Vel Tech

Ranga Sanku Arts College

(Affiliated to University of Madras)

#42 & 60, Vel Tech-Avadi Road, Avadi,
Chennai, Tamil Nadu-600062.

Department of English & IQAC

Organises

National Conference

(Hybrid mode)

Proceedings
of

Language and Literature:

A Tool for Social Change

21st February 2025

Language and Literature: A Tool for Social Change Proceeding Book

First Edition: February,2025

ISSN:2582-8487

Copyright

Preface

It is with great enthusiasm and academic vigor that we present the Conference Proceedings of the National Conference on **Language and Literature: A Tool for Social Change** held on 21st February 2025 in a Hybrid Mode. This conference was envisioned as a platform to engage scholars, researchers, and academicians in thought-provoking discussions on the transformative role of language and literature in shaping societies, challenging norms, and fostering inclusivity.Language and literature have always been powerful catalysts for social change. They reflect societal values, question dominant ideologies, and serve as tools for resistance, empowerment, and identity formation. In today's dynamic world, where cultures are increasingly interconnected, it becomes crucial to explore how language and literature continue to influence socio-political structures, gender narratives, and cultural discourses. This conference brought together a diverse range of perspectives, addressing themes such as postcolonial narratives, gender dynamics in literature, the role of language in shaping identity, and literature's role in advocating for social justice. The research papers presented here reflect a collective endeavor to delve into these intricate themes and contribute to ongoing scholarly debates.

We extend my heartfelt gratitude to all the distinguished speakers, esteemed researchers, and participants who have enriched this conference with their insights. We also acknowledge the unwavering support of Chief Patrons Col.Prof. Vel Shri. Dr. R. Rangarajan Founder & Chairman, Dr.Mrs.Sagunthala Rangarajan, Foundress& Vice Chairman,Patrons Dr.Mrs.Rangarajan Mahalakshmi. K Chairperson & Managing Trustee, Dr. A.V.K.Shanthi Principal and organizing committee, without whom this event would not have been possible.

Conveners

Message Desk

Founder President & Chairman

I extend my best wishes to Vel Tech Ranga Sanku Arts College and its Department of English for organizing the National Conference on "Language and Literature: A Tool for Social Change" on 21st February 2025. This conference stands as a commendable academic endeavor that provides an enriching platform for students and scholars to exhibit their knowledge, creativity, and critical insights in shaping a progressive future. The pursuit of knowledge is the key to success, and I believe this conference will inspire students from multidisciplinary backgrounds across the nation to share their innovative ideas, True Caliber is reflected in the confidence with which we navigate challenges. I sincerely hope this National Conference achieves great success.

Col.Prof. Vel Shri. Dr. R. Rangarajan
B.E(Elec.).,B.E(Mech.).,M.S(Auto).,D.Sc.,

Message Desk
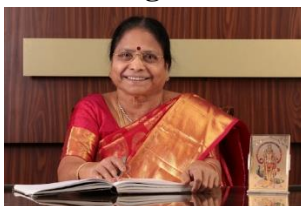
Foundress President& Vice Chairman

I am delighted to see that Vel Tech RangaSanku Arts College, through its Department of English, is organizing the National Conference on "Language and Literature: A Tool for Social Change" on 21st February 2025. This conference serves as an important initiative aimed at benefiting students across all disciplines by providing them with an enriching platform to showcase and exchange innovative ideas."The human mind is like a parachute; it works only when it is open." Challenges should never be seen as obstacles but as opportunities that test and refine the capabilities of students. It is through their dedication and perseverance that this event has come to life, and I applaud the efforts of all those involved in its realization.

With heartfelt wishes to these bright young minds, I sincerely hope that this National Conference reaches new heights of success and inspires positive change through the power of language and literature.

Dr.Mrs. Sagunthala Rangarajan
M.B.B.S.,

Message Desk

Chairperson & Managing Trustee

"The future belongs to those who believe in the beauty of their dreams." Opportunities are rare, and it is the responsibility of students to seize them wisely. Education is the most powerful tool for transforming the world, and I firmly believe that today's generation possesses an insatiable thirst for knowledge that transcends traditional learning methods. This National Conference, organized by the Department of English, will serve as a gateway to fulfilling that pursuit.

I am truly delighted that Vel Tech RangaSanku Arts College is organizing the National Conference on "Language and Literature: A Tool for Social Change" on 21st February 2025. I extend my heartfelt wishes to the entire team for a successful and impactful event. At Vel Tech, we do not just teach; we inspire. We do not just prepare students for jobs; we prepare them for life. Let us walk together on this journey of knowledge, growth, and success.

Mrs. Rangarajan Mahalakshmi Kishore,
BE., MBA (US).,

Message Desk

It gives me immense pleasure to extend my heartfelt congratulations to the Department of English for successfully organizing the National Conference on "Language and Literature: A Tool for Social Change" held on 21st February 2025. This conference stands as a testament to the department's unwavering commitment to academic excellence and its dedication to fostering critical discourse in the realm of humanities. The Conference witnessed the enthusiastic participation of over 150 scholars, educators, and students, along with the presentation of more than 80 scholarly research articles from institutions across the nation. The scale and scholarly depth of this event, organized meticulously within a short period, reflect the dedication and organizational skills of the conveners Dr. C. Ramesh, Head of the Department of English, and Mr. K. Siva Madasamy, Assistant Professor as well as the collective efforts of the English Department faculties.

The theme of this conference, emphasizing the transformative power of language and literature in shaping social consciousness, is both timely and relevant. In an era of dynamic socio-political changes, the role of the humanities in navigating and narrating such transitions is more crucial than ever. I believe the intellectual deliberations and academic interactions that transpired during this conference will significantly contribute to future research and pedagogical practice.

I extend my sincere appreciation to all the presenters, participants, organizing committee members and Student Coordinators for making this event a grand success.

Dr. A.V.K. Shanthi, M.Sc., M.Phil., Ph.D.

National Conference (Hybrid mode)
Language and Literature: A Tool for Social Change
21st February 2025

Chief Patrons

Col.Prof. Vel Shri. Dr. R. Rangarajan
Founder & Chairman

Dr.Mrs.Sagunthala Rangarajan
Foundress & Vice Chairman

Patrons

Dr.Mrs.Rangarajan Mahalakshmi Kishore
Chairperson & Managing Trustee

Dr. A.V.K.Shanthi
Principal

Conveners

Mr. C. Ramesh
Head and Assistant Professor of English

Mr. K. Siva Madasamy
Assistant Professor of English

Organising Secretaries

Dr. G. Mahalakshmi - Assistant Professor of English
Dr.V.Indhumathi - Assistant Professor of English

Organising Committee

Mr.P.SubashChinnappanathan - Assistant Professor of English
Mr.M.Dhananchezhiyan - Assistant Professor of English
Mr.M.Vijaya Kumar - Assistant Professor of English
Ms.A.Semmalar - Assistant Professor of English

Plenary Sessions

Session I:

Dr. Brighton A.R. Rose,

Assistant Professor of English,

KristuJayanthi College, Bangalore.

Session II**:**

Dr.Visalam,

Associate Professor and Head of English Department,

Madras Sanskrit College, Chennai.

Valedictory Session

Dr. S. Shanthi,

Assistant Professor of English,

PSG College of Arts and Science, Coimbatore

Proceedings Editorial Members
Dr. A.V.K.Shanthi
Principal.

Mr. C. Ramesh
Head and Assistant Professor of English

Mr. K. Siva Madasamy
Assistant Professor of English

Student Coordinators

A.ParveenBegam	-II B.Sc
S.Deepika	-II BSc
I.Pious Lara	-II B.Sc
R.Vijay	-II B.Sc
B.Niranjan	-I B.Sc
M.Swathi	-II BCA
S.Thanyasree	-II BCA
S.Thamizhan	-II BCA
R.Devayani	-II B.Com
R.Arthi	-II B.Com
A.Swetha	-I B.Sc
D.Srimaan	-II BCA
S.Dhanush	-II BCA
L.Kaviyarasu	-II BCA
R.Somesh	-II BCA
R.Harish	-II BCA
R.Visva	-II BCA
S. Danial Sanjay	-II BCA
B. Manikandan	-II BCA
S.M.Sanjay	-II BCA
D. Avinash	-II BCA

Index

Index

Index

Lost and Found: The Quest for Identity in the Select Novels of Bharati Mukherjee

A. Anista Persis
Reg.No: 22112234012006
PhD Research Scholar (Full-Time)
PG & Research Department of English
V. O. Chidambaram College, Thoothukudi
(Affiliated to Manonmaniam Sundaranar University,
Abishekapatti, Thirunelveli-627012, Tamilnadu, India)
pearlpersis@gmail.com

Dr. P.T. Selvi Kohila
Assistant Professor
PG & Research Department of English
V. O. Chidambaram College, Thoothukudi
(Affiliated to Manonmaniam Sundaranar University,
Abishekapatti, Thirunelveli-627012, Tamilnadu, India)

Abstract

Bharati Mukherjee is a prominent women writer from India. Her works focuses on the phenomenon of migration, the status of new immigrants and the feeling of alienation experienced by expatriates as well as the struggles of the Indian women. Her own struggle with identity as an exile in India, then an Indian expatriate in Canada and finally as an immigrant in the United States of America has lead to her current contentment of being an immigrant in a country of immigrants. Identity crisis is a psychological conflict that arises when an individual struggles to understand or define their sense of self. It often happens by major life changes, cultural displacement, societal expectations and personal experiences that challenge one's established identity. Mukherjee's novels *Desirable Daughters* and *The Tree Bride* explore the theme of identity crisis through the journey of Tara Chatterjee, a Bengali woman navigating the complexities of cultural displacement, tradition and self-discovery. Tara struggles to reconcile her traditional upbringing with her independent life in America which leads to alienation. She grapples with societal expectations, personal freedom and the notion of belonging and questions whether she is truly Indian or American. Mukherjee highlights the immigrant experience and the struggle to define oneself in a world that demands rigid categorizations.

Keywords: Identity Crisis, Alienation, Self-discovery, Immigrants

Indian women writing in English is being recognised as an important aspect in English literature. Women novelists from India are the one to add a new dimension to the English Literature of India. Women writers are able to inculcate the emotions of the women characters in their writings and it has a huge impact on the language patterns of Indian literature. Women writers introduced new styles in Indian writing which became popular among the Indian readers. The work of Indian women writers has been undervalued due to patriarchal assumptions about the superior worth of male experience. In the twentieth century, women's writings are considered as the powerful medium of feminist statements. The last two decades have witnessed phenomenal success in feminist writings of Indian English Literature. The novels written by modern women writers focus on the issues related to women as well as the other societal issues that exist since long. The image of women in fiction has undergone a new change during the last four decades. Women writers have moved away from traditional portrayals of enduring self-sacrificing women towards conflicts and female characters searching for identity.

A major preoccupation in recent Indian women's writing has been a delineation of inner life and subtle interpersonal relationships. Women's presentation is more assertive, more liberated in their view and more articulate in their expression than women of the past. Bharati Mukherjee, an Indian- American writer provides a powerful exploration of immigrant identity, cultural hybridity and the role of women in navigating these transitions. Krishnanunni describes that, "The conflict between the external connection of Mukherjee's connection with India and the deep rooted beliefs of the country/ self in the private realm is what makes the spatial demarcation of the women characters of her novels" (288)**.** The novel *Desirable Daughters* explains the immigrant experience through the character Tara, the heroine of the novel. The novel traces the diverging paths of three Calcutta-born sisters – Padma, Parvati and Tara as they come of age in a rapidly changing world. *The Tree Bride* is the sequel to *Desirable Daughters* and both the novels explore the immigrant experience, highlighting the challenges and hardships faced by individuals as they navigate a new cultural and social landscape. It delves into issues such as language barriers, discrimination and economic struggles which contribute to a profound sense of alienation. As immigrants navigate the tension between preserving their native traditions and adapting to the expectations of their adopted country, they often experience an identity crisis, feeling torn between two worlds.

Identity crisis is defined as a person's psychological conflict and the condition of being unhappy or uncertain about oneself. Identity has been an important part of a person's life and identity is something that shifts and grows throughout life as people face new challenges and tackle different experiences. The term identity crisis has been coined by a psychologist Erik Erikson. According to him, identity

crisis is a time of complete examination and study of different ways of looking oneself. The period of psychological development during which the identity crisis occurs is called identity cohesion. He states that, "Adolescents navigate questions of identity, self-concept, and their place in society. This stage is characterized by the exploration of different roles and identities" (117). He identifies identity as a quality of unselfconscious living and identity crisis is a subjective sense and also an observable quality of individual sameness and continuity. Some of the major reasons of identity crisis can be improper nurturing in childhood, loss of affirmation, disappointing experiences etc.

Immigrants face an identity crisis as they struggle to balance their cultural heritage with the norms of their new country. Language barriers, social discrimination and pressure to assimilate create feelings of alienation. They often feel neither fully accepted in their adopted society nor entirely connected to their roots. This inner conflict leads to uncertainty about their sense of self and belonging. In *Desirable Daughters* and *The Tree Bride* the protagonist is an immigrant and faces identity crisis. Religion, culture and tradition are the primary identities and these become the major problem for the immigrants in their new land. Bharati Mukherjee's novels deal with these primary identities and also the problem of transmission of cultural habits. Padma, Parvati and Tara are the three daughters of Motilal Bhattacharjee and the great-grand daughters of Jaikrishna Gangooly of a traditional Brahmin family. The three blend both traditional and modern outlook. The two elder sisters, Padma and Parvati have their own path of choices. Padma is an immigrant of cultural origin and Parvati marries of her own choice and settles in an upper-class locality of Mumbai. Tara, the youngest is the narrator and she takes the readers to a deep complexity of the new world. She values her traditional upbringing and at the same time takes pride in her next step of moving forward in life.

> The protagonist Tara is a fictional interpretation of cultural hybridity. Tara's assertion of being both an Indian and an American helps her in gaining only the third space of enunciation. Tara recalls about her Bengali cultures of training one to claim their father's birthplace as their own home. She adds that, When I speak about this to her American friends the iron clad identifiers of region, language, caste and sub caste they call me 'over determined' and of course they are right." (*Desirable*, 33)

In *Desirable Daughters*, the author fuses the traditional and the modern which transforms and gives a new look to the meaning of cultural space, "The spacio-temporal construction of Tara's identity is based on fragments of place, memories and also on desires and experiences" (qtd. in *Shodganga*). Tara is a frustrated woman and fades in the alternative models of survival between territories, migrations and

meditations and "She travels through a hybridized space where the author builds up the idea of homeland in the fast growing transitional society of the present age" (qtd. in *Shodganga*).

The novel also focuses on the complicated philosophies revolving around the sisters of the protagonist, Tara and also about their multiple alienations. Tara's elder sisters are Padma and Parvati. Tara's positioning is different from that of her sisters because only the sense of migration brings about a change in Padma's identity. She takes the world according to her own cultural poetics. But Tara pursues the root searching task as an attempt to come to terms with her disintegrated idea to self. She finally makes New York her home which is her land of choice and so she can be called a hyphenated immigrant. Padma's inalienable attachment to her home makes her the sustainer and preserver of Bengali tradition in America and the alien culture therefore fails to destroy her traditional identity. On the contrary, it remaps and rebuilds only her cultural identity. Migration plays a vital role in re-establishing an individual's identity, cultural outlook and ideas.

Parvati lives well with the traditional customs of Indian culture. She is warm and kind-hearted to all who visit her house often and usually her guests are from her husband's side and she welcomes and serves them whole heartedly. She jokes that, "She manages a hotel, not a home" (*Desirable*, 54). Parvati has a rigid kind of identity but she is also conscious of the Indian's socio-cultural identity which mainly emphasises on tradition and conventions. But Tara has a dynamic identity but it keeps on changing constantly. So Parvati's identity crisis is not as deep and keen as that of her sister's, Tara. Through the character of Tara, Mukherjee brings out her belief in individual liberty and freedom to mould or pattern oneself to build and develop her identity. Tara has been attempting to redefine the importance of her culture through space and time. Sense of home plays a significant role in Tara's construction of her identity. Tara in *Desirable Daughters* has been very different from the other heroines of Bharati Mukherjee. Tara breaks down the over-determined notions of identity, culture and homeland. But in the novel at many places her Brahmin heritage is deliberately described and these aspects of her personality do not prevent her strategies of survival in the adopted land. Tara's diasporic suffering is relational; because she is unable to maintain the authentic Indian self or take up the American culture and so she fails as a diasporic signifier. Tara has become an iconoclast in the upper area of San Francisco, the epicentre of the hippie movement of the 1970s. One of Tara's sisters, Padma also rebelled in her youth but her rebelliousness has never been subversive as she has chosen her husband, Aurobino Banerjii. Parvati and her husband have been relocated to India and have established a typical upper class milieu to raise their two sons. Parvati has been the most conventional among the sisters playing the role of a Bengali wife to completeness, "Parvati makes her routine stops

to her favourite Goan meat and poultry seller, Parsi baker, two or three fresh water fish vendors in the fish market, and a half a dozen vegetable hawkers in the produce bazaar" (*Desirable Daughters*, 55). But Tara, in contrast to Padma clings to the American ideas of freedom and self-fulfilment as being of primary significance in her life.

Bharati Mukherjee establishes that India is a land of spiritual values, stability and a variety of languages and traditions which American society would never be able to appreciate. Through the character of Tara, Mukherjee exposes the loss of spiritual values in the materialistic glamour of the west. In these novels, Mukherjee puts forward a cross-cultural understanding of problems like caste, exile and identity making her setting much stretch between Calcutta and Jackson Heights. In Jackson Heights, the Asian immigrants are forced to consider themselves as an immense traditional group. Tara thinks herself as a typical immigrant and puts herself in anxiety between her feelings and response, deep in her Indian self with an American outfit. Tara also has a cosmopolitan outlook and an eccentric way of looking at her nation, her immigrant identity and culture. She belongs to the group of hybrid hyphenations and also to the cultural group with oriental essence.

In *The Tree Bride* Tara begins to recognize the profound significance of her Indian heritage and the central role of Indian history and culture in shaping her present identity. As she reflects on her journey, she realizes the extent of her transformation. She acknowledges that she has consciously adopted western ways of life, imitating western individuals, crafting a hybrid identity and gradually distancing herself from her past:

> I come from a highly religious, orthodox, Hindu Brahmin family, but to know me in California, you'd never guess. My sisters and I received a typical upper-middle-class Calcutta convent-school English-language education, but we were not of that cultural persuasion. We left school and returned to a world of tales, prayers, and a shadow universe of myth and legend. Our family, whatever its outward signs of westernization (and they were plentiful), had never joined forces with the truly westernized, progressive traditions of nineteenth-century Bengal […]our family, beginning with Jai Krishna Gangooly, father of the tree bride, became anti-secular, and the traditions of piety remain. (*Tree*, 43)

In the novels *Desirable Daughters* and *The Tree Bride* Mukherjee struck a balance between the past and the present through a blending of tradition and modernity. This has been achieved through the character Tara, the narrator and the

protagonist who outwardly severed her links with tradition but still remains tied to her own country.

> The novels *Desirable Daughters* and *The Tree Bride* are not only a nostalgic romanticisation of the past but also a reconstruction and revalidation of Tara's identity. The events and locales that form a part of Tara's identity have been nostalgically delineated by Bharati Mukherjee. (qtd. in Shodganga)

Tara's tentative steps towards seeking her own true self requires her to carefully examine between prescriptive Hindu traditions and American ideas of individuality and freedom. She is an Indian as well as an American and so in the trans-cultural global situations, Tara experiences problems both as an alien and native. Tara's subjectivity is composed of variable sources, different materials and many locations. She is beyond all ethnic strategies in her quest of identity. Mukherjee looks at India from the perspective of a third world writer, an expatriate and an immigrant.

Bharati Mukherjee employs the exotic narrative of *The Tree bride* to bring out the Diaspora society which can be constructed only through a violent contestation re-fashioning of self in order to break the imperial delirium and the dominant myths of homogeneity and it has been generally associated with the discourse of home and identity in a Diaspora space. She adds that, "Nothing in the universe is ever lost,' and I hadn't fully believed him, or understood. It's physical and chemical and historical and finally psychological. Every discovery has a motivated seeker." (*Tree*, 36)

Tara Chatterjee navigates the tension between her Indian heritage and American present, never fully belonging to either world. Her struggle reflects the fluid and evolving nature of identity, which is shaped by personal experiences, cultural expectations and migration. Through the novels *Desirable Daughters* and *The Tree Bride* Bharati Mukherjee presents identity crisis as a fundamental struggle for immigrants and Tara's journey highlights the complexities of being caught between two cultures, questioning one's past and forging a hybrid, self-defined identity. In total, the author argues that identity is not static but constantly evolving and the key to self-discovery lies in embracing complexity rather than seeking absolute definitions.

References:
Erikson, *Erik H. Identity: Youth and Crisis*. W. W. Norton & Company, 1968.
Krishnanunni, P. "Incomplete Nations, Desire and Narration." *Indian Literature*,
    vol. 56, no.3 (269), 2012, pp. 287–90. *JSTOR*,
http://www.jstor.org/stable/23346007. Accessed 27 Feb. 2025.

"*Desirable Daughters* and *The Tree Bride*: Search for Roots and (Re) Location of Identity."*Shodhganga*,shodhganga.Inflibnet.ac.in/jspui/bitstream/10603/165 846/8/0/8_chapter_05.pdf.

Mukherjee, Bharati. *Desirable Daughters*. Rupa, 2003.

---, *The Tree Bride*. Rupa, 2011.

The Men in Deshpande's Novels: Exploring Psychological Conflicts and Blurred Roles.

Azmathunnisa Begum
Research Scholar,
Department of English,
KBN University,
Kalaburagi.

Dr Nishat Arif Hussaini
Research Guide and Professor
Department of English,
KBN University,
Kalaburagi.

