ADEBAYO'S 'STAY WITH ME'

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Abstract

Parenting can be a complex journey filled with joy and challenges. Parenting involves navigating a range of emotions, from immense love and joy to frustration and exhaustion. Each child is unique with their own personality, strength and challenges. Parents often face tough decisions regarding their child's education, discipline, health care and extra-curricular activities. Parents are role model for their children. Striving to be a positive influence and demonstrating values, empathy and resilience as we navigate our growth and challenges. This paper is about the analysis of a novel stay with me (2017) by Ayobami Adebayo. The problem of this analysis focuses on the complexities of parenting. The aim of analysis is to find out how far the characters exposes the issue of complexities of parenting. This analysis involves the fictional devices such as plot, character and the setting of the parenting. The analysis deals with the concept of patriarchy and how these patriarchy treats the women who is childlessness. The result of this analysis shows that the characters are in Nigeria who attains the responsibility of parenting. In this analysis we come to know the characters Akin, Yejide and Dotun's relationship for parenting. These characters become arrogant, compromised and obsession. These can be seen by Akin's cunning way to obtaining masculinity.

Keywords: Parenting, Masculinity, Patriarchy.

Introduction

Parenting is a wonderful journey filled with joys, challenges, and endless learning opportunities. It is the process of raising and nurturing a child from infancy to adulthood. Parents play a crucial role in shaping their children's physical, emotional, and social development. They provide love, care, guidance, and support to help their children grow into happy, healthy, and responsible individuals. Parenting involves making important decisions, setting boundaries, teaching values, and imparting life skills. It also involves adapting to the changing needs of children as they grow and develop.

Every parent has their own unique parenting style influenced by their beliefs, values, and cultural background. It is a rewarding and sometimes a challenging journey that requires patience, understanding, and unconditional love. It is important to note that Nigerian culture is diverse, with various ethnic groups and traditions, so experiences can differ.

However, there are some common complexities.

In Nigerian culture, there is often a strong emphasis on respect for elders and the importance of discipline. Parents are expected to instill values, respect, and discipline in their children. The concept of "training up a child" is highly valued, and parents play a crucial role in shaping their children's character and behavior.

Additionally, extended family and community involvement in parenting is common, with grandparents, aunts, uncles, and even neighbors playing a role in raising children. This can create a sense of communal responsibility and support, but it can also lead to conflicting opinions and expectations. Balancing traditional values with modern influences, such as technology and globalization, can also be a challenge for Nigerian parents. Overall, parenting in Nigerian culture is a complex and dynamic process that reflects the rich traditions and values of the country.

Parenting in the novel "Stay With Me" explores the complexities of balancing traditional societal expectations with personal desires. The characters

Akin and Yejide face challenges such as infertility, cultural pressure for male heirs, and the sacrifices required to maintain a façade of a perfect family. The novel delves into the emotional toll of these complexities, highlighting the struggles of parenting in a society where conformity and tradition are highly valued. In the novel *“Stay With Me,”* the complexities of parenting are explored through the story of Yejide and Akin, a Nigerian couple.

Yejide face various challenges, including societal pressure to have children, infertility, and the expectations placed on them to conform to traditional gender roles and family structures. As they navigate these complexities, their relationship is tested, and they are forced to make difficult decisions that have a profound impact on their lives and the lives of their children. The novel delves into the emotional and psychological toll of these challenges, shedding light on the sacrifices, expectations, and cultural norms that shape the experience of parenting in their society. These issues have been discussed in many literary works such as poetry, novel, drama and fiction.

The women were dominated and she is facing all challenges in the patriarchal society. In this society, men can marry more than two women. This was practiced by their ancestors. Women have to take care of the family and they have been in the household works. The wealth and the other resources were controlled by men usually the father then after the son. Further, this situation continues to occur and seems to be legalized by the construction of Patriarchal culture which assumes that the men have power.

The issues of complexities of parenting by analyzing fictional devices such as character, plot (conflict), and setting is represented by the characters Akin and Yejide, a husband and wife, who compromised to attain their authority to obtain Parenting. It can be seen from their cunning way through their act of attaining authority.

The topic focuses on discussing the effort of Yejide to become parenting. To become a mother, she took her own effort, she went so many medical

check-ups moreover, her husband Akin is impotent. He uses his financial advantage to hide his weakness. He took control of his brother’s life with his financial status. His brother Dotun is a sperm donor. Akin sets a plan to get a child with the help of his brother. Akin uses his financial status to maintain his authority. He always dominates his wife though he is the head of the family.

“You are deceiving me, abi? I followed him to the door, grappling for words to tell him I did not really want to fight with him, to explain that I was afraid that he would leave me and I would be all alone in the world again. ‘Akin, God will deceive you, I promise you. God will deceive you the way you are deceiving me’. He shut the door and I watched him through the glass panes. He was all wrong. Instead of holding his briefcase in his hand, he gripped it to his side with his left arm...” (p.42)

Akin shows a rude behavior to his wife. He ignores his wife and he is not ready to listen her words. The setting refers to Akin’s attitude. Yejide starts face to face conversation with him without any fear that will influence him. The question ‘You are deceiving me, abi?’ which means the wife asks him about her rights in her husband’s life.

Akin did not care about his wife he treats her as an object. Akin’s inner conflict become more serious he is confused of love and egoism. “God will deceive you the way you are deceiving me”. This shows that Yejide is full of anger in her mind. However, Akin still ignored his wife for the condition happened. The female character, Yejide is still childless after four years of marriage. Her infertility condition makes her as a subordinate woman in her patriarchal society, being oppressed and objectified in her surroundings.

“Well our wife. This is your new wife. It is one child that calls another one into this world. Who knows, the king in heaven may answer your prayers because of this wife. Once she gets pregnant and he has a child, we are sure you will have one too,”. ... ‘I had expected them to talk about my childlessness. I was armed with millions of smiles. ...’ (Pp10-11)

Yejide does not have a child for four years. Her step mother and her husband's uncle brought another woman named Funmi for the second marriage of her husband. They introduced Funmi as a second wife of Akin "well, our wife,". Yejide gone for so many medical check-ups. But still she did not get pregnant. She cannot tolerate that her husband is going to marry another woman. She expected that they might talk about her childlessness but she didn't expect that they brought another woman. She was armed with millions of smiles in her face. This shows the inner pain of Yejide that her husband is cheating her and he is ready to marry another woman. Finally, Yejide's only intention is that she wants to be pregnant before Funmi.

"Yejide told me that she was pregnant on a Sunday. Woke me up around 7 in the morning to say a miracle had taken place the previous day. On a mountain of all places. A miracle on a mountain" (p.54).

One day Yejide was in her salon her customer Mrs. Adeolu visits her salon. She informs Yejide about Jaw- dropping miracles. After hearing this news Yejide decides to go the mountain. Prophet Josiah, is the leader of the group, was indeed a miracle worker. Yejide practice so many rituals in the top of the mountain for the miracle. The next day she informed her husband that she was pregnant. I told you. I am pregnant'. Akin stepped back as though I had hit him in the jaw. He stared at me as if I had grown a horn on the bridge of my nose. Then he laughed.

'Have you been having sex...' The laughter died with a gurgling sound in his throat. '... with another man?' (p.59)

Yejide tells her husband that she is pregnant. He thought that her wife was joking and he did not believe that his wife is pregnant. He asks his wife whether she had an affair with another man. She got anger and said that she is going for a check-up for confirming her pregnancy. Here reveals the cunning character of Akin. He always dominates his wife and he did not believe her wife. But her wife is innocent and she trusts her husband blindly. But her husband makes a black mark in her character.

These conflicts are happening due to Akin's weakness. He hides his weakness with his financial status.

'We called the baby Olamide and twenty other names. She was soft yellow and turned pink in the face when she cried, which was almost all the time, except when a nipple was suck in her mouth. ...' (p 117)

'A mother must be vigilant. She must be able and willing to wake up ten times during the night to feed her baby. ...' (p 139).

Yejide gave birth to a girl baby named Olamide. Yejide is happy now because she became a mother and now she has so many responsibilities in the family. She feels so blessed and she is proud of her vigilance. But the character of Akin is over power through his brother and his wife. His mother always compares him with his step brother. His step brother has four sons' that makes a name in the patriarchy. Akin wants to defeat his step brother and shows his authority in his big family. Here we could see the strategy is created by Akin and he sets a plan to get a child by paying his brother Dotun.

'I'm not asking you to rape her, damn it. Just Once, get her pregnant and that's it. I've told you My problem. Do you want me to beg?' 'It is an Abomination. She is your wife. Shit. Your wife, You want me to sleep with my brother's wife? My Elder brother's wife? No, I can't, there has to be Another way.' 'Dotun, you are the only person I Can come to. You are the only brother I have. Do You want me to call a stranger?'.... (p.187)

The above quotation shows that Akin the protagonist, forced his brother to have an adultery with his wife. He manages his drama to get a child from his brother and claims as his own child. He does not want the society claims him as a weak person. Akin set a plan by his brother can be seen from the following quotation:

'... My brother tried to get Yejide pregnant. I had it all planned so that by the time I go back home, Dotun would have left our room, Yejide would

have put on her clothes, and I could act as if I didn't know what was going on' (p 216).

The master plan of Akin is identified. It is the concept of patriarchy, that the men must sacrifice anything to achieve their masculinity. He already planned this and when he reached his home his brother left his room. He is acting and he never mind what was going on. Yejide's first child Olamide was dead and Sesan is her second child. He is affected by a disease called sickle-cell disease. This disease is happening because of the genetically chromosomes of parenting. These diseases can be seen in the following quotation:

'... your madam is AS, that means she has a sickle cell gene, but because she has just one of the genes, she doesn't have the disease, ' So you need two people with the AS genotype or one with the AS genotype and the other with the SS genotype '.....: ' your madam is the only one with the AS genotype sir.

You are AA, which means that your child could never have sickle-cell disease'.(p.185)

The above quotation explains the change of genotype. This shows that Sesan is not the son of Akin because his genotype is not suitable for Sesan. This will show the cunning way of becoming parenting with the help of other by hiding one's weakness. Finally, Akin blames his brother and he fight with his brother. Yejide got angry with Akin's behavior that he beat Dotun. She moves out of the room she shared with Akin. This changes gives a heavy heart break to him. Finally, her son Sesan died because of sickle cell disease. Soon after she delivers a girl baby name Rotimi. Yejide becomes disinterested for took care of Rotimi. Yejide and Akin start splitting the care for Rotimi. Soon after they find Rotimi also affected by sickle-cell disease.

One night Akin reveals his reproductive problem, Yejide confronts him about his impotence, he admits it.

The Masculinity is the essential thing that influence the character life. The dominant settings here refer to the patriarchal society. The external conflict being left by many people that they dominated. The title 'Complexities of parenting' refer both men and women in the society. In the patriarchy both men and women should have masculinity and feminity so that the society will treat as a human.

The dominant settings refer the anger and hatred feeling of the character Akin. He does not have many friends. He did not share his problem to anyone except his brother but he blames his wife that he had an affair with some other person. Basically, every child deserves the right love, attention and affection from others. Without these people could lost their trust to others and have a mental problem. It makes them to be isolated from themselves and find difficulty in trusting others. Parents should give the right love and attention to their kids from their infant stage because it determines and influence their children's future life.

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DOMESTIC VIOLENCE IN B.A. PARIS'S *BEHIND CLOSED DOORS*

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Abstract

This research paper examines the portrayal of domestic violence, child imitation, and the impacts of domestic violence in B.A. Paris's Behind Closed Doors. Domestic violence is not only violence against women, it can also be violence against kids, siblings and parents and victims are being deprived of their basic rights. This study explores the abusive relationship between Jack and Grace. By examining his character development and disclose how he becomes a violent person. The paper also portrays how Jack learns specific behaviour of his father and the negative effects on him which leads him to abuse his mother and wife. This paper sheds light on the complex dynamics of abuse and its profound impact on children, offering insights into the intergenerational transmission of violence and the urgent need for intervention and support services.

Keywords: *Domestic Violence, Child Imitation, Impacts of Parents, Abuse*

Introduction

Domestic violence is the mistreatment of a partner to control him/her emotionally, physically, verbally, sexually, and psychologically. The victims who have suffered from domestic violence are most commonly women. Approximately, one out of four women is victim of domestic violence. Domestic violence occurs mostly because of the presence gender inequality. In most male-dominated societies, men find themselves superior to women and try to control them, harm them, threaten them and isolate them which mean that men prevent women from meeting and talking to other people until they get permission from their spouses. Men also impose restrictions on women and emotionally blackmail them.

Most of the women, who are sufferers of domestic abuse are well-educated, proficient and occupy higher positions in different sectors, but these women do not have any control in their homes rather they are controlled by their partners. Domestic violence is not a new phenomenon, it is a social issue that has an irregular history. In 1920, wife-beating

was considered against the law in all states of the United States. Not much attention was given violence against women, however, modern studies brought domestic violence to the attention of literary theorists, feminists, and the general public after the 1970s.

Specially, the second wave of feminism was about women's rights and their husbands. The definition of Family Violence was first used in section 4 of the Family Law Act 1975. The term domestic violence itself was first introduced in the early 1990. Domestic violence may be classified and understood by considering various approaches. As stated in 2006 by the united nation women are not secured in any vicinity of the sector, country, and culture.

The prime reason behind this research is the element of domestic violence that has not been discussed through the aspect of social behaviour. Domestic violence is one of the main issues in the modern society. It is necessary to investigate domestic violence in the literature of the modern era

because literature is always representative of society. The psychology says that child learns about abuse from the parents. A boy learns marital violence by observing the way his father tortures his mother during the boy's childhood.

Due to domestic violence women are not treated equally in the society. Women are considered inferior to men. They are not given their rights. They suffer from domestic violence and are threatened or abused by their partners. It is very common issue of the society and has existed in the society for many years. Domestic violence takes place when one partner attempts to control the behaviour of his or her spouse. When a person has an influential personality, it leads the person to dominate his spouse. Mostly, the dominating partner is the husband because he is the leader of a family in the society.

Domestic Violence

The novel *Behind Closed Doors* is about domestic life. It is a story of a couple Grace and Jack, and Millie who is the sister of Grace. The story of the novel spins around these three characters and about the ways Jack as a child learns about domestic violence. Though Jack was a successful lawyer, he loves to get pleasure from others pain and sufferings. He learned this from his father, during his childhood. He paid much attention to his father's actions. He would notice everything that his father did and by that, he caught a glimpse of what uncontrollable violence is from his father. The father had been a violent person towards the mother, in Jack's childhood. Jack experiences domestic violence at his home. His father is an aggressive person, so he fears his father. His father used to abuse his mother everyday eventually, becoming his routine.

Moreover, Jack sees his father torturing his mother every day. His father punishes his wife when she commits a mistake. It starts giving him pleasure and from his father, he learns that violence is such a pleasurable thing. Jack inherently registers ways of incurring punishment from his father's behaviour and practices them upon his wife Grace. And so, after his marriage, he starts giving Grace some difficult tasks

to accomplish, that she commits some mistake and he gets a chance to punish her so he locks her in the cellar. Jack has seen his mother begging his father for mercy but he never listens to her and abuses her. When his father appoints him to keep an eye upon his mother, she begs in front of Jack for mercy too. But like his father, he never listens to her. Jack loves it when Grace begs before him wanting him to allow her to meet her sister. The idea of finding a woman with some weakness also comes from his father. Since one can easily control somebody who has some weakness, the father tortured the mother because he knew that she is helpless, and she could not do anything to save herself and her son from his wrath. When Jack and Grace meet, he finds that she has a weakness in her sister Millie for whom she can do anything to save from danger.

Millie has Down syndrome. She is weak and helpless, and unable to protect herself. He assumes that she cannot express what is happening around her and will not fight back. He can do whatever he wants to do with her. He informs Grace of his intention of marrying her was not love for her but for the pleasure he would obtain from exploiting her and Millie's weakness. Jack has witnessed domestic violence in his family during childhood. He notices each and everything. When he is all grown up, he remembers everything that has happened in the past, not forgetting even a single memory of his past. He remembers how his father had tortured his mother. She used to shout when he would beat her. He starts loving that and he remembers it when his father left him in charge of his mother. When he is all grown up, he starts enjoying all the violence and craves it. He wants someone in his life who only belongs to him and whom he can control. The sound of screaming is delightful music to his ears.

Jack's ambition is to use violence through fear and pressure. He loves the smell of fear, to him, it is like an alluring perfume. As he observes in his childhood that his mother is unable to fight back, now when he gets older, he needs someone who is helpless as his mother. Grace was a strong and independent working woman before marriage. Jack

knows that Grace is not going to be a strong woman anymore after marriage and she is going to be in his control because of Millie. So, he presents himself as a nice person to her before marriage. After the marriage, he starts showing his true colours, he often sees his mother injured and now when he is all grown up, he remembers everything. He often found his mother beautiful with bruises and blood on her face. The main reason for becoming a lawyer with a specialization in cases of domestic violence is because he enjoys hearing the stories of domestic violence. He likes to see the battered women and their bruises when he allows Grace to paint, he declares that she is going to paint only one that he asks to paint he gives her the picture of his client who is badly injured with her nose cracked and a cut lip, and black eye with minute details.

Jack has also got motivated from people surrounding him. He considers that they trust him blindly. On his wedding day, he pushes Millie from the stairs and nobody gets to know about it. He gets the motivation that he can do anything publically with the one who is helpless like Millie. People of his society are responsible for his motivation because of the image he has created in front of people. He is a success lawyer and he helps advocate the right of women in front of people and gain trust. Therefore, when they go to Thailand for the honeymoon he tells her the truth and when she tries to runaway to tell the hotel manager what Jack has told her, he proves her wrong and makes them believe Grace is unstable in experience are another reason for his motivation

because he never fails in anything. When he gets successful in doing something next time, he does something on a bigger level. He gets motivation to go to any level because of Grace's failure. She is unable to make others to behave and escape. Her silence and mistake gave him the motivation to continue.