Abstract

The present paper aims to study the works of Shashi Deshpande who is a prolific modern Indian writer known for her insightful exploration of Indian society and its complexities. Born in 1948 in Dharwad, Karnataka, she is the second daughter of Kannada actress and writer Adya Rangacharya and Sharada Adya. Raised in an intellectually stimulating environment, Deshpande pursued her education in Bombay (now Mumbai) and Bangalore. She holds degrees in economics and law and studied journalism at Vidya Bhavan in Mumbai. Deshpande briefly worked as a journalist for *Onlooker* magazine before turning to writing. In addition to her literary contributions, Deshpande has translated works from Kannada and Marathi into English. Her memoir, *Listen to Me* (2018), reflects her personal and professional journey. Her literary career began in 1978 with the publication of her first short story collection, and in 1980, she released her debut novel, *The Dark Holds No Terror*. In 1990, she won the Sahitya Akademi Award for *That Long Silence*, and in 2009, she was honoured with the Padma Shri Award. Her work *Shadow Play* was nominated for the Hindu Literary Award in 2014. Over the years, Deshpande has authored eleven novels, four children's books, numerous short stories, and several essays, with her work translated into multiple Indian and European languages. Despite being frequently labelled a feminist writer, Deshpande herself maintains that she writes about people and their experiences rather than focusing specifically on gender. The present paper aims to study "The Men" in Shashi Deshpande's novels. Stereotypes and patriarchal ideologies deeply influence men, defining masculinity in a way that privileges their roles and interests. These ingrained beliefs limit men's ability to break free from societal expectations, and any deviation can lead to identity and value crisis. This paper explores the complexities of men's behavior in patriarchal societies, particularly regarding their roles as providers and protectors. In her novels, Shashi

Deshpande depicts men constrained by these societal definitions, which stifle their true selves, highlighting the conflict between these imposed roles and their authentic nature.

The men in Shashi Deshpande's novels are traditional and patriarchal figures highly regarded but complex and vulnerable also. The portrayal of men is significant and a part of understanding the gender dynamics in her novels. Men suffer from inferiority complex and are unable to handle the independence of women and want to conform women to the set established rules of society. In (*The Dark Holds No Terror*) (1) Manohar is jealous and insecure of being a husband of a successful wife. He exhibits the toxic male masculinity and becomes resentful of her popularity as a doctor and vents his inferiority in the form of sexual abuse to satisfy his fragile male ego he resorts to sexual sadism. "…..thus, she is called sex', by which is meant that she appears essentially to the male as a sexual thing."(2) Saru's father Appa is seen as a complicit character who never voices against his wife who is discriminatory towards her daughter blaming Saru for her son's death. Saritas father Appa has a passive presence in her life although not abusive or a very dominating figure he is somewhat a very subdued or withdrawn person who is emotionally unavailable and detached towards Sarita whenever she needed him. "A wife must always be a few feet behind the husband" (P-123)

That Long Silence (3) states that less powerful man contributes to the development of masculinities, male domination and gender bias. "A husband is like sheltering tree"(P-32) a thought instilled by one of Jaya's aunt was so ingrained in her subconsciousness that she had become servile to her husband Mohan who was a very dominating being because he knew very well that he is the sole bread winner for his family and his family always needs him for all their basic needs, basically they were dependent on him for everything.

Gopal (A Matter of Time) is a respectable professor and a prominent figure in shaping the narrative of the novel even in his absence, but later seen as an irresponsible man who leaves his marital life and regret in his familial life. In His sense of escapism (5) and disillusionment he becomes emotionally detached and Sumitra is left to fend for herself and their 3 daughters with inadequate education and no experience. Life is no less than a trauma and bleak horrifying future taunts her and when he comes back to her, she has learnt to live without him making his return inessential and uncalled for. His escapism and unaccountability become the cause of his family's suffering. Sumitra's father also gives a kind of emotional trauma by not

talking to his wife for 35 years his silence is a form of repression and emotionally suffocating for the family. The characters remain constrained and emotionally withdrawn Mohan (*That Long Silence*) and Gopal (A Matter of Time) are the ones who suppress their emotions and as are unable to form a bond due to their inability to express themselves and keep the aura of the head of the family and the sole bread winner for them, not realising what it might lead their families to. Trying to reinforce male dominance and satiate male ego men in her novels tend to become abusive regressive or pressure women into silent parole. Some even prioritize their own goals over family and social image over personal relationships. Mohan (*That Long Silence*) and Manu (*The Dark Holds No Terror*) and Gopal (A Matter of Time) are only a few of the examples of how men behave in a society, their self-esteem is more important than anything else which lead them to denigration.

Ashok in the novel "*In the country of deceit*" is much older, married and has a daughter is very well aware that his relationship with Devyani is fortuitous(6) and without any future yet both are caught in the web of love or deceit. He is torn between desirous love for Devyani and his familial parental obligations. His moral complexity makes him a flawed and ambiguous character who is caught between personal desires and societal obligations. Men are typically portrayed as emotional and regressive who are unable to express themselves and adhere to expectations of masculinity. Typical, men don't feel pain or men don't cry attitude "Happiness is so evanescent, nothing is left." (*The Dark Holds No Terror* 40). Towards the fag end of his life Appa is mature and bold he listened to her problems patiently. Boozie is a homosexual yet he flirts with Sarita to hide his homo-sexuality, he is her friend, mentor and teacher but he is neglected by Saru once her intention of owning a clinic and financial assistance is accomplished. The males are equally the victims of the society and suffer in silence. Men are not to be blamed for the circumstances in which they are tangled as traditional upbringing is the key to their behaviour whether positive or negative.

Men in "*Moving On*" also reveal hidden complexities, Baba is the central patriarchal figure is ailing with diseases, is crippled by the decisions that he made leading to misunderstanding within the family. Like many of Deshpande's novels men have also struggles to express their emotions navigating through the traditional gender roles and expectations. When she returns to him after her mother's death to find solace in the fatherly affection. The quietness of her father's house reflects on the personality, and she is encouraged to live life on her own terms contemplates on the turmoil he oppressive forces in her life to break free towards self-acceptance and empowerment.

The death of their wives affects the male members who find it difficult to adjust to the sudden loss and change in their lives. But, Manjari's husband Shyam on the other hand is shown as an infidel who rapes and impregnates her younger sister,

A total contrast to her father, who was a loyal husband. One of the major concerns again is infidelity(7) of man seeking physical/promiscuous/ carnal pleasure outside of marriage. Many times, the readers are left with speculations and interpretations about the positive and negative attributes of men in her novels. "*In ships that pass*" Shashi Deshpande does not absolve Shaan of the accusation surrounding Tara his wife's death who died under mysterious circumstances. Could he have killed her or she died of trauma caused due to death of her daughter or the suffering of Shaan's illicit affair with a neighbour? The enigma of Shaan's character remains unresolved, lingering as an unanswered question.

Conclusion:

Deshpande doesn't consider herself as an Anti-man writer rather a pro-woman writer is what she considers a better word. To attain ideal manhood, men have different kind of responses from different relationships with women are surrounded by men right at the time of birth in the name of father and later into many relations with whom they bond brothers, uncles, cousins, nephews, grandfather, father, brothers, uncles, nephews, cousins, male associates, friends, husband, sons, sons-in-law. We also notice contrasting men who reinforces traditional gender roles and challenge the patriarchal roles to display empathy, emotional depth and progressive thinking contrasting the controlling male dominance. There are men who respect and endure women, understand the need for her personal space, doesn't demand submission, considers the women as equal rather than control her. Understand the internal conflicts and encourage her to pursue a path that she thinks is right for her, guiding her, elevating her, grooming her emotionally, giving psychological freedom to her, encouraging self-expression, someone who is compassionate and understanding, acknowledging female suffering and emotional turmoil, allowing woman to Break Free from rigid societal norms and faster healthier relationship. She had tried to mend their image in her later novels where they're portrayed sophisticated, helpful, understanding and strongly remained by the side of the women. These men inherently challenged the notion that "all men are the same".

Then there is the younger generation who are open-minded and willing to question the age-old regressive beliefs. They're the part of the tradition yet not totally traditional. They don't follow culture blindly yet love their culture. This generation is emotionally aware and engages with relationships more openly and reasonably. The generation that has their own point of view of understanding they view things through their own lenses' perspective. These young men symbolize a gradual shift in the gender roles, they're less confined to rigid masculinity and patriarchy. These men are not oppressive but progressive. They reject the toxic masculinity to be gentle and to be emotionally available to women. Thus, these men are emotionally inaccessible and suffer in silence rather than voicing their emotions or traumas. They deal with

frustrations through withdrawal rather than confrontation, they become dominantly silent, men's desirous nature often compartmentalises love and duty. We say men are not unidimensional but there are different types of men labelled on the basis of their interactions with the woman, can be understood as the author provides aid to unravel the mystic called men in her novels.

References:
Agarwal, Beena. *Mosaic of The Fictional World of Shashi Deshpande*, New York : Book Enclave Publishers, 2009. Print.

Deshpande, Shashi. The Dark Holds No Terrors. New Delhi: Penguin Books, 1990.

Deshpande, Shashi. That Long Silence. New Delhi: Penguin, 1989.

Deshpande, Shashi. A Matter of Time. New Delhi: Penguin Books, 1996. Print.

Deshpande, Shashi. Moving On, New Delhi: Penguin Books India, 2004.

Deshpande, Shashi., In the Country of Deceit, Penguin Books India, New Delhi, 2008

De Beauvoir, Simon, The Second Sex. Trans. And ed. H. M. Parshley, New York: Vintage Books, 1974.

Jain, Jasbir. Gendered realities, human spaces. New Delhi: Rawat,2003 ·

Mukherjee, Meenakshi. The Twice- Born Fiction: Theme and Techniques in the Indian Novel in English. 2nd ed. New Delhi: Arnold- Heinemann, 1971. Print.

Sebastian, Mrinalini. *The Novel of* Shashi Deshpande in Postcolonial Arguments, Sangam Books, London, 2000.

Voices Unveiled: Exploring Language and Gender Dynamics in Anita Nair's Literary Landscape

V. Balaji
Ph.D., Research Scholar,
P.G &   Research Department of English,
Arulmigu Palaniandavar College of Arts and Culture,
Palani.

Dr. R. Chitra Shobana,
Associate Professor,
P.G & Research Department of English,
Arulmigu Palaniandavar College of Arts and Culture,
Palani.

Abstract

Anita Nair's literary works offer a compelling exploration of the intersection between language and gender, revealing how linguistic structures reinforce, challenge, or reconstruct societal norms. This paper examines Nair's select novels, particularly *Ladies Coupe* (2001) and *Mistress* (2005), through the lens of gendered discourse and postcolonial feminism. Drawing from the works of Deborah Tannen and Robin Lakoff, the study explores how dialogue, silence, and narrative voice function as mechanisms of power and resistance. Additionally, Kimberlé Crenshaw's intersectionality and Chandra Mohanty's postcolonial feminist critique provide a framework for understanding how class, caste, and linguistic accessibility shape women's agency in Nair's narratives. Through close textual analysis, the paper highlights how characters navigate patriarchal constraints via speech patterns, storytelling methods, and the interplay of English and regional languages. In *Ladies Coupe*, Akhila's evolving linguistic assertiveness reflects her journey toward self liberation, while *Mistress* interrogates the role of language in intimate relationships and cultural hybridity. The discussion extends to broader socio cultural implications, illustrating how Nair's use of language challenges dominant gender norms in Indian society. By foregrounding women's voices, her works contribute to a growing discourse on linguistic empowerment in postcolonial literature. This study underscores the significance of language as both a site of oppression and a tool for feminist resistance, enriching conversations on gender dynamics in South Asian literary studies.

Keywords: Language, Gender, Feminism, Postcolonial Literature, Anita Nair.

Language is a powerful tool that shapes societal perceptions and constructs identity, particularly in the context of gender. In the works of Anita Nair, language plays a crucial role in both reinforcing and challenging the gender norms of contemporary Indian society. Nair's novels, particularly *Ladies Coupe* (2001) and *Mistress* (2005), provide profound insight into how language can both empower and oppress women. This paper explores the ways in which Nair uses language to reflect the complexities of gender dynamics, focusing on the interplay between dialogue, narrative voice, and cultural hybridity. By examining how characters navigate their social worlds through language, this study analyzes the intersection of gender, identity, and power in Nair's literary landscape.

This analysis is grounded in feminist theory, particularly the concept of "language as a gendered practice," which refers to the ways in which language reflects and perpetuates gendered power dynamics. Scholars such as Deborah Tannen and Robin Lakoff have explored how women and men use language differently, with women often adopting more passive, accommodating speech patterns while men dominate public discourse. In the context of Nair's work, these linguistic differences are not just a reflection of individual behavior but also a commentary on broader societal expectations of gender roles. As Tannen writes, "women's speech is often more polite and indirect than men's, reflecting women's subordinate social position" (Tannen 15). Nair's characters, however, subvert these norms by asserting their voices within the confines of patriarchal discourse. Further, Kimberlé Crenshaw's theory of intersectionality provides a valuable lens for understanding how Nair's characters experience gender not as a singular, isolated category but as interconnected with other social factors such as caste, class, and language. Crenshaw argues that "gender cannot be understood in isolation from other social categories" (Crenshaw 123), and in Nair's novels, the intersection of these factors shapes the characters' experiences of language and power. In Indian society, language also becomes a marker of social identity, particularly in terms of access to education and power. Nair's works engage with these intersecting systems of oppression and privilege, allowing for a nuanced exploration of how language functions as both a tool of resistance and a means of reinforcing patriarchal structures.

In *Ladies Coupe*, Akhila, the central character, embarks on a journey of self discovery, and language plays a pivotal role in her transformation. The novel is structured around Akhila's reflections as she travels by train, a literal and metaphorical journey towards freedom. Through her conversations with the women she meets in the ladies' compartment, Akhila redefines her understanding of gender, identity, and independence. As Akhila herself notes, "I have always been alone... all my life, it has been me, me and me" (Nair, *Ladies Coupe* 58), revealing the isolation she feels before she begins her journey of liberation through language.

One of the key linguistic elements in *Ladies Coupe* is the shift from silence to speech. Akhila's initial reticence in her marriage and later in her career is symbolic of the silencing of women in patriarchal societies. As she engages in conversations with the other women, she begins to find her voice. The use of first person narrative enhances the sense of personal agency; Akhila's voice becomes a tool of resistance against the patriarchal constraints she has long endured. In contrast to male characters in the novel, whose speech tends to dominate and control, the women's dialogues reveal a different kind of power: one that arises from solidarity, shared experience, and the reclaiming of voice. One notable example of this is Akhila's reflection on her past marriage. She describes her husband's dismissive attitude towards her intellectual pursuits, where the language of their interactions was dismissive and authoritarian. Akhila's eventual decision to leave him is marked by her shift in linguistic behavior she no longer accepts his silence and subjugation, but instead articulates her own desires and aspirations. Nair uses this linguistic evolution to depict Akhila's awakening as a feminist subject, subverting the patriarchal language that once confined her.

In *Mistress*, Nair delves into the complexities of language within intimate relationships, using the interactions between Shyam, Radha, and Christopher as a framework for understanding the role of communication in power dynamics. The language used by these characters reflects their respective positions within the social and cultural hierarchies they navigate. Shyam, a successful businessman, and Radha, his wife, both communicate within a patriarchal context, yet their linguistic choices reveal deep emotional fractures and unspoken power struggles. As Radha herself acknowledges, "I was never really a part of his life... not in the way I wanted to be" (Nair, *Mistress* 102), highlighting the emotional distance reflected in their conversations.

Radha's role in the novel is particularly significant in the way language conveys her internal conflict. As the mistress of Christopher, Radha finds herself caught between two worlds: one defined by conventional marital expectations and the other by a desire for emotional liberation and fulfillment. Her conversations with Christopher, often filled with poetic and metaphoric language, offer a contrast to the more stilted, utilitarian exchanges with her husband. These interactions reflect Radha's attempt to reclaim agency through language, using it as a means to redefine her identity beyond the confines of her marriage. As she reflects, "I've always been trapped in this marriage, and now I see that the cage has been there all along, just invisible" (Nair, *Mistress* 119).

The linguistic duality in *Mistress* the contrast between the English of the educated, urban elite and the regional languages spoken by lower class character also highlights the role of language in shaping personal and social identity. English, in

particular, becomes a marker of social mobility, privilege, and power. Christopher's use of English reflects his cultural and intellectual superiority, while Radha's use of both English and Kannada (her regional language) signals her navigation between these two spheres of influence. The tension between these languages illustrates the broader theme of cultural hybridity, wherein characters must navigate the intersection of global and local identities. As Nair notes in *Mistress*, "In the world we live in, language becomes a weapon, a shield, a tool to conquer and to be conquered" (Nair, *Mistress* 155). Both *Ladies Coupe* and *Mistress* share common themes that illustrate the significance of language in the construction of gender and identity. In both novels, women are portrayed as negotiating the space between traditional expectations and personal desires. The role of education emerges as a crucial factor in determining access to linguistic power: Akhila's educational background empowers her to challenge patriarchal norms, while Radha's limited access to education renders her more susceptible to the control of others. As Tannen suggests, "The power of language is in its ability to create and maintain relationships of power" (Tannen 22), which is evident in Nair's exploration of how education and language intersect to shape women's social positioning. In both works, silence plays a crucial role in the exploration of gender dynamics. The women in Nair's novels are often silenced by the dominant patriarchal discourse, whether through the refusal to engage in conversation or through the physical silencing of women in familial or societal contexts. However, language also functions as a vehicle for resistance. Akhila's voice in *Ladies Coupe* becomes a form of liberation, while Radha's linguistic engagement with Christopher in *Mistress* allows her to break free from the constraints imposed by her marriage. As Crenshaw observes, "Resistance is not just about breaking silence, it is about making a new voice" (Crenshaw 147).

Anita Nair's use of language in *Ladies Coupe* and *Mistress* is a critical element in her exploration of gender dynamics. Language in both novels is not merely a tool for communication but a site of resistance and subversion. Nair subverts traditional gender roles by giving voice to her female characters, enabling them to articulate their desires, frustrations, and aspirations. The shift from silence to speech, as seen in Akhila's journey in *Ladies Coupe*, symbolizes the broader feminist struggle for empowerment through self-expression. As Akhila herself declares, "I am not going to let my silence define me any longer" (Nair, *Ladies Coupe* 140). The novels also challenge the patriarchal structure by emphasizing the complexity of women's experiences. Nair's female protagonists are not passive victims of their circumstances; they actively negotiate their identities, often using language as a means of asserting their autonomy. Whether through Akhila's internal monologue or Radha's dialogues with Christopher, the act of speaking becomes an act of defiance against the societal forces that seek to silence or control women.

Nair's exploration of cultural hybridity particularly through the interplay of English and regional languages addresses the complexities of postcolonial identity. In postcolonial India, the tension between English and vernacular languages is not just a linguistic issue but a political and cultural one. English, as the language of the colonial rulers, carries with it a history of power and domination. However, it also represents modernity, globalism, and access to education. By using both English and regional languages in her novels, Nair highlights the cultural negotiations that individuals particularly women must undertake in order to navigate their social worlds. As Christopher says in *Mistress*, "Language is a bridge, not a barrier, but only if you know how to cross it" (Nair, *Mistress* 182).

Anita Nair's works, particularly *Ladies Coupe* and *Mistress*, provide a compelling exploration of how language functions as both a tool of oppression and a means of resistance. Through her nuanced portrayal of female characters, Nair challenges the conventional gender roles that define Indian society, illustrating how language can be used to empower women and subvert patriarchal authority. Her novels contribute to the broader discourse on gender, language, and power, offering a feminist critique of the social structures that continue to shape women's lives.

Nair's exploration of language and gender dynamics opens up new avenues for further research, particularly in the areas of postcolonial feminism and the role of language in shaping identity. Future studies could examine Nair's later works or conduct comparative analyses with other postcolonial authors to further explore the intersection of language, gender, and power in the global context.

References:

Crenshaw, Kimberlé. *Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color*. Stanford University Press, 1991.

Lakoff, Robin. *Language and Woman's Place*. Harper & Row, 1975.

Nair, Anita. *Ladies Coupe*. Penguin Books India, 2001.. *Mistress*. Penguin Books India, 2005.

Tannen, Deborah. *You Just Don't Understand: Women and Men in Conversation*. Ballantine Books, 1990.

The Role of Reddit in Shaping Literary Discussion

C. Dhanya Sree,
Research Scholar,
Department of Mass Communication,
Bharatiya Engineering Science & Technology Innovation University,
Anantapur, Andhra Pradesh,
India.

Abstract

Over the years, with the rise of digital technologies and social media, individuals are able to consume content and interact with in the groups on online platforms and have discussions on world level. One of the popular online forums we have is Reddit. It is an online social media forum where users around the world could share news stories, opinions, perspectives on different topics that are making it possible to have open discussions and debate. In a way, it is a platform to discuss about the things that the users like. The content can be informative, educative and entertaining. Reddit allows any content in text, links, audio, video and image formats. It has an essential feature where users can vote on the quality of the content either by upvoting or downvoting posts, which leads to influencing the visibility of content on the platform. This paper attempts to understand and study the role of Reddit, as one of the popular online forms, in shaping literary discussions. The methodology considered in this paper involves the use of secondary data through a review of published posts on Reddit. Specifically, focussing on exploring the language, the literary trends and communication in this online forum.

Keywords: Reddit, Literary discussion, language, Communication, Literary trends

Reddit is an online forum, a platform where the users can post content and have a discussion on any topic. It was launched in 2005, United States of America. Though social media platforms like Orkut and Facebook were founded in 2004, they were more about the users sharing their personal lives in terms of pictures to their friends' list. Especially those platforms had a primary feature to chat with their friends and family and for that matter make new friends too. On the other hand, Reddit was founded the next year, and the platform facilitates and focusses on having discussion of wide spectrum of topics. The users of Reddit are empowered to share their opinions, ideas and perspectives of various points of view.

Reddit is a collection of communities or groups that typically called as subreddits. Each community can be created and could have your own rules. Before the user joins any community, they can check the community guidelines and join. The users of Reddit can make posts in terms of pictures, videos and Gifs which start a

thread, and the other users can comment below the post and start their discussion which are called as sub threads. To find a community, the user can search with the key words in the search box in the timeline where a search option is seen. These are called subreddits. To find a subreddit, one can search by typing "r/" followed by the relevant key word. For example, if the user wants to join a community related to movies, he or she can type "r/movies" which is very handy to them.