Conclusion

A child learns things from his parents and from his environment and is more likely to adopt the negative behaviour. Jack's father was a violent person but if he did not violate his wife in front of his son, Jack too would not turn like him. In *Behind Closed Doors* by B.A. Paris, shows the portrayal of child imitation and its impact sheds light on the cyclical nature of abuse within families. By depicting how children imitate their parents behaviours, the novel underscores the perpetuation of violence across generations. This emphasizes the urgent need for intervention and support to break the cycle of abuse and protect vulnerable individuals from experiencing or perpetuating domestic violence.

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A FREUDIAN ANALYSIS OF PRANESH KUMAR'S "THE DWARF"

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Abstract

This article aims to demonstrate the relevance of Freudian theory in the analysis of literary works. The relevance of Austrian psychotherapist Sigmund Freud's theories lies not merely in the theorizing of libidinous incidents in a text but extends even more to many other significant aspects of the literary work. More often than not, his theories have been brushed off for being 'obsessed with sexual misadventures'. Ignoring Freudian principles would be tantamount to reading literary phenomena with the self-imposed blinkers of societal traditions. In this research paper, Pranesh Kumar's short story "The Dwarf" has been selected for illustrating the relevance of Freudian theory in the world of South Indian Literature. This story has been acclaimed by intellectuals for its authenticity in recapitulating the folklore of Kanyakumari District in South India. The author has dextrously woven a tale full of the local peculiarities of this district. The unconscious realm in the psyches of the characters reek of passions that are bridled by the stern gaze of society. The goings-on in the dark recesses of the mind have therefore been deciphered extensively in this article.

Keywords: Unconscious, Tradition, Society, Psyche

Introduction

There is no dearth of vituperative critiques when responding to the ideas of Sigmund Freud. As one of the most misunderstood psychotherapists of the 20th century, he still stands tall and can rub shoulders with the best minds in this profession because his theories had built a strong foundation for its development far into the foreseeable future. His grasp of the nuances of psychosis, its ramifications and the applications of his findings in the arena of literature, have astounded many psychoanalysts and literary scholars. Today his theories have been taken into consideration by literary critics for deciphering the author's neurotic patterns that have been etched into the texts of novels, plays and poems.

It has been said that a truly great literary masterpiece is born out of the madness of the writer's obsession with the continuously procreating text. This madness is justifiable and made increasingly interesting through the spillage of symbols, imagery and linguistic manipulations into

the text. The text then becomes the canvas for the unconscious to trace its complex patterns and baffle the reader or scholar while thrilling them at the same time.

Writing from experience is superior to all kinds of writing be it a prosaic piece or a poetic piece. It must be pointed out here that readers and critics should not aim to detect a one-to-one correspondence between what happened in real life and what is represented in the text. The psychoanalytical method which is essentially the Freudian method, does not equate itself with biographical criticism which is a rather primitive type of criticism. Freud's insights into the world of literature have rewired the entire system of symbology present in the text. To dig deep into the text, one needs to study the characters of a novel or short story from a psychoanalytical standpoint. It could be delving deep into the author's mind through the characters or even vice versa. Be it as it may, surface level analysis of the plot structure or the theme will not suffice if a deep incision has to

be made in the text by the critic or scholar. With Freudian analysis, the deep undercurrents in a text can be laid bare for further study by the research scholar.

Pranesh Kumar is an emerging South Indian author whose name is becoming synonymous with folklore, legends and literarily historical treatments of modern themes through the lens of a bygone period of time. He is a doctorate degree holder in the field of English language and literature. Born into an affluent family at Edaikode, Kanyakumari district, he is the son of Mr. Rajendra Prasad, former minister of the AIADMK party. Even from a casual reading of his short stories, one can surmise that his illustrious father had passed on a treasure trove of legends, traditions and local folklore to the bookwormish son. As of now, Prof. Pranesh Kumar heads the Department of English at St. Alphonsa College of Arts and Science, Soosaiapuram. Through frank interactions with this talented author and professor, it became evident that he was also interested in the indigenous representation of local flora and fauna in his stories. Pranesh Kumar's stories are lucid, humorous and full of vivid details. His intriguing short stories have enchanted readers from all categories.

Discussion and Findings

When inadequacies beset an individual's life, they try to overcome it or buckle under the pressure of the effort but some of the creative ones write about it and get therapeutically healed through it. There is also another category, characters in a story who administer healing to themselves through symbolic gestures, words and actions which is precisely the category that is analyzed in this article.

When reading through the short story "The Dwarf", it should be understood that a dwarf's greatest inadequacy as well as fear is that his short stature is a castration that could be ridiculed by society. His physical stature symbolically represents a phallic lack in his life. Similarly, Padma's lack of compassion and phallic comfort is highlighted by the author through her restlessness and wistfulness.

Kullan's state of castration is a shame that can be overcome or compensated only through an act of coitus which eventually happens in the story. In fact, this sexual union brings more than physical satiation in the lives of Kullan and Padma. The shadows cast by the burning wick at night are indicative of two restless souls yearning for fulfilment. Acts of compassion as expressed by Kullan and Padma are actually guises for the process of phallic fulfilment. There is nothing more undignified and terrible than to have inadequacies unexpressed and unfulfilled throughout the course of life. Either the inadequacy must be fulfilled or an alter ego has to be created for projecting that particular lack. Therefore, every individual either gets the lack fulfilled or projects it in some situation for therapeutic healing. This healing always starts in the mind or psyche and then the body and soul resonate with assurance.

Phallic lack is a concept that is characteristically Freudian in its tone. This concept does not exclusively dwell on the sexual connotations, rather, it extends to all essential needs of a human. This lack can symbolically stand for the lack of the creative urge. In the absence of a solution for this urge, the death drive or self-destruct drive takes over a person's psyche. Meditation and solitude can solve these inadequacies, we are told by medical practitioners. In the case of villagers, such situations lead to untimely and abrupt appointments with a local tantrik who then tries to correct the self-destruct drive. The tantrik's aggressive actions are actually attempts to project the inadequacies of the patient to himself for a temporary period. In the situation of Kullan and Padma, the antidote is administered through physical intimacy which society might consider to be adultery. The phallic image looms large particularly in this story written by Pranesh Kumar.

The personage of Kullan represents the barrenness existing in every person's life. It could be even materialistic comforts. A dwarf has to reach up in life constantly in a symbolic manner for obtaining comfort or fulfilment. Whatever the case maybe, the status quo has to be changed through some method

which every individual searches for in life. It is akin to a wandering in a desert in search of an oasis. The antidote may be in the form of a spiritual doctrine, a pilgrimage or even the birth of a child. The womb of life has to be filled with creative urges, not with destructive urges. The pleasure principle of Freud is in fact the body trying to survive sickness, cruelty, abandonment and the like. If there is one thing that takes all humans by surprise, it is death because we are not programmed for it. The phallic concept is actually the creation and sustenance of life. It is not a series of sexual misadventures of the protagonist. It is much more than meets the eye. Freud's Libido principle is the case for life preservation, not sexual obsession as many scholars and critics portray it to be. Even the self-destruct drives are actually attempts to dullen the pain of living meaninglessly. This maybe done through psychedelic drugs which per se are dangerous and almost always end in killing the user.

Padma's lover also represents the barrenness in life faced by all humans at some point in their lives. His absence begins to eat away Padma's life-force in gradual increments until the timely intervention of Kullan. Fortunately, Padma does not indulge in a self-destruct mode after the questionable disappearance of her lover. All the incidents leading to the copulation of Padma with Kullan are life-force generating by nature. The repeated coital encounters between these two physically different individuals are actually a combination of Yin-Yan that knocks out the spirit of negativity that simmers in the hut. The author implicitly as well as explicitly exposes the carnal nature of things in his portrayal of these encounters. Carnality may have been described by sages and other godmen as being destructive but in this story, it has been depicted as a positive outcome. The carnal union points inward to an equilibrium in the soul for the two major characters because the rebirth or a new beginning can happen only in the union of opposites. The earthly leads to the heaven lies through joy, pain, sorrow, mistakes and trials. Libido and carnality can be swapped amongst themselves; it is the existence of carnality that opens

up to a stable equilibrium in the psyches of Padma and Kullan. In other words, carnality also shows the need for propagating the life-force.

The hut symbolizes the temporal nature of things apart from being a dwelling for Kullan and Padma. It functions as a conduit for the life-force but it keeps changing form. Each night at the hut is a new experience for Kullan and Padma because with the passage of each night comes a new dawn wherein expectations look for fulfilment. The green paddy fields symbolize the fertility cocoon where Padma must nurture her creative womb and continue with the ebb and flow of the life-force. Padma's lover and Kullan are beyond the fields in the market place or elsewhere. Hence it is through the arrival of a phallic deliverer that Padma can continue with the creation and sustenance of life.

The last scene in which Padma looks towards the evening sun from the pond bank shows that tranquillity and equilibrium have been achieved through the phallo-centric encounters with Kullan and her missing lover. It is befitting to the overall scheme of the story that Padma is near a pond at the end of the story because water has been considered to be a sacred womb, a life-birthing force from time immemorial.

Concluding Remarks

The author of this short story has made the local landscape of Kanyakumari along with its unique culture, a moveable feast for lovers of folklore and legends. It is a moveable feast because any traveller or stranger can indulge in these experiences through the power of imagination or even self-introspection. It is the common song of the universe that people fail to appreciate during the course of life. The incidents in the story are symbolic in that they portray the deep vicissitudes of life as the quivering surface of an organism that is about to give birth to a deluge of potent meanings. It has also proved to be a fertile ground for justifying Freudian precepts.

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CULTURAL MORES EXPLORED IN EASTERINE KIRE'S *WHEN THE RIVER SLEEPS*

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Abstract

Culture is the characteristics and knowledge of a particular group of people, encompassing language, religion, social habits, music and arts. Culture differs from society to society and community to community. Nagaland has vibrant culture and traditions, mores and beliefs. Easterine Kire's novel When the River Sleeps is a remarkable example of the portraying the Naga culture, and also of how modernization can lead to the disintegration of a culture. Kire presents the Naga society in a very realistic manner, where the native people are still continuing with practices which in the eyes of the modernist are nothing but primitive. Yet these primitivisms in a way preserve the culture and transmit cultural knowledge to present generation. The novel addresses the cultural mores surrounding gender roles and expectations within the Naga society, shedding light on the dynamics and challenges faced by both men and women. The Naga people have a rich tradition of oral storytelling. The novel has use the Naga folklore to give the cultural background of the Naga people.

Keywords: *Myth, Rituals, Folklore, Modernization, Naga Cuisine.*

Introduction

The second half of the twentieth century witnessed a large scale proliferation of Indian English fiction across continents and cultures. Today, it spread to the North-East India too. Writers from the North-East have gained mainstream recognition. One such writer is Easterine Kire. Her novel *When the River Sleeps* wins the 2015 The Hindu Literary prize.

Kire's novels discuss serious matters of human experience in general and Naga people in particular. Kire describes the harsh, rough, rude and the problem faced by the protagonist, Vilie through his quest divulging the culture of Nagaland. She is mainly concerned with the ordinary aspect of life which are described in a realistic, straight forward manner. The subject matter is handled in such a way as it reveal the world of the Naga people. The novel as the title itself suggests *When the River Sleeps* began with the personification of the river and how Vilie has spent twenty-five of his years in the forest. He does not feel the need to go back to the village after the loss of his beloved Mechuseno.

Kire fuses the story of Vilie and Mechuseno as a village mythology. Vilie and Mechuseno are lovers, the villagers believe that one fine day they will marry

and live together. However, peculiar set of circumstances soon put an end to such dream when Mechuseno dies out of ominous circumstances. Vilie for many months keeps the flower at lonely grave but suddenly stops when he makes forest his home. His absence is felt by everybody from his village and many people begin to believe that he has passed away and one day they both meet in their spirits. Through the life of Mechuseno, Kire brings out the cultural background of the Naga people, their superstitious beliefs and their practices in the novel. The Naga people, has a notion that that if any member of the clan dies out of the ominous circumstances that person cannot be buried within the village because the Nagas consider unsafe, which is depicted in the novel in the following way: "Mechuseno was buried outside the village gate because she had died in what were considered 'ominous circumstances'. Any clan member dying after encountering a spirit could not be buried within the village" (*When* 3). Kire in an interesting manner shows that in the Naga society's traditional values are deeply rooted in their day to day activities. Civilization and modernization have taken place at much faster rate, yet there is no denying the fact that

the Naga people still believe and practice this notion because it is a part of their culture that gives them the unique identities.

Myth is a part of every culture and every culture has its own myth which is believed to be true and has its origin in the far distant past history of people. It helps people to comprehend the society that they live in; and it shapes their existence. As human civilization moves on, new myths are being created to explain the present, sometimes it may sound illogical but it is what that shapes a particular society and its people's existence. Kire's depth of vision is that she is able to place the history and myth of the Naga in a larger perspective. Like most of the modern writers, Kire uses myths as tool to create a new way of picturing the Naga culture. Kire excellently uses the myths like worshipping the Ukepenuopfu, the birth-spirit in the novel. The traditional Nagas believe that Ukepenuopfu is the creator of the Earth and therefore taking anything that has sprung out of the earth should acknowledge Ukepenuopfu by saying Terhuomiapeziemu as pronouncing a prayer of thanksgiving.

Rituals are incredibly important in any society. It helps in creating the cultural identity. In *When the River Sleeps*, Kire presents certain rituals to reveal the Naga culture and their practices. Kire says that before the arrival of Christianity, the Nagas would offer a sacrifice of chicken if any one fall sick, proclaiming "life for life" (*When* 53). Kire through Vilie not only exposes the Naga culture but also uses rituals as a guide through Vilie quest. Vilie could have killed the were tiger when they attack him, but he could not do so because he knows he has to undergo so many processes which are not possible in the forest and especially when he is all alone. In the novel Kire deals with the important rituals that are associated with the Naga people, the mourning and death rituals that prominent in Naga society.

The folk songs are a part of a Naga culture. The Naga people use folk songs to encourage one another during the working hours; because they believed that folk songs bring energy. In *When the River Sleeps*, Kire uses folk songs whose formation are similar and

it illuminates the main story, the story of Vilie, a famous warrior and trustful guardian of the forest. Vilie has never heard a folk song but one of his age-mate had heard. He recounts it to their mates in the age-group house at night when they were all sitting together by the fire. The song gives energy to his age-group friends. The elderly people also say that the hunters see beautiful long haired girls, singing and playing in the forest. They called it as folk songs. These folk songs are used by the spirits to enchant the humans. *Throughout the novel Kire uses folksongs to inspire the characters especially the protagonist.*

Kire emphasizes how modernization after the World War II has an impact on every aspect of human life, leading to the loss of culture values and identity. Idele, a young Naga woman laments that trading has been fall absolute, and that the present generation does not pay any attention to other language which was always beneficial to know or learn other language. Lose of cultural value in present generation is also depicted when Vilie meets Subale, awise elder.

The young generations are moving away from their home but Subale does not want to accept any of these cultural changes brought by modernization to replace her own values. She feels that her belonging and identity would be taken away from her if she accepts those changes. She could not just let her culture lost forever which for all those years they have being practicing and preserving it. Therefore she laments over the cultural changes brought by modernization. The novel not only presents cultural Diasporas, but also a cultural clash between the old generations and the present generation or the tradition and modernity. Young people want to move to towns and cities and live a luxury life while the old generation or parents do not desire for such, posh life.

Food is one of the most colorful aspect of the Naga culture. The novel *When theRiver Sleeps* gives a variety of Naga eating habits.Kire wonderfully blends the Naga cuisine in the novel. Rice is the stable food of the Naga, and dry meat is one the most

important ingredient for every Naga curry. Use of dry meat is mentioned in every curry of Vilie. Kire gives the glimpse of Nagas eating habit which is the most essence of every part of culture. Kire also emphasizes on culture practice, the Nagas believe that the food eaten slowly always is in the stomach longer, therefore Vilie even though is voraciously hungry he would chew slowly and deliberately, which is narrated in the novel as,

“Vilie ate slowly, because that was what he had always been taught. All hunters knew that if they found food after a long period of starvation, they should eat slowly, masticating their food properly to help their digestive organ. “You can eat yourself dead!” the older hunters would warn when they were teaching younger hunters about this. They were very serious about it”. (When 56)

Native tobacco is also important and it is commonly used by the Naga hunters. It is believed that native tobaccos are much stronger than any tobacco found in the market, that makes the mouth numb. Throughout his journey Vilie not only smokes the native tobacco but also uses it to keep himself away from the harmful animals. In the novel, Kire shows the traditional food of Naga people through their habitual actions.

Throughout his journey Vilie uses the cultural knowledge that is passed on to him by the elder people. There is no fact denying that through these cultural knowledge that is imparted on him helps him in accomplishing his dream. This cultural knowledge helps him to handle every situation that comes on his way.

Conclusion

When the River Sleeps is a tale of very subtle adventure set in the Naga hills. It has culture background of a few of the Naga tribes of Nagaland. Kire brings out a vibrant Naga culture in the novel.

Kire wonderfully blends a variety of Naga eating habits. In their culture, rice brew is considered as food and is offered to guests, so is the case with the other tribes of the North-East India, a gesture disrupted with the conversion to Christianity in certain parts of the region. In this regard, one can see the importance and influence of the respective community's beliefs, customs and manners communicating through Vilie, who has distanced himself physically from his community but not from the inherent values, knowledge and beliefs. The novel paves the path in understanding the Naga culture portrayed authentically by Kire who has known and experiences it and is thus, able to bring out the true picture of the Naga society and folklore in a beautiful cultural manner. The folklore is in the form of a fable, legend, myth, and folktale, that is handed down to Vilie by the elder people to help him throughout his journey and helps him in accomplishing his dream. Like Vilie, Kire also accomplishes her dream by bringing awareness of the Naga cultures that are almost diminishing. The novel not only imparts the cultural knowledge but also in a way act as a preserver of Naga culture.

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AN ECO LINGUISTIC APPROACH TO ENVIRONMENTAL ISSUES AFFECTING THE WELL-BEING OF THE ECO-SYSTEM

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Abstract

The prominence of the word ecology cannot be limited to environmentalists and scientists alone. As the effects of environmental hazards have affected the common man, the word ecology has expanded its boundaries to all spheres of learning. The fate of human beings on the planet is directly proportional to the sustainability of their ecosystem. Language is a means through which humans interact with each other and communication is the epicentre that enables humans to understand each other and their environment. Language not only persuades humans to act, understand, behave or respond in a particular way but it also influences the thought process of an individual. The environmental crises have already set off alarm bells; for which if humans still turn a deaf ear, the havoc can engulf the very existence of human beings. The rapid decline of forest cover, animals, fishes and the depletion of fossil fuels are the result of nature being considered as a resource to be exploited by humans. This paper is a theoretical approach to environmental literacy and Ecosophy. It is an attempt to justify the link between language and the ecosphere.

Keywords: *Ecology, Linguistics, Ecosophy, Wellbeing, Ecolinguistics, Economy, Environment, Language, Lifestyle.*

Introduction

“The earth has enough resources for our need, but not for our greed”, this quote by Mahatma Gandhi signifies the exploitation and degradation of environment in the name of progress and development. The forest cover of any country is primarily cleared for activities like construction of roads, dams, and hydroelectric plants, neglecting the aftereffects. Later these roads not only pave the way to tourists but also to hunters, poachers and other anti-social elements. “It is estimated that after independence, India has lost 4696 million hectares of forest land” (Singh & Mal 36). This data adding to the ecosophy of India is a mere sample of the condition that prevails throughout the world. Humans see earth as a ‘place for them to live’, ‘only for them to live’, ‘only for him/her to live’. This outlook of man can be well compared with the hawk in Ted Hughes outstanding poem *Hawk Roosting*.

The air’s buoyancy and the sun’s ray
Are of advantage to me;
And the earth’s face upward for my inspection.
.....

I kill where I please because it is all mine,... (6-8, 14)

Individualism is seen spreading among the younger generations, right from their schooldays in the form of competition, wellbeing and rational thinking. To program people with a change in their outlook towards nature and to make them aware of the ecological crises, the education system itself is to be rewarmed. “The increasing reliance on cell phones, text-messaging, and video games marginalize the importance of face-to-face interactions as well as awareness of the behaviors of natural systems—the sounds of birds, changes in flora and fauna that accompany changes in seasons.”, (Bowers 6). The present generations with complete focus only on their mobile phone’s screen, with online games as their food for existence and ears always rendered to the musical numbers through the deep ear reachable headphones seems totally cut off from the ecosystem. As a result a large chunk of the new breeds of graduates and technocrats are still not aware of the ecological crises that are largening with every passing day. Today, communication is too limited that people who text each other are hardly

concerned about others. A language as a medium through which a person communicates is largely dependent on the natural habitat of the language users.

Ecolinguistics

Ecolinguistics connects linguistics with ecology. The relationship between linguistics and biological diversity plays a vital role in defining the world to a layman. How the world is perceived and decoded depends on how it is encoded and presented. The language used in advertisements to promote a product, the choice of words being used and the linguistic pattern used can take the product much closer to the consumers. Today, terms like 'bigger' and 'more' are considered as positive and their opposites as negative. Its effect can be clearly felt in the world of marketing. To lure a customer who writes from his early schoolings learnt from his teacher to pronounce 'big' with a smile and expanded arms and word 'small' with an unhappy face; the products that are dumped into the market usually holds an attractive tag with the words 'get more', 'now bigger size' as in chocolates. This is a universal example that proves the power of words to create a world of its own for anyone who comprehends it. As such, words that are frequently used to refer to the world that we live in and the objects that we see around decide how we understand, consider and even accept our environment. The voice of the vulnerable goes unheard because the language used by them to cry out to the world sometimes conveys a different meaning to the world than intended.

Today, nature is considered as a commodity to be used by humans since it is being framed as such. Humans consider nature as an object and themselves as the owner of the object having the right to do whatever they please. "The pronoun 'our' in 'our ecological resources' maps the owner on to 'humans' showing ecological systems as belonging to humans rather than to all species who depend on them", (Stibbe53). The discourse that is primarily used in advertisements, study materials, and even movies

bridge the relationship that one develops with the natural world. "The dominant discourse in the medieval world was theology, in the modern world science, and now the discourse that defines reality for most people is economics", (Stibbe 24). The primary objective of our society as such has been shifted completely from wellbeing to economic growth.

The ideology of consumption is redefined by economics based discourse. Consumers nowadays buy any product with an offer not knowing if the product is really needed by them; irrespective of being rich or poor, they are in a 'rat race' to consume more than what they need. The outlook that the advertising world has been creating through its language is, 'buy something if you really want to be happy and to have an improved lifestyle'. The present generation needs to be made aware that when they consume more than what they need, they are either snatching away somebody else's basic need or plundering nature's treasures which are meant to be handed down to the generations to come.

Prominence of the Study

Species extinction, ozone depletion, deforestation and pollution are a few prominent threats to life's existence on planet earth. The rivers and streams where our forefathers played in clean and clear waters are no longer fit for the future generations. The number of people using non-degradable plastic bags and the number of factories that equally pollute air, water and soil are multiplying in a fast phase just in the name of growth, development and success. The new phase of success is being defined by linguistic patterns as not being good, happy, peaceful or humane but being economically sound. Every human being on the planet in some way is a wholeheartedly committed participant in this race towards this so-called 'ultimate success'.

"Benjamin Whorf in his hypothesis named as Sapir Whorf claimed that language determines how a culture looks at the world", (Denham & Lobeck346). He further stated that a culture provides a window into how the members of that culture think. We see,

hear and otherwise experience very largely as we do because the language habits of our community predispose us to create interpretations.

Bonding Language with Ecology

Sapir in 1912 expressing the relation between the language and culture on one hand and the physical and the social environment on the other, initiated the clubbing of ecology and linguistics. The term ecolinguistics was defined in 1972 by the Norwegian linguist Einar Haugen as “the study of interactions between any given languages and its environment”, (Behar et al. 186). The world around us is built up on the language being used. The language largely shapes the perspective of the world around. If ever the human race happens to meet aliens, communication would be highly impossible for this very reason.

Ecosophy is a term that describes ecological philosophy; the stories of everything that is happening to man environment, and its outcome. Discourses can encourage people either to protect or destroy the environment, “abstract terms like ‘mammal’, ‘reptile’, ‘fauna’, ‘organism’ are sometimes used in new nature writing since it is a multi-voiced genre that frequently mixes scientific and personal observation”, (Stibbe 177). The animals being referred in the present day writings are usually represented as total beings and not as individual organisms. In a cattle farm the cows and calves are addressed as livestock rather than individuals with intrinsic worth. Starting from chickens being raised intensively for meat and now bulls and oxen are being raised exclusively for meat. The millennial who are born raised, and live in a city never catch a glimpse of a hen (chicken) in its own habitat, scratching the ground looking for insects, worms and seeds, and protecting its chicks. Their concept of chicken is what the advertising world so generously provides. Their options for chicken are just limited to grilled chicken, boneless, barbecued, smoked, fried, fricasseed and so the list goes on. When the media in its weather report says, “Normal life disturbed due to rain (or snow) its sends a message that nature is

disturbing the normal life of a normal man. In turn when some harm is done to nature by man, it is being reported as a sign of progress and development by the media.

The language that is being used in movie conversations has undergone a change that is not only drastic but also dramatic. The lyrics of the songs that are framed today are far different from the lyrics that were composed decades back. Objects from nature were then drawn in as metaphor and simile to magnify and beautify relationships and express feelings. These examples of nature are now replaced with violent expressions and verses to express a tender feeling or emotion. The dialogue in a Tamil movie, uttered by a hero says, “*Naamavazhanumna, yara vena yethanapera vena kolalam*”, which translates as, “If we want to live, any person and any number of persons we want maybe killed”. Dialogues of similar vein can be frequently heard today in teleserials and movies uttered by people who play the lead roles. The language being used thus sends signals to the observers that to live a life of one’s choice, one can loot, plunder or destroy man or nature. As a result it paves way to more crimes like illegal mining of nature’s wealth such as sand, rock and many, many more.

Implications and Suggestions

- Understanding the fact that language has a role in addressing ecological issues and also the power to influence our thought process is a necessity of this age. If the learned community in schools and colleges, and also curriculum designers flavour the lessons taught to the younger generations with the essence of nature conservation and eco-friendliness, the huge threat that awaits to engulf the existence of human life on earth can be easily neutralised.
- Language learning textbooks and workbooks that are meant for engineering students and technocrats should not be cluttered only with engineering terms and compound words that represent mechanisms; it should also include

expressions and words that highlight the tender and brighter side of 'Mother Nature'.

- "Economic growth hides the poverty it creates through the destruction of nature", (Stibbe 91). The ideology that economic growth is the sole key to happiness and wellbeing of a society is to be rewritten. Children need to be enlightened through language, stories and activities of the brighter side of life and happiness acquired by being one with the ecosystem.
- Growth with technology, but not at the cost of unbalancing the ecosystem needs to be made the new definition of growth.
- The existing censor board should be reframed and its duties and responsibilities extended to monitor the language of the media and the advertisements to make it free from indirect, anti-eco slogans and writings.
- Creators of art forms such as writers, movie makers and musicians need to assess the quality of their work in terms of eco-conservation.
- Educational institutions of all kinds around the world should foster ecological intelligence by including practical lessons on farming, cultivation and rearing of hens and other domestic animals (if not as farming, at least to address individual needs).
- Huge machines and saws used for cutting rocks, digging, lifting soil and cutting down trees should not be made easily accessible to the common man unless and until it is very much needed.

Conclusion

A change in the thinking and outlook of individuals indisputably brings about great positive changes in the society. Looking outside for a saviour to save the earth and waiting for any organisation to campaign and plant more trees is pointless; especially when it's already too late to introspect. The physical, mental health and wellbeing that an individual acquires from getting connected to nature is to be felt and shared. The role of linguistics and linguistic patterns in balancing the ecosystem gains prominence since language is not the only factor through which one communicates; in addition it also presents the world to humans. This 'upper hand' that language nourishes if directed towards the wellbeing of ecosystem will no doubt nurture nature.

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E-BOOKS VS. TRADITIONAL BOOKS: A COMPARATIVE STUDY OF READING COMPREHENSION AND RETENTION IN YOUNG READERS

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Abstract

This comparative study shows the impact of e-books versus traditional books on reading comprehension and retention among young readers. Based on previous studies and research, the paper brings out the advantages and disadvantages of each format and their contributions to literacy development in the digital age. Traditional books offers fewer distractions and leads to stronger memory associations where in e-books provide convenience and accessibility. The study brings out the importance of considering individual preferences and habits when selecting the reading format for young readers.

Keywords: E-books, Traditional Books, Reading Comprehension, Retention, Young Readers, Literacy Development.

Introduction

In recent years, there's an ongoing study between e-books and traditional books. Mainly focusing on their impact on reading comprehension and retention among young readers. With the rise of digital technology, e-books have become really popular, providing readers with the needed convenience and immediate accessibility. According to a study by the Pew Research Center, in 2020, 27% of adults in the United States were reported to have read e-books. This shows the rapid growth of the modernized books. But are they really efficient compared to the traditional printed books. Another research from the University of Maryland found that readers of print books retained information better than those reading on screens. They also found there are several differences between traditional Vs Modernized books. This paper aims to provide a comparative study of reading comprehension and retention in young readers when using with e-books versus traditional books. By analyzing the existing research, data and factuals, we try to bring out the advantages and disadvantages of each format and their contributions in literacy development. As the technological advancement, shapes the way we consume information, it is important to understand

how different mediums influence reading habits and our cognitive memory. Through this comparative study, we contribute our findings to the ongoing discourse surrounding literacy education in the digital age.

Defining E-books

E-books gained its popularity in the modern era bringing together with technology to transform how we read and access books. Their origin can be traced back to the 1970s and 1980s when researchers and computer scientists began experimenting with digitizing text and creating electronic versions of books. But it wasn't until the 1990s that e-books started gaining recognition all around with the development of internet and the introduction of devices like the Personal Digital Assistant (PDA) and early e-readers. Internet paved the way for online platforms where users could access and download e-books in simple text formats. Companies like Project Gutenberg also played an important role by offering public domain texts for free. As technology improved, e-books too grew rapidly and now enhancing the reader experience by including audio, image, video. In the late 1990s and early 2000s, the introduction of dedicated e-readers like the Amazon

Kindle and Sony Reader made reading e-books more user-friendly to a wider audience. These devices offered features like adjustable font sizes, built-in dictionaries, and long battery life. It gave them the experience of reading a traditional printed book.

The popularity of e-books was further promoted because of the usage of smartphones and tablets. It offered users with even more convenient ways to access digital content. E-book marketplaces, such as Amazon Kindle Store, Apple Books, and Google Play Books became the too searched platforms for purchasing and downloading e-books. Publishers started releasing books in both digital and print formats, or sometimes only as e-books, making books easier to access and cheaper. Self-publishing platforms like Amazon KDP and Smash words let authors publish their own books digitally. Technology kept improving adding new features like cloud storage and interactive elements to e-books. It made them look like a lot of fun and invoked the readers curiosity. Subscription services like Kindle Unlimited let readers pay a monthly fee for unlimited access to many e-books. But e-books faced certain challenges like piracy and concerns about digital rights. Some people still prefer physical books because of screen fatigue or just for the joy of holding a book. But still e-books have redefined how we traditionally read.

Defining Traditional Books

Traditional books are physical copies of literature containing pages bound together within covers. They have been the primary medium for storing knowledge and stories for centuries. It originated back in the ancient civilizations like the Egyptians and Mesopotamians who recorded information on materials such as papyrus and clay tablets. After a period of time, the invention of papermaking and the printing press revolutionized book production. From then on, there was mass production of books thereby making them more affordable and accessible to all. Traditional books come in various formats like hardcover and paperback with different sizes and designs according to readers' different preferences

and purposes. Traditional books are physical and durable letting the readers to hold them, flip pages and write on them. There is no need of gadget to read a physical book. In school and libraries they're the key in bringing people together. Even with digital books around traditional books are still loved for how they make readers feel, look, and think. They are more like companions.

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 students based on their differing personalities and mindset.

Comparison of the Power of Retention in Traditional Books & E-books

Reading traditional books improves one's memory retention, mainly during exams for several reasons. First, the physical act of turning pages and physically engaging with the text can create a stronger memory association compared to scrolling on a digital screen. And then the act of holding a book and marking important passages with bookmarks or annotations helps to remember things better. Moreover, the absence of distractions like notifications or other apps allows for better focus and concentration

helping in information retention. The unique smell and texture of paper can create sensory memories and visuals linked to the content. Also in the process of searching for information within the pages of a book spatial memory gets triggered making it much more easier to remember where few details are bring located. And the absence of light emitted by screens provides better sleep quality which is also necessary for memory consolidation. Also, the procedure of hand- picking a book, settling into the all time favorite reading spot and reading without any kind of disturbance remains useful and promotes good results. In general, holding a book contributes to better memory retention compared to digital reading.

Research has shown that when it comes to young readers, both traditional books and e-books has their advantages and disadvantages. One study found that kids aged 3 to 6 understand stories equally well whether they read in a regular book or on a tablet. Where in other research shows there are certain differences. For example, a study in 2013 found that parents interacted comparatively less with their children who are reading e-books than traditional books. This interaction between parent and children is needed as it helps kids understand and remember what they're reading. Another study in 2017 up with the findings that students remember information better from regular books than from e-books. This is because physical books gives a lively experience, which helps with memory. Dr. Tiffany Munzer, a pediatrician, says that regular books are better for young readers as it helps them stay engaged and understand the story better. But at the same time, Dr. Munzer also thinks e-books have their benefits like being easy to access and carry around while travelling. She puts forth the idea that when parents choose e-books for their kids, they should pick ones that don't have too many distractions and have features that make reading more enjoyable.

Conclusion

In conclusion while both traditional books and e-books have their merits and drawbacks each one of them affects reading comprehension and retention differently. The public should consider individual preferences and habits when choosing the best option for young readers. Traditional books offers only fewer distractions with stronger memory associations and e-books provide convenience and accessibility. When interest is shown and the right format has been chosen helps to create love for reading and promote literacy development in the digital age

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INJUSTICE AND SUFFERING IN MAHASWETA DEVI'S "THE MOTHER OF 1084"

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Abstract

The novel "Mother of 1084" by Mahasweta Devi centers on a mother's quest to find her son, a Naxalite revolutionary after he mysteriously disappears. The narrative delves into the complexities of motherhood, political activism, and the harsh realities of life in India. Through the protagonist's journey, the novel explores themes of sacrifice, love, and the impact of political ideologies on personal relationships. As the mother navigates through the challenges of society and her own emotions, she is forced to confront the harsh truths of her son's choices and the consequences of his actions. Ultimately, "Mother of 1084" is a poignant and thought-provoking exploration of the bonds between a mother and her child, set against political turmoil and social injustice. The result of this analysis focuses on the concept of social injustice and the suffering of a mother.

Keywords: Political Activism, Motherhood, Injustice and Suffering, Sacrifice, Love.