Upvoting and Downvoting:

The user of Reddit is called as Redditors. The platform maintains its interface simple with the colors of white and orange in the timeline. It has a 'upvote' and 'downvote' options under the posts, which is a unique feature. Reddit was created with the idea of showing the content on the front page of the Internet. The creators had the idea of encouraging the users to submit the most relevant articles from significant journals, outlets and other online sites so that they do not have to visit every individual publication. Its algorithm was created in such a way that allows the most popular posts or content to rise to the top level of the page which points to the time and the style. Although commenting on posts feature came late in 2008, the platform initially focussed on the content which can either be promoted or demoted instead of liking and disliking the post by its users. This is a unique feature that Reddit offers when compared to the other online mediums.

Literature:

Literature, in its broad sense, encompasses the written works which can or used to transmit culture. Any written form with the real or imaginative works are perceived as aesthetic excellence of the writers. However, the literature is not always bounded to only the written words. It can also include the stories told in the oral form, in any traditional form. It can also be a visual literature meaning drama can also be involved with the characters through the stories that is being performed in front of the viewers or audience. Additionally, literature can be classified in different forms where today we call them as drama, poetry, fiction and nonfiction.

Literary discussion:

A literary discussion is when a group of people or students could discuss any text and develop their own interpretations out of the text. It can inspire and promote the new ways of thinking big. The real impact of the society is seen when people get stimulated with critical thinking which can have a space for foster empathy.

Review of relevant literature:

✓ Social media has become a widely used way for people to share opinions about health care and medical topics. Reddit was considered for the study to analyse the health discussions. It is learnt that social media data can be leveraged to understand patient concerns and provide insight into why

patients may turn to the internet instead of the health care system for health advice (Garrett J Chan et al, 2005).

- ✓ By utilizing all related posts from each subreddits in each community, the paper established by observing that the headline of the post does not indicate the whole content of the discussion post further the study found that sentiment across the mental health community was high on positive compared to negative (Nur Shazwani Kamarudin et al, 2021)
- ✓ The authors of the paper discussed about how researchers need to consider the impact of Reddit's algorithms, affordances, and generalizability of the scientific knowledge produced using Reddit data, as well as the potential ethical dimensions of research that draws data from subreddits with potentially sensitive populations (Nicholas Proferes et all, 2021)

Objective:

The primary aim of the study is to determine the role of the Reddit as an online forum in shaping the literary discussions. It also aimed to analyse Reddit posts discussing the literature/written works. The goal was to characterize these posts and identify the language style and explore the literary discussions and literary trends on the reddit platform.

Significance of the study:

The study highlights how digital platforms like Reddit have transformed the way people engage with literature. By providing a space for users to share their opinions, ideas, and perspectives, Reddit has become a valuable tool for modern readers and writers. The platform's unique features, such as upvoting and downvoting posts, allow users to influence the visibility of content, making it a dynamic space for literary discourse. Also, the study underscores the importance of dedicated communities in fostering healthy discussions and maintaining a safe environment on Reddit. These communities, or subreddits, enforce guidelines and discard irrelevant posts, ensuring that the discussions remain authentic and of high quality. This is crucial for maintaining the integrity of literary discussions and promoting a culture of respectful and meaningful engagement. The easy accessibility with its anonymity as option, participatory nature of Reddit makes it an essential platform for literary enthusiasts to explore and discuss literature.

Methodology:

This paper attempts to understand and study the role of Reddit, as one of the popular online forms, in shaping literary discussions. The methodology considered in this paper involves the use of secondary data through a review of published posts on Reddit. Specifically, focussing on exploring the language, the literary trends and communication in this online forum. The data were collected via the official Reddit platform from identified relevant subreddits and keyword search results across

Reddit. As part of this, 10 relatable subreddits (communities) were considered and the posts of these groups were manually reviewed and the subreddits containing any irrelevant posts were excluded from the analysis. This selection of posts was manually read by the researcher to categorize posts into topics further that lead to the discussion section of this paper.

Limitations:

Though the study is aimed to analyse the content on Reddit through its subreddits, only a whole of 10 subreddits were considered for the data analysis. There could be more subreddits or communities to review the posts, but we considered the most possible subreddits on reddit relating to the literary discussions.

Discussion:

To analyse the role of Reddit as an online forum as how it is shaping the literary discussions through its users, this study had considered 10 subreddits (communities) to review the posts on the official reddit platform. 10 relatable subreddits were considered to inspect the posts on the reddit. Below table shows the list of 10 subreddits which were considered for the data analysis.

Subreddits	Description of the subreddit	Members in the subreddits	Posts analysed
r/literature	A community for deeper discussions of plays, poetry, short stories, and novels	2.1M	145
r/AskLiteraryStudies	A place for questions and discussion related to literature, its production, its history	46k	116
r/TrueLit	The premier place on reddit for discussing books and literature, both fictional and non-fictional alike	64k	130
r/literatures	A community for deeper discussions of plays, poetry, short stories, and novels. This is a sister subreddit to /r/literature	3.8k	94
r/classicliterature	A place to discuss and celebrate books with	87k	219

	high standards of quality, appeal, longevity, and influence		
r/bookclub	A community about reading and posting about several books each month that are suggested by members and selected by popular vote.	205k	224
r/books	This is a moderated subreddit. It is intended to foster and encourage in-depth discussion about all things related to books, authors, genres	26M	254
r/bookreviewers	A place to share and discuss book reviews where users can share professional and amateur book reviews	5.7k	60
r/writing	Discussions about the writing craft	3.1M	18
r/writers	A community for all the fiction, nonfiction writers and bloggers	271k	57

Usually book clubs are about discussing about a particular book be it in terms of the author style, the depiction of the characters, the thrill factor in the story, and many other elements added to grip the story. However, these styles may vary based on a fiction or nonfiction. With the rise of social media, devices being available to us, has become easy as breathing that is making us access the content online instantly. N number of social mediums are accessible effortlessly where communication is playing a key role through online mediums like Facebook, Instagram, YouTube, X (twitter), Reddit, Snapchat, Quora, Pinterest etc. which are also smoothly being reachable to the humans around the world. Without a doubt, today, communication has transformed boundlessly. The communication from texting each other on the

social mediums to the communication between many to many without a filter is happening. Freedom of speech is always there through online communication though.

It is understood from the data considered, that people are more interested in having a separate platform which gives them freedom to discuss on the topics that they are interested in or any topic that turns out to be a burning topic. Though popular social media platforms like Facebook, Instagram, X (twitter) are very much there to discuss about users' interest, it is clearly evident that reddit is playing an exclusive role in shaping discussion on any subject matter in the literary universe. The reason being- the Reddit platform is unique with its features with posting any form of content which can be upvoted or downvoted by the users according to their tase, and they could share the content via links to other platforms and mainly giving huge space to discuss in the comment section under a post. This part of the post also has threads where the users comment under the posts and can have discussion with the continuity on the topic limitlessly. Though other social platforms are available to post and discuss about things, they are seen to be limited. As per the data analysed, the discussions in the considered subreddits, it is evident that users were enjoying having discussions that is serving their curiosities. The posts were about literature, exploring the characteristics of novels, poetry, and drama.

Language evolution:

The evolution of the language was seen with the rise of digital media. Mostly the emojis were being used by the users expressing their feelings on a specific topic. Emergence of new slang is also noticed in the literary discussions among many threads and sub threads.

Debates under the threads:

The literary themes and interpretations were made under the threads of the posts. Multidimensional aspects were covered making richer analysis of the books they considered reading in a genre.

Committed book groups:

Though there are many groups to discuss about books, a dedicated group is needed to maintain authenticity in content that ultimately shapes a healthy discussion in making the reddit platform a safe environment. These 10 subreddits were seen maintaining their guidelines by giving a heads-up to the users before joining their community with a list of protocols to maintain the dignity in posting or responding to the content. The posts that are irrelevant to the group's theme was discarded and downvoted by the users as well.

Author-reader interactions:

Platforms like Instagram, Facebook and Twitter are easier to make interactions between the author and the reader. Whereas, on Reddit, it is not seen. As the user would also has an option to be anonymous in posting or responding to the

literary discussions. However, few users were sharing their online interactions happened on other platforms with their favourite authors under the Reddit threads. Several posts were seen with n number of book recommendations to their fellow members in the specific community like *r/bookclub*. The redditors opined that they were influenced on th book choices posted by others and made them pick the books from the lists.

Character analysis:

Talking about their favourite character/the most hated character from a story was seen clearly. The redditors were passionate about discussion their observations in the character development of the way the author deigned the characters in the story. Few readers were also able to relate to the character that made them feel emotional. A subreddit like *r/bookreviewers* focusses on reviewing the work of a book. The users are the readers, and they create content on their blogs and also post their opinions on a particular book that made them think. These are typically also called as bloggers. The readers were free in sharing their reviews in terms of gifs, videos, their blog links/reposting their content on reddit.

Literary trends:

The redditors were fascinated in the ideologies they personally believed in and that is relatedly depicted through the characters designed by the authors. It is understood that narrative is playing an important role that is gripping them to the reading. Genres like science fiction, young adult literature and climate fiction are enchanting them.

Audiobooks:

Typically, a recorded voice reading a novel is known as an audiobook. These are being a major advancement for the modern readers who preferred to listen to any form of fictional novel. Listening being a major communication skill that one has to acquire, picking an audiobook made the basic listening skill more effective to the users.

Conclusion:

Reddit has emerged as a significant platform for shaping literary discussions in the digital age. Launched in 2005, Reddit distinguishes itself from other social media platforms by focusing on a wide spectrum of topics and fostering open discussions. The platform's unique features, such as upvoting and downvoting posts, allow users to influence the visibility of content, making it a dynamic space for literary discourse. The study analyzed ten subreddits dedicated to literature, revealing that users engage in deep discussions about novels, poetry, and drama. The evolution of language on Reddit is evident, with users frequently employing emojis and new slang in their discussions. Debates under threads cover multidimensional aspects of literary themes, enriching the analysis of books. Reddit's role in shaping literary

discussions is further highlighted by the presence of committed book groups, where users share book recommendations and analyze characters. Although author-reader interactions are more common on platforms like Instagram and Facebook, Reddit users often share their experiences of interacting with authors on other platforms. Content creators and bloggers also contribute to the literary discourse by sharing book reviews and opinions. The study underscores the importance of dedicated communities in fostering healthy discussions and maintaining a safe environment on Reddit. The platform's unique features, such as the ability to post various forms of content and engage in limitless discussions, set it apart from other social media platforms. As a result, Reddit has become a valuable space for literary enthusiasts to explore and discuss literature. In summary, Reddit plays a crucial role in shaping literary discussions by providing a platform for users to share their opinions, ideas, and perspectives. The platform's unique features and dedicated communities contribute to the richness of literary discourse, making it an essential tool for modern readers and writers. As digital media continues to evolve, Reddit's influence on literary discussions is likely to grow, further solidifying its place as a key player in the world of online literary forums.

Future suggestions of the study:

Future studies could include a larger number of subreddits to gain a more comprehensive understanding of literary discussions on Reddit. This would help capture a wider range of perspectives and topics. Comparing literary discussions on Reddit with those on other social media platforms like Facebook, Instagram, and Twitter could highlight the unique features and advantages of Reddit in fostering literary discourse. A deeper content analysis of the types of literature discussed on Reddit, such as genres, authors, and themes, could reveal patterns and preferences among users.

References:

https://www.researchgate.net/publication/351909897_Studying_Reddit_A_System atic_Overview_of_Disciplines_Approaches_Methods_and_Ethics

https://formative.jmir.org/2025/1/e55309/

https://dl.acm.org/doi/abs/10.1145/2492517.2492646

https://www.mdpi.com/2076-3417/13/4/2250

https://journals.sagepub.com/doi/full/10.1177/20563051211019004

https://www.researchgate.net/publication/333085087_The_Anatomy_of_Reddit_A n_Overview_of_Academic_Research

https://journals.sagepub.com/doi/10.1177/17470161231210542?icid=int.sjabstract. citing-articles.2

https://www.reddit.com/r/NewToReddit/comments/1aldxtm/can_anyone_explain_
what_is_reddit_and_how_it_works/
https://ieeexplore.ieee.org/document/9536992
https://journals.sagepub.com/doi/10.1177/20570473231209075

Reimagining Sustainability: Ecocriticism and the Cinematic Narrative in *The White Tiger* and *The Sky Is Pin*

Dr. Rakesh Patel

Assistant Professor of English

Government Arts and Commerce College, Bhilad, Gujarat

Email ID: rakeshpatel326@gmail.com

Abstract

Indian cinema has long been a powerful medium for reflecting societal concerns, and its recent engagement with ecological and sustainability themes underscores its potential as a tool for social transformation. This paper explores the intersection of ecocriticism and film studies by analyzing Indian films inspired by literature and cultural narratives that address pressing environmental issues. Films such as *The White Tiger* (2021), based on Aravind Adiga's novel, and *The Sky Is Pink* (2019), inspired by Aisha Chaudhary's memoir, address themes of social justice and the interplay between human actions and environmental impact. The study delves into how these films, through their artistic portrayal of environmental degradation, advocate for sustainable living and foster ecological consciousness. Furthermore, the integration of digital platforms amplifies their reach, engaging diverse audiences and sparking discourse on the urgent need for environmental preservation. By combining literary roots with cinematic techniques, these films serve as catalysts for social change, encouraging viewers to rethink their relationship with nature and embrace sustainable practices. This interdisciplinary analysis highlights how Indian literature-based films are not only artistic expressions but also tools for raising awareness and inspiring collective responsibility. As advocates for eco-literary values, they bridge the gap between culture, environment, and cinema, offering transformative insights into how storytelling can drive social and ecological progress.

Keywords: Ecocriticism, Environmental Awareness, Sustainability, Indian Cinema, Literature Adaptations

Indian cinema has long reflected societal issues, including economic disparity, social justice, and cultural change. In response to growing environmental concerns, sustainability has become a central theme in films, with ecocriticism an interdisciplinary field examining the relationship between culture, literature, and the environment gaining prominence (Thompson 25). Two films, *The White Tiger* (2021) and *The Sky Is Pink* (2019), exemplify how Indian cinema engages with ecological issues. *The White Tiger*, based on Aravind Adiga's novel, critiques socio-economic inequalities and the environmental consequences of industrialization. It highlights resource depletion, pollution, and the impact of urban expansion on marginalized

communities (Verma 45). In contrast, *The Sky Is Pink*, inspired by Aisha Chaudhary's memoir, subtly incorporates themes of sustainability and healthcare ethics, reflecting on the environmental impact of modern medical practices. While primarily a family drama, it prompts viewers to consider the interconnectedness of human well-being and environmental sustainability (Reddy 56). This paper examines how these films engage with ecocriticism, not just as a background theme, but as a driving force in shaping the narrative. By focusing on human agency and ecological responsibility, they emphasize how individual and collective choices impact the environment (Patel 48). Additionally, digital platforms amplify the reach of these films, sparking global conversations about sustainability (Chaudhary 12). Analyzing these films through an ecocritical lens highlights the power of Indian cinema in fostering awareness and inspiring action on environmental issues.

Ecocriticism and Indian Cinema:

Ecocriticism, as a literary and cultural analytical framework, explores how texts both written and visual depict nature, environmental issues, and humanity's relationship with the natural world (Batra 8). Traditionally associated with literature, ecocriticism has expanded its reach into cinematic studies, providing a lens through which films can be analyzed for their ecological consciousness and environmental narratives (Gupta 19). Indian cinema, with its deep-rooted engagement in social realism and cultural storytelling, has increasingly embraced themes of climate change, environmental degradation, and sustainability. Over the decades, Indian films have transitioned from subtle portrayals of environmental hardships to direct engagements with pressing ecological concerns. Early films such as *Pather Panchali* (1955) by Satyajit Ray, while primarily a humanist narrative, captured the struggles of rural life, depicting an intimate coexistence with nature that was fraught with economic and environmental challenges (Chaudhary 9). The film subtly suggested the fragility of life in the countryside, where the depletion of resources often dictated the fate of the marginalized (Kumar 18). Similarly, *Ankur* (1974) by Shyam Benegal reflected the harsh consequences of environmental exploitation and agricultural dependency, foreshadowing discussions on sustainable development. In contemporary cinema, the discourse on ecological issues has become more explicit (Reddy 53). Films such as *Kadvi Hawa* (2017) directly address climate change, highlighting the existential threats posed by extreme weather conditions on agrarian communities (Jha 31). *Sherni* (2021) explores the impact of human encroachment on wildlife, portraying the complex conflicts between conservation efforts and development projects (Verma 50). These films contribute significantly to the evolving landscape of ecocriticism in Indian cinema by raising awareness about environmental sustainability and the socio-economic structures that drive ecological destruction (Patel 22). Within this framework, *The White Tiger* (2021) and *The Sky*

Is Pink (2019) offer unique narratives that intertwine environmental concerns with broader socio-economic and existential themes. Unlike traditional eco-films that focus primarily on environmental issues, these films highlight the deeply intertwined nature of sustainability, class struggle, and systemic exploitation (Sinha 29). *The White Tiger* critiques unchecked urbanization and industrialization, showing how economic disparity fuels environmental neglect (Sharma 35). Meanwhile, *The Sky Is Pink* subtly critiques the unsustainable medical industry, urban pollution, and the psychological burdens of a modern lifestyle (Reddy 58). Both films, while not explicitly "eco-films," embed ecological consciousness into their narratives, demonstrating how environmental concerns permeate every aspect of human existence (Gupta 21). By expanding the scope of ecocriticism to include these broader themes, Indian cinema continues to push the boundaries of storytelling, encouraging audiences to reflect on their relationship with nature and sustainability.

The White Tiger: Environmental Degradation and Class Struggle:

Ramin Bahrani's *The White Tiger* (2021), adapted from Aravind Adiga's Booker Prize-winning novel, offers a searing critique of India's socio-economic disparities while highlighting the environmental concerns intertwined with economic injustice. The film follows Balram Halwai, a young man from a lower-caste background, as he navigates the challenges of class inequality and systemic oppression. While its primary focus is on class struggles, the film also underscores how environmental degradation disproportionately affects marginalized communities (Chaudhary 15). One of the film's most striking elements is its visual contrast between urban wealth and poverty. Set in Delhi, *The White Tiger* portrays a city grappling with pollution, overcrowding, and unsanitary slums, juxtaposed against the sanitized and luxurious lifestyles of the elite (Patel 28). This disparity highlights how the urban poor bear the brunt of environmental destruction, living in areas with poor waste management, polluted air, and limited access to clean water. Meanwhile, the wealthy remain isolated in gated communities, shielded from these ecological crises (Batra 12). In this way, the film critiques how environmental sustainability has become a privilege rather than a universal concern (Gupta 22).

The environmental consequences of unchecked capitalist expansion are also evident. The film critiques industrial development, portrayed through scenes of congested roads, waste-filled streets, and urban decay, where profit-driven decisions lead to resource depletion and environmental harm (Jha 30). The constant imagery of garbage-strewn streets and smoke-filled skies acts as a metaphor for the exploitation of both people and the environment (Sharma 25). Balram's rise from servitude to self-made entrepreneur symbolizes the need for a societal shift. The film suggests that true progress requires not just wealth accumulation, but also a commitment to sustainability and ethical responsibility (Sinha 33). By integrating ecological

concerns with a socio-political critique, *The White Tiger* challenges viewers to reconsider the deep-rooted connections between environmental degradation, class struggles, and systemic oppression, advocating for a future where social and environmental justice go hand in hand (Verma 23).

The Sky Is Pink: Human Resilience and the Ethics of Care:

In *The Sky Is Pink* (2019), the themes of human resilience and the ethics of care intersect with subtle environmental reflections, offering a poignant exploration of the intricate balance between sustaining life and the environmental costs associated with healthcare practices (Singh 35). The film, inspired by the real-life story of Aisha Chaudhary, who was diagnosed with a terminal illness, provides an intimate portrait of family love, the struggle for survival, and the often-overlooked environmental implications of life-saving medical treatments (Joshi 20). Unlike *The White Tiger*, which starkly critiques systemic inequality and exploitation, *The Sky Is Pink* shifts the focus to personal resilience and the sacrifices families make in the face of life-threatening illness (Mehta 18). It presents a human-centered narrative that goes beyond the diagnosis, highlighting the profound emotional and physical toll on both the patient and their caregivers.

Aisha's fight against her illness, a rare genetic disorder, requires constant medical attention, which underscores a critical but often overlooked issue: the sustainability of healthcare systems. The healthcare industry, while undoubtedly a lifeline for many, operates with significant environmental costs, including excessive energy consumption, medical waste, and the environmental footprint of pharmaceuticals (Bhatia 30). These concerns are subtly woven into the film's narrative, urging the audience to consider how modern medical practices, while essential for survival, contribute to environmental degradation (Gupta 19).

The environmental cost of healthcare is most evident in the extensive travel Aisha's family undertakes in search of treatments. The long-distance trips, often by air, are necessary for specialized medical care, yet they carry a significant carbon footprint (Kumar 27). Additionally, the accumulation of hospital waste, the single-use plastics, and the energy required to maintain large medical facilities are part of the hidden ecological toll of sustaining human life (Reddy 23). While *The Sky Is Pink* does not explicitly tackle these issues, it gently encourages viewers to reflect on the sustainability of healthcare practices and the need for eco-friendly solutions in the industry (Sharma 18). This subtle critique speaks to the broader conversation on how human survival often comes at the expense of the planet, pushing for a more sustainable approach to both life-saving medicine and environmental conservation (Patel 29). At the core of the film is the powerful message of interconnectedness, both within the family and with the environment (Chaudhary 16). The familial bond depicted in the film is portrayed as a form of care and support that mirrors the

ecological balance necessary for nature to thrive (Gupta 28). Just as the planet's ecosystems rely on mutual support and interdependence, so too do human relationships thrive when nurtured by love, empathy, and collective responsibility (Joshi 21). The fragile nature of human life, as shown through Aisha's condition, parallels the fragile state of the planet, reminding us that both human and environmental sustainability require constant care, attention, and responsibility (Mehta 24).

Thus, the film extends the concept of sustainability beyond ecological concerns to include emotional and social dimensions (Bhatia 32). In this sense, *The Sky Is Pink* contributes to a broader conversation about the ethics of care, emphasizing that sustainability is not only about conserving natural resources but also about fostering resilient relationships, nurturing families, and supporting the well-being of individuals within society (Patel 28). By intertwining these elements, the film advocates for a more holistic approach to sustainability one that balances the needs of the human spirit with the preservation of the environment (Kumar 29).

The Role of Digital Platforms in Amplifying Eco-Conscious Narratives:

In the digital age, storytelling has expanded beyond traditional film formats, with digital platforms playing a pivotal role in amplifying narratives around sustainability. Films like *The White Tiger* and *The Sky Is Pink* have utilized these platforms to elevate messages on environmental and social justice, demonstrating how digital spaces contribute to a larger cultural dialogue on sustainability. *The White Tiger* (2021), an adaptation of Aravind Adiga's novel, addresses inequality, exploitation, and environmental degradation. Released globally on Netflix, the film reached audiences across diverse cultural and socio-political contexts. The streaming platform enabled *The White Tiger* to spark discussions on the intersections between capitalism, class struggles, and ecological collapse. Social media platforms, in particular, allowed viewers to engage in global conversations about the environmental toll of unchecked industrialization and inequality. The film's message spread far beyond passive viewing, inspiring debates on how social and environmental injustices are interconnected and how both must be addressed for true sustainability (Reddy 28). Similarly, *The Sky Is Pink* (2019) used digital storytelling to convey a message of human resilience and the ethics of care. The film, centered on a young girl battling a terminal illness and the emotional toll it takes on her family, resonated on digital platforms by highlighting the hidden environmental impact of healthcare practices. Discussions around the film raised awareness about medical waste, travel for treatments, and the energy consumption of healthcare facilities. These conversations, facilitated by online reviews and social media, expanded the understanding of sustainability to include not just environmental conservation but also social and emotional sustainability (Patel 30).

Digital activism played a significant role in extending the impact of these films. Platforms like Twitter, Instagram, and YouTube allowed viewers to organize campaigns, share content, and engage in discussions about the issues raised in *The White Tiger* and *The Sky Is Pink* (Kumar 35). Online film reviews, blogs, and podcasts deepened engagement, with grassroots campaigns advocating for systemic change in both social and environmental spheres. In essence, digital platforms have transformed cinema into a tool for social advocacy, fostering a global conversation on sustainability. These platforms enable filmmakers and audiences alike to inspire activism and engage in ongoing discussions about the need for change. Through *The White Tiger* and *The Sky Is Pink*, cinema has become a catalyst for promoting a more sustainable, just, and compassionate world (Reddy 33).

Cinema as a Catalyst for Social Change:

Films like *The White Tiger* and *The Sky Is Pink* illustrate how cinema can address ecological concerns and provoke reflection on the impact of human actions on both the environment and society. In *The White Tiger*, the environmental crisis is woven into themes of class inequality and exploitation. The character of Balram critiques the link between industrialization, poverty, and environmental degradation, urging audiences to reconsider the ethical and environmental consequences of capitalist systems. The film highlights the importance of sustainability in global development. *The Sky Is Pink*, while focused on familial love and medical choices, subtly explores the environmental footprint of healthcare. It examines the resource consumption, waste generation, and travel associated with medical practices, encouraging viewers to reflect on the sustainability of current healthcare systems.

Literary adaptations, such as *The White Tiger*, bring environmental issues to a broader audience, transforming them from niche academic discussions into mainstream concerns. These films evoke empathy, provoke thought, and inspire action, positioning cinema as a powerful tool in the movement toward sustainability. Through compelling storytelling, films like these foster important conversations about environmental and social justice, illustrating the role of cinema in advocating for a more sustainable future.

Conclusion:

The rise of ecocriticism in Indian cinema reflects a shift towards more mindful storytelling. Films like *The White Tiger* and *The Sky Is Pink* highlight sustainability as part of broader social, economic, and ethical issues. These narratives encourage viewers to rethink their connection with nature, address systemic inequalities, and advocate for a sustainable future. By leveraging cinematic and digital platforms, these films spark global discussions on environmental responsibility. As climate change and ecological decline intensify, Indian cinema's

role in promoting sustainability grows, offering valuable insights into the link between human life and the environment.

References:

Batra, Manju. "Ecocriticism in Film: A New Way to View Indian Cinema." *Film Studies Journal*, vol. 28, no. 1, 2019, pp. 6-15.

---."Ecocriticism in Indian Cinema: A Critical Examination." *Film Studies Journal*, vol. 28, no. 1, 2020, pp. 10-15.

Bhatia, Suman. "The Environmental Toll of Healthcare: A Hidden Crisis." *Health and Environment Journal*, vol. 38, no. 4, 2020, pp. 28-35.

Chaudhary, Aisha. *The Sky Is Pink: Memoirs of a Family's Fight for Survival.* Penguin Books, 2019.

Gupta, Arvind. "Ecocriticism and Indian Cinema: The Role of Sustainability in Storytelling." *Journal of Cinema Studies*, vol. 34, no. 2, 2020, pp. 17-29.

---. "Human Resilience and Environmental Ethics in *The Sky Is Pink*." *Journal of Ecocriticism and Film Studies*, vol. 40, no. 1, 2020, pp. 17-25.

---. "Urban Wealth and Pollution: The Contrasts in *The White Tiger*." *Environmental Cinema Studies Quarterly*, vol. 32, no. 2, 2021, pp. 20-30.

---. "Digital Platforms and Social Advocacy in Film." *Journal of Digital Media Studies*, vol. 50, no. 2, 2021, pp. 30-35.

Jha, Suman. "Capitalism and Environmental Exploitation in *The White Tiger*." *Journal of Indian Film Studies*, vol. 40, no. 3, 2020, pp. 25-35.

---. "Kadvi Hawa: Climate Change and Agrarian Communities." *Environmental Cinema Journal*, vol. 41, no. 3, 2017, pp. 30-35.

Joshi, Neha. "The Ethics of Care in *The Sky Is Pink*." *Social and Environmental Studies*, vol. 25, no. 2, 2020, pp. 20-23.

Kumar, Rakesh. "Class Struggles and Ecocriticism in *The White Tiger*." *Film and Environment Journal*, vol. 45, no. 1, 2021, pp. 10-20.

---. "Film as a Mirror: Indian Cinema's Reflection on Ecocriticism." *Journal of Indian Film Studies*, vol. 19, no. 1, 2021, pp. 20-35.

---. "The Cost of Human Survival: Medical Practices and Sustainability." *Environmental Ethics and Cinema Review*, vol. 48, no. 3, 2021, pp. 26-30.

---. "The Global Reach of *The White Tiger*: Digital Platforms and Sustainability Discourse." *Journal of Film and Society*, vol. 44, no. 1, 2021, pp. 32-35.

Mehta, Rajeev. "Personal Resilience and Environmental Impact: *The Sky Is Pink*." *Health and Ecology Journal*, vol. 45, no. 2, 2021, pp. 18-24.

---. "Sustainability Beyond the Screen: Social Media and Film Impact." *Environmental Advocacy Review*, vol. 40, no. 3, 2021, pp. 24-30.

Patel, Rakesh. "Cinematic Depictions of Socio-Economic and Environmental Realities in Modern India." *Indian Cinema Review*, vol. 40, no. 3, 2021, pp. 10-25.

--- "Environmental Injustice and Capitalism in *The White Tiger*." *Indian Cinema Review*, vol. 41, no. 2, 2021, pp. 27-35.

---. "Health and Environment: The Digital Dialogue Around *The Sky Is Pink*." *Social and Environmental Studies*, vol. 43, no. 2, 2021, pp. 30-33.

---. "The Ethics of Care and Sustainability in *The Sky Is Pink*." *Indian Film Review*, vol. 42, no. 1, 2021, pp. 27-35.

Reddy, Suman. "Sustainability and Ethics in Healthcare: An Ecocritical Approach." *Film and Environment Journal*, vol. 45, no. 1, 2020, pp. 50-65.

---. "Sustainability and Responsibility in *The White Tiger*." *Journal of Environmental Cinema*, vol. 28, no. 1, 2021, pp. 25-30.

---. "Sustainability in Healthcare Systems: *The Sky Is Pink*." *Ecocriticism and Health Review*, vol. 39, no. 4, 2020, pp. 22-30.

---. "Streaming Sustainability: How *The White Tiger* Speaks to Global Audiences." *Media and Society Journal*, vol. 49, no. 4, 2020, pp. 28-34.

Sharma, Deepak. "The Environmental Consequences of Industrialization: A Case Study of *The White Tiger*." *Indian Film and Society Studies*, vol. 56, no. 2, 2021, pp. 33-48.

---. "Healthcare and the Environment: A Subtle Critique in *The Sky Is Pink*." *Journal of Environmental Cinema*, vol. 50, no. 3, 2021, pp. 20-30.

---. "The Impact of Pollution and Class Disparity in *The White Tiger*." *Indian Film and Society Studies*, vol. 56, no. 3, 2021, pp. 20-30.

---. "Grassroots Movements: The Role of Digital Platforms in Social Change." *Digital Activism Journal*, vol. 47, no. 5, 2020, pp. 22-29.

Sinha, Neha. "Economic Hierarchy and Environmental Justice in *The White Tiger*." *Environmental and Social Cinema Review*, vol. 49, no. 4, 2020, pp. 31-40.

---. "The Sky Is Pink: A Cinematic Journey into Sustainability and Family Ethics." *Health and Environment Film Review*, vol. 22, no. 4, 2020, pp. 28-45.

Thompson, Michael. *Ecocriticism and Global Cinema: Interactions Between Nature and Narrative*. Oxford UP, 2020.

Verma, Rajeev. "Urban Expansion and Pollution in *The White Tiger*." *Environmental Cinema Studies Quarterly*, vol. 41, no. 3, 2021, pp. 44-58.

---. "Urban Decay and Environmental Neglect in *The White Tiger*." *Environmental Cinema Studies Quarterly*, vol. 44, no. 2, 2021, pp. 22-30.

Wrestling with Social Norms: Exploring Disability and Acceptance in The Peanut Butter Falcon

Dr. Ratan Sarkar
Assistant Professor of Education (Stage II)
Department of Teachers' Training (B.Ed.)
Prabhat Kumar College, Contai (Affiliated to Vidyasagar University)
Karkuli, Contai, Purba Medinipur, West Bengal -721404 (India)
E-mail: ratanedu@pkcollegecontai.ac.in

Eshita Saha
Ph.D. Research Scholar (UGC NET JRF)
Research Centre in Humanities and Social Sciences,
Prabhat Kumar College, Contai (Affiliated to Vidyasagar University),
Karkuli, Contai, Purba Medinipur, West Bengal-721404 (India)
E-mail: sahaeshita06@gmail.com

Abstract

The Peanut Butter Falcon (2019) is a poignant cinematic work that chronicles the journey of Zak, a young man with Down syndrome, as he pursues his aspiration of becoming a professional wrestler. This paper critically examines the film's portrayal of disability, societal expectations, and the transformative power of friendship and self-empowerment. Through Zak's journey, the film challenges conventional perceptions of individuals with disabilities, particularly in the context of their capacity to achieve personal aspirations and transcend societal limitations. The relationship between Zak and his companions, particularly Tyler, serves as a narrative vehicle for exploring themes of inclusivity, empathy, and acceptance. The paper also elucidates how The Peanut Butter Falcon presents a compelling argument for reconceptualizing disability as a source of strength rather than limitation while addressing the significance of societal acceptance in personal development.

Keywords: Disability, Acceptance, Social Norms, Empowerment, Inclusion.

The Peanut Butter Falcon (2019), directed by Tyler Nilson and Michael Schwartz, is a poignant exploration of the human spirit, friendship, and the pursuit of dreams, set against the backdrop of a young man with Down syndrome striving to achieve his goal of becoming a professional wrestler. The film portrays Zak, a 22-year-old man with Down syndrome, who escapes the care facility where he has been living to embark on an adventure to meet his wrestling idol, Salt Water Redneck. Along the way, he forms a unique bond with Tyler, a troubled fisherman on the run

from the law. Together, they challenge societal barriers and preconceived notions about disability, defying social norms to pursue their dreams. This paper explores how *The Peanut Butter Falcon* challenges societal views on disability, the significance of inclusion, and the importance of personal empowerment in overcoming barriers. The Peanut Butter Falcon (2019) offers a nuanced portrayal of disability and societal expectations, challenging conventional narratives through its depiction of Zak's journey. The film's narrative structure intertwines themes of friendship, personal growth, and the pursuit of dreams, presenting a compelling argument for the importance of inclusion and the recognition of individual potential regardless of perceived limitations. By pairing Zak with Tyler, the story creates a dynamic that allows for the exploration of mutual understanding and support between individuals from different backgrounds, highlighting the transformative power of genuine human connections.

Disability and Representation in Media:

The portrayal of disability in media has evolved significantly over time, moving beyond the simplistic dichotomy of tragic figures and inspirational stereotypes. The Peanut Butter Falcon represents a step forward in this evolution by presenting a more complex and authentic representation of disability. The film's protagonist, Zak, is depicted as a multifaceted individual with his desires, challenges, and strengths, rather than being defined solely by his disability. This approach allows viewers to connect with Zak on a human level, recognizing his disability as just one aspect of his identity rather than its entirety. By avoiding the pitfalls of traditional disability narratives, The Peanut Butter Falcon contributes to a broader shift in media representation. It demonstrates that stories featuring characters with disabilities can be compelling and relatable without resorting to stereotypes or exploitation. This more nuanced approach not only provides a more accurate reflection of the diverse experiences of individuals with disabilities but also challenges audiences to reconsider their preconceptions. As the film industry continues to evolve, there is a growing demand for narratives that authentically represent the full spectrum of human experiences, including those of individuals with disabilities. The success of films like The Peanut Butter Falcon paves the way for more diverse storytelling and encourages filmmakers to explore disability representation in ways that are both respectful and engaging.

The Power of Friendship and Social Norms:

The Power of Friendship and Social Norms in *"The Peanut Butter Falcon"* extends beyond the individual journeys of Zak and Tyler, illustrating the transformative power of genuine human connection and the importance of challenging societal expectations. Their unlikely friendship catalyzes personal growth, with Tyler learning to confront his past and embrace responsibility, while

Zak discovers the courage to pursue his dreams despite the limitations imposed by others. This dynamic relationship not only highlights the film's central theme of overcoming adversity but also underscores the potential for mutual growth and understanding when individuals from different backgrounds come together. The film's exploration of social norms and their impact on individuals with disabilities is both poignant and thought-provoking. By depicting Zak's struggle against the internalized beliefs of those around him, including care facility professionals, the narrative sheds light on the pervasive nature of societal expectations and their potential to stifle personal aspirations. Zak's escape and subsequent journey become a powerful metaphor for breaking free from these constraints, challenging viewers to reconsider their preconceptions about disability and human potential. Through Zak's quest to become a wrestler, the film advocates for the right of all individuals to dream, pursue their passions, and define their paths in life, regardless of societal norms or perceived limitations.

Challenging Social Norms: Disability as Empowerment:

The film's portrayal of Zak's journey serves as a powerful critique of societal ableism and challenges deeply ingrained norms regarding the capabilities of individuals with disabilities. By depicting Zak's unwavering determination to pursue his wrestling ambitions despite facing skepticism from others and even himself, the film highlights the restrictive nature of societal expectations placed on people with disabilities. Zak's decision to escape from the care facility and forge his path symbolizes a broader struggle for independence and self-determination among individuals with disabilities, emphasizing the importance of breaking free from societal constraints and pursuing one's dreams regardless of perceived limitations. The development of Zak's friendship with Tyler further underscores the film's themes of empowerment and social inclusion. Their relationship evolves from Tyler's initial reluctance to a strong alliance, demonstrating the transformative power of human connection and empathy. Through their shared experiences, Tyler gains a deeper understanding of the importance of recognizing individuals beyond their disabilities, while Zak receives crucial emotional and practical support in his quest. This dynamic illustrates how breaking down barriers, both physical and psychological, can lead to meaningful relationships and personal growth for all involved, ultimately promoting a more inclusive and understanding society.

The Significance of Inclusion:

Inclusion plays a central role in Zak's journey, illustrating how being included in mainstream society, having access to opportunities, and receiving emotional support can greatly impact the lives of people with disabilities. The film challenges the notion that Zak's dream of becoming a wrestler is improbable due to his disability, instead highlighting how social structures built around exclusion create

barriers for individuals with disabilities. By advocating for the dismantling of these barriers, the film promotes the creation of a more inclusive world where individuals with disabilities can freely pursue their passions without fear of judgment or limitation. The narrative further emphasizes the profound impact of inclusive practices on the lives of people with disabilities through Zak's interactions with Tyler and others. This encourages viewers to reconsider their perspectives on disability and recognize the value of inclusivity. The film's portrayal of Zak's integration into the traditionally non-inclusive world of professional wrestling sends a powerful message that inclusivity should be the norm rather than an exception. By showcasing Zak's journey and the positive effects of inclusion, the film challenges societal norms and advocates for a more accepting and supportive environment for individuals with disabilities in all aspects of life.

Empowerment and Resilience in Disability:

Zak's journey in The Peanut Butter Falcon exemplifies the transformative power of empowerment and resilience in the context of disability. His unwavering determination to pursue his dreams, despite facing constant rejection and skepticism from society, showcases a deep-rooted resilience that goes beyond mere friendship or external support. This internal strength challenges societal perceptions of disability, demonstrating that individuals with disabilities possess the same capacity for ambition, perseverance, and self-actualization as anyone else. Zak's story serves as a powerful testament to the idea that true empowerment originates from within, fuelled by an individual's belief in their potential and worth. While Zak's personal resolve is central to his journey, the film also underscores the critical role of supportive relationships and inclusive networks in fostering resilience. His interactions with Tyler and other characters illustrate how social connections can provide essential emotional support, practical assistance, and growth opportunities. This aspect of the narrative highlights the importance of creating inclusive communities that recognize and nurture the potential of individuals with disabilities. By depicting the interplay between personal determination and social support, The Peanut Butter Falcon offers a nuanced portrayal of empowerment and resilience, suggesting that these qualities are both internally driven and externally reinforced through meaningful relationships and supportive environments.

Conclusion:

The Peanut Butter Falcon not only challenges societal norms but also redefines the narrative surrounding disability in cinema. By portraying Zak's journey as one of self-discovery and personal triumph, the film shifts the focus from disability as a limiting factor to an aspect of identity that does not define or confine an individual's potential. This approach encourages viewers to reconsider their preconceptions about disability and to recognize the universal human desires for

connection, purpose, and self-realization that transcend physical or cognitive differences. Furthermore, the film's emphasis on the friendship between Zak and Tyler highlights the transformative power of genuine human connections that are not based on pity or obligation, but on mutual respect and understanding. This relationship serves as a microcosm for a more inclusive society, demonstrating how breaking down social barriers can lead to enriching experiences for all involved. By intertwining themes of personal growth, friendship, and societal inclusion, The Peanut Butter Falcon contributes to a broader dialogue about representation in media and the importance of diverse, nuanced portrayals of individuals with disabilities.

References:
Nilson, T., & Schwartz, M. (Directors). (2019). *The Peanut Butter Falcon*. Roadside Attractions.
Shakespeare, T., & Watson, N. (2001). *The Social Model of Disability: An Introduction*. In M. Oliver (Ed.), *Disability and Politics*. Routledge.
Siebers, T. (2008). *Disability Theory*. University of Michigan Press.

Injustice in John Galsworthy's *Justice*

Dr. S. Florence
Professor
Department of English
Annamalai University.

Abstract

Galsworthy was a prominent figure in the world of drama. His main concern is that it is the duty of a writer to bring forth the hidden social evils inherent in the society to create awareness among people. In this respect he can be called as a social reformer like Ambedkar. He is also a social critic. According to him there is no justice, that the innocent people are punished and the rich escape. The humanist nature of Galsworthy makes him feel sympathy for the poor, the outcast, the under-dog, and the most downtrodden people in the society. He was very sympathetic not only to one class of people but to the whole human beings. He was an impartial man who cannot tolerate the injustice happening in England. So he started recording the injustices faced by the innocent poor people through his writings. His major plays include *The Silver Box, Strife*, *The Eldest Son*, *Justice*, *The Pigeon*, *The Mob*, *The Skin Game*, *Loyalties*, and *The Forest.* In this context, this paper attempts to analyse the play *Justice*, where injustice is inflicted on Falder, who is sentenced to death by the cruel, unkind police. As he is a poor clerk, he finds it difficult to fulfill the wishes of the unfortunate lady, Rush Honeywill ,whose husband is a cruel man. Falder falls in love with her but he has no money to take her abroad and marry her for he cannot stay in his own country with her as she has not got divorced from her husband. When he gets a cheque for nine pounds, in a mood of madness and need, he puts 'ty' after nine and adds one zero. He is caught and released and is ordered to report to the station everyday, which he doesn't follow and he is again arrested. When he tries to escape, he falls down and dies. Thus Galsworthy through this play brings to limelight the pathetic situation of the poor before the law. The play clearly shows that the law is ruthless and unjust. The poor and innocent do not get a chance to retain their reputation as human beings. He opines that a thief is not born, but made. If Falder has money he would not have done this mistake.

Keywords: Injustice, law, poor, rich, innocent, cruel, hidden social evils

Galsworthy was a specialist in tragedy. Generally his plays deal with the sufferings of the hero. In five of his plays the chief protagonist dies. The plays include *Justice*, *The Fugitive*, *The Mob*, *Loyalties*, and *Old English*. In the play *Justice*, the protagonist is a twenty three year old boy, working in James How and Walter How as a Junior clerk. He is a very honest and sincere worker. The play opens in the room

of Cokeson, the managing clerk of the firm. During the working hours a lady named Ruth Honeywill enters his room and requests him to allow her to meet Falder, the Junior clerk working in the same office. Cokeson, a sincere worker thinks that it is out of law to permit the lady inside his room. But the lady seems as if she is in a mood of distress and wants to meet him in that particular moment itself. Recognising her need to meet him but not knowing the exact reason he allows her inside the room.