Mahasweta Devi is known for her powerful literary works which mainly focus on the miseries of the poor tribals and other marginalized sections of human society such as the Dalits, the women, the landless laborers, and others. Her works are interwoven around the violence and exploitation of the poor, especially the tribals, by those who are in power. She wrote about those people whom British Colonial power had identified as 'natural criminals' because they were not influenced by the cultural domination of the West and remained stuck to their indigenous cultural tenets. Indian Government, after freedom, has not done sufficient developmental work for these people and they are still forced to live a life of penury and scarcity. Their lands have been snatched away, their labor power has been utilized against them, their women have been raped and they have been looted and murdered brutally by cruel landlords, religious heads, and insensitive government officials. She champions the causes of these neglected, oppressed people who are still compelled to live at the margin of society. She wrote like an activist to alleviate humanity from its painful conditions. She asserts that "my activism is the

driving force of all my literary activities" (Badge of All Their Tribes 14).

Motherhood is a fundamental part of our society. Mahasweta Devi has portrayed motherhood in many of her works in all its grandeur and ugliness. Her mother characters are very much a part of the milieu around them. It is an irony that Indian mothers are defined and marginalized at the same time. They are revered at the cost of their freedom. They are expected to bear every pang of society without any grudge and remain silent about serious issues. Devi injects this illusory evil of deification and exposes its restrictive potential which inhabits women within the historically ordained roles and rejects their individuality. One of the drawbacks of being a woman in Indian society-irrespective of her socio-economic position is that she is considered an inappropriate creature to be consulted about serious social issues. Devi wants to change this perception of motherhood where it, "is defied, but paradoxically, the myth of mother's quasi-divine status is premised upon her capacity for voluntary self-sacrifice" (In the Name of Mother-VIII). She has depicted a wide array of mothers such as; the deprived yet loving

mother, the pious mother, the manipulative mother, and the professional mother.

“Sujata stood up.

Come again, Didi. Talking to you brings me peace.

Sujata knew that she would never come there again.” (p. 69)

Women come to form a better understanding of society and its evils through Motherhood. It provides them the required strength to sustain themselves and fight for justice even against the toughest human conditions. A mother opposes institutionalized oppression and blatant power abuse for the sake of her baby. A mother achieves remarkable transition and growth when she faces challenging events. She uses all her 'mother force' to combat multiple battles of her life. Many novels of Mahasweta Devi depict the harsh realities of life that a mother has to face in society while bringing up her children.

"Mother of 1084" is set in post-independence India, against the backdrop of political turmoil and social unrest. The novel unfolds in a society grappling with the legacy of colonialism and the emergence of a repressive state apparatus that seeks to suppress dissent and maintain control over the populace.

“Shouldn't you be going?

Yes, I should.

We won't be meeting again.

Are you going away somewhere?

No, I'll be staying here. But what is the point of meeting again?”(p. 88)

The central character, the mother of Brati, navigates the complexities of political oppression as she grapples with the revelation of her son's involvement in leftist revolutionary activities. Her journey serves as a poignant exploration of the human cost of political dissent and the sacrifices made in the pursuit of justice.

Devi vividly portrays the pervasive atmosphere of fear and intimidation created by state violence and surveillance, which permeates every aspect of the characters' lives. The omnipresent threat of arrest, torture, or disappearance hangs over those suspected

of challenging the status quo, reinforcing a climate of silence and submission.

"I know! Oh dear! How you must be suffering.

You must let me tell you, dear, what the Swami has said.

Oh, certainly.

Sujata moved away.” (p. 112)

Brati's transformation from a disillusioned youth to an ardent revolutionary underscores the harsh realities of political oppression. His decision to join the ranks of the underground resistance movement reflects his disillusionment with mainstream politics and the desire for radical change in the face of systemic injustice. The novel delves into the dynamics within the family unit, particularly the tensions that arise as Brati's activism brings him into conflict with his conservative parents. The mother's initial shock and denial give way to a profound sense of anguish and despair as she grapples with the implications of her son's choices. Devi explores the theme of betrayal as individuals are coerced or incentivized to betray their comrades to the authorities in exchange for leniency or rewards. The presence of informants within the ranks of the revolutionary movement underscores the erosion of trust and solidarity in the face of state repression.

The novel confronts characters with difficult moral choices as they navigate the murky waters of political activism and resistance. Brati's unwavering commitment to his ideals forces those around him to confront their complicity or resistance to the oppressive regime.

“Coffin 1084, a stark reminder of the ceaseless struggle for justice”

The symbolic significance of the number 1084, representing the serial number of Brati's corpse in the morgue, serves as a haunting reminder of the dehumanizing effects of political violence and the toll it takes on individual lives and families. Resistance and Resilience: Despite the overwhelming odds stacked against them, the characters in "Mother of 1084" display remarkable resilience in the face of adversity. Their acts of resistance, however small or futile they may seem,

serve as gestures of defiance against the forces of oppression and tyranny.

In her novel, Mahasweta Devi illuminates the pervasive exploitation of marginalized communities, particularly the lower castes, by the elite upper castes, shedding light on the harsh realities faced by impoverished families struggling amidst economic disparity. Critiquing patriarchal norms, she exposes gender-based discrimination and violence, portraying the plight of oppressed women within familial and societal structures. Devi confronts the dehumanizing effects of caste-based discrimination, depicting the indignities suffered by those deemed "untouchable" by society, while also exposing corruption within bureaucratic and governmental institutions. Exploring the intersectionality of oppression, the novel shows how individuals belonging to multiple marginalized groups face compounded discrimination. It critiques the capitalist system for exploiting laborers and perpetuating cycles of poverty, while also examining the erasure of indigenous cultures and the enduring impact of colonialism. Devi portrays the struggles of minority religious communities and exposes state violence against dissenting voices and political activists. Highlighting the lack of access to education and healthcare, the novel critiques the failure of the legal system to provide justice for victims of social injustices. Devi confronts the hypocrisy of religious and moral authorities, challenges notions of progress at the expense of human rights, and exposes the cycle of debt bondage faced by landless laborers. She critiques the commodification of human beings, confronts the intersection of class and caste privilege, and exposes systemic barriers to housing and basic amenities. Furthermore, the novel addresses the role of media in perpetuating stereotypes and justifying social injustices, while portraying the psychological toll of discrimination and oppression. Devi challenges traditional notions of family and community and critiques the fetishization of poverty by privileged observers. Ultimately, her novel serves as a powerful indictment of social injustices in Indian

society, calling for systemic change and collective action to address these pervasive issues.

In her novel, Mahasweta Devi meticulously critiques patriarchal norms, unveiling the constraints placed upon women's autonomy and agency within familial and societal structures. With incisive clarity, she exposes the double standards and hypocrisy surrounding women's behavior and morality, confronting the pervasive violence and discrimination women endure both in domestic realms and public spheres. Devi shines a spotlight on the economic exploitation of marginalized women, who often lack access to education and employment opportunities while portraying their resilience and defiance against societal expectations. The intersectionality of gender-based discrimination is vividly depicted, revealing the compounded forms of oppression faced by women from marginalized backgrounds. Throughout the narrative, Devi challenges traditional notions of femininity and masculinity, advocates for women's bodily autonomy and reproductive health rights, and portrays the solidarity and allyship forged among women in the pursuit of gender equality. She confronts institutional barriers to justice, cultural norms perpetuating gender-based violence, and the complicity of authorities in protecting perpetrators. Devi's narrative confronts the intergenerational transmission of discrimination and silence. It serves not only as a powerful indictment of patriarchy but also as a resounding call to action, urging readers to confront gender inequality and champion the rights of all genders in building a more equitable society.

"Yes, I have a mother.

No, your son didn't go to Digha.

No, we won't let you keep these.

No, you won't get the photographs.

You failed to teach your son properly.

Your son had ganged up with antisocials.

Your son deserved no mercy.

You should have found out what your son was doing, and you should have asked him to surrender to us.

No, you won't get the body.

No, you won't get the body.

No, you won't get the body.”(p.125-126)

In "The Mother of 1084" by Mahasweta Devi, psychological trauma emerges as a central theme, permeating the narrative in multifaceted ways. Firstly, the profound impact of loss is starkly portrayed through the protagonist Sujata's overwhelming despair and emotional turmoil following the disappearance of her son, Brati. This loss engulfs her in guilt and self-blame, as she grapples with the complexities of motherhood and citizenship. Initially, Sujata's refusal to accept the reality of Brati's disappearance serves as a defense mechanism against the trauma she faces, leading to her increasing isolation and alienation from society. The haunting presence of flashbacks and nightmares further blurs the boundaries between past and present, intensifying her psychological anguish. Physical symptoms such as insomnia and loss of appetite vividly illustrate the profound toll of trauma on her overall well-being. Sujata's journey is marked by survivor's guilt as she questions her fortune amidst the suffering of others, while she navigates her trauma through prayer, storytelling, and activism. However, her grief strains interpersonal relationships and creates barriers to connection and understanding. Ultimately, her quest for justice and closure propels her forward, driving her to confront the harsh realities of political violence and oppression, as she seeks answers about her son's fate and grapples with the elusive nature of justice in an unjust world.

In Mahasweta Devi's "The Mother of 1084," a pervasive portrayal of injustice reveals a society entrenched in oppression and exploitation across various domains.

"It was a cry that smelt of blood, protest, grief. Then everything went dark. Sujata's body fell to the ground." (p.128)

The narrative exposes the harsh reality of political repression in India, where dissent and activism are brutally suppressed by the authorities, leading to unjust persecution. State violence is rampant, illustrating the lengths to which those in power go to maintain control, often resulting in the

suffering of innocent individuals. Socioeconomic disparities fuel class-based injustices, with the wealthy elite exploiting and marginalizing the lower classes for their gain. Laborers endure exploitative work conditions and minimal wages, while gender discrimination relegates women to a position of subservience, with limited opportunities for empowerment. The caste system perpetuates discrimination and segregation, hindering social mobility for lower-caste individuals. The corrupt and abusive nature of the police force further compounds systemic injustices, with extrajudicial killings and arbitrary arrests commonplace. Institutional corruption exacerbates societal inequalities, perpetuating cycles of poverty and oppression. Environmental exploitation displaces indigenous communities, exacerbating their vulnerabilities. Educational and healthcare disparities further marginalize already vulnerable communities, while land dispossession strips indigenous peoples of their livelihoods and cultural heritage. Corruption and nepotism plague government institutions, with marginalized individuals, denied justice in a biased legal system. Religious minorities face discrimination and persecution, while children endure exploitation and neglect. Mental illness stigma compounds the challenges faced by those suffering from psychological disorders. Forced displacement and migration lead to further injustices as individuals are uprooted from their homes and communities. Linguistic minorities face discrimination and cultural erosion, while the absence of social safety nets leaves vulnerable populations without essential support. Through a vivid depiction of these injustices, Devi's novel serves as a powerful critique of systemic oppression and a call to action for societal change.

Mahasweta Devi's "Mother of 1084" delves into a multitude of themes, painting a vivid portrait of the injustices and suffering prevalent in Indian society. From the exploration of exploitation faced by the marginalized to the highlighting of systemic oppression and discrimination, the narrative exposes the harsh realities endured by its characters.

Economic disparities, labor exploitation, and the impact of colonial legacies further compound their suffering. Gender inequalities, loss of agency, and the perpetuation of the cycle of poverty deepen the characters' struggles. Instances of violence and oppression, alongside themes of betrayal and loyalty, add layers to the narrative of suffering. Despite these challenges, the characters display resilience and resistance, embarking on quests for justice and grappling with questions of identity amidst their turmoil. Environmental degradation, political corruption, and the erosion of cultural values exacerbate their plight. Indigenous communities face exploitation, while displacement and migration contribute to the characters' hardships. Intersecting forms of oppression intensify their suffering, as they struggle for survival amidst a narrative of hopelessness and despair. Despite moments of desperation, the novel serves as a poignant call for action, urging readers to address the injustices and alleviate the suffering depicted within its pages.

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WOMANHOOD AND WIDOWHOOD: A FEMINISTIC ANALYSIS OF BAPSI “WATER”

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Abstract

This research paper focusses on a feminist perspective of the novel ‘Water’ by Bapsi Sidhwa. It attempts to throw light on the struggles of women folk through the horrors of child marriage, abuse and cruel age-old traditions of an upper-class family in Bengal that victimize women. The incidents involving social stigma presented from the heroine’s point of view are chosen for analysis, highlighting the depth of the human compassion. The novel carries a controversial and complex subject exposing the pathetic plight of widows in India. As a feminist novelist, Bapsi Sidhwa divulges on the inherent indifference, fatalism, and violence latent in orthodox Indian culture. The narrative is the microcosm of the plight that is prevalent among submissive and subtly oppressed Indian Women and about how they define the borders of class race and community. Bapsi Sidhwa’s ‘Water’ depicts the struggle for existence of women and their triumph at the end.

Keywords: *Feminism, Tradition, Oppression, Submission, Compassion*

Bapsi Sidhwa’s poignant novel, “Water” is set against the backdrop of colonial India in the 1930s. The narrative revolves around the plight of widows in a conservative Hindu society. Sidhwa explores the horrors of child marriage, gender discrimination, widowhood, misogyny, ostracism and the resilience of women. The narrative is a dark introspect into the lives of rural Indian widows, both young and old ostracized under the pretext of culture and society. A leading diasporic writer, Sidhwa has given us an honest picture of the place of Indian women in family, society, relationships, and traditions. The author takes the reader into a roller coaster ride of emotions through the inquisitive and fighting nature of Chuyia, the young widow. The novel paints a vivid picture of the struggles faced by widows in a conservative Indian society.

1930s in India was a time of British Colonial rule, a time when Gandhiji was rising to power and Gandhian principles were skewering in the minds of Indians. It was also a time when the detestable practice of marrying young girl children to older men was commonplace. Chuyia, a young and tender child is a forced victim of child marriage first and then becomes a young eight years old widow after losing her elderly husband. Following the societal norms,

she was sent to live in an ashram meant for widows, where she should spend the rest of her life in renunciation. Women here are to make amends for the sins from their previous life that were supposedly believed to have caused the death of their husbands.

Ostracism, a cruel practice of isolating young widows from society, putting them to shame and disgrace shaving their heads, draping them in white was a widely accepted practice then. Chuyia went through the process. Fortunately to the society’s disappointment, in the place of isolation, in the place of penitence, trailing through disappointments and discouragements, Chuyia discovers a new purpose. The paper attempts to explore how an young girl’s determination challenges the status quo and how she reverses the bad fate she is forced into.

Chuyia experiences widowhood, at an age when she didn’t even know the meaning of life and marriage. The stay in ashram shapes Chuyia to think and raise questions. Being a talkative girl, Chuyia begins to question the situation. Her innocent and point-blank questions are packed with inquisitiveness. As a talkative girl, she inquires, “*Didi where is the house of men widows?*” (Sidhwa 91). She wants to know why there are no male widowers and why there are no ashrams for

widowers either. Chuyia's arrival brings about interesting changes in the ashram and she attracts her fellow widows through her sweet innocence. Bapsi brings about the spirit of sisterhood in the novel while narrating the times the widows spent together talking and sharing their memories. Madhumati, the guardian is not untouched by the presence of Chuyia. As an elderly widow, she expresses concern for young and innocent Chuyia.

"You poor child. How I feel for I was also young when my bastard husband died! come! sit here" (Sidhwa 52).

The sisterly concern women exchange among themselves is vivid through the lines of Madhumati. Life in the old ashrams is wretched, disease prone and miserable. The widows young and old are expected to only pray, observe fasts, and suppress their desires. Their heads would be shorn and they would be draped in white as a trademark of their ill-fate. It also meant depriving them of their womanly beauty and charms. The culture believed that the practice prevented the husband's soul from burning in hell. These widows ultimately became the soft targets for men of the upper-caste and priests making their condition still dreary.

Widows were devoid of any possible pleasure. The ritualistic belief is so deep-seated in the minds of the society that the sight of these women were regarded as ominous to other women. Gradually, they were forced into prostitution to gratify the putrid intentions of upper-caste men who claimed that their touch would cleanse and bless the souls of the widows. They had to undergo all these humiliations as repentance for their sins which they believed they have committed in their previous births. They had to suppress their desires and patiently await their end to join their husbands. Some day they die old, wretched, abandoned and unmourned. Sidhwa writes:

"They had grown as accustomed to begging as they had to the gruelling hours of singing in temple halls to earn a few coins and a fistful of nice. Without these handouts, they would starve."(96)

Sidhwa weaves a brilliant narrative encompassing almost all the aspects of wretched widowhood and inhuman treatment meted out to women in the novel. The characters -Chuhiya, Kalyani, Shakuntala, Patirajji (Bua) even Madhumati face the serve inhuman punishment in different facets. The minute details of the miserable conditions of widows in ashram living in complete negation of life is brilliantly sketched in the novel. The novel begins with preliminary scenes of Chuhiya's carefree and lightminded life and routine before marriage which serves as a prologue to Chuhiya's impending doom. Although the novel revolves around the miseries of widowhood, Chuhiya's single stage of life shows the concern and burden of parents having a daughter at their disposal:

"A girl is destined to leave her parents' home early, or she will bring disgrace to it. She is safe and happy only in her husband's care."(7)

The author's omnipresent discomfort at women's plight in Indian society is well-projected through the sensible comments of Bhagya, Chuhiya's mother. She's outraged at Somnath's decision of marrying Chuhiya to Hira Lal. She wasn't able to accept the idea of her young daughter getting married so soon. Somnath reminds her of the role of women in the Brahmanical tradition:

"In Brahmanical tradition... a woman is recognized as a person only when she is one with her husband. Only then does she become a sumangali, an auspicious woman, and a saubhagyavati, a fortunate woman."(8)

Nevertheless, Bhagya, as a mother was not able to relish the idea of an elderly man marrying her yet-to-bloom daughter. She confronts her husband audaciously:

"And you think that man will be able to satisfy her Sri-svavahava? By the time her womanhood Blooms, he'll be old and spent."(8)

At the ashram, Chuyia befriends another widow, Kalyani who is forced into prostitution to support the ashram. Her heart blooms out in joy and they dance happily with the cheerful songs in rain showers.