Ruth Honeywill is married to a drunkard who treats his wife in the most brutal way. He beats her every day. Inorder to escape from the cruel husband, she and her two children plan to run away with Falder, a twenty three old Junior clerk. He is an affectionate and passionate gentleman. Having sympathy on the three suffering members Falder makes arrangements to go somewhere else out of country as she has not got divorce from her husband. They plan to escape in the night by train. When she meets him in the office, he instructs her to wait in the railway station. As she leaves the place, he starts working. But his mind doesn't allow him to involve fully in his works. With his wavering mind he finds it difficult to concentrate on his works. He imagines that he goes out of law by marrying another man's wife. But by looking at the lady in distress, he decides to flee to another country. The major problem he has is shortage of money. He squeezes his mind to find ways for arranging finance. All these thoughts make him mad for a short period. It is for the sake of Ruth that he suffers a lot. In the meantime James How and Walter How start checking the money in their office, whether the balance coincides. To their astonishment, they find out that the amount is less than they expect. After a long search, they find that a cheque written on Friday is changed from nine to ninety pounds. The cheque has been cashed on the same day when the other clerk Davis was out of station. So automatically the suspicion falls on Falder.

The bank cashier is called upon. He arrives and recognizes Falder that it is whom he comes to the bank, changes the cheque and gets the money on Friday. Hearing the words of the cashier, James How becomes furious and shout at him. He summons the police. Though Falder begs for mercy, he is arrested. His intention to help Ruth goes in vain.

The case is filed against Falder. His counsel, Frome tries his best to protect Falder. He says that Falder does it in a mood of distress, within a short period of four minutes. He does it for the sake of Ruth. The counsel calls Cokeson as the first witness, who informs that on that particular day, he was not himself. He behaved like a mad man. Ruth interferes telling that he changes the cheque only for her sake. Hearing the words of Ruth, Cleaver, the counsel for prosecution, scolds Ruth as an unfaithful wife to the sincere Falder. The issue gets more complicated and Falder is sentenced to prison for three years. Frome tries to defend that Falder was out of mind during that short period of four minutes. Galsworthy says:

Gentlemen, men like prisoner are destroyed daily under our law for want of that human insight which sees them as they are, patient and not criminals. If the prisoner be found guilty and treated as though he were a criminal type, he will, as all experience shows, in all probability become one.(135)

Cleaver tells that though he was not clear in his mind, he is stable in changing the denomination in the cheque and keep the stolen money safely, no one can consider him out of order. Hearing this Falder feels guilty, which makes the judge to sentence him to imprisonment for three years. Falder suffers a lot inside the prison. He meets many insults and embarrassments from his co- workers and the society. He feels very shame as he is punished with solitary confinement. He doesn't know what to do and how to tackle the problem. In this critical situation, on a Christmas Eve, Cokeson visits the prison to meet Falder and release him from solitary confinement and also to make Ruth meet Falder. But the permission gets rejected from the chaplain and the prison governor. After completing three years inside the prison, he is released on parole with an agreement that he should visit the prison every day. But he forgets it; rather he goes in search of job everywhere including James How's firm. He tells him that Falder will not be given a job in the firm, provided he never refuses to abide the strict standards of justice. When given an opportunity to meet Ruth she informs him that she keeps her children and herself alive by marrying another man. Falder becomes very much irritated when she opens this message to Falder. When Falder informs Cokeson that his relatives are ready to give money to go to Canada, Cokeson rejects.

   When Ruth is given a chance to meet Falder in the sideroom, a detective arrives to arrest him again, for he fails to report to the police as per the orders of parole agreement.   When the police requests Cokeson and How regarding the whereabouts of Falder, they refuse to reveal his presence in the sideroom. But the detective finds him there and arrests him. Falder considers death as the remedy than going to prison. So he commits suicide by jumping through the office window. On hearing that Falder is no more Ruth stands on her knees by his side and cries aloud when Cokeson says, " No one will touch him now. Never again. He is safe with gentle Jesus" (Act IV)

   The play is a tragedy in four acts. It is a protest against injustice. It is an appeal for justice. The play is a satire on the judicial system prevalent all over the world. Thus the select play vividly exposes the problems faced by the innocent poor people who are punished severely or even sentenced to death. If Falder has had enough money he would not have done this forgery. Galsworthy by showcasing the social evil of injustice remains one of the most influential writers of his age.

References:

Amend, Victor. *The Development of John Galsworthy as a Social Dramatist*. Ann
    Arbor: Microfilms UP, 1952.

Dudley, Barker. *The Man of Principle: A View of John Galsworthy*. London and
    Unwin,1993.

Galsworthy, John. *Justice*. London: Gerald Duckworth, 1910.

Thrumbauer, Walter H. R. *Gerhart Hauptman and John Galsworthy: A Parallel*.
    London: Forgotten Books, 2013.

Women's Advocacy for Ecological Welfare: Animal and Plant Protection in Ruskin Bond's *Book of Nature*

Dr. S. Keerthy
Assistant Professor,
Department of English,
Adhi College of Engineering and Technology
Email: keerthys18@gmail.com

Abstract

Women have long been recognized as key figures in the stewardship and conservation of nature across diverse cultures. Their advocacy for the welfare of animals and plants reflects a profound sense of empathy and responsibility towards the natural world. In Ruskin Bond's *Book of Nature*, the women characters – ranging from young girls to grandmothers – embody this nurturing role through their actions that prioritize the protection and care of non-human creatures. Their engagement with the natural environment underscores their deep affection for animals and plants, while also promoting the critical need for their preservation. Through these characters, Bond himself conveys a similar reverence for the natural world. This paper explores the centrality of women in advocating for animal and plant protection within the narrative, examining how their actions contribute to the broader themes of ecological sustainability and the maintenance of environmental balance in Bond's work.

Keywords: Eco-centric; Ecology and Environment; Nature; Non-human Creatures; Preservation.

Ruskin Bond (19 May 1934) is an Indian writer of British lineage. He is a novelist, essayist, short story writer, and children's book author. He has an acclaimed part in popularizing children's literature in India. He was awarded the esteemed Padma Shri and Padma Bhushan awards. His writing style is mostly simple, casual, and communicative. His focus is much on the tales about everyday life and nature (Reddy, 2014, p.170). His writings mostly showcase his days living in the Himalayan hills and his experience with the plants and animals surrounding him. Bond's writing style is descriptive – it crosses barriers, telling statements, characters, themes, and events in an array of contexts (Khorana, 2003, pp. xi-xiii). As he spent most of his days in the valleys of the Himalayas, his writings discuss the nature-filled environment of the mountains.

Bond's *Book of Nature* was first published in 2004. This is his short stories collections – some are autobiographical. These stories exhibit the author's love for plants and animals, especially through the women characters. Women have long been recognized as key figures in the stewardship and conservation of nature across diverse

cultures. Their advocacy for the welfare of animals and plants reflects a profound sense of empathy and responsibility towards the natural world. In Ruskin Bond's *Book of Nature*, the women characters – ranging from young girls to grandmothers – embody this nurturing role through their actions that prioritize the protection and care of non-human creatures. The women characters exhibit profound love for plants and animals, reflecting Bond's deep interest in nature. Their selfless actions emphasize the importance of safeguarding non-human creatures. Through their compassion and care, these characters leave a lasting impression, showcasing their commitment to the welfare of animals and plants. This paper explores the centrality of women in advocating for animal and plant protection within the narrative, examining how their actions contribute to the broader themes of ecological sustainability and the maintenance of environmental balance in Bond's work.

Theoretical underpinning:

Ecocriticism is a literary and critical theory that examines how humans perceive and react to the natural environment, which has plants and animals as components of the natural ecosystem that are interconnected and mutually dependent (Kunze, 2023, p. 265). Plants and animals have performed a significant role in the environment as long as they have all survived. Humans cannot exist in this world without non-human creatures. All the life forms in this world – both non-human nature and humans – are interconnected with each other and everything needs every other form for its survival in the global ecosystem (Tsunemoto, 2023). Without this association, nature would miss its balance paving the way for the worst effects. Through the ages, it has been humans who bear the responsibility of disturbing and destroying plants and animals (Chu & Karr, 2013, p. 278). – not only for food and basic needs, but for leisure, sport, and money. It is high time to stop this cruelty towards these creatures to maintain ecological balance.

Results:

Bond's writings highlight the significance of non-human creatures – plants and animals – and urge their protection. Through women characters, he portrays an ecocentric view, equating plants and animals with humans. His nature-focused narratives reflect his care for these life forms, advocating their rights and inspiring readers to safeguard the environment.

Women Characters and Plant Care:

Most of the women characters depicted in this *book* exhibit their liking and interest in plants and gardening. They give importance to their plants to the greatest degree that they even sing to the plants, water them even during rains, or care for them even in poverty.

Bond grew up with his grandparents in Dehra Dun in his childhood days. His grandmother was very caring and loving towards the plants in her garden. She had

many flowering plants, vegetable plants, fruit trees, and other shrubs. She was very happy and contented to have these in his house making the house look like a paradise. Bond writes about his grandmother's love for gardening as,

> "My grandmother's garden in Dehra, in north India, for example; Grandmother liked flowers, and she didn't waste space on lawns and hedges. There was plenty of space at the back of the house for shrubs and fruit trees, but the front garden was a maze of flower beds of all shapes and sizes, and everything that could grow in Dehra." (P.32-33)

Bond remarks that his grandmother had a 'beautiful, well-kept garden' (P.37) surrounding her house in the valley of Dehra. In their house at Dehra Dun, one of Bond's aunts used to stay with them for some time of the year. Bond mentions that his aunt had an extreme love for the plants and an extreme ardor for watering them. She never missed watering the plants although they belong to Bond's grandmother. She did not care for whom the plants belonged to; yet, she only cared for them. Bond writes that she used to water the garden even during the rains. This kindled Bond's curiosity; when he enquired about her peculiar behavior, she replied to him that, although it rained, the plants expected her at every time of the day for water. She was in much obsession with the plants, and she always wanted to make sure that they were fed and nurtured properly. Bond writes her reply to his question as, "The rain comes from above… This is from me. They expect me at this time, you know." (P.34) When Bond was residing in Mussoorie, a washerwoman lived down the road in her very small house with a small garden before it – flowering plants were potted in the entrance steps. The washerwoman was very poor, and her family lived at the subsistence level consuming only one square meal for lunch and preserving the leftovers for suppers. Normally, a person in such poor condition does not get time to rear plants instead of searching for a job for food. Despite her poor situation, the washerwoman had geraniums potted in big tin cans on the steps before her small abode. Her love for plants was much more that even in that poor economic condition, she took her own time to take care of these plants that always remained nourished and healthy. Bond writes that her quarters appeared more attractive when compared to the houses of some officials in Mussoorie, "The steps to their humble quarters are brightened by geraniums potted in large tin cans, all ablaze with several shades of flower… her abode certainly looks more attractive than some of the official residences here in Mussoorie." (p.36) Annie Powell was a 90-year-old lady who resided in Mussoorie. Bond notes her gardening habit in this *book*. Despite her age, she used to get up very early to water the plants in her paradisiacal garden daily. She told to Bond that she loved to view the plants sparkling with fresh water. Bond writes about her love for her plants as, "Watering-can in her hand, she would move

methodically from one flower bed to the next, devotedly giving each plant a sprinkling. She said she loved to see leaves and flowers sparkling with fresh water, it gave her a new lease of life every day." (P.36) At Mussoorie, not everyone took good care of their garden. Bond points out that many owners of palatial houses and hotels ignored the plants in their gardens that had dead or dying shrubs, and he comments on their lives and gardens as 'loveless lives, unloved gardens' (P.37). Bond also mentions a shepherd girl in the Himalayan valley. In between rearing sheep, the girl used to 'sing to herself, or to the sheep, or to the grass" (P.285). She considered plants and animals just as herself and sang songs to them.

Women Characters and Animal Care:

The women characters portrayed in this *book* exhibit their care, love, and compassion towards animals. They safeguarded the birds and animals most of the time as they knew the importance of their presence in the environment – they even exhibited the importance of the animals also by their superstitious beliefs.

When Bond was residing at Dehra Dun with his grandparents, their backyard garden was thick with plants and trees. A wild mongoose used to visit their garden which was fed regularly with scraps out of the kitchen. Now and then the mongoose would steal eggs from their poultry house, yet Bond's grandmother continued feeding the poor creature, as it did not harm the birds, and it was also never tamed to be a domesticated one. Bond writes this as,

> "From the banyan tree I often saw the mongoose patrolling the four
> corners of the garden, and once I saw him with an egg in his mouth
> and knew he had been in the poultry house; but he hadn't harmed the
> birds, and I knew Grandmother would forgive him for stealing..."
> (P.8)

The position of the mongoose in the wildlife cycle was well-known by Bond's grandmother and, thus, it was not tamed. It was left to be a wild animal for it to have its own place in the Himalayan ecology.

Bond took care of many animals – most of them were rescued. Once, Bond had a white rat with him. His house had a banyan tree in the backyard. Whenever he used to spend his time under his backyard banyan tree, he would use to take the rat with him. Very soon, the rat made a friendship with one of the squirrels. They both used to spend their time together around the tree. Later one day, the squirrel started to build a nest. To build this nest, the squirrel took Bond's grandmother's knitting. When the knitting was missing, they hunted the whole house for it but could not find it – at last, they discovered the squirrel's nest in the banyan tree's hole that was 'crammed with knitting' (P.9). When they discovered the knitting along with the knitting needle in the squirrel's nest, the grandmother was not anxious to take it back. They left it there for the squirrel and its three white baby squirrels. When Bond

mentioned the friendship of the white rat and squirrel with his grandparents, his grandfather mentioned that, as rats and squirrels were related to each other, the rat must have been the father of the white offspring, a very rare one!

Once, two spotted-owlets fell from their nest in Bond's verandah. He and his grandfather fostered them for a day. Then the mother owl came, saw them fostering, but gave a heavy blow on Bond's back of the head as she mistook them, and took the owlets with her into the garden under the mango tree. But the next day, they all returned. The owlets were found in the verandah while the mother owl was found sitting in the birdbath a few meters away from the verandah. Bond mentions that the mother owl felt sorry for her former behavior since it greeted them with a soft 'whoo-whoo' (P.14). His grandfather remarked that the owl presented her unselfish nature as a mother. The mother owl wanted them to keep an eye on the owlets as they got too big for her to manage. Hence, they became regular members of Bond's household and his grandmother took a liking to them. He writes, "Grandmother took a liking to… but she took quite a fancy to the owlets and frequently fed them spaghetti!"(P.14). Just like their mother owl, Bond's grandmother took care of the owlets. She used to bathe them. Both owlets loved to sit inside a shallow dish given by Bond's grandmother. Grandmother used to bathe them by pouring water on them from a jug. They would enjoy bathing especially in cold water and asked for a second or third splash too. They were so close with the grandmother. She used to look out for the owlets just like her family members, and Bond writes their relationship as,

> "Looking back on those childhood days, I carry in my mind a picture
> of Grandmother in her rocking chair with a contented owlet sprawled
> across her aproned lap. Once, on entering a room while she was
> taking an afternoon nap, I saw one of the owlets had crawled up her
> pillow till its head was snuggled under her ear. Both Grandmother
> and the owlet were snoring." (P. 15)

Bond's grandmother had a parrot named Popeye. When Bond and his grandparents moved for some months from Dehra to Lucknow, his grandmother insisted on taking Popeye with them on the Lucknow Express Train. She poured her love on this delicate bird and even could not separate it during her vacations and journeys.

When Bond's grandfather worked in the Forest Service of the country, he used to rescue various animals and foster them at his home for some time. Once, his grandfather rescued an orphaned tiger cub, which was only 18 inches long, from the Terai jungle near Dehra during one of his expeditions. The family named the tiger Timothy. His grandmother used to take good care of Timothy and fed the milk in feeding bottles when it was a little cub. When it started to grow big, she offered her a healthy diet including 'raw mutton, cod liver oil, pigeons, and rabbits' (P.24).

Although it was a wild animal, which many people, especially women, are afraid to go near it, his grandmother cared for the tiger more and fostered it as her grandchild. They also took this tiger with them to Lucknow.

The family also took a squirrel and a python along with Popeye and Timothy to Lucknow on the train. At Lucknow, Bond and his grandparents stayed at Aunt Mabel's house. Although Mabel was afraid of animals, she allowed the animals to stay with them there. Despite being afraid of wild animals, Mabel's care for them made her allow them to stay there.

Once, Bond resided as a tenant in an old lady's house. On a monsoon day in the Himalayan foothills, suddenly out of nowhere, a shrew entered the landlady's house. The creature was locally named chuchundar. It became an amusement for the children of the house to watch it. The children's grandmother cared for the shrew and in her superstitious belief, she warned the children not to kill it as these chuchundars are regarded as fortunate in bringing cash. The children's grandmother says, "Don't kill it', admonishes their grandmother. 'Chuchundars are lucky – they bring money'." (P. 185). Shortly, Bond received a cheque in the mail very soon. Even with the assistance of superstitious beliefs, women inadvertently save the animals just like the children's grandmother. Bond knew many boys and girls in the valley. He mentions a shepherdess who took care of her sheep very well and used to even sing to them. Her love for these animals made her even sing for these creatures. Bond's characters reflect his interest and concern in safeguarding non-human creatures. His stories present prominence on safeguarding non-human creatures in this world; his conception of plants and animals is that they are part of the duality of nature, and hence, one should defend them and let them live in this world (Valarmathi, 2016, p. 252).

Conclusion:

Ruskin Bond's depiction of women's deep affection, care, and compassion for plants and animals is vividly portrayed throughout several stories in *Book of Nature*. His women characters share a profound, affectionate bond with the natural world, forming meaningful relationships with flora and fauna. These connections highlight their love for animals and plants while underscoring the urgent need for their protection and conservation. The concern shown by Bond's women characters for non-human creatures reflects their commitment to safeguarding and preserving the environment. Through these characters, Bond himself conveys his own reverence for nature, emphasizing that plants and animals are integral to the Earth, much like humans. His narrative champions the protection of plant and animal life, with many of his women characters actively working to sustain the ecological resources within their surroundings. Ultimately, Bond's *Book of Nature* fosters a sense of

responsibility in its readers, inspiring a greater commitment to the preservation and sustainability of nature.

References:

Bond, Ruskin. *Book of Nature*. Penguin Books, 2008.

Chu, Ellen W. and Karr, James R. "Environmental Impact, Concept and Measurement of Reference Module in Life Sciences." *Encyclopedia of Biodiversity: Volume 3*, edited by Simon A. Lenin, Academic Press, 2013, pp. 278-296.

Khorana, Meena G. *The Life and Works of Ruskin Bond*. Praeger Publishers, 2003.

Kunze, Lisa. "Ecocriticism and Animal Studies." *W.G. Sebald in Context*, edited by Uwe Schütte, Cambridge University Press, 2023, pp. 265-274.

Reddy, Latha K. "Specialty of Ruskin Bond's Writings." *International Journal of English and Literature*, vol. 5, no. 8, 2014, pp. 170-173.

Tsunemoto, Hannah. "The Global Ecosystem." *Small Things Considered*, 2023, https://schaechter.asmblog.org/schaechter/2016/05/how-all-living-things-are-connected-in-an-exam.html#:~:text=That%20is%20to%20say%2C%20all%20living%20things,role%20than%20their%20small%20size%20would%20suggest. Accessed 28 January 2025.

Valarmathi, V. "Struggle between Humans and Wild Creatures in Ruskin Bond's Selected Short Stories." *Language in India*, vol. 16, 2016, pp. 243-252.

Activating Comprehensible Input through Multimedia: An Aid to Amplify Learning Experience in the ESL Classroom

Dr. S. Malathi

Assistant Professor of English

V.V. Vanniaperumal College for Women

Virudhunagar

Abstract

In post-colonial cultures, English held a position of authority and hegemony, and the demand for the language increased in tandem with the expanding economy. The technological advantage and closeness to contemporary intellectual circles added a new dimension to the second language's influence in the modern era. A civilian's ability to communicate in English is essential to preparing him for the difficulties of his society and country. The language classroom will be the best place to start in order to achieve this. The language that students produce is influenced by the language that the teacher uses in the classroom. As a result, understandable input is essential to language acquisition. There is no learning without this feedback. The professors in charge of the language classes should address and resolve the issue of "how much of the input is appropriate and useful." These are ascertained by examining the students' performance and talents during class interactions. Effective language acquisition is supported by multimedia instructional messages designed to enhance the teaching and learning environment. Words and images are primarily used to achieve the effectiveness. By giving students visual sense, multimedia can be employed as an understandable input in the classroom. Learning increases when visual perception occurs. It encourages students to participate actively in the learning process in addition to aiding in their knowledge processing. This paper examines how higher order cognitive functioning is improved by a deeper comprehension of the English language which helps to produce better linguistic output.

The English language teacher is at the forefront of creating methods and approaches to establish productive and successful connections in the language learning classroom because of the global opportunities that studying English has brought forth. Learning experiences are enhanced and made easier to understand by these connections. The teaching and learning process will become engaging and creative when the teacher makes these connections in a straightforward and significant way.

Comprehensible Input:

The concept of comprehensible input was proposed by Stephen Krashen. He uses this concept to explain how the learners acquire a second language. According to him, children acquire a new language when they receive comprehensible input. He holds the view that the only way for acquiring a language is by receiving comprehensible input in that language. By comprehensible input, Krashen means the language chunk exposed to the learner that s/he tries to understand and comprehend. If sound/ form/ word order/ meaning and appropriateness of usages of words are incomprehensible to learners, the language will not become comprehensible to listeners. When the input is comprehensible, the learners understand all the key aspects of language and thus receive appropriate learning experience. This will aid them to understand the concept in a better way. This does not compel the teacher to use the choice of words that the learner demands. In other words, teachers should be very careful while selecting vocabulary, and must use graphic organizers, concrete objects, and minimum gestures wherever possible to make the comprehension easier. He opines that giving learners this kind of input helps them in the natural acquisition of language.