"Laughing at him, Kalyani stepped out into the rain and spreading her arms, rotated slowly. She reached her hands out to Chuyia and clasping each other's crossed hand Faces uplifted to the on slaught of water and wind, they whirled faster and faster as kaalu ran around them barking excitedly, near losing their balance with giddiness they fell, laughing against each other and held on fast as the undulated in a crazy dance beneath with giddiness day laughing against each other and held on fast as the terrace undulated in a crazy dance beneath their feet." (Sidhwa 105-106)

Kalyani describes her life to Chuyia through lines packed with pain. The father wanted to marry Kalyani, a beautiful girl to the highest bidder.

"a man of sixty, when she was 6. Her husband had become ill and Kalyani had accompanied him to the ghats. He had died few days after they had come to rawalpur and the widowed child had been dumped at the ashram. Kalyani said she had also fought and screamed like chuiya at first, but had soon realised that it wouldn't do her any good." (Sidhwa 156-157).

Kalyani confesses her secret wedding plans with Narayan to Chuyia, who is overjoyed at the prospect of a wedding feast. She is reminded of the wedding feast where she can eat all the forbidden delicacies to the heart's content. Narayan, a young gentleman falls in love with Kalyani. As a follower of Gandhiji and his principles, he is a silent voice against the social evils posed on women. Kalyani leaves the ashram, bathes on the Ghats and meets Narayan in the temple. She gets herself ready to join hands with passionate Narayan. Upon their agreement, Narayan is taking her on a boat to his father's house. The boat ride is described in most eternal terms,

"The sounds of dholaks and of firecrackers popping travel the cal water softer grew-brown Ganga to Kalyani and Mayan in their small boat they were headed toward the Ghats of the city. Kalyani sat behind the oarsman, facing Narayan. A gentle breeze stirred in her and blue wisps into her warps. After a while, she

wet her hand and run it over the unruly tufts of her badly cut her hair to smooth it down". (Sidhwa 195).

The boat ride stirs Narayan's memory of his first encounter with Kalyani. He has developed a sincere emotions for Kalyani, the young widow. Not given the provision of beginning a new life, Kalyani as a young widow had to spend the rest of her life in the ashram. Though she was hesitant in the beginning, she accepts Narayan's proposal and falls in love with him. As an opponent of caste oppression and supporter of Gandhiji's "passive resistance" movement, Narayan commits to offer Kalyani with a hope of new life.

"The lashing monsoon storm harmonized with the tumultuous passion spinning within him, and graced him with an exhilarating sense of invincibility. His Joy quickened his stride, broad and smile, and he burnt into his home soaking wet, smiling stupidly. He was smitten in love with Kalyani! He wanted to shout it to the world. (Sidhwa 106)

Narayan on the other hand is contemplating a secret rendezvous with his dear Kalyani in order to elope. Narayan informs his mother that the woman he's about to be married is a widow. And as expected, his mother burst into tears and was worried about what the people were going to say. But Narayan was convinced that his broad minded father would accept his decision and persuade his mother's consent. When Kalyani learns that Narayan is the son of Dwarkanath, the depraved rich who Madhumati sent Kalyani to, she is completely devastated. That moment to Kalyani was a moment of awakening. Despairing of ever finding happiness or a hope for a new life or respectability, Kalyani returns to the Ghat and drowns herself and thus *"Ma Ganga had claimed her daughter". (Sidhwa 205).*

Chuyia becomes the last victim of the cunning conspiracy of Madhumati. The vibrant and vivacious Chuyia is sent away with Gulabi, a pimp, under the pretext of being returned to her parents. She is taken as the next prostitute for Narayan's father. Shakuntala takes upon herself the task of rescuing Chuyia. She

ensures that the adolescent's life remains safe and protected. She hands over Chuyia to Narayan, who is the part of the procession for India's freedom led by Mahatma Gandhi. The ending is symbolically suggestive of the hope for women's emancipation from patriarchal control.

Chuyiya's questions are Sidhwa's questions and every woman's question. She refuses to accept her fate and widowhood passively. Instead, she finds a new purpose there. She takes up the courage to question the patriarchy and becomes a catalyst for change in the lives of the other widows. As Maya Angelou rightly said, "Each time a woman stands up for herself, without knowing it possibly, without claiming it, she stands up for all women."

Bapsi Sidhwa, through "Water" has powerfully portrayed the injustices faced by widows in a patriarchal society. The characters in the novel depict the tale of the strength and determination of women to find their voices amid adversity. Sidhwa has

knitted the novel as a compelling commentary on the enduring struggle for women's rights and social justice. The novel has vividly captured the complexities of human emotions and societal norms, making it a powerful and thought-provoking one.

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DISPLACEMENT AND DISLOCATION: A DIASPORIC STUDY OF NADIA HASHIMI'S *WHEN THE MOON IS LOW*

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Abstract

*Nadia Hashimi is an Afghan- American writer who is famous for her novels that explores the themes of identity, family, and struggles that immigrants experience. This paper delicately explores the complexities of diasporic experience through the protagonist's journey. It gives a vivid description on how the themes of displacement, identity, and struggle for survival were undergone by the immigrants. After a close analysis of characters, interactions and the cultural diplomacy, this paper examines the triumphs and the challenging failures of the diasporic communities as these characters seek to maintain connections to their homeland even while moving away and adapting to new environments. Rendering on the theories of diaspora and the post-colonial literature. This paper aims to demystify the relevance of *When the Moon Is Low* as the portrayal of universal human experience of migration and their long-lasting quest for a sense of home in the midst of displacement that they went through.*

Keywords: *Identity, Immigrants, Experience, Taliban, Displacement, Cultural Diplomacy, Migration.*

Introduction

Diasporic writing is the most evident form of global literary discourse today. From the early ages people move from one place to another across countries in search of food, shelter, better living standard, education and job opportunities. Great writers frequently visit the displaced places and feel the pain of the people who are living in exile. In this wide context all those writers can be regarded as diasporic writers, who wrote outside their country but remain related to their home land through their works. Diasporic literature has its roots in the sense of loss and alienation which emerged as a result of migration and expatriation.

Moreover, diaspora literature studies the literary works of the authors who have their birthplace for another and compose their creative works in host countries. The memory constantly swings between the homeland and the new land; the migrants are in a permanent mental and emotional battle between

myths and customs of the old world and the freedom and the attraction of the new one. Migrants always have a dilemma about whether to pursue their old traditions or break through the obstacles and accept the new values and culture. They try to create their own identity through their writing. These writers always try to re-establish their cultural and linguistic behavior, which they inherited from their homeland.

There are various types of diaspora, each with their own unique struggle in their daily lives. Robin Cohen has categorized the different types of diaspora. He could find common elements in all forms of diaspora. People who live outside their territories often recognize that their traditional homelands are deeply reflected in their religion, the language they speak, and culture they adopt. Nadia Hashimi an Afghan American who mainly dealt with victim and labor diaspora.

Afghans who are living outside of their country of origin faced many obstacles to assimilate into a

new land and felt the trauma of losing everything they had in their homeland. According to the people who left the land, the people who continued to live in Afghanistan were victims of war at different levels. These people who have been banished from their place of origin and sent back to another land. People who were out of the country in search of work are usually denoted as labor diaspora. In Nadia Hashimi's *When the Moon Is Low* Fereiba and her children are forced to flee Afghanistan with the hope of getting a job in America, Fereiba starts her journey in the hope of hopelessness.

Refugees were treated poorly in the new countries, though with the hope of new and better life Fereiba continues her journey. "Many Afghans complained of being treated poorly, and opportunities were scarce. If I wanted to give my children a real chance, we needed to continue. The longer we waited, the heavier our feet would become" (*Moon*, 127)

Many of the characters are migrants drifting from shore to shore in search of imaginary homelands. Salman Rushdie speaks about the plight of diasporic people and how they become fragmented in their thoughts and lives in his work, *Imaginary Homeland* "When the Indians who writes from outside India tries to reflect that world, he is obliged to deal in broken mirrors, some of whose fragments have been irretrievably lost" (11).

Rushdie in *Imaginary Homeland*, speaks about the hybrid identity of an immigrants when they move from place to place and region to region. Their identity becomes fluid because of these geographical movements. Even though they settle in new places, that is only their imaginary homeland, and they never feel comfortable in their newly occupied country.

The pain of diaspora is clearly depicted by the words of Jhumpa Lahiri, an American author renowned for her poignant narratives exploring themes of identity. Her comment on diaspora talks about the painful memories and interconnects with the enduring problems of displacement and loss. Nadia Hashimi, in her novel *When the Moon Is Low* portrays the flee of the protagonist Fereiba, and her

family due to the war. They left their loved ones and began to adjust in a strangely new environment, people and culture. Also, the memories of the character's homeland turned into a haunt that made their heart ache and took them back to the incidents that happened in Afghanistan. It can be seen in the line spoken by Sameer, the eldest son of the protagonist "He thought of the last night with Padarjan memories of the things he regretted saying collected like beads on a tasbeeh" (236).

Arundati Roy, an Indian writer in her Booker Prize winning novel *The God of Small Things* which gives us a clear idea on exploration of love and how love cannot be ignored even when it is confronted by social boundaries. It has a deep connection with the novel *When the Moon Is Low* and it can be seen through Fereiba's remembrance about her husband after his death caused by the Taliban and the power of that love which supports her in difficult situations "If I thought of my last exchange with Mahmood, so did Saleem. I could see the remorse on his face as clearly as I felt it in my heart" (114). Also, even when they go through the hard phase of their life, they never forget to remember their roots and the people they left behind. This is clearly seen in the actions of Saleem, the eldest son of Fereiba, where he gets motivation and strength to take care of his family by touching and feeling the wrist watch of his father who died earlier before their departure from Afghanistan. When Saleem was arrested by the Turkish policemen and kept in the prison, he gets hope to get out of that situation on feeling his father's presence through his wrist watch "His fingers toyed with his watch. It had been two days since his arrest" (235).

Toni Morrison in his *Song of Solomon* says that in order to move forward in one's life, he must leave all the past memories affection and must look forward to enter into the new life. Fereiba in *When the Moon Is Low* resembles this situation as she is forced to move England leaving her son Saleem who was arrested by police and sent back to Turkey in Greece to save her last child Aziz who was suffering from a severe heart disease. This can be also seen in

the character of Saleem who sacrifices his education, strength and childhood, working in a tomato farm to take care of his family when he was only fifteen years old “This day marked a new Saleem. He was determined and ready to be treated like a man. Even his mother looked at him differently this morning- as if she could sense the change in him” (134). All these sacrifices are the main thing that made them dream to escape from the toughest phase of their life and enter into a life in a life in a place where there is no war, gunshots, rockets but only peace and happiness.

The characters who challenge the difficulties of displacement, loss and the search for their own belonging in an unknown language and people. The struggle of Fereiba and her family to travel from Afghanistan to England where the themes like displacement and cultural dislocation shown resembles the term “diasporic blues” described by Brathwaite. Fereiba’s quest and longing to return back to her own country and the impossibility of that happening had made her heart weigh with sadness. Also, their time to adjust to the new society in a time where they neither adjust to the new society facing the realities nor fully belong to their homeland has shown the theme of “diasporic blues” as said by Brathwaite.

Conclusion

Nadia Hashimi’s novel *When the Moon Is Low* gives a clear exploration of the diasporic experience particularly through the lens of Afghan refugees with the themes of displacement, loss, struggle for survival and the search for belonging. Through the journey of the protagonist and her family, it is evident that all the challenges and the complexities inherit in navigating life as one among the diasporic

individuals. The nature of the diasporic experience is planted to the readers with the characters that portray the loss of cultural identity, trauma and their longing to return back to their home in their homeland. It also spoke about the strength that they had to move forward in their life even after facing all sort of adversity. This is evident through the actions of Fereiba who had the courage and determination to travel to unfamiliar places and face all societal barriers with three children being a single mother. Their strong sense of hope and undying spirit has helped them face all the hardships that can a barrier to atop them translocate to new house in England’

This also shown the importance of trust worthy people who will be one of the reasons for the refugees to lead a better life in other countries just like how Hakan and Hayal helped Fereiba’s family offering them a place to stay on their visit to Turkey. In overall, this novel *When the Moon Is Low* clearly shows the struggles and the triumphs of diasporic individuals.

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EXPLORING THE GENDER DISCRIMINATION: A STUDY OF GODDESS LAKSHMI

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Abstract

Gender equality plays a significant role in the successful advancement and growth of a society. The paper “Exploring the Gender Discrimination: A Study of Goddess Lakshmi” analysis that the transgender individuals are those gender identity does not align with the sex they were assigned at birth. This discrepancy may lead them to experience gender dysphoria a condition where a person’s emotional and psychological identity does not match their biological sex. It is crucial to respect and support the gender identity of transgender individuals and to use their chosen name and pronouns to affirm their identity. Discrimination against transgender individuals is a violation of their human rights, and it is important for society to create a more inclusive and accepting environment for people of all gender identities.

Keywords: Equality, Workplace, Trauma, Discrimination, Gender Equality, Gender Identity, Harassment.

Introduction

The paper depicts the birth and life of Somnath a boy was born after two girls in the Bandyopadhyay family and what are the challenges she faced to prove her own identity as a transgender in the society. Somnath had to go through a lot of internal and external trauma in order to become a Manobí. Unlawful discrimination against a worker because gender reassignment includes less treatment, such as not offering the workers employment less favorable terms and conditions, fewer opportunities for promotion and training or dismissal.

The Study of Gender Discrimination

Gender discrimination is when someone is treated unequally or disadvantageously based on their gender but not necessarily in a sexual nature. This includes harassment / discrimination based on sex, gender identity, or gender expression. Gender inequality is discrimination on the basis of sex or gender to be routinely privileged or prioritized over another society would be one where the word gender does not exist: Where everyone can be themselves” (Steinem). Around the world individuals, business, governments and other system discriminate against people based on gender. Women are the most visible, targets but transgender persons endure consider

gender discrimination us harmful to these individuals and society as the whole

Experiences of Manobi

We are slightly different outwardly , but we are humans just as you are and have the sameneeds-physical and emotional –just as you have Manobi who was born as Somnath has also gone through a significant amount of psychological suffering , starting from the point at which she started to recognize her gender and declared her metamorphosis .When Manobi feels metamorphosis in her own body she starts wear her sisters dresses and putting kohl and lipstick from her mother make-up kit, she started with his love for her sister’ s printed frocks, then gradually she started wearing their frocks and rooming about in the whole house (7). At first the family who laughed at it as childish acts started confronting her when she started using her sisters and mothers makeup kit .

But Manobi enjoyed a lot and always felt happy if any one mistake her for a girl because of her metamorphosis behavior. In school she felt so happy on the first day. When boys make her sit next to girls as they thought her to a girl in boy’s clothes. But once they knew that he was a boy and not a girl they started teasing her appearance and behavior.

That was the first time when Manobi started realizing that she was not accepted by most in the world. She says that by the age eight she started developing distaste for her sex, “I was developing distaste to genitals. I just couldn’t accepted my balls and my pens. I wanted to have my sister’s genitals” (8). When her mother tried to explain her that she is bringing shame to the family she would say “But ma, I am a Woman ...don’t you believe that? Can I not dress up better than any of you? let me a girl, ma...”(10). When people complemented her for beautifully dancing like a girl in school function “she yearned to tell them that I was not trying to be a girl , I was not trying to be girl, I was actually one” (14).

After fourteen years of regimented school life, college usually comes as a relief in the lives of most students but this didn’t happen for her. “I found college to be yet another place where I would have to fight for my identity and respect” (40). Throughout her schooling and college years, her schooling and college years , she struggles with her gender identity however, her parents, prioritized her education over her unconventional behavior, therefore she was never reprimanded to her exceptional academic performance. Her father would be happy to display her grades, claiming that a boy of such brilliance and intelligence had to be a little unique. This was when Manobi realized that studying and topping was the only way by which I could win this unequal Fight. She never allowed her inner trauma or her emerging sexuality to inter for with her thinking. She always put forth a lot of effort to do well on exams. Her current renounced position as India’s first transgender principal is a result of her hard effort.

There were times in her life when she doubted herself and the path she took ; In such instances, her mind would go into a state of flux and the turmoil would dear me from within-she was really a woman trapped in a male body. Manobi had to go through that experience in order to accept her sexuality and come to deal with in. But the goal of her life was - “the biggest aim of my life was to establish my sexual identity” (56). Every transgender person has a period of great internal trauma in their lives. The

harassment of Manobi occurred when she was residing in ' *Kalpatany Bhavan* 'in Jhargram.

Manobi faced significant challenges when the tenant and his brother - in- law lodged a legal complaint against her, alleging sexual harassment. In response, she initiated Counter claims. They attempted to tarnish her reputation by presenting her as a sex offender and accusing her of deceit. Numerous narratives about her circulated in the press. She expresses gratitude towards the journalist who meticulously covered her journey, shedding light on her pursuit of justice, equality, and the right to a dignified life. However, it was her parents who were profoundly impacted by the events unfolding. Learning about the sex reassignment surgery left them in shock, and they encountered hardships due to public reactions. “*My parents were already in a state of shock over that was happening to me. Not only would they get threatening calls and abusive letters, strangers who would often ring the bell at night and then disappear, just to terrify them*” (167). Manobi’s parents and family also experienced significant trauma as a result of the marginalization and persecution they faced from society. The initial events in the story serve as a prelude to the transition towards identifying as a Trans woman.

The feeling of disorientation and hardship faced by Manobi as a result of her struggle to connect with her contemplative moments, particularly when she gazes at her own reflection in the mirror. Manobi recollect the experiences. “I would spend hours standing naked in front of the mirror trying to inspect the image that started back at me. I hated him. I could not relate one bit to this body that was absolutely linear with no curves in sight. Each time I arrived at the same conclusion this is not me” (28). Manobi’s reflected self was distorted because of the lack of alignment between her body image. Jay Prosser (1998) argues that “the mirror enables in the transsexual only misidentification, not a jubilant integration of body but an anguishing shattering of the felt already formed imaginary body that sensory body of the body “image” (100). This is evident in the text when Manobi recounts her plight of being

misrepresented by the mirror she states, my soul and sexuality did not match the image I saw in the mirror. I would look at that otherwise perfect reflection and weep for hours. I felt like tearing away and escaping from the man's body in which I was born (Bandhopadhyay 109).

Manobi encountered a rise in experiences of harassment and discrimination as she matured. Even upon centering college, she faced ridicule due to her identity. Manobi describes her predicament as, I could not be called a man or woman and that was far more important than the fact that I had read more Bengali literature than anyone else... clearly, my reputation had preceded me (Bandyopadhyay, 40). Insufficient educational opportunities for transgender individuals contribute to low literacy rates in the community which can ultimately lead to engaging in sex work. Despite efforts made by some individuals to surpass these obstacles, they often experience trauma due to the prevalent violence and abuse, exemplified in the case of Manobi. The situation of Manobi declined after her appointment as a lecturer in a government college, located in a rural village, Jhargram. In her college, Manobi is discriminated by two lecturers who believed that "no hijra had the right to become a professor" (Bandyopadhyay 92). They attempted to coax their colleagues to exclude Manobi, whom they considered to be an "aberration" (Bandyopadhyay 93). The text underscoring the fact the exploitation and harassment experienced by transgender individuals, does not terminate with their transition. Even after undergoing the sex change surgery, Manobi remained susceptible to discrimination and abuse. This is evident from account of Manobi, met Arindam and their relationship ended up in a court case. The whole incident was orchestrated by Arindam's brother, when she had refused his advances, later both the brothers falsely accused Manobi of being homosexual and tried to exhort money from her, to withdraw the case.

In the text, it is depicted that transgender individuals face discrimination within the medical establishment. Manobi recounts an incident where

she consults a psychiatrist about sex reassignment surgery procedures. Shockingly the psychiatrist tries to persuade Manobi to suppress her identity Manobi recounts, the doctor told me that I was completely out of my senses and that I should not even remotely try to go for such a surgery because it would ultimately harm me. He asked me to take such destructive thoughts out of my mind and remain a boy (Bandyopadhyay 33).

The paper explains the endless effect of discrimination, identity, and equality upon transgender in our society. The act narrating the various episodes of trauma experienced by Manobi in her biography, as a Trans woman, plays a crucial role in her healing and self-recovery journey.

Conclusion

Manobi Bandyopadhyay's biography questions the established binary classification of sex, gender, and sexuality that currently prevails in society, highlighting how it disregards the needs of alternative identities and perpetuates their marginalization. Despite the constitutional assurance in India's preamble of providing equal rights and opportunities to every citizen without discrimination, the reality paints a different picture where many of these promises remain unfulfilled. Furthermore, while Article 21 of the Indian constitution guarantees the 'Right to life and personal liberty' to all individuals, the medical community still discriminates against transgender persons, infringing upon their right to lead a life with dignity.

Manobi's biography vividly portrays her experiences of facing stigma, mockery, and bias from medical professionals due to her refusal to adhere to societal norms. Despite the state's multitude of efforts to address the issues faced by the transgender community and grant them legal rights, it remains a challenging endeavor, largely due to the government's tendency to regulate identities that fall outside conventional norms. On April 15, 2014, the supreme court of India recognized hijras as a "third gender" a significant milestone that was not acknowledged during the early stages of Manobi's

life, intensifying her struggles. Additionally, the supreme court of India delivered a landmark ruling on September 6, 2018, eliminating section 377 of the Indian penal code. This decision marked a pivoted step towards securing equal rights, opportunities, the privileges for the transgender community that have long been denied to them in society.

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PSYCHOLOGICAL CONFLICT BETWEEN TWINSHIP IN ONE ARRANGED MURDER

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Abstract

In a twinship there would be competition, jealousy, sharing, and expectations which would make the relationship hard to navigate. Twins like all siblings, form special bond unlike any other affection. Chetan Bhagat attempts to portray the struggles of twinship in his apparent murder mystery thriller One Arranged Murder. Every twin's original in from their own unique environment. For twins, fighting may be a steep slope. The twin bond will ultimately be undermined by an excessive amount of intensity over time regarding who is superior, correct, or more significant than the other. Twins conflict's desperate personalities, interest and role in the emergency of individuality. Twins can argue about everything and everything, your desire and those of your twin are determined by your own personal preference. Regrettably, there are instances where fighting is solely motivated by harmful rivalry. The most recent murder mystery thriller written by Chetan Bhagat, One Arranged Murder, transports reader back to the day of Keshev and Saurabh, the friends and also they were detectives.

Keywords: Jealousy, Revenge, Envious, Pain, Thriller, Murder Mystery

Introduction

In twinship teens' demand for distinct companions and hobbies as well as their natural tendency to fight are developmentally typical. Twins ought to be developing their independent identities and making their own judgement at the point, apart from their twinship. Twins are sufficiently maturing as individuals have typically begun to pursue distinct in trajectories in their social and academic lives. A warning sign for potential separation issues is when twins feel compelled to stay connected to their twinship and also they are not worried about breaking bonds between them. Twins and their families experience pride and satisfaction with every stage of separation and individuation, although these phases are frequently accompanied by mutual disappointment and resentment. However, the degree of loss and rage change from development stages to development stage.

The psychoanalytic point of view relies mainly on clinical case-studies to understand twins, rivalry, the evolutionary perspective uses twins as a mechanism for research towards understanding how genes affects the formation of competitions and

rivalry. These studies teach us a great deal about the formation of rivalry between twins.

Explanation

This section explores the subject of rivalry between twins from an evolutionary perspective. In addition to the role of twins' jealousy for parents' attention and the relationships between rivalry and dependence, the evolutionary perspective tries to understand under which conditions twins will exhibit rivalry and under which conditions they will be a valuable resource for each other.

In May of 2016' witnesses saw a car plunge off a cliff in Mauni, Hawai, as the women inside screamed and pulled one another's hair. The women are twin sister Alexandria and Anastasia Duval. Anastasia died in the cars and Alexandria is being charged of the murder. Prosecutors believe she intentionally drove off the cliff to kill her sister. Anastasia's boyfriend, Keith Weissa, claims the sisters often had explosive argument. In one such squabble, Anastasia's called Weiss as she hit Alexander with the phone, claiming she was ready to murder her sister. Same goes in the novel plot

Pernawae going to marry this make Anjali feel jealousy to make her own twin sister to kill.

“A white cab came in Anjali stepped out. She had her pack with her...Adi Mau, what's up? She said a cheerful voice with the hint of the American accent” (18). In the novel Anjali was the real murderer because of the jealousy she murder her twin sister. She killed her own sister and entry with a nonchalant expression. Anjali got inquired by the police officer and she presented her as she had returned from the journey. Before entering the house of Malhotra Anjali erased and cleared all the evidence. And projected her as a good person and show everyone her positive side to everyone in the family. Similar to the case a 17 year old boy Shawn Wachter allegedly stabbed his own brother were puzzled by the reason for the crime, as the two brothers were intensely close. Whatever the reason, Shane is greatly missed and widely mourned in his small community as his brother awaits charges.

Anjali said “Perna and I were twin sisters. Twin sisters” (161). Anjali knows that her real mother and also she had twin sister. When the housemate's inquiries are back on, Perna's mother tells that Perna has another sister. Bhagat express his view of twinship and express the psychological pain that Anjali go through and made her to kill her own sister.

When she met her uncle family she is envious of her twin sister Perna, who has all love attention and comforts of the rich life, she craved from childhood. On the other side, she has nothing to be proud of. Anjali is of the impression that Neelam and Geetu sacrificed to protect the family glory by taking care of Perna and Anjali. And also they hide and maintain their true mother. Anjali had sex with uncle Adi and also with Keshev. And also Bhagat express with the lack of care from her family members to devote herself she got addicted towards drugs.

Greg and Jeff is twin brothers they were an intensely close set of twins ago lived together into their thirties. According to the some report, Greg had a volatile temper that led to frequently, violent fights between the brothers. The fighting came to a tragic

end when Jeff was charged with voluntary manslaughter; a mistrial resulted in him being released after four years in the prison.

According in the plot of the novel Anjali believed Keshev but in the end he reveal the real murderer. “I believed you. I fucking actually did. What an idiot I am. Worea saree and shit” (227). Anjali got disappointed and move toward stair and later she came and sit in the sofa. Anjali show her real face to everyone and congrats Keshev in the end that he finds the real murderer of the case.

“I killed my twin sister, biological twin, yes. You see...We were born bastards. Is there a bastard bond?” (279). Finally Anjali made a confession that she killed her own sister and made plan to kill her. Finally the case got solved and finds the real murderer. In the end Bhagat end the plot by finding the real murderer of the case.

Twins who is not raised as distinct individuals by their parents can suffer from mental disorder related to depression was noticed in one twin whose sister participated in the study. Parents of these of twins are not made any attempt to treat their girl as different individuals. They formed a self-identified and responsible/withdraw. When the impulsive twin became isolated and depressed she had no internal resources to prevent her from suicide.

Twins with split identity bond suffered from mental disorders. The twin who was treated as the bad one suffered from clinical depression. The twin who was treated as the good one suffered from narcissistic or borderline personality disorder and an eating disorder. Twins as adult often needs to work through issues they have with non-twins and with living is non-twin world. They seek out psychotherapy, which is highly successful in treating some of their intense need for closeness with others.

Easu and Jacobo in the bible as an example of twins in conflict, this one is hard to beat. Jacob and Easu are on a collision course even before birth: in Geneise, we are told they “struggle together” within Rebecca's womb, and when they are born, Jacob comes out second, holding on to Easu's heel as if trying to pull him back. But the best part of the story

comes when they are young man and their father Issac is on his deathbed. Issac wants to give Easu his blessing before he dies but Rebecca colludes with Jacob, her favourite son, to trick the now blind Isaac into bestowing his blessing on the wrong twins. When Esau discovers the deception, he vows to kill his brother, but Rebeeca helps Jacoba to flee.

Her Perfect Twin by Sarah Bonner describes the conflict between twinship in this novel. This is the story of the twin sister Megan and Leah. These identical twins have been estranged, but the shock discovery of Leah's photos on the Mehan's husband's phone raises more questions than the answers. Megan knows the Leah has the world on her plate, she has achieved great success, notoriety, wealth and status. When Megan faces off against her twin over the photograph, the consequences are deadly. Megan knows she has to kill off her sister in order to protect herself and she hatches a plan to carry the identity of herself and she her sister. However, acting as herself and her twin sister isn't an easy as she first thought. When Megans is confronted with the daily complications of a stress COVID-19 lockdown the life, she knows she will be discovered in the end of the novel. In this novel her won sister husband took the picture of her in his move to protect herself. She killed her own sister and she act in her sister place as her sister was still alive.

Conclusion

As ridiculous as these sounds, twins often feel like they should be inter changeable. Sharing as adults us not possible and well only lead to unhappiness and only lead to unhappiness and anger. Adult twins will experience loneliness, which is inevitable and can lead to emotional confusion, depression and overwhelmed. Loneliness creates motivation to find others who are close or passions that satisfies their need for intense interactions. Fighting is normal and also pathological and sometimes it made to make a wrong decision to kill a person because lack of parental care, jealousy and competitions. It was clearly express in Chetan Bhaget novel *One Arranged Murder*. Because of jealousy Anjali made a plan to kill her own twin sister.

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VERITY'S PEN: A JOURNEY THROUGH THE LIFE AND WORKS OF A FEMALE WRITER

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Abstract

This paper explores Colleen Hoover's novel Verity and its themes of truth, deceit and female autonomy. The study investigates the nuances of identity and narrative manipulation by closely examining the protagonist's story and the details of her relationships. This analysis looks at how Verity negotiates agency in the midst of a labyrinth of secrets and lies. Women authors shed depth and complexity on the human condition in a variety of literary genres, including non-fiction, fiction, poetry, and essays, which improves our comprehension of the world. By examining Verity, this research provides insightful information about the complex structure of female storytelling and the experiences of a woman write

Keywords: Artwork, Psychology, Tactics, Truth and Fiction, Feminism and Motifs

Introduction

Writing is an art form in and of itself. There is still a great need for art in the modern world. It provides an avenue for artists to communicate their ideas, sentiments and emotions to readers. Imagination, experience, expectations and originality are shaped to make art. Writers transmit the artistic sensibility through their written works. Every work is considered to be art since it piques the readers' interest. The standard of work is defined by the research done from a range of perspectives.

Any work of art can be psychologically studied to get insight into the author-reader relationship. In a similar spirit, the novel *Verity* explores the psychology of both the author and the reader. Verity, the main character has both private and public life experience. As a writer, she engages readers with duplicity, self-deception and emotional oscillations. Verity uses the transcript and missive to fine-tune the reader's thoughts. It kindles the curiosity of the readers in defining the essence of Verity. As a result, the admirers continue to seek the truth's genuine identity.

It's customary for writers to use a variety of strategies to grab readers' attention. In order to lure readers in, Verity uses some specific techniques as bait to entice people to read her work. The main tactic used by Verity is deception. She uses

deception as an instrument of attack. As a writer, she manipulates her audience and as Jeremy Crawford's wife, she manipulates him. Verity carefully employed deceit and subtlety to support her assertions, despite the fact that they are unethical. The second is the application of assertive perspectives. Because readers anticipate that nefarious persons with turpitude would be destroyed in the end. Unfortunately Jeremy Crawford, carries out their wishes by killing Verity. The final strategy is to face the romance head-on. The balance between reality and imagination should be maintained by the writer. In *Verity* overuse of romantic ideas, leads the readers to view Verity as a malicious character.

Up to the 19th century, male writers would frequently critique female writers. Because of this, female writers communicate their ideas and opinions under pen names. Comparably, the novel *Verity* depicts, the challenges a female writer faces in her personal life as a result of her literary career. The miscommunication is the root of the issue between Verity and Jeremy Crawford. Since the circumstances are against Verity, Jeremy Crawford is not ready to talk to his wife and get rid of his doubts regarding the passing of their daughters. With the text serving as the sole proof, Jeremy concludes that his wife is a murderer. He fails to distinguish Verity's personality from her writing endeavours. A

lovely family is defined by two key characteristics: sharing and caring. However, the quality of care naturally declines when there is a lack of sharing. Verity suffers from mental depression as a direct consequence. More than everything, she adores her spouse. Nonetheless, her heart prickles at her husband's charge. In an attempt to get out of the predicament, she pretends to be unconscious and watches every action Jeremy makes. She suffers psychological trauma from the tragic events, and she is killed physically by Jeremy's love for Lowen. Ultimately, Verity's passion determines her destiny.

Throughout the narrative, Verity imparts a profound lesson that will stick with readers: sometimes it's difficult to distinguish fact from fiction, and a good story has the capacity to both transform and enlighten. The novel makes the reader re-evaluate their understanding of reality and truth, and forces them to face their own notions of right and wrong. Verity, the author of the letter, is also the one who writes the text. Yet, the effects are reflected in various ways. The novel *Verity* is filled with sporadic instances of both fiction and reality. In particular, the characters' challenges in real life—such as loss, grief and moral quandaries—reflect reality. In contrast, there are also nuanced and ethically gray people, whose behaviour occasionally defies accepted reality. The fundamental human emotions and relationships—such as love, jealousy and betrayal—are generally portrayed in a way that balances the enigmatic and suspenseful plot twists and turns that leave readers wondering right up to the very end.

Verity incorporates feminism's main ideas throughout all of her writing. Verity emphasizes freedom and independence above all else. The two main figures of feminism are these two. Verity fights remain independent in order to handle the situation and seeks to extricate herself from her husband Jeremy's accusations. In the latter half of the book, Verity transforms into a stereotypical woman. That is, under the guise of "wife", Jeremy rules over her. Yet, she disobeys the law and presents herself as a writer and public personality. Jeremy's lifestyle

abruptly alters due to Verity. Her strong will drives her to lie to Jeremy in order to establish her innocence. Jeremy senses the gloom in and around his existence in the absence of Verity.

The essence of motifs lies in their recurring patterns or themes within a piece of literature and art. Motifs often serve as building blocks for understanding the overarching message or narrative. Indelible marks and scars appear throughout Verity, usually pointing to hidden truths that will later be discovered. Lowen has a scar on her hand, which she only discloses is the result of a sleepwalking accident when she and Jeremy are already intimately connected. When Chastin is born, she has a fibroid scar on her cheek. The doctors tell the Crawford parents that scars like this are very common for twins, but Verity suspects that it's a leftover from her attempted coat-hanger abortion. Verity's sexuality does leave some deliberate marks itself, however. The headboard of the bed that she used to share with Jeremy has several bite marks on it, reminders of when she used to bite down on it during sex. When Jeremy and Lowen sleep together for the first time Lowen sees these and recognizes them from Verity's autobiography. She wants to "mark" Jeremy's bed herself, so she bites down on the headboard as hard as she can. All of the physical scars in the novel remind readers and characters alike of the long-lasting effects of traumatic events. Even if things look good on the surface, it doesn't mean they aren't scarred underneath. It significantly reinforces Verity's experience.

Conclusion

"Verity's Pen: A Journey Through the Life and Works of a Female Writer" provides an engrossing look at the career and personal development of a well-known female writer. Through her writing, Verity inspires readers with her distinct viewpoint, gripping stories, and enduring legacy, reaching a global audience. This trip not only honours her creative accomplishments but also sheds light on the difficulties and victories she faced navigating the literary world as a woman. Verity's pen still has

magic in it, creating a lasting impression on literature and encouraging upcoming authors to bravely and firmly forge their own paths.