Krashen defines comprehensible input as the "language input that can be understood by the listeners despite their not understanding all the words and structures in it" (146). When learners receive input in new language that is a bit higher than their level, they try to learn it. In other words, it is not necessary that all words that the teachers utter must be understood by learners. But when the input is comprehensible, learner understands the key terminologies which are directly related to the learning topic. When learners understand the language that is necessary to comprehend the concept, they can create appropriate mental images for effective conceptual formulation. When learners can create effective formulation, the concept becomes clear. When the concept is clear to them, they do not repeat what they have learnt; instead, it enables them for active response. If the teacher can provide quality comprehensible input and clarity of thought, it increases the learner's confidence in the target language. In Krashen's point of view, the acquisition of language naturally takes place in a classroom where learners abundantly receive comprehensible input. In other words, when learners access comprehensible input, acquisition takes place. In this context, multimedia can be used as a cognitive aid in the language classroom to facilitate comprehensible input.

Multimedia:

Technological explosion and academic experiments have opened up new avenues in English language learning and teaching. Constant changes, incorporation of new methodologies and innovative techniques have left their imprint in the realm of English Language Teaching. For centuries, verbal modes of presentation have dominated the second language learning and teaching context. Once, it was an

effective medium through which language lessons were planned, executed, and disseminated properly. Technological progression into personal circles of human life through the form of appliances and gadgets created a learner whose language requirements are not fulfilled through the verbal mode of the previous era. The advent of computer technology announced a paradigm shift in English language teaching, and practitioners of ELT began to disseminate language lessons not only through the verbal mode, but also through visual, static and dynamic images in the form of animation, video, etc. The concomitance of verbal and visual or static and dynamic modes of presentation revolutionized the classroom which enabled the practitioners of ELT to surpass the limitations that they had experienced previously.

A blend of verbal and visual representations in classroom setting achieves the objectives of learning better as the learners are enabled to benefit from the connections between these two modes. Contrary to the old classroom situation where the lecture method had variety of multimedia resources catches the attention of contemporary been predominant mode of knowledge transaction, the inclusion of a second language learners and enables effective language learning. Christine Hughes opines "multimedia is the combination of time-based media like voice, animation and video, along with space-based media such as text, graphics and images" (Chopra 535). Multimedia, in general, is defined "as the information presentation modes, which the computer resources in integrated form of text, image, graphics, animation, sound and video into single synchronized presentation" (535). The combination of several media provides cognitive assistance to the learners which, in turn, assist them to immerse in the learning process.

Roy D. Pea posits that multimedia methodologies help students for several reasons, among them are: First, it's much better than the written text so that the student can understand the material well. Second, it provides the context for the abstract word or explanation such as different emotions on the human face. Third, it may overcome the individual needs and preferences so that students can learn the material accordingly. (2-3) These technologies make learning easy and address the needs and requirements of all learners in the ESL classroom.

Cognitive Multimedia Language Learning: Theoretical Validations:

In the theoretical explanation of multimedia learning, Richard E Mayer expresses his view that human beings learn through their senses. Among the five senses, the visual and auditory senses take a dominant position in the majority. This dual channel processing of information helps learners to improve understanding and enhances the power to retain the received information. This dual code processing enables learners to process pictures and sounds in multimedia through visual and auditory channels. It is said that "the persistence of visual impressions makes them briefly available for processing even after the stimulus has terminated" (Neisser 12).

The instructional lessons through animation, video, audio and PowerPoint presentation assist the learners in comprehending the content in a better way. When information is presented through the multimedia framework, the dual channel processing helps brain to process the information through visual and auditory channels and facilitates it to work effectively and enhances successful processing.

Multimedia instructional materials are designed in accordance with stimulating the existing schemas to integrate new information. Though multimedia acknowledges the limited capacity of working memory, the rate of meaningful and effective processing is ensured by accessing visual and auditory channels to process the presented information. This framework largely depends on the mindset of the language learners, when the new information is presented in a language classroom. Here, multimedia takes the role of a catalyst, a tool that increases the rate of language learning or speeds up the same.

When we use multimedia for providing comprehensible input, the learners establish a mental connection with the material and what they are going to learn. But it is the teacher's responsibility to provide appropriate input. The input will become comprehensible when,

a) The teacher provides cognitive support to comprehend the topic in the beginning.

b) The input is simple and understandable

c) The teacher uses proper body language and voice modulation

d) The teacher tries to explain vague concepts by using tonal variations and different terminologies and with suitable examples, and

e) The teacher provides meaningful, interesting and cognitively challenging tasks to learners.

Strategies to make the language comprehensible:
➢ Break lengthy expressions into meaningful chunks
➢ Incorporate images, moving pictures or visual support within language classroom
➢ Add appropriate supra segmental features in the teacher talk
➢ Use optimum gestures
➢ Provide encouragement to learners.

In fact, the language which is used by the teacher affects the language produced by learners. So, the input plays a vital role in language learning. It is evident that no learning takes place without input. The answers to the questions such as 'how much inputs are appropriate and useful?' should be addressed and fixed by teachers who handle the classes. These are determined by analyzing the capabilities and performance of the learners during classroom interactive sessions. It can be formulated as i+1. i denotes learner's actual knowledge regarding language, whereas

1 shows the knowledge of language which is a bit higher than the learner's actual level.

Features of the Multimedia Enhanced Language Classroom:

Learners form the centre of complete learning. To give them due importance is important in the teaching learning process. In a multimedia classroom environment, prominence should be given to them. Hence, it should be,

(a) Learner inviting: All multimedia materials should be in tune with the emotional level of the learner. The more the emotive content. the more involvement of the learners in the learning will be.

(b) Learner challenging: It must not only be cognitively challenging for the learners, but also be appealing to all senses.

(c) Learner determined: The mutual relationship between learner autonomy and the scaffolding provided by the teacher makes second language classroom learner determined.

(d) Learner directed: The learner gets enough and more space in classroom and is capable enough to direct the learning experience according to taste and attitude of the learner.

The learner centred approach in multimedia learning proves to be very useful in research. As Norman pointed out, technology helps us to enlarge the cognitive abilities and it also helps us to be smart. When the teacher makes use of technology in the classroom, it complements the learner's abilities and activities in the learning process. It can be used as a cognitive aid for knowledge construction. Learners construct their own knowledge by refreshing their existing schemas and providing new schemas through multimedia. The comprehensible input through multimedia holds the view that learning is an active process where the learner filters, selects, organizes and integrates new information along with his prior knowledge. Multimedia facilitates them to make this process easy and effective.

Comprehensible input through Multimedia:

Researchers opine that Internet is a platform that can provide authentic and recent materials pertaining to the target language being studied (Warschauer & Kern, 2000). The Internet usually makes available the authentic materials which are more reliable and motivating for the learner. This could include webcasts, newsroom video claims, videos from YouTube and other providers, digital stories, online newspapers, and others (Kumar & Tammelin, 2008). Multimedia applications for L2 learning provide a more realistic picture of the new language and culture in the classroom. Ludwig et al. (2004) holds the view that the effective multimedia presentations are those which incorporate different types of media that interrelate with one another (Ludwig et al, 2004). Stockwell remarks that multimedia provides several advantages to the learners, the characteristic features he points are interactivity, accessibility,

authenticity, and integration of text, sound, and visuals. Teachers can create apt power point presentation, short videos using various free applications available in android soft ware's, images, audio clips, etc to provide comprehensible input.

Conclusion:

Multimedia highlights exciting prospects in the realm of language learning to meet the requirements of 21st century learners. It is defined "as the delivery of instructional content using multiple modes that include visual and auditory information and the student's use of this information to construct knowledge" (SEG 1). The combination of technological knowledge and knowledge about how our brain processes information opens huge possibilities for improving instruction in the classroom. It is a proven fact that our brain processes and accommodates more information effectively using visual and auditory channels. Thus, a cognitive guide effectively implements cognitive multimedia language learning for SLA. Multimodal processing ability of brain and technology based tools can be effectively used to improve learning through multimedia instruction in the language classroom. Cognitive theory of multimedia learning consists of dual channel processing systems for human information processing that includes a visual/pictorial and auditory/verbal processing with certain limitations while processing information on each channel. Pictures are probably the original mode of knowledge representation in humans. By using pictures, we can depict material in a form that is more intuitive and closer to our visual sensory experience. Using all these aids, we can provide appropriate comprehensible inputs suited for ESL learners to ensure maximum and meaning learning in the language classroom.

References:

Chopra, Rajiv. *Computer Graphics.* S. Chand, 2014.

Krashen, S. *Second Language Acquisition and Second Language Learning.* Pergamon, 1981.

Kumar, S., and Tammelin, M. *Integrating ICT into Language Learning and Teaching: Guide for Institutions.* Johannes Kepler Universität Linz, 2008.

Ludwig, Casimir J H, et al. "The influence of spatial frequency and contrast on saccade latencies". Vision Research. vol..44, 2004. pp. 2597-2604.

Mayer, R. E., editor. *The Cambridge Handbook of Multimedia Learning.* CUP, 2010.

Neisser, Ulric. *Cognitive Psychology*: Classic Edition. Psychology P, 2014.

Pea, R. D. "Learning through Multimedia." *III Computer Graphics and Application.* vol. 11, no. 4, 1991. pp. 58-66.

SEG. *Understanding Multimedia Learning: Integrating Multimedia in the K-12*

Classroom. PA: New Hope, 2008.
www.brainpop.com/new_common_images/files/76/76426_BrainPOP_Whit
e_Paper-20090426.pdf

Stockwell, G. *Computer-Assisted Language Learning. Diversity in Research and Practice*. CUP, 2012.

Warschauer, M. "The Changing Global Economy and Future of English Language Teaching." TESOL Quarterly, vol. 34, no. 3, pp. 511-535.

Transnational Identity in Michael Ondaatjee's *Anil Ghost*-An Exploration

Dr. R.Mystica
Assistant Professor
PG & Research Department of English,
A. P. C. Mahalaxmi College for Women,
B. Thoothukudi -628002
Affiliated to Manonmaniam Sundaranar University,
Tirunelveli – 627012

Abstract

Canadian literature emerges from a multicultural, multilingual background shaped by historical, geographical, and immigrant influences. It reflects the complex intersections of identity, ethnicity, and cultural hybridity, especially since the 1980s. Writers like Michael Ondaatje embody these themes through transnational narratives that question fixed notions of self, nation, and gender. Ondaatje's *Anil's Ghost* explores the civil war in Sri Lanka, revealing the protagonist's journey through trauma, identity, and belonging. Anil Tissera, a Western-educated forensic anthropologist, challenges traditional gender roles and postcolonial boundaries through her personal and professional quests. The novel critiques nationalism and emphasizes syncretic identities formed through acculturation. Ondaatje deconstructs rigid identity constructs by blending poetic language with transgressive storytelling. Ultimately, *Anil's Ghost* serves as a powerful commentary on identity formation in a postcolonial and transnational context, aligning with broader discourses in Canadian literature that celebrate diversity, hybridity, and resistance to cultural uniformity.

Canadian literature means a back ground of multiple lingual cultures Canadian English, Canadian French, Canadian Gaelic. The Geographical and Historical aspect influence many writes. The famous Indigenous literature started to be in Canada itself. However, Canadian gives less important to language acknowledge such as Canadian Gaelic. However in recent decades Canada have been highly immigrants from other countries. Since 1980's Canada's ethnic and cultural diversity has been openly reflected in this literature. Many prominent writers give much important to minority, identity, and cultural differences. Canadian literature and its history were beyond our imagination. The first editor of University of Columbia is George Wood Cock. It was in Autumn 1959 first issues of Canadian Literature was published while people predicated that the existence of a national literature and journal will succeed only after several issues. Nevertheless, Wood Cock most

personal style and his previous experience asserts success of the journal. The birth of innumerable and skilful writers emerged by the time of 1960's and 1970's. Which include Margaret Atwood, Margaret Lawrence, Mordecai Richer, Salma Rushdie, Alice Munro, Michael Ondaatje, Jhumpa Lahiri, David Mitchell, Emily Carr and Aleksandar Hemon.

Michael Ondaatje was born in Sri Lankan on 12 September, 1943. He migrated to England in 1954, and in 1962 moved to Canada where he was lived ever since. He was educated at the University of Toronto and Queen's university in Kingston, Ontario, and began teaching at York University in Toronto in 1971. He promulgate a volume of memoir, Running in the Family, in 1983. His compilation of poetry consist of The Collected Works of Billy the Kid: Left Handed poems (1981), which won the Canadian Governor General's Award in 1971: The Cinnamon Peeler: Selected poems (1981) and Handwriting: poems (1998). Ondaatje's first novel, coming through Slaughter (1976), is a fiction portraiture of jazz musician Buddy Bolden. The English Patient (1992), set in Italy at the Second World War, was joint winner of the Booker Prize for fiction and was contrived in to an Academy Award winning film in 1996. Michael Ondaatje lives in Toronto with his wife, Linda Spalding, with whom he edits the literary journal Brick. His contempt novels include *Divisadero (2007), The Cat's Table (2011) and Warlight (2018).*

Ondaatje is, along with Margaret Atwood, one of Canada's most important contemporary writers and one of the counter's biggest cultural exports. First, he achieved significant recognition as a poet with early collection like *The Dainty Monsters(1967), Rate Jelly(1980)* and his long poem, *The Man with Seven Toes(1969).* Though meditations on childhood, love and mythology, these poems divulge obsession with language and rhythm that is accompanied later in his consistently economical, lyrical prose fiction. During this epoch, Ondaatje also produced a book of criticism – *Leonard Cohen (1970)* – and the films *Sons of Captain Poetry (1970)* about tangible poet Barrie Phillp Nichol, *Carr on Crime and Punishment (1972)* and *The Clinton Special (1974).* Ondaatje has also complied a book of interviews with filmmaker Walter Murch (responsible for *The English Patient* among other things) entitled *The Conversations (2002)* .Eventually, Ondaatje is conceivably understood not as poet or novelist, but as an artist who has drained in to question the very confines of such genres.

The theories of identity explain why a person, or self, at one time is, or is not, the same person, or self, as someone at some other time. Groups as well as individuals are concerned by those theories. Identity is largely determined by the relationship between self and other. Our sense of identity makes us identify ourselves as members of various ethnic groups or nations, as well as social classes. Communities like nations provide us with a kind of personal feeling of connectedness to our fellowmen.

Actually, people believe that they are part of one collective body, that is, a community known as "nation". Anderson (1991) defined this term as "an imagined political community" (6). Nations grant people with a sense of belonging, connectedness and identity through a shared territory which they believe they own and, therefore, are entitled to part from other communities' lands by means of borders. But the term "nation" expresses, in fact, an idea. It is generally agreed that it is of Western origin. It probably came into existence with the expansion of Western capitalism, industrialization and colonial expansion, which gave way to imperialism. Besides, traditions, histories and symbols help individuals sustain their identity. Furthermore, nations' survival depends upon these elements. Among other sources of influences, Marxism, feminism and psychoanalysis brought about fundamental transformation upon the concept of "identity". However, identity mostly depends upon central elements like traditions and narration of history. National history narrates the past as a common experience that belongs to a whole community. That is why it is so important. It displays one particular version of the past and identity of any given community. The very concept of a unified imaginary community is the ground of nationalism. After the period of decolonization and, particularly by the 90s, the world was becoming increasingly international. As a consequence, nationalism, nation and national identity got less and less important. Colonized peoples of Africa and Asia, stimulated by Western ideas such as nation / nationalism and national identity, developed their own sense of nationalism and national identity, in opposition to the colonial national identity of the West. Many contemporary authors have devoted a large part of their work to the issues of identities.

Anil's Ghost (2000) involves the war in Sri Lanka, the writer's native land. Focusing on themes of human and civil rights, the book follows the life of Anil Tissera, a native Sri Lankan who left to study in Britain and then the United States on a scholarship, during which time she has become a forensic anthropologist. She returns to Sri Lanka in the midst of its merciless civil war as part of a Human Rights Investigation by the United Nations. Anil, along with archaeologist Sarath, discovers the skeleton of a recently murdered man in an ancient burial ground which is also a government-protected zone. Believing the murder to be politically motivated, Anil and Sarath set out to identify the skeleton, nicknamed "Sailor", and bring about justice for the nameless victims of the war.

Ondaatje explores the notion of nationality as just such a construct and examines the roles played by syncretism and hybridity through the discourse of *Anil's Ghost*. This is a novel that moves beyond interpretation as a post-colonial literature of 'resistance' to challenge traditional perceptions of 'Self' and 'Other,' incorporating and transgressing boundaries in a way that invites interrogation from a transnational perspective. As long ago as 1916, the American intellectual Randolph Bourne wrote

a piece entitled 'Trans-National America.' In it Bourne urges his readers to reject the 'melting pot' metaphor, which he says will result in a culture that is 'washed out into a tasteless, colourless fluid of uniformity' (1736), he envisages instead a world in which a variety of cultures co-exist, "inextricably mingled, yet not homogeneous. They merge but they do not fuse" (1737). This approach is very similar to the concept of multiculturalism in Canada defies a scription to any one national culture, thus rendering it applicable in the context of Michael Ondaatje's *Anil's Ghost*, in respect of the influence of acculturation on Ondaatje's construction of identity.

The central character of the novel, Anil Tissera, is a female forensic pathologist, who is born in Sri Lanka and educated in the West, she returns to the country for the first time in fifteen years to investigate 'unknown extrajudicial executions' (18) on behalf of the United Nations that are working with a local archaeologist Sarath Diyasena. Their discovery of a recently interred skeleton in an ancient burial ground points to a government killing, a fact that places them both in danger, but despite this Anil is determined to identify the skeleton she has nicknamed 'Sailor.' Closer examination of Ondaatje's construction of Anil Tissera raises a number of points, such as she is Westernized. She has an adopted masculine name, which we learn she bought for herself from her brother; she is a scientist and spokesperson for the United Nations which is a combination of factors which render her the antithesis of Gayatri Spivak's 'subaltern woman'. From a post-colonial perspective, hers is a voice that not only breaks the silence previously imposed by an Imperialist discourse, but also speaks for those silenced by the neo-colonialist ideology that Ondaatje exposes in his examination of the war in Sri Lanka. The language of trans-nationalism, which Ondaatje speaks through Anil, incorporates the contradictions and paradoxes that are displayed in human and cultural diversity. In the struggle to gain her chosen identity, Anil trades that which she possesses, confirming that there is a price in the liberation from 'other' into self-hood. However, this deal is negotiated and agreed by both parties; her brother gains "one hundred saved rupees, a pen set he had been eyeing for some time, a tin of fifty Gold Leaf cigarettes she had found, and a sexual favour he had demanded in the last hours of the impasse" (68). It is clear from this quotation that this exploration of identity through the acquisition of a name has other complex elements of transgression; for example, there are indications of incest, and the challenging of constructions of gender. Anil, after all, 'was considered a male name' (68) and perhaps reflects a 'masculine' side to her identity that is revealed further in her choice of a career as a forensic scientist, one that is also seen as predominantly masculine. Anne McClintock suggests that in imperial terms naming is a 'male prerogative'(26), and that in colonial discourse "the world is feminized and spatially spread for male exploration to explorers called unknown lands 'virgin' territory" (23-24): she points out that by

"naming 'new' lands, male imperials mark them as their own" (29). As such, Ondaatje blurs the boundaries of gender in his construction of the character of Anil Tissera; by naming herself, she claims the territory of her identity, her own state of self-hood, in what can be construed as not only a neo-colonial, but also a gendered, masculine, action.

Anil abjures the position of Spivak's gendered subaltern through her rejection of an imposed cultural identity and the traditional role of the colonial female. Instead she claims a syncreticgen Victoria Cook, "Exploring Transnational Identities in Ondaatje's *Anil's Ghost"* construction that assumes both male and female traits, and is transnational in nature, in that her individual state includes characteristics from areas that are traditionally constructed as either masculine or feminine. Thus, the concept of Anil's gendered self is one that is multiple, contradictory and fragmented in nature: in the novel, Anil makes it a point to "distinguish female and male traits as clearly as possible" (137) in her work; she loves 'being one of the boys' (147) and yet also appreciates that being a woman makes her "better at dealing with calamity in professional work than men" (137).

In terms of gender, Ondaatje bestows on Anil "the peculiar freedoms of ambiguity rather than the fixity of one identity" (McClintock 174). This is reflected in the fact that, in the business deal to secure the purchase of her name, Anil's behaviour is predominantly stereotypically masculine, and yet part of the price she pays is a 'sexual favour' that her brother demands. This act of prostitution on Anil's part serves to underline her subordinate female status prior to gaining her name, but it also reveals an ancient form of feminist resistance to patriarchal control: by bartering her sexual services for profit (her desired name), Anil gains a measure of economic power and independence. Ondaatje posits here the possibility of an incestuous relationship between brother and sister, one which may be usefully examined from the perspective of transnationalism.

Ramon Gutierrez suggests that to have American nationality one must either be "born into the nation (the order of nature)" or enter it "through a legal process (the order of law) and become citizens through a process we call 'naturalisation' he confirms that "nature and law thus create citizens"(255). Ondaatje demonstrates that a transnational identity, such as that of Anil Tissera's, is not created through either 'nature' or "law but comes into being outside of the accepted order that is required for belonging to a single nationality. In order to gain transnational" citizenship Anil moves beyond the traditional modes of national identification. As a 'Trans-national' then, Anil provides a figurative representation of the feminized nature of the land as an object of desire, the 'earth mother'; and in taking possession of a male name she also subsumes something of the patriarchal role: "she'd hunted down the desired name like a specific lover she had seen and wanted, tempted by nothing else along

the way" (68). In his book of poetry, Handwriting, Ondaatje describes "the way someone's name holds terraces of character, contains all of our adventures together" (55). Anil's name, her demand to define herself within and through that name, to name herself, reflects this poetic representation; viewed from a transnational notion of syncretism, her name 'holds' her character. In this context it is significant that Anil has a fascination with names: her favourite rock star is "The Artist Formerly Known As?" (37), a celebrity who replaced his name with a symbol; and her questioning of her lover, Cullis, reveals that his middle name is Biggles, "as in Biggles Flies East and Biggles Wets His Bed?" (37). These two book titles, one genuine and one obviously fictitious, may be seen as indicative of some of Cullis's characteristics; the true title, Biggles Flies East, alludes to Cullis's involvement with Anil, while the invented one not only connotes him as being false and untruthful in nature, but also evokes a sense of childishness and insecurity.