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A QUEST FOR FINDING MEANING IN LIFE IN THE NOVEL A MAN CALLED OVE BY FREDRIK BACKMAN

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Abstract

For every individual, life has a different meaning. Others find meaning in personal development or giving back to the community. Studying philosophy, spirituality, or practicing introspection might help you gain a deeper understanding of life's purpose. The book A Man Called Ove delves deeply into the internal societal diseases that decent people suffer with on a daily basis. The most common crises are losing interest in and hope for life. Emotions such as happiness and bitterness are parasitic, overlapping one other in the lives of humans. In this reality, interacting with other beings can help an agitated and lonely person discover their life's purpose. With the right people, a man might discover optimism within himself. This study portrays loneliness, bereavement, and internal problems in society.

Keywords: Love, Past, Depression, Suicide, Friendship.

Introduction

Fredrik Backman a Swedish novelist uses likable characters in his writing to realistically depict various facets of life. Among Backman's well-known pieces are *Bear Town* and *Anxious People*. The story *A Man Called Ove* by Fredrik Backman embodies the idea of the transformational potential of kindness and human connections.

Man's Journey to Find Hope

The two most important heartstrings in human life are love and empathy. Love has the power to transform a harsh personality into one of kindness, but it can also turn a nice personality into an unpleasant one. For this reason, love is crucial to life. Love and empathy contribute to a vibrant and meaningful life and journey. Love that allows us to resurrect our memories. A man who lacks empathy, compassion, or affection is a selfish individual who only thinks about himself. While loyalty teaches survival skills, love promotes social skills, interactions, and kindness. In this book, Ove—a car nerd—becomes a guy who can finally give his empty past the love it deserves. “Ove had never been asked how he lived before he met her. But if anyone had

asked him, he would have answer that he didn't” (Ove,131).

Before he met Sonja, Ove had never been asked how he lived. Nonetheless, he would have said that he didn't if someone had inquired. Even after an assassin killed Sonja and their unborn child, they managed to stay together by holding onto the hope that they would live a loving life. However, he eventually lost Sonja to cancer, the deadliest disease, which destroyed what little hope he had left and transformed his warmth and humanity into a rigid adherence to routines and rules. It was stated that “Ove saw the world in black and white. But she was color. All the color he had” (Ove, 45). This in turn illustrates how love in terms of terminology may create memories, just as a prior trauma that once offered life purpose might now just become a grey memory.

Past events cannot be changed, no matter how much time passes. One must learn to accept the past as it is. There is a saying that states that everyone's melancholy can eventually alter with time, Time changes everything; no one can stop it.

However, time teaches us to accept and live with the deeds, occurrences, traumas, and losses of the past. People need to realize that the past may

influence the present in so many different ways that it becomes a blank slate. Allowing loss, trauma from the past, and other experiences to mess with our minds and souls can lead to frustration with life in many facets of our lives. In the end, losing memories turns a person into a gloomy, anger, grey, and irritable person. This may be observed in Ove, who separates himself from people and is a man who values rules and procedures. He also has a hostile demeanour and only finds faults in other people by concealing his genuine warmth and kindness. While happiness should be treasured, pessimistic views of life ought to be abandoned. Growing past faded memories of grief is a quick way to propagate illness that eventually kills the intellect, the mind, and the soul. In due course, nostalgia causes anhedonia, or the loss of interest in things, depression, and intermittent explosive disorder (IED). Ove feels remorse for his existence, hates it, and becomes confused. His distaste for life prompted him to attempt suicide more than four times, but he was evidently unsuccessful in each effort. Emotions such as love, death, acceptance, happiness, disappointment, and hardships are all part of life. Every time Ove tried to take his own life, was always interrupted by Parvaneh. "You only need one ray of light to chase all the shadows away" (Ove,85)

Friendship with neighbours is the light in life that can prevent an isolated person from changing their perspective on life. In the twenty-first century, the idea of friendship is progressively becoming less prevalent. Sharing our innermost sentiments and ideas can help us to quickly overcome the trauma and despair that many people today are unable to overcome. Continuing to think and worry can result in a miserable existence and eventually lead to suicide. Development may play a significant role in this idea as well. While development in this world is a valuable addition to the universe, it also brings value when used appropriately. Regardless of age, the current generation finds a method to escape reality but is unable to appreciate the strength of human friendship. Making friends with other people is one approach to get over the majority of your

ideas, pains, and failures. Facing reality helps a man overcome all the thrones in life. When thoughts are closed off from one another, they eventually overwhelm any hope for a better life. "But sorrow is unreliable in that way. When people don't share it there's a good chance that it will drive them apart instead". (Ove 211)

It is possible to transform the journey's sourness by sharing the history, the pain, and the negative emotions. In Ove's instance, he finds hope in his relationship with Sonja, the love of his life, but the loss of that love turns his world upside down and locks his grief, sadness, and suicidal thoughts and attempts inside of him. His life was altered by his friendship with a pregnant woman. She gave him hope to live his life once more. Taking into account the example of Ove, the idea that nothing in this world is permanent and that grief is a natural part of every human life is also completely fitting. Living through difficult times rather than giving up on life is how one finds hope in life. Making connections with other humans helps to progressively remove anxiety and installs hope in one's ability to endure all difficult situations both physically and emotionally.

Conclusion

No matter how wealthy, poor, healthy, or weak we are, the little life we lead here experiences every facet of life, including a range of emotions like joy, sorrow, and so forth. Love and relationships with others can help us live hopeful lives, but allowing the past and depression to govern our lives can destroy our ability to live wisely. Considering the life of the main character in this book, "A Man Called Ove," and his journey from the past to the hope he received, it is never too late to make changes in our way of living. Ove resigned his life with love and hope. Life has a way of healing itself, no matter how difficult it gets.

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AN EXPLORATION OF CULTURE AND ECOLOGY IN NORTH EASTERN INDIA: A READING OF TEMSULA AO'S *LABURNUM FOR MY HEAD*

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Abstract

Laburnum for my Head is a collection of short stories by Temsula Ao. It consists of eight short stories, which explicit the ordinary life of the people belongs to Northeast region. India English Literature is far different from North East Literature. It demonstrates the various aspects of ecology. Ao's stands on women and environment in *Laburnum for My Head* by placing the stories in such diverse setting as ecology, environment, non-human animal, violence, bloodshed, marriage, motherhood, animal rights etc. The author also celebrates the natural environment and ecological awareness in their world. Temsula describes the beautiful terrain and the political climate status along with her own experiences. This thesis explores how Temsula Ao's *Laburnum for My Head* showcases the correlation between literature and the physical and biological aspects of nature. It advocates that Nature is not reducible to a concept which we conceive as a part of our culture. The thesis takes the immortalized life of the people of the North East and weighs it with the aspects of ethnicity and modernity. The ecological relationship between nature and literature is also studied.

Keywords: Ecology, Violence, Culture, Ethnicity, Modernity

According to each period, literature as an art developed in its own way of written and spoken form. North-East Literature refers to the tribal people, who belong to the North-East part of India. It states the suffering of the people who suffers for cultural identity. The authors from North-East regions describe the beautiful terrain and political climate takes place which is different from the Indian English literature. Temsula Ao, is an Indian poet, short story writer and an ethnographer. She worked as the Director of North East zone cultural center, Dimapur. She is the recipient of the Governor's Gold Medal 2009 from the government of Meghalaya. She is widely respected as one of the major literary voices in English to emerge from Northeast India along with Mitra Phukan and Mamang Dai. Her notable works are *Laburnum for my Head*, *These Hills called Home: Stories from a war zone*. She received the post Graduate Diploma in the Teaching of English and Ph.D. from NEHU. She was awarded the honorary Padma Meghalaya. Her works have been translated into German, French, Assamese, Bengali and Hindi. When she was in the University

of Minnesota as a Fulbright fellow, she came in contact with the Native Americans. She learned about their culture, heritage and especially their oral tradition. This exposure inspired her to record the oral tradition of her own community, Naga.

All her short stories deal with the insurgency in Nagaland fired by self-determination of Naga people. In 2013, Temsula Ao received the Sahitya Academy Award for the short story collection *Laburnum for my Head*. She published a book of literary criticism *Henry James' Quest for an Ideal Heroine*. It was published in 1989 from Writers Workshop.

Northeastern part of India is known for ethnic violence and revolt. Ethnicity is the common belief by the ancestors. Ethnicity is identified based on the race, language, kinship, history, etc. It also defines the descent or origin of group of people. Ethnicity is defined as the sense of collective belonging to a named community of common myths or origin and shared memories, associated with an historic homeland" (Smith, 1999:262). In Northeast, issues like nation, nationality, home has increased it's the beginning of modernity. Robert J. Lieber and Ruth E.

Weisberg in their work titled, "Globalization, Culture and Identities in Crisis" remark:

We find that in an increasingly globalized world, culture has become a central arena of contestation. Culture takes on this pivotal position not only because of its intrinsic significance, but precisely because it has become so bound up with the most fundamental questions of human Identity in its many dimensions: personal, ethnic, religious, social and national. (275)

In the short story, "Laburnum for my Head", Temsula Ao talks about a young woman named Letina, who longs to plant a laburnum tree before her death. Even when so many troubles happen she never lost her hope to see the yellow blossoms in the Laburnum tree. The author mentions some ethnic incident which was followed by the group of people in Northeast region. "The funeral services were long and elaborate because the deceased was a respected and prominent member of the society" (4). Letina, on the day of her husband's funeral ceremony, she announces that she is going to accompany the corpse on her husband's last journey. Because only men can take part in the last rites and this is followed by everyone who lives there. Suddenly when Letina talks about her wishes to join in the funeral ceremony the people were surprised to hear this. In the end of the story, as per her wishes the beautiful Laburnum tree became her headstone.

The book, *Laburnum for my Head* emphasizes the female outcome in all the short stories. Temsula Ao describes the emotions, belief and history of her own experiences in Nagaland. "Three Women" is the story of Martha. The three women in the story represent three different generations. Medemla is the daughter of Lipoktula. She is a brilliant student from her childhood, so Lipoktula does not have any worries about her daughter. When Lipoktula enters her adult stage she fell in love with a boy, Imsutemjen who is the son of Merensashi, a council member of the village. The single truth about Lipoktula affected he life of the three women. The society must realize that both men and women have

sexual pleasure, its nature. Margaret Thornton observes:

The association of men and women with public and private respectively is one of the few assertions that can be categorically made about the nature of the dualism. Within the Western liberal tradition, men have been associated with the public sphere, in the character of government, and civil society, while women have been indelibly associated with the private sphere, in the character of family. (449)

In *A Grain of Wheat*, Ngugi reveals the inter-ethnic nature and the historical depth of the Mau Mau freedom Party. It precipitated the trans-ethnic alliance of the Mau Mau freedom fighters: A great deal of trans-ethnic fluidity and cooperation thus existed in the Mau Mau movement. In *The Black Hill*, Mamang Dai conveys that the Mishme tribes are good weavers. Tattooing is one of the most important culture, when Kanjisha met Girmur for the first time he fell in love with the blue tattoo in the chin of Gimur. Priest Michel Krick went to meet abor tribe and he questioned about the tattoo with them. The guide told that it was their customs followed from their ancestors:

One day when she was in the hut fetching salt out of a big bamboo tube, Gimur felt a sharp, shooting pain in her lower abdomen. She doubled over, gasping, and the salt spilled from her hand. Some fell on her foot. (*Black Hills* 32)

Ecology deals with the subject of literature for ages. In the Vedic age, deities were considered as the personification of the natural forces. In Rig Veda deities such as Agni (fire), Varuna (air), Soma and others were religious forces of different natural phenomena.

The term Ecology was coined by combining two Greek words *eco* ("house or dwelling place") and *logos* ("the study of"). Human ecology is deeply conditioned by beliefs about our nature and destiny. It is a branch of science that deals with the relations and interactions between organisms and their environment. It includes human ecology which is the study of interaction of people with their environment

Temsula Ao's in her two collections of short stories titled *These Hills Called Home* and *Laburnum for my Head* mostly revolve around conflict. Her stories reflect various Aspects of cultural ecology of the Naga community. Lentina's love for nature is reflected in her desire to grow laburnum trees on her grave. She seems to reject the idea of placing artificial headstones on human graves as it symbolizes human conceit and conspicuousness. Her action calls for a change in our perception towards our environment and ecology. Lori Gruen observes:

It is immediately important that we each change our own perspectives and those of society from death oriented to life-oriented - from a linear, fragmented, and detached mindset to a more direct, holistic appreciation of subjective knowing. (Gruen, 61)

In the story titled "A Simple Question" Ao writes about Tekaba was a gaonburah where else his wife is an illiterate woman. The gaonburahs were appointed by the government from the major clans to help maintain order in the village. As a symbol of their status they were issued a kind of uniform: red and black jackets and red blankets. Even after India gained Independence, the systems were continued. Once a collector came in front of the house and scolds him for bringing less rice and also for disobeying his command. "Hey, Toshi, why do you tell this man that I could not return the rice to this morning as promised. Remember you lent it to my son for the age-set feast? Here it is". The author describes the life of poor innocent villagers with an incident in the story 'The Boy Who Sold an Airfield'. The setting of the story was after the end of the Great War II and the villagers didn't know that the big war came to an end and whenever they hear the sounds of aircraft they felt that a huge disaster coming towards them. They did not know that the Great War was over: "They were so jittery that whenever theyheard the planes they all ran into the nearby jungles" (Laburnum 48).

TemsulaAo's stories are similar to each other while some others are different. Lentina's role in the story, *Laburnum for My Head*, chiefly revolves around her concern for preserving nature by planting

laburnum trees around her grave and her apparent disdain for artificial and unnatural decorations in the form of gravestones placed by humans near their graves. Lentina has the same love and care for nature and the natural world as the woman in Johnny's room has for the butterfly. Temsula's *Laburnum for My Head* captures the pictures of irony, traumatic experiences, aggression and conflict with deep analysis of human conditions at different levels of the society. The conflicts between underground rebels and the Indian Forces in Nagaland can be considered as the domestic conflict as it is limited to a particular region and involves few ethnic groups claiming territorial sovereignty. According to John Doyle & Priyanka Talwar (2013):

India's domestic conflict might be categorized under three themes, based on the issues raised or demands made during the conflict that is - territorial disputes, developmental conflicts and localized communal conflicts.

Violence is the use of physical force so as to injure, abuse, damage or destruction. Violence has many causes including frustration, exposure to violent media, violence in the home or neighborhood and a tendency to see other people's action as hostile even when they are not. Certain situation also increases the risk of aggression such as drinking, insults and other provocations and environmental factor like heat and overcrowding.

Temsula Ao has presented woman characters in her works. Her female characters hail from the North-East region of India and they play a crucial role in anchoring the lives of their men amidst the violence appearing large around them. These women challenge the injustice practiced by the patriarchal system and also question the cruelties committed by the rebel and the government forces alike. They save men's lives, pacify their fears and act as the moving force in their struggle to survive. Lentina, the central character of the story, is a woman of her own choices and the story is a record of her struggles to fulfill her desire to have some Laburnum bushes in her garden. It is interesting to note that she loves laburnum flowers because of their femininity and contrasts

them with the brazen orange and dark pink blossoms of gulmohars.

In the context of the troubled politics of the North-East, her preference for the yellow mellow beauty of laburnum over the dark pink blossoms of gulmohar is very significant. Traditionally, the colour yellow refers to happiness, optimism, enlightenment and creativity whereas the dark pink is associated with energy, passion etc. She assigns humility to the way the laburnum flowers hung their heads earthward. In short, her love for the flowers spring out of their femininity and humility.

Scenes of violence, both from the government and the insurgents are present in Temsula Ao's narratives. Under attack are the forces that curb freedom, free expression and peace: The subject of independence became public talk; young people spoke of the exploits of their peers' in encounters with government forces and were eager to join the new band of ypatriotic warriors to liberate their homeland from 'foreign rule. (Ao, These Hills)

In her story "*The Simple Question*" is about a goanburahs who were appointed by the government from the major clans as their agent to help and maintain order in the village. They wore red and black jackets and red blankets as symbol of their status. The system continued even after India gained independence. But these innocent goanburahs were victims of hostilities of Nagas and the Indian government. If any young men from villages were reported to have joined the rebel forces, government was taking action; whereas the underground forces ordering them to join their army, if not they threatened to burn down the village granaries. The villagers were helpless to do anything. Imdongla played a vital role in this story and rescued her husband who worked for government as goanburahs, and herself from the atrocities and torture of underground rebels. Ao highlights, The demand for 'taxes', as they were termed by the underground, started innocuously enough. It was very difficult for Imdongle to part with her hard earned money; but there was no choice for her. The villagers protested to fulfill the demand of rebel leaders; the

consequence was that not only the goanburahs but also the elders of the villagers were severely beaten. Imdongla with her razor sharp wit saved Tebaka several time from cruelties and beating of rebels.

The terror and brutalities of the underground forces as well as the government soldiers were at their heights. The army established camps in strategic village with regular patrols for the safety of soldiers. One the other hand the underground punished the villagers with double tax because they allowed the setting up of army camp.

Tebaka and Imdongla were always oscillating between rebel and the government and life was a posing question of their identity:

The demand for 'Taxes', as they were termed by the underground, started innocuously enough. The very first time it was Re 1 collected from every household to pay for the travel expenses of the rebel leader going to foreign lands to plead for Naga independence from India. (Laburnum, 82)

This research is to identify the North Eastern Indian's Ethnicity Vs Modernity and its Ecological aspects. Laburnum for my Head was written in 2009, while the people from Northeast region lives in Ethnicity the people from neighbouring States and other states in India has been living in modernity. Literature is becoming more important in teaching. The task of incorporating literature into curriculum is very essential today. Stories are powerful way to engage students to create interest in the subject. Literature is an effective tool for teaching culture. Education has many difficult tasks toady. It is competing against social media and television, which captivate the interest and imagination of children. Children love to hear and read stories.

Quality literature provides an excellent resource for learning. Problems in our society are enormous. Solution for a problem never appears at the first glance. Children will learn to lead a meaningful life, if they are provided with quality education. Children love to listen to stories. Stories help children to love literature, gain knowledge, develop aesthetic sense, and learn about cultural heritage and gain personal

insight. Every young English Language writer has express strong political awareness by addressing issues such as identity and Ethnicity:

Many younger writer grapple with these issues. Having grown up in the shadow of the gun, the desire to analyze the common people's reaction to insurgency was strong as ever. (Gill)

Life in the Northeast is not all unfavourable, tragic or violent. There is love and hope the human spirit. There is also a peaceful mountain stream and the immense silent of its forests. Temsula Ao tied up with her traditions, giving her writings a certain depth. Ao feels that younger voices from Meghalaya and Nagaland can bring out more of their traditions. More urban cosmopoliticians and westernised were influenced than an earlier generation and have lost touch with their roots. There are still group writers who insist on Ethnicity even in the region where people forget about main issues:

In Mizoram, where writers earlier wrote on an active revolt, they now write of the church. There is also definite desire to go back to a time before Christianity, to discover the roots. (Gill)

Almost all the eight states have been surrounded by insecurity and violence, death, kidnapped, rape and torture on a daily basis. The work of older generation of writers reflects this strain of violence and death. For example Temsula Ao's *These Hills Called Home: Stories from a War Zone*, producing powerful feelings of the actions of what happen in Nagaland in 1960s and 1970s.

The literary exercise of authors from Northeast Indian writing in English are not just attempts at writing back to the mainstream from the margins but are also a means of writing into the consciousness of a nation. It is about wealth, suffering and so on. The Tribal people of North Eastern India use wild plant resources such as food, medicine, dyes, weather forecasting. This shows the Ethnicity mixed with Ecology. As they have old tradition and belief, they live with nature and know ways to bend with nature.

Its traditional ecology brings knowledge, innovations, and practices of indigenous around the world. "Tradition doesn't means about old fashioned

out or non-technical in nature but it is considered as tradition based, because it is created in a manner that reflects the traditions of the communities. Therefore, the telling of one's story and emphasizing on one's allure is a significant political gesture and a conscious intervention in the existing discourse about the self and the other. It is interesting to note that at least three writers in this study:

Mamang Dai, Temsula and Janice Pariat - adopt an oral story-telling mode in 181 their writings which itself is an attempt at asserting the cultural foundations and moorings of their communities. The writers' intense awareness of the regional culture is visible in the writings as most of these authors evoke the folk to highlight their culture.

Research based on Northeastern Literature must need to offer a proper platform to the world about Ethnicity which is lost in the modern world. In certain place hold to past is not good but in certain aspect there need for Traditional Ethnicity to show the roots of origin as well as for new innovation with the help of ecology. The psychological impact of domestic violence is over the combatants as well as non-combatants whose lives are inseparably intertwined with violence and bloodshed. Though violence is considered as typical condition of human nature most of the time it leads to trauma and misery. This may change the world from science, technology and development in way of human being. Also it protects both humanity and Ecological peace in the world.

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EMPOWERMENT AND SELF-IDENTITY: SITA'S JOURNEY IN CHITRA BANERJEE DIVAKARUNI'S *THE FOREST OF ENCHANTMENTS*

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Abstract

Chitra Banerjee Divakaruni's The Forest of Enchantments is the retelling of our historical epic Ramayana from Sita's perspective. Sita's adventure inside the wooded area of Enchantments is an exploration of self-identity in the confines of societal expectancies and patriarchal norms. As Rama's spouse, she struggles with predefined roles however evolves to assert her autonomy and mission oppressive norms. Through relationships, conflicts and introspection, Sita will become an advice for gender equality and self-dedication with mammoth courage. No matter the criticism, she remains dedicated to defining herself on her terms, providing a compelling portrayal of the transformative strength of self-discovery and authenticity. This paper examines Sita's adventure on her unwavering dedication to empowerment at some point of times of adversity especially contributing on self-identity and empowerment.

Keywords: *Self-Identity, Societal Expectations, Predefined roles, Self-Determination, Authenticity*

"In the social Jungle of human existence, there's no feeling of being alive without a sense of identification". Says Erik Erikson. Self-identity refers to the recognition and know-how of one's very own unique characteristics, beliefs, values, and reviews that distinguish them from others. It includes a deep feeling of self-awareness, and self-understanding, shaping how people perceive themselves and their place in the world. The 20th-century writers who explored the subject matter of self-identity in their works encompass James Joyce, Virginia Woolf, Franz Kafka, Ralph Ellison, and Sylvia Plath. Those authors delved into the complexities of man or woman identification and the search for self-expertise in their writings.

From the very start of *The Forest of Enchantments*, Sita is pressured by the burden of societal expectations located upon her as a female. Because the wife of Rama is anticipated to conform to standard gender roles as a dedicated wife and daughter-in-regulation. "what is it like, I wonder, to be a girl, to live within the shadow of others?" (85). But, as the story progresses, Sita's man or woman evolves as she starts to question and task these

societal norms. She yearns to outline herself beyond the confines of what society dictates her identification and does her pleasant to create her one. Sita's adventure of confronting societal expectations is proven via her inner struggles and outside conflicts. Her introspective moments display her dissatisfaction with the restrictions imposed upon her through societal norms. As she struggles with her identification, Sita's voice against societal expectancies will become an essential part of being impartial and self-decided.

Throughout the novel, Sita's defiance against societal expectations is not without consequences. She faces criticism and judgment from those around her. However, her determination to break free from societal restrictions shows her strength and courage. "But I am not just someone's wife. I am Sita, first and foremost." Says Sita. (132). And she does not want to be the wife of someone who holds all the responsibilities. During hardships, Sita is displayed as a symbol of empowerment, challenging traditional gender roles and asserting her right to define herself on her terms. Central to Sita's journey of self-discovery are her relationships with various

characters, including her husband Rama, her siblings-in-law Lakshmana and Shurpanakha, the demon king Ravana, and her twin sons Lava and Kush. Each relationship catalyzes Sita's exploration of her identity, presenting her with unique challenges and opportunities for growth. Sita's relationship with Rama, in particular, transforms the narrative. Initially portrayed as the ideal husband-wife duo, their relationship becomes more complex as Sita begins to seek her rights and challenge Rama's decisions. The tension between their differing perspectives highlights Sita's struggle for identity within the context of her marriage. Similarly, Sita's interactions with other characters, such as Lakshmana and Shurpanakha, offer insights into different facets of her identity. Lakshmana's loyalty and devotion to Rama contrast sharply with Sita's desire for independence and agency. Also, Sita's encounters with Shurpanakha, who defies traditional gender roles serve as a source of inspiration and empowerment for Sita. Throughout her journey, Sita is conflicted with her emotions and loyalties, going through the complexities of relationships while also trying to define herself on her terms. Each interaction provides her with valuable insights into her own identity and shapes her understanding of who she is and what she stands for.

As Sita's journey goes on, she displays immense courage in the face of adversity. Despite being subjected to various trials and hardships, she refuses to be defined by her roles as a wife and mother. Instead, she seeks her autonomy and strives to make her own choices, even if they challenge societal expectations or put her in conflict with others. "How do I remain true to myself while also fulfilling my duties as a wife and mother?" (174). Sita's exploration of autonomy and agency unfolds through her actions and decisions. From her defiance against Ravana's advances to her refusal to return to Ayodhya after her exile, Sita consistently shows her right to self-determination. Despite the risks and consequences, she remains strong in her pursuit of independence and empowerment. Sita's quest is not without its challenges. She faces opposition and

criticism from those around her, including Rama and the members of his court.

However, Sita's commitment to stay true to herself gives her enough courage to face the hardships. In the face of societal pressures and patriarchal norms, she refuses to compromise her values, emerging as a symbol of empowerment and self-determination.

Patriarchy is a social system where men hold power and dominate leadership roles. It often marginalizes and oppresses women, reinforcing traditional gender norms. Patriarchy perpetuates gender inequality in various aspects of society. Challenging patriarchal structures is crucial for promoting gender equality. In many novels, patriarchy is reflected through the portrayal of male characters holding positions of power and authority, while female characters are often relegated to subordinate roles. Themes of gender inequality, traditional gender roles, and the limitations placed on women by societal expectations are common in novels that explore patriarchy. How male and female characters interact, the opportunities available to them, and the overall power dynamics within the story can all serve as reflections of patriarchal norms and values. Sita's experiences in the forest and her captivity by Ravana compel her to face the patriarchal structures that govern her society. She questions the unequal power dynamics between men and women, as well as the limitations imposed on women. Sita bravely challenges these oppressive norms. Sita's defiance against patriarchal structures is evident in her actions and decisions. "Why must women always be the ones to sacrifice, to endure silently?" (213). From her refusal to accept Rama's decision to abandon her in the forest to her rejection of societal expectations regarding her role as a submissive wife, Sita denies the traditional gender roles imposed on her. Sita's decision to conflict against patriarchal structures is not without its consequences. She faces criticism and condemnation from those around her, including Rama and the members of his court. However, Sita remains in her commitment to advocate for gender equality.

Ultimately, Sita's journey of self-identity is intertwined with her quest for inner truth and liberation goes deep into her psyche, confronting her fear, insecurities and desires. Through moments of self-realization, she discovers her inner strength, paving the way for her eventual liberation from societal constraints and external expectations. Sita's quest for inner truth and liberation is a central theme throughout the story, driving her actions and decisions. "In the depths of my heart, I know who I am and what I stand for." (244). From her refusal to compromise her values to define herself on her terms. Her journey serves as a powerful portrayal of the transformative power of self-discovery and showcases authenticity in the face of adversity.

In conclusion, *The Forest of Enchantments* explores the theme of self-identity through the journey of Sita. Through various trials and tribulations, Sita learns to embrace her true self and find inner strength. The novel highlights the importance of self-discovery and acceptance in shaping one's identity. Overall, *The Forest of Enchantments* serves as a powerful reminder of the significance of self-identity in one's personal growth and development.

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DEPICTING THE THEME BETRAYAL OF THE NOVEL *GONE GIRL* BY GILLIAN FLYNN

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Abstract

Gone Girl is full of unreasonable hatred and it is also a suspense and thriller novel. It's full of lies and betrayals and manipulation and this novel basically focus on Amy and Nick. Betrayal is a kind of trauma affected when a person hurt others inner feelings through their own action. The feeling of betrayal is mostly influenced by our close ones. No one can with stand the betrayal from their loved ones. Betrayal has many consequences, sometimes we stop believing the ones who are truly genuine and we prefer to be alone and sometimes we seek for revenge. A cause for psychological problems is from a source of betrayal and also of other internal affections. In this novel the theme betrayal plays the major role because a single betrayal makes a big story. This paper covers the betrayal the characters faced and how seriously they were affected. And it also explores the psychology of a betrayer and how their mindset works. Even the plan for revenge makes the way for several serious problem and death.

Keywords: Betrayal, Internal Affections, Psychology of a Betrayer

Introduction

The American author Gillian is famous for writing novels where she portrays women as the antagonist which mostly shows the inner conflict women carries and to show the mindset of the people in the current society. Her novels *Sharp Objects* (2006) *Dark Places* (2009) also portrays women as the antagonist, but it can also be interpreted in a way that even women can be stronger to face their inner feelings and conflicts. The courageous moves they take even when others don't dare to take it. Her novels are mostly feminism based with different perception where women are not struggling but facing the challenges and are toxic. The novel *Gone Girl* makes a thriller move only when Amy sets a play of disappearance. The themes like revenge, betrayal and manipulation also helps the novel to continue in a thriller mode.

Amy was very happy when she finally got married to Nick. She had wild imaginations like all other women has when she got married. She acted as a genuinely caring wife but she never tried to control her husband. Mostly women are psychologically affected when they are betrayed by their beloved

ones. she learns that Nick is betraying her by having another relationship, she makes a brave move and sets an act of disappearance. She staged her house into a kidnapped scene, so that everyone can make assumptions that she was kidnapped by someone. She wants to enjoy by making Nick's life miserable. She hides in a cabin near the woods, which has cable connections. This betrayal also made Nick to learn new things and the hidden side of Amy. Amy also wrote a diary and in it she portrays herself to be a weak and useless woman to make the detectives believe that she is not worthy of doing bad things and taking courageous steps. She is not only betraying the public and the cops but also the readers not emotionally but the belief they had in her character, as she shows a lovely and miserable side of her through her diary entry. "But Amy is afraid of blood, the diary readers will say. No, I'm not, not a bit, but for the past year I've been saying I am" (247).

In this novel, the theme betrayal is not focused on Nick, but on Amy. She is more deceiving than Nick. Her tactics and style she used to betray is so thrilling and horror. During her high school days, she made Hilary Handy as her friend, as Hilary felt left

out in school. Amy made her as her side kick. Hilary did everything when Amy wants something from her as she didn't want to feel lonely in her school days. Amy made her to prank call her parents to scare them. She made Hilary to do every dirty works and started to distance herself. But Hilary truly liked Amy as her friend. Soon Amy started to distance herself from Hilary. She even threw herself from the stairs and blamed it on Hilary. "Amy has fallen down this long set of stairs, and she says it was me who pushed her" (325). She did everything to make her true friend miserable. Hilary's trust in Amy made her look like an evil person for Amy's parents and readers until they learned the truth. Amy made her life a horrible one just for some grades higher than her and because of a boy, who invited Hilary for the fall dance party. Rowland Stout states that "The notion of jealousy tends to be limited to intimate relationships. But we can extend it other betrayals" (354). He tries to say is the stronger the relationship there will be more betrayals.

The other victim of her betrayal is Desi Collings, her ex-boyfriend. They dated during high school but things changed when Desi started to talk to her like they had got engaged and talked about the gender of the kids. She broke up with him. But he didn't stop nagging her, he followed her and send her letters and spied on her like a crazy man. But it was revealed that Desi didn't do anything crazy, he just felt devastated when she broke up with him. He didn't do anything unordinary. Desi loved Amy till the end, and when he gone too far with Amy, he had to lose his life. When Amy phoned him for help and Desi came running to her. He was very happy that she called him. This made him trigger his feelings again and he wants Amy to himself. He didn't offer any money to Amy when she asked for it because he knows that she will surely run away after getting the money. He made her to stay in his lake house and he took care of her and treated her nicely. But Amy wanted to escape this place that she killed the one friend who came to her rescue. He was a great consoler when Amy felt stressed. She even felt a sense of relief when Desi encourages her. She says,

"The stress drips off me: the nerve of enacting the plan, the fear of being caught, the loss of money, the betrayal, the manhandling, the pure wildness of being on my own for the first time in my life" (362). Amy started to sense trauma and the only source of medicine was Desi. But Amy even had the mindset to kill him and betray him. Another thing can also be analyzed, which is she felt as a prisoner in his house even though she is loved and cared for. Elina Cederfeldtvahlne in her research article states, "Amy's real victimization, being trapped by desi, is used to regain sympathy from the readers that she might have lost" (18). As a way to escape, she would have killed him. But the other thing is, she would have killed him as to escape and also it will be easier to blame Desi of kidnapping her, when she reunites with Nick. She can escape from the public and the cops and move back to normal. She even staged a big plan even at the end of the novel. Until the end Amy betrayed each and one, as she wants everything under her control.

One thing which can be laughed at is, when Amy got betrayed by her friends, Jeff and Greta, she made during her stay in the cabin. They both were friendly with her and Jeff every morning gave her fresh fishes and Greta shared her feelings with Amy and they were so close. Amy also trusted them, but soon she felt like her identity will be revealed. So, she packed her things to move from the cabin. But before she can escape, Jeff and Greta forced her to give them all the money she had, even the ones she hid from everyone. They both acted as her friends as to know where she had hidden all the money. This is the first betrayal she experienced in her life. she got fooled by the ones whom she thought were good. Even this didn't change her character. Even when the author tried a small way to teach her a lesson, a warning from Jeff and Greta made her to be more aware that ever. They made her to change even more evil by saying "Next place you go, be more careful, okay" (344). If something unforgettable happened, like if we are getting robbed or if we lost something precious, we develop this consciousness, which will be more stronger and betrayal can be a similar thing,

we will be suffering more and we will grow our hatred towards everyone.

Amy wants to be truly loved by everyone without any expectations from her. A child will not be born with psychological problems only the surroundings, the parents and social norms can make one to be psychologically ill. There is a phrase which tells, villains are not born, they are made by society. As the only daughter of two child psychologist, they had more expectations from her. They even wrote a book called "Amazing Amy", with Amy as its role model. But this book is full of lies as they wrote a new version of Amy which is not similar to the real. Here her parents can't be named as betrayers but they can be the creators of the betrayer. If they had cared more for her, she would have been a normal person. They were not strict parents, just they didn't mind her or felt her existence. And they made her to attend the book success party, which she doesn't even wished to attend and they made her to do what they command. A simple experience like this can change the character of a person entirely. In their safe zone they will control others who are weaker as a solace in their life. They always have the fear inside of them, which eats inch by inch but never dares to show it. She says, "The stress drips off me: the nerve of enacting the plan, the fear of being caught, the loss of money, the betrayal, the manhandling, the pure wildness of being on my own for the first time in my life" (362). She didn't care about the feelings of her parents, when she saw them suffering in front of the cameras during her disappearance, she felt betrayed as they didn't mind

her or cared about her when Nick took her to his hometown in North Carthage.

Conclusion

Gillian Flynn presents a cruelly characterized novel with the help of the character named Amy. She makes a unique characteristic feature for each and every character in her novel. As a feminism novel it was not praised by others as it has most disastrous contents. Rebecca Kane in her research paper notes that "Despite being on the New York Times bestseller list for three consecutively, *Gone Girl* has denounced for perpetuating misogynistic stereotypes and damaging the perception of female victimhood" (20). Even with every demand from the society, Flynn firmly and confidently published the book *Gone Girl* as she wishes to teach a awareness to society by making the character Amy with all sorts of bad characteristics. As there will be one like Amy in the society, who is a betrayer, manipulator etc. and to show them how an evil person they are in the society.

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