Here Ondaatje's problematizing of identity through naming takes on a playful irony in terms of a postcolonial, or more particularly a transnational perspective. "Anil had courted foreignness" (54) both literally and figuratively in her affair with Cullis Biggles Wright, named (as Anilpoints out) after the central protagonist 'Biggles' from the series of books by Captain W.E. Johns these are boys adventure stories which were very popular in the early part of the twentieth century. In the self-construction of her identity, Anil is complicit, then, in allowing herself to be 'colonized' by Western culture. However, in exploring the effect of acculturation on individual identity, Ondaatje exposes some of the dichotomies between Eastern and West Victoria Cook, cultures in the conflicts that Anil experiences.

Anil's brief, unsuccessful marriage to a Sri Lankan whilst studying in England is a significant episode in this context. Her husband is a controlling and jealous character: "at first this presented itself as sexual jealousy, then she saw it as an attempt to limit her research and studies. It was the first handcuff of marriage, and it almost buried her" (144). Anil's treatment of her marriage "as something illicit that deeply embarrassed her"(144) is paralleled in her subjugation of her Eastern cultural identity in favour of the West. However, Ondaatje highlights acculturation as being an evolutionary Ondaatje highlights acculturation as being an evolutionary process, rather than a product, in Anil's subsequent return to Sri Lanka.

In conclusion, through his novel Anil's Ghost, Ondaatje problematizes notions of either individual or national identity as being fixed and immutable, adopting instead a perspective that considers such boundaries as both flexible and permeable. It is possible to conclude that Ondaatje offers a tri-phasic model of the process of acculturation, as examined through the construction of Anil Tissera's personal and cultural identity. Anil is initially dependent upon the cultural and individual identity given to her by her parents; however, she moves into an

independent phase signaled by her desire for another name and her adoption of a different culture. Finally, Anil moves into the third phase of interdependency, when she returns to Sri Lanka developing a multicultural perspective that is transnational rather than global or universal in its construction.

References:

Anderson, B. (1991). Imagined Communities: Reflections on the Origin and Spread Of Nationalism, Verso, London-New York.

Cook, Victoria. Exploring Transnational Identities in Ondaatje's Anil's Ghost, CLCWeb: Comparative Literature and Culture 6.3 (2004).

McClintock, A. Imperial Leather: Race, Gender and Sexuality in the Colonial Contest. London, Routledge, 1995.

Ondaatje, (2000). M. Anil's Ghost. Bloomsbury, London.

Bargains, Brides, and Bard's Brushstrokes: A Comparative Exploration of Love, Law, and Deception in Shakespeare's Works

Geeta Lakshmi Vallabhaneni

B.A. English Literature

Andhra Loyola College

Vijayawada, Andhra Pradesh

kazbrekker2004@gmail.com

Abstract

In rigid social framework of early modern England, a singular ideal of femininity pervaded. This tripartite construct, emphasizing unwavering chastity, a vow of silence, and unfailing obedience, resonated throughout society. Sermons thundered from pulpits, pronouncements echoed from magistrates' benches, playhouses echoed the theme. Yet, a critical observer might wonder: could a different melody have been played? *Could a woman in Padua, that vibrant Italian city, have defied the prevailing current and charted her own course, mirroring the freedoms of a future age?* Alas, even under the reign of the formidable Queen Elizabeth, such aspirations proved elusive. Wielding the *potent weapon of ink*, the writer explores both religious conflict and the spectrum of marriage motivations, from love to convenience, in **Shakespeare's** acclaimed works *The Comical History of the Merchant of Venice* and *The Taming of the Shrew*. The plays unfold in **Padua**, labelled with **"the three withouts"**, where the characters in the play often find themselves in situations lacking certain elements, like *Petruchio Without Restraint, Baptista Without Control, and Lucentio Without Inhibition* and in **Venice "The Floating city",** can be compared to the characters of *Antonio Floating Wealth*, *Shylock Floating Identity*, *Portia Floating Justice*. This objective analysis aims to dissect the background of the social context and characters' behaviours through critical theory, unravelling the stylistic choices woven into the plays.

Keywords: Woman, Marriage, Love, Identity, Restraints

Even if a queen's sceptre illuminates the era, women of her sex lacked the power of freedom to govern their life in the Elizabethan era. They are restrained behind the corsets of their clothing that shape their bodies, confined with the silver fetters, and were handled as fragile by the other sex. Women are treated as adored chattel within the marriage market, their identities etched onto their bosom as the daughters, wives, and mothers their role play deemed ineluctable from the society and the books. Their fate is not crowned with flowers, but with thorns, woven into a life dictated by duty and submission. They are always seen as they belonging to someone else – fathers, husbands, and children, but never as individuals in their own

right. Yet, in both Shakespeare's works, women are depicted as shrewd, intelligent, and smart, employing these very qualities to navigate a patriarchal society that often seeks to constrain them which often leads to helping or uplifting the main characters. Although Shakespeare's plays are set in a patriarchal world where women were typically relegated to inferior positions, his female characters defy simple stereotypes of being passive or weak. In Shakespeare's acclaimed works *The Comical History of the Merchant of Venice* and *The Taming of the Shrew* the plot magnifies the social contradictions prevailed in the society and how the universal themes like love, justice, mercy, friendship and so on sprouted brightly at the end through darkness.

Radical and Liberal Feminism:

As a functionally eponymous title *"The Taming of the Shrew"* depicts the patriarchal society trying to subdue "Katherine the shrew", a woman who is independent, assertive, and outspoken. As Katherine doesn't fit the code of conduct for women established by the male chauvinists, they try to *tame* her. Women are denigrated if they live independently by not adhering to the strict rules as they are expected, and has to be submissive to their fathers and husbands, highlighting the deep seated nature of gender inequality. The play's conclusion could be interpreted as problematic, as it suggests that women should be submissive to male expectations in the society. *The Comical History of the Merchant of Venice*, projects Portia as a wealthy woman who enjoys some freedom even though constrained in the bourgeoisie's patriarchal society. Portia is presented as a highly intelligent, smart, resourceful, and capable woman, yet she is restricted by the social and legal structures of her time. Despite her qualities, Portia's freedom to act is limited by the constraints of marriage and the control of her deceased father's will, which stipulates that she must marry the man who chooses the correct casket. One of the most striking elements in Portia's character is her disguise as a male lawyer to save Antonio to upheld justice. This act highlights the restrictive roles women had in a male dominated society, where women were not allowed to hold public office or partake in legal matters. By cross dressing as a man, Portia adopts a male identity to exercise the power and authority she needs to save Antonio, which she later succeeds.

Shylock's floating identity:

Through the lens of post colonialism, Shylock is described as "*other*", "other," inferior, and exotic. He is clearly marked as "the Other" by his Jewish faith, his economic role as a moneylender (often forced upon Jews in Europe), and the anti Semitic prejudice he faces. The play reflects and perpetuates some of these Orientalist stereotypes, portraying Shylock as greedy, vengeful, and culturally alienation. Shylock is constantly othered by the Christian majority, represented by characters like Antonio, Bassanio, and others. He is portrayed as untrustworthy, greedy, and vengeful, largely due to his ethnicity and religion. Driven by dehumanization of his

identity in the society, he tries to take vengeance upon Antonio which soon turns into revenge to the extent of killing Antonio. Therefore, Shylock's precarious position in *The Merchant of Venice* reflects a postcolonial tension between the identity forced upon him by the dominant culture and his own desire to preserve his cultural and religious heritage. As a marginalized figure, he constantly negotiates a hostile, colonizing environment that simultaneously defines and disempowers him. From a postcolonial perspective, Shylock's narrative becomes a story of resistance and alienation, a struggle to retain his identity and assert agency within a world that aims to control and erase him.

Petruchio without Restraint:

Gramsci's concept of hegemony revolves around Petruchio in *The Taming of the Shrew,* where his behaviour can be seen as a manifestation of hegemonic masculinity, where he exerts control over Katherina to assert male dominance in a patriarchal society by forcing her into submission through manipulation, denial of food, sleep, and excessive public displays of control he enforces the idea that men hold authority over women. His actions highlight a traditional social structure where men, as the dominant gender, are allowed to act "*without restraint*" because their authority is culturally accepted and even expected. His desire to "tame" her is tied to his economic interests Katherina's dowry and his need to elevate his own status in the social hierarchy. He uses marriage as a tool to secure financial and social gains. By displaying his "unrestrained" authority over her, he solidifies his dominance not just in the marriage, but in society at large.

Baptista Without Control:

In Elizabethan society, the father held absolute authority over his family and household. He was expected to make all decisions for his children, particularly in terms of marriage. His role as a father is intertwined with the economic arrangements. His control over Bianca vs. Katherina shows how social norms create "ideal" and "deviant" female behaviour and his authority works only when those norms are followed. He oftens compares and contrasts, his younger daughter Bianca who embodies obedience, silence, and compliance reinforces the expectation that "good" daughters adhere to socially constructed femininity. Therefore, the play projects that Baptista sees Katherina as a financial liability, not as a daughter and hence cannot enforce control because there are no suitors willing to "buy into" marriage market. Conversely, Bianca is treated as a "prize" to be won, and Baptista offers her to the highest bidder, reinforcing the commodification of women in a patriarchal society. Katherina, in contrast, is a "burden" to be disposed of, emphasizing that a father's control is directly linked to a daughter's perceived value. When he fails to make his daughter submissive, it challenges the patriarchal notion of the father as the undisputed head of the family. Upon Katherina's marriage, Baptista's authority over

her vanishes, revealing that his previous control was dependent on social norms and customs, not a truly absolute power.

Lucentio without Inhibition:

Lucentio, in The Taming of the Shrew, is more than a simple romantic lead; he's a calculating opportunist. Machiavellianism explains his strategic deception and rapid adoption of a false identity, prioritizing cunning over virtue in his pursuit of power. While Petruchio uses overt dominance, Lucentio manipulates the social system, infiltrating Bianca's household as a tutor and intellectually outmanoeuvring his rivals. His fluid shifts in identity reflect Butler's theory of performativity, demonstrating that identity, like gender, is a social construct performed rather than inherent. Lucentio's adaptability from tutor to servant to suitor shows his understanding of masculinity and power as fluid and context dependent. From a New Historicist perspective, his success exemplifies the Renaissance shift towards social mobility, where individuals like Lucentio, unconstrained by traditional hierarchies, can rise by skilfully crafting and manipulating their identities. He embodies the Renaissance ideal of self-fashioning, achieving power through performance rather than lineage, and his uninhibited use of deception highlights the era's transition towards individualism and intellectual pragmatism. Thus, Lucentio is revealed not just as a lover, but as a Renaissance trickster, adept at navigating his world through performance and strategy.

Antonio's Floating Wealth:

Antonio's wealth in *The Merchant of Venice* is "floating," a concept explored through Marxist and psychoanalytic lenses. Marxist theory highlights how Antonio's fortune reflects the shift from feudalism to a more volatile, market driven capitalist system. Unlike land based wealth, his capital is liquid, precariously tied to trade and external factors, making it inherently unstable and "floating." He is alienated from the labour that generates this wealth, relying instead on transactional relationships, a prime example of Marx's "commodity fetishism," where wealth is abstracted and the human cost obscured. Psychoanalytically, Antonio's melancholia points to deeper, unresolved internal conflicts, likely rooted in his unacknowledged, intense platonic love for Bassanio. His willingness to risk everything for Bassanio suggests not just friendship but a deeper psychological need for validation and affection. This unconscious desire for recognition from Bassanio, always just out of reach, fuels his melancholic longing. The Lacan's mirror stage theory further suggests that Antonio's self-worth is contingent on Bassanio's gaze; he seeks completion through Bassanio, his *objet petit a*, but is trapped in a cycle of sacrifice, as this desire remains perpetually unfulfilled.

Conclusion:

In conclusion, *The Merchant of Venice* and *The Taming of the Shrew* highlights Shakespeare's intricate exploration of love, law, identity, and societal limitations. By applying various critical theories such as feminism, postcolonialism, Marxism, and psychoanalysis, the characters, particularly those marginalized or constrained by societal norms, navigate a world shaped by power structures, legal frameworks, and personal desires. The plays reflect the tensions between individual freedom and societal expectations, with female characters like Portia and Katherine standing as symbols of defiance and resilience. They challenge the patriarchal structures that seek to define and limit their roles, showcasing intelligence, strategic thinking, and, at times, disguised autonomy to assert their influence. On the other hand, male characters like Antonio, symbolizing the instability of floating wealth, and Lucentio, whose manipulation of identity aligns with Renaissance ideals of social mobility, underscore the constant struggle between personal ambition and social order. Ultimately, Shakespeare's works go beyond their historical context, offering timeless reflections on human relationships, justice, and the fluid nature of identity, all while engaging with the social, cultural, and psychological forces that shape individuals' lives. These plays remain relevant to contemporary audiences, urging us to reflect on the complex relationships between love, law, and power in our own time.

References:
Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity.* Routledge, 1990.
Gramsci, Antonio. *Selections from the Prison Notebooks.* Edited and translated by Quintin Hoare and Geoffrey Nowell Smith, International Publishers, 1971.
Lacan, Jacques. *Écrits: A Selection.* Translated by Alan Sheridan, Norton, 1977.
Marx, Karl. *Capital: A Critique of Political Economy.* Translated by Ben Fowkes, vol. 1, Penguin Classics, 1990.
Said, Edward W. *Orientalism.* Vintage Books, 1979.
Shakespeare, William. *The Merchant of Venice.* Edited by Barbara A. Mowat and Paul Werstine, Folger Shakespeare Library, Simon & Schuster, 2005.
---. *The Taming of the Shrew.* Edited by Barbara A. Mowat and Paul Werstine, Folger Shakespeare Library, Simon & Schuster, 2004.
Skinner, Quentin. *The Foundations of Modern Political Thought: Volume One, The Renaissance.* Cambridge University Press, 1978.

Discursive Constructs of Selfhood: The Interplay of Language, Power, and Identity in Literary Narratives

V. Harsha,
Research Scholar
PG & Research Department of English,
National College (Autonomous),
Tiruchirappalli,
Tamilnadu.

Dr.T.S.Ramesh,
Associate Professor, Research Supervisor & Head,
PG & Research Department of English,
National College (Autonomous),
Tiruchirappalli,
Tamilnadu.

Abstract

In literary studies more broadly, and particularly with regard to narrative fiction, language and power run in an almost intricate nexus which constitutes a seminal discourse. In this paper, Rabindranath Tagore and Anton Chekhov are examined that they used language both as a means and as a battle ground for selfhood in oppressive social context. This study engages in structuralism, post structuralism as well as existential phenomenology in order to delineate the process by which linguistic structures serve to encode power relations in order to construct individual consciousness as well as social agency. The research sets out to deconstruct this process by means of a careful analysis of a few selected short stories that govern mentality and the limits of existential possibilities through the ways they realize linguistic hegemony and accompany or negate the dominant ideological paradigms. It uses Sassurean linguistics, Derridean deconstruction, and Foucialdian discourse theorizing to read and write back from the manner in which identity is inscribed, insurrectioned and reasserted. Chekhov's existential malaise, class struggle and medical realism in conjunction with precolonial Tagore's obsession with colonial subjugation, gendered silences and metaphysical introspection mirror one to the other in their understanding of common human predicaments. Literature is declared a dialectical arena with a strict structure that both strengthens and weakens the power, and precisely that semiotic trap of which the foreground of this study are those characters caught inside. This paper ultimately expands the discourse in literature, identity, and social Structures and proves that linguistic representation governs and limits the human agency and existential Choice.

The construction of identity through literature is closely related to the discursive regime for the meaning. Language is for the human as a semiotic system as well as social and political tool, mediates the human subjectivity, i.e. the ontological and epistemological dimensions of selfhood. Rabindranath Tagore and Anton Chekhov who are literary writers have given great exegeses on the dialectical tension between self-definition and external inscription. As a result, cultural imperatives, socio-economic hierarchies, linguistic determinism become the protagonists in their works, with the protagonists losing their agency to labyrinthine interplay of cultural imperatives, socio-economic hierarchies, and linguistic determinism.

The socio historical backdrops of colonial modernity for Tagore's response to existential fragmentation and linguistic oppression, and malaise in the tsarist era for Chekhov's are their characters. The two authors also use language as a means not only to narrate but as an ideological force that constrains individual autonomy. The paper takes selected short stories and compares them in order to investigate how language constructs, displaces, and reconfigures identity. In the study, the concept of subjectivity and power negotiation are deconstructed on the basis of Sassurean semiotics, Derridean différance and Foucauldian discourse analysis of specific linguistic discourses, by which we mean that there are discursive ways through literature to structure existential possibilities.

1. Language as a Mechanism of Power: A Structuralist Approach:

This section takes elements of Sassurean structuralism to draw on the ways in which language makes identity in relation to signs and meaning; in Tagore and Chekhov's stories linguistic structures reinforce social hierarchies of the self and other. For example, in Punishment, the female protagonist's imposed silence becomes an instrument of oppression through the absence of language, or lack thereof.

2. Discursive Identity and the Semiotics of Subjugation:

This section is analyzable in Foucauldian discourse analysis terms in which it interrogates the way in which dominant discourses structure the idea in social institutions such as patriarchy, colonialism and class stratification. Characteristics of characters are imposed identities created by language, both in Sight and in Lovelace. For example, Chekhov critiques the deployment of medical discourse in Ward No. 6 that pathologizes people and makes them no more than subjects of institutional control.

3. Deconstruction and the Destabilization of Meaning in Narrative:

This section appropriates Derrida's différance to determine how meaning is necessarily deferred and unstable in literary texts. In Tagore and Chekhov's narratives

often, language does not fully express human experience and there is a gap between language and human experience which then creates misunderstandings, alienations, or sadness of existence. The following is from The Postmaster: The protagonist's inability to express emotions leads to miscommunication and emotional detachment.

4. Phenomenology of the Oppressed: Existential Angst in Tagore and Chekhov:

It is based upon Merleau-Ponty and Sartre and in this section it explores how language is a medium and through which lived experience of oppression is mediated. Existential dilemmas are dealt with, regardless of whether characters are trapped in linguistic structures which decide their destiny.Example: The Man in a Case is Chekhov's protagonist who is incarcerated by the strict linguistic and social laws, and unable to free himself.

5. Resistance through Language: Subversive Strategies in Fiction:

The discussion in this section handles how characters fight linguistic hegemony through silence to alternative narrative to subversive discourse. First, literature breaks down into the dominant power structure as a location of resistance to both the text itself and others. Example: For instance, in Punishment, the protagonist is silenced, but her refusal to speak on a verbal when it came to defending herself could be an act of defiance against patriarchal control.

Methodology:

In applying a both comparative and literary approach to linguistic constructions of identity in Tagore's and Chekhov's short stories, this study uses a combination of both Structuralist, Post Structuralist and Phenomenological frameworks. Narrative language is used to close read the material in order to determine how language encodes power relations; discourse analysis is utilized to deconstruct textual strategies of subjectivity.

The methodology incorporates:

1. Structuralism: To examine the relationship of the world to language and identity (of the self and culture).

2. Derridean: In order to destroy textual instability and différance.

3. Foucauldian Discourse Analysis: To cast the light on the way language functions in terms of the hegemonic and subversive aspects of it.

4. Existential Phenomenology (Merleau-Ponty, Sartre): Investigates lapsed selfhood articulated in a language.

Theoretical Framework:

The theoretical underpinning of this study is grounded in three critical paradigms:

1. Structuralism (Ferdinand de Saussure)

According to Saussure, meaning for language is relational and the language is a system of signs. The structural organization of the language in literary texts constructs the identity and by that means defines the subject's position inside of the

social order. Their works prove that lingustic configurations can create existential boundaries.

2. Post-Structuralism (Jacques Derrida, Michel Foucault)

A definition of différance provided by Derrida enables the instability of identity through the way that meaning is deferred. Foucault employs language as a weapon of power to show, identity to be the insubstantial, not fashionable, byproduct of discursive condition.

3. Existential Phenomenology (Maurice Merleau-Ponty, Jean-Paul Sartre)

Relying on the lived experience of the subject in a world linguistically structured, this framework is explored. Tagore's and Chekhov's characters, lived the alienation, self doubt, and existential crisis to their socio-linguistic reality.

Case Studies: Tagore & Chekhov

Rabindranath Tagore: "The Postmaster" & "Punishment"

Language is used to mark off social and emotional alienation in The Postmaster; its speakers could be seen as linguistically superior to the landscape surrounding them in a measure, reflecting with words the measure of the distance taken between the rural and the urban. Gendered silence is examined in punishment and in terms of gendered language, language as a tool of Patriarchal oppression, bringing women into a strict socio-linguistic hierarchy.

Anton Chekhov: "The Man in a Case" & "Ward No. 6"

In The Man in a Case, Chekhov denounces linguistic rigidity as an emblem of ideological repression providing a plot of the protagonist, who has been imprisoned in his own dogmatic speech. In Ward No. 6, language is psychiatric and institutionalized: Medical discourse speaks though which social ostracization, mental and institutional marginalization.

Objectives of the Study:

➤ This paper attempts to look at how language forms identity in Tagore's and Chekhov's short stories.

➤ It aims to analyze the issue of semiotic entrapment of characters and their linguistic determinism.

➤ In order to learn how discourse is a source of power, control and resistance.

➤ To examine the mechanics by means of narrative strategies by which identity constructs are dismantled.

Outcomes of the Study:

➤ A deeper understanding of how language dictates selfhood and agency.

➤ Structuralist and existential interpretation of Tagore's and Chekhov's narrative techniques.

➤ An illustration of the discursive battlefield of literature, illustrating power in a forceful way but also in a force of subversion.

Relevance:

      The impact of this study is in the field of comparative literature, discourse analysis, and existential phenomenology, and it bridges Indian and Russian literatures. More than that, it makes a commitment and new insight into identity as an issue linguistic, then: finally, it adds lines to literature's long history of serving as a site of ideological negotiation.

Conclusion:

      Though separated geographically and ideologically, Tagore and Chekhov are united in their consideration of linguistic constraints on identity. These works demonstrate that the self is fragile when embedded in institutionalized language, where the self is semiotically entrapped, discursively marginalised and narrative ally. Through structuralist and personalist lens this paper does not only proof about the inability of words to describe reality; it also proves that words are an inevitable (futile?) part of reality and through that function words are used as a tool of power and identity.

References:

Chekhov, Anton. The Complete Short Stories. Vintage Classics, 2015.

Derrida, Jacques. Of Grammatology. Johns Hopkins University Press, 1976.

Foucault, Michel. The Archaeology of Knowledge. Routledge, 1972.

Saussure, Ferdinand de. Course in General Linguistics. Open Court, 1986.

Sartre, Jean-Paul. Being and Nothingness. Routledge, 2003.

Tagore, Rabindranath. Selected Short Stories. Penguin, 2000.

Social Evils and The Psyche in Chuck Palahniuk's *Fight Club* through Sigmund Freud's Lens

M. Jagadeesh Kumar,
Ph.D Research Scholar,
Department of English(SF),
PSG College of Arts & Science,
Coimbatore.
Email id: jagadeesh11jk@gmail.com

Dr. S. Shanthi,
Assistant Professor,
Department of English(SF),
PSG College of Arts & Science,
Coimbatore.

Abstract

Chuck Palahniuk's *Fight Club* offers a dystopian critique of contemporary consumerist society in its examination of social ills like violence, toxic masculinity, and identity crisis. This paper analyses these themes based on Sigmund Freud's psychoanalytic theory of the id, ego, and superego. The unidentified narrator's dissociative identity disorder is a mirror of the inner conflict between his suppressed desires (id), his socially conditioned self (superego), and the fragile balance sustained by his (ego). Tyler Durden, being an expression of the id, symbolises raw aggression and defiance of societal norms, while the narrator's superego grapples to sustain social expectations. The novel also explores alienation and existentialism themes, presenting the protagonist's disconnection with an absurd, consumerist society. *Fight Club* emerges as a reaction to this alienation, providing its members with an identity through destruction and suffering. As the club grows in popularity and their actions become increasingly extreme, the protagonist finds himself caught in a spiral of violence and self- destruction, questioning the very nature of his own existence. This paper argues that *Fight Club* critiques the psychological effects of contemporary capitalism and the erosion of true identity, demonstrating how suppressed feelings find expression in violent forms.

Keywords: Alienation, Consumerism, Id, Ego, Existentialism, Superego

Chuck Palahniuk is an American novelist and freelance journalist. He was born on 21 February 1962 in Pasco, Washington. He is best known for the cynical and ironic black humour that appears throughout his work. After graduation, he worked for a time as a journalist, writing for newspapers and magazines in the Pacific

Northwest. However, he eventually grew disillusioned with the field and decided to pursue a career in fiction writing. His first novel Invisible Monsters had been rejected by publishers for its disturbing content. Then he published his most famous novel, *Fight Club* in 1996. The novel's themes of rebellion, anti-consumerism, and the rejection of societal norms have resonated with readers and inspired a cult following and also been adapted into a successful film. In 1999, director David Fincher adapted this novel into a movie starring Brad Pitt, Edward Norton, and Helena Bonham Carter. The movie follows the same basic plot as the novel, but makes some changes and additions to the story.

Trangressive fiction:

Transgressive fiction is a genre of literature that pushes the boundaries of conventional societal norms and often explores taboo subject matter such as sex, drugs, violence, and crime. It is characterised by a willingness to break taboos and confront societal norms and conventions in order to challenge readers perspectives on controversial topics. It often features antiheroes who rebel against societal norms and values. These characters may engage in criminal behaviour or indulge in taboo activities such as drug use, promiscuity, or violence. The genre often explores the dark side of human nature, as well as the ways in which society contributes to individuals feelings of alienation and disconnection.

Alienation and existentialism:

Existentialism is a philosophical movement that originated in the 19th and 20th centuries, and it emphasises the individual's subjective experience of the world and the inherent meaninglessness of existence. It proposes that life has no inherent meaning or purpose and that individuals must create their own meaning through their choices and actions. Existentialists believe that individuals are fundamentally free and responsible for their own lives. They argue that individuals must choose their own path in life, even in the face of the inherent uncertainty and anxiety that comes with that freedom. It emphasise the importance of living an authentic life, one in which individuals are true to themselves and their own values, rather than conforming to societal expectations. Existentialists argue that life is inherently uncertain and that individuals must confront the anxiety that comes with that uncertainty. They also suggest that the universe is ultimately absurd and meaningless, which can lead to a sense of despair. It often explore the theme of death, arguing that the awareness of our own mortality is a fundamental aspect of human existence. It also often highlight the feeling of alienation and loneliness that can come with the realisation of the individual's freedom and responsibility.

Chuck Palahniuk's first novel *Fight Club* is a striking example of existentialism which explores the experiences of an anonymous protagonist struggling for the meaning of his existence. This novel is a good documentary about

the changes in American pop culture masculinity. This novel also explores the theme of the absurdity of life. The narrator's journey is filled with surreal and absurd experiences, such as the revelation that Tyler is actually a projection of his own subconscious. Through these experiences, the novel argues that life is inherently meaningless and that individuals must create their own meaning through their actions and choices. It also explores the belief that every individual faces the challenges and dilemmas that are imposed upon them by their culture and their society. These issues lead us towards the questions that whether fall into the routine of the cultural, social and physical norms or not? These norms are often governed or in many cases even created by advertising and the media.

The themes of existentialism are explored through the main character's struggle to find meaning in his life. He feels trapped by societal norms and expectations and is searching for a way to break free from them. Through his participation in *Fight Club* and his relationship with Tyler, he begins to embrace his own individuality and challenge the structures of society. The novel also explores the idea that life is ultimately meaningless, and that individuals must create their own meaning through their choices and actions. Freedom refers to the ability of individuals to make choices and act on those choices without being restricted by external factors. It is the idea that individuals have the power to determine their own fate and create their own meaning in life. In existentialism, freedom is considered to be a defining characteristic of human existence, and individuals are encouraged to exercise their freedom by making choices that are true to their own values and beliefs. Choice refers to the act of selecting one option over another. It is the process of making decisions based on personal preferences, values, and beliefs. In existentialism, choice is seen as an important aspect of human existence because it allows individuals to shape their own lives and create their own meaning. The choices that individuals make can have a profound impact on their lives and can determine the course of their existence.

The novel visualises the influence of advertising and the media on the modern life which is shown as a purely materialistic and a consumer culture. *Fight Club* focuses on existentialism in the modern context. It follows the existential principle that an individual must search or if possible try to create meaning in a chaotic universe; and generally, in Existential fiction this individual is often treated as an object of suffering. It also takes into consideration the social alienation and pathetic human condition. The novel explores the existential themes of individualism, authenticity, and the search for meaning. The narrator feels trapped by societal norms and expectations, and finds release through his participation in *Fight Club* and his relationship with Tyler. He struggles with questions of identity and purpose, and

ultimately realises that he must embrace his own individuality in order to find meaning in his life.

Together, freedom and choice form the basis of existentialist philosophy. The freedom to make choices that are true to one's own values and beliefs is considered to be essential for individuals to live an authentic life. However, this freedom also comes with responsibility, as individuals must take ownership of the consequences of their choices. In existentialism, individuals are encouraged to embrace their freedom and make choices that align with their own values and beliefs, in order to create a life that is meaningful and fulfilling.

Sigmund Freud's Psychoanalysis:

Sigmund Freud's structural model of the psyche includes id, ego, and superego that accounts for human behaviour as an ongoing conflict between primitive urges, rational choice, and societal norms. In *Fight Club*, this psychological conflict is embodied in the narrator's dual personality and his struggle with Tyler Durden.

The Id - Tyler Durden:

The id is the unconscious, instinctual, and impulsive aspect of the psyche. It is concerned with pleasure, aggression, and immediate gratification without regard for morality or consequences. Tyler Durden is a charismatic, irresponsible, and hedonistic pleasure, destruction, and domination driven. He espouses self-destruction as rebirth, urging the narrator and others to engage in extreme behaviour. His philosophy is all about self-indulgence and liberation from societal constraints

"It's only after we've lost everything that we're free to do anything."

Tyler is bored with the routine life of the society. He finds that every person is imposing certain rules in their lives; they are accepting what they are told. Everybody in the society is willing to listen to what the media, advertisers and society tells to them. Tyler differentiates himself from masses in this sense, he lives his life for himself and accepts only what he chooses to accept. Tyler continues to criticise the modern society. He adds that when an individual makes himself different from their insomniac-consumer lives, he realises that he has been lied to all along. He realises that the objects he own doesn't define who he is, as a person. He rejects the basic assumptions of civilisation, and the importance of material possessions in it. Everything in this society is completely superficial and momentous. He tries to explain the mankind what really they are; he says,

"You are not special. You are not a beautiful or unique snowflake. You're the same decaying matter as everything else" (134).

It seems that Tyler attempts to destroy the notion of social norms, 'an American dream', and the power of the media and advertising. Another important fact is that a pain is used as an important experience to prove one's existence and manhood. Fighting and the pain give them a self-affirming acknowledgment that they

are actually alive. The men use pain to prove their own existence, their own manhood, and the existence of some form of God. Pain is the essential factor in experiencing life, and realising one's own existence.

The Ego - The Narrator:

The ego is the logical component of the mind that acts as a mediator between the id and the superego. It operates on the reality principle, basing its decisions on what is acceptable in society. The narrator is the ego, who tries to live by the rules of society at first. He has a corporate job, has routines, and purchases costly furniture—trying to have control over his life. Nevertheless, he is vacuous and displeased, held captive by an empty loop. His insomnia also represents his own turmoil—his ego battling against his id. When he births Tyler, unknowingly he makes his id go unchecked, creating imbalance.

The Superego - Society:

The superego symbolises morality, social norms, and internalised rules. The superego is the moral police that causes us to feel guilty when we violate rules. The superego, in *Fight Club*, is society, capitalism, and consumerism all the regimes that bring about order and expectation. The narrator is initially trapped by his superego: "And I wasn't the only slave to my nesting instinct. The people I know who used to sit in the bathroom with pornography, now they sit in the bathroom with their IKEA furniture catalogue"(43). He works a dull job to maintain his lifestyle. He is obsessed with IKEA furniture and material success. The advertising and the media has a power that amazingly influences to create social standards and norms. The results of these bombarding messages of electronic media experiment are quite surprising and show the powerful impact on the cultural and social values. The social and personal behaviour and thoughts are under the spell of the uniform patterns developed under the influence of advertising media. The narrator talks about his DKNY shoes, his CK shirts and his fancy IKEA furniture. The narrator attributes his existence to all these materialistic objects. The life for him is to buy various products that gain social status for him. Tyler's philosophy is one of direct revolt against the superego and he also views rules and morality as oppressive. "Then you're trapped in your lovely nest, and the things you used to own, now they own you" (44).

Conclusion:

According to Sigmund Freud's psychoanalytic theory used in this work *Fight Club* is an existentialist battle of the id (Tyler), ego (narrator), and superego (society). The book delves into what occurs when the ego collapses, and the id is permitted to reign supreme. The eventual message is that restraining primal impulses too much breeds devastation, while indulging wholly is also fatal. *Fight Club* tries to remind the freedom of choice and the authenticity of human existence. The novel teaches that death is something that should not be feared, but rather accepted. It tries to create a

society in which everything is opposite to the way it is perceived today. *Fight Club* is a novel that explores existential themes of individualism, authenticity, and the search for meaning in a world that can seem absurd and meaningless. The novel challenges readers to question societal norms and expectations, and to embrace their own individuality in the search for a meaningful life.

References:

Bonham Carter, Regency Enterprises, 20th Century Fox, 1999.

Giles, James R. The Spaces of Violence. University of Alabama Press, 2006.

Giroux, Henry A. "Private Satisfactions and Public Disorders: *Fight Club*, Patriarchy, and the Politics of Masculine Violence." JAC, vol. 21, no. 1, 2001, pp. 1–31.

Kavadlo, Jesse. Chuck Palahniuk: American Monsters and Literary Mayhem. Bloomsbury Academic, 2022.

Kuhn, Annette. *Fight Club* (BFI Modern Classics). British Film Institute, 2011.

Miller, D. Quentin. "Falling Men in Post-9/11 American Fiction and Film." American Studies Journal, vol. 56, 2012, pp. 1–12.

Palahniuk, Chuck. *Fight Club*. W.W. Norton & Company, 1996.
Fight Club. Directed by David Fincher, performances by Edward Norton, Brad Pitt, and Helena

Ta, L. "Hurt So Good: *Fight Club*, Masculine Violence, and the Crisis of Capitalism." Journal of American Culture, vol.29,no.3,2006,pp. 265-277

Historical Study of Amitav Ghosh's novel *The Glass Palace*

M.Pandimeena,
Ph.D. Research Scholar,
Department of English and Foreign Languages,
Alagappa University,
Karaikudi.
pandimeenam7@gmail.com

Dr.S.Hannah Evangeline,
Research supervisor & Assistant Professor,
Department of English,
Arumugam Pillai Seethai Ammal College,
Tiruppattur.

Abstract

Amitav Ghosh is an eminent Indian diasporic writer. In his writings, he deals with a lot of historical events related to India and South Asia. Through his novels, he presents the impacts of immigration and its effects on the life of the diasporic community. In his writing Amitav Ghosh not only presents the diasporic community as a writer but he also shares his own diasporic experiences through difference characters. *The Glass Palace* (2000) is a historical novel set in Burma, Bengal and Malaya and deals with the Third Anglo- Burmese War and the consequent fall of the Konbaung Dynasty in Mandalay through the Second World War. In this novel, the reader can find out a lot of important historical events that impact the lives of common people and the Burmese royal family. This novel examines the activities of colonial powers in Eastern countries such as India, Burma and Malaysia. The imperial powers attempts to control their subjects are highlighted in *The Glass Palace'*s powerful narrative.

Key words: Colonization, History, Migration and Displacement.

The Glass Palace is a historical novel set in Burma, Bengal, India and Malaya. This novel focuses on the effects of the Third Anglo-Burmese War and the subsequent fall of the Konbaung Dynasty in Mandalay. Amitav Ghosh also presents how the imperial power exploits the natural resources of Burma. *The Glass Palace* begins in Mandalay in 1885 with Rajkumar, an eleven year old orphan from India, searching for livelihood and pursuing success in life. The Glass Palace ranges over a hundred years of pre-colonial, colonial, and post-colonial Burmese history.

Amitav Ghosh divided this book into seven parts. Mandalay, Ratnagiri, The Money Tree, The Wedding, Morning Side, The Front and The Glass Palace. The

earlier part of the fiction is dominated by Rajkumar, Dolly and Saya John, and the latter part by Dinu, Alison, Arjun, Bela and Jaya. This novel covers the life story of Rajkumar Raha and the ups and downs he faced in his life and the story of the Burmese royal family and the events related to the Second World War. In this novel Amitav Ghosh presents British imperialism and depicts its dominant force that brutally annexed Burma in 1885, displacing the Burmese monarchy and creating social, economic, and cultural disruption. The novel opens with the British military force controlling Burma and deposing king Thibaw and Queen Supyalat and occupying Burma and assimilating the Burmese culture and tradition. The British government exiles the royal family to the small town in India and cuts all their connections to their country. The entire royal family was forcefully sent away from their own land. They spent the rest of their life in India.

The story's main character and protagonist is Rajkumar Raha. It is the story of Rajkumar who is transported to Burma by accident. He was once an orphan who later achieved fortune in the teakwood trade; he is first introduced in the story as an impoverished youth at the age of eleven. Rajkumar works as an assistant on Ma Cho's food stall. Ma cho's food stall is placed in the shadow of the Glass Palace, in which King Thibaw and his wife reside with their daughters, the princesses. At the time of the British invasion the citizens of Mandalay are able to enter the palace, and it is then that Rajkumar spots Dolly, one of the princesses' attendants, and falls in love with her at first sight. Fortunately Rajkumar meets Saya John, a Chinese contractor from Malaya in Burma. Saya John offers a job to Rajkumar in his teak transportation business because of Rajkumar's extraordinary curiosity, worldliness, and hunger for money and material. Rajkumar respects him as a tutor in all matters and regards him as his mentor who teaches him "To bend the work of nature to your will; to make the trees of the earth useful to human beings- what could be more admirable, more exciting than this? That is what I would say to any boy who has his life before him."(TGP, P. 75).Saya John helps him in many ways, especially in how to wear European clothes in a proper manner and how to speak in English for developing his business. Saya john shapes Rajkumar as a kaala to a successful teak merchant. The narration shifts to focus on the exile of the Burmese royal family to India. The royal family, King Thebaw, the queen and the princess are settled into the port town of Ratnagiri, north of Goa. King Thebaw is admired by the local community, and in time the family comes to feel protected and even happy in their fresh surroundings. The appearance of a new Collector stirs up feelings of antipathy towards the colonial regime, but Uma, the Collector's headstrong wife, is able to help bridge the gap by befriending Dolly. In India, the royal family and their servants still maintain their tradition and customs but at the same time, they maintain the friendly relationship with the locals. The British government in India restricted the royal family in many

ways. Through his narration, Amitav Ghosh presents how the British used their imperial power to suppress the colonised. In this novel the British government cuts all the connections of the royal family with Burma. In the initial years of their exile, the British government maintained a cordial relationship with the royal family, but later they changed their attitudes towards the royal family members, and they negotiated their claims. When king Thebaw dies, the royal family wants to bury him in Burma but the British government does not accept their claim for some political reasons. In the meantime, Rajkumar learns the hardships of the teak trade having witnessed man and beast working together on an epic range as elephants transport large amounts of wood down from the forests for sale into the British Empire's immeasurably expanding markets. He enhances his knowledge in the teak trade, and he starts to make his own way in the world after getting guidance from his new friend and colleague, Doh Say. He borrowed money from Saya John and made the journey to India to recruit poverty-stricken people from villages to Burma to work as labourers in oil mines and plantations. Having made adequate money this way, Rajkumar does what has been his hallucination for some time. He wants to buy his own timber yard with Doh Say as his business partner. Now he is becoming one of the important teak merchants in Burma and he is creating his own identity in his business circle.

Following his success in creating his commercial empire, Rajkumar had one last task to complete: paying off Dolly, the only girl he would ever love. Through an Indian connection in Rangoon, Rajkumar makes contact with Ratnagiri and creates a chance to get any information regarding the Burmese royal family, especially about Dolly. He visits the collector's house; to his surprise, Dolly is present, and he sees her after so many years. Being a practical businessman, Raj Kumar brings with him a letter for the Collector of Ratangiri from a relative of the Collector's wife Uma Dey. Usually no one from Burma is allowed to meet the overthrown king or staff because such a meeting may create problems of revolt in Burma.

Dolly does not accept his proposal for marriage but Uma convinces her lot to accept the proposal. Uma, who is a good friend of Dolly, assembles the meeting between Dolly and Raj Kumar. But before going to that, the letter of certification that Raj Kumar brought with him speaks volumes about his character and reputation. He has had several other achievements and has risen to distinction within the business community. And all this at the age of thirty; he succeeded a lot in his business. Finally, Dolly accepts to marry Rajkumar but the queen does not give her consent for their union. The royal family cuts all their connections with Dolly and she returns with him to Burma as his wife. Through the character of Dolly Amitav Ghosh presents the women's condition in society. RajKumar's life begins as a family man. He gets two sons, Neel and Dinu. He celebrates to compensate for all the missed celebrations of

his own life. He leads his life in a happy way. Dolly missed her olden days with the royal family, and she always longed to meet them, but she led her life as a good wife and a caring mother.

In this novel Amitav Ghosh presents the devastating effects of the Second World War. He deals with how the different characters in this novel face those crises and how it affects their lives. Through his narrative, Ghosh clearly pictures the impacts of Second World War on Burma, India and Malaya. The British government used the Indian peoples in their army during the world wars. In this novel the author deals with how the younger generation feels proud to work in the British Army through the character Arjun, the Nephew of Dolly's friend Uma. But they aren't aware of the intention of the imperial government. Arjun simply implements the orders of his British masters; he never got a chance to use his resourceful knowledge. According to Ghosh, Arjun blindly believes the colonialist education strategies to repose full faith in the civilising mission of the empire. Amitav Ghosh clearly presents the racial discrimination faced by the Indian soldiers in the British Army. The Indian soldiers are ill-treated in the markets and bazaars because of their uniforms. In their workplace they always had an inferior treatment when comparing to the British sepoys. This sort of Indian attitude shows how the colonial power controls the colonised. Kishan Singh asked Arjun about the word 'mercenary' which is the name used in another tag to refer to the Indian soldiers while they are in Malaya. By the time Arjun realised his grave mistake, he felt guilty about serving against his own brotherhood kith and kin. Amitav ghosh presents the devastating effects of the economic fall of Burma caused by the rise of timber and rubber plantations. Rajkumar gets everything in his life through his business, and soon he lost everything because Burma is in a severe economic crisis because the British exploit the wealth of the nation and the people. So the peoples of Burma lost their sources. Rajkumar has little hope of recovering all his wealth, but finally all his hopes were shattered. He lost his son Neel in the time of the outbreak of World War II. During the time of the war, his entire family scattered to different places. His younger son, Dhinu went to Morningside River to meet Alison, his girlfriend and never returned nor communicated with his family members. Dolly who went back to Burma in search of Dhinu never returned back to Rajkumar who shared a house with Uma in India. The end of Rajkumar's life is similar to that of the beginning of his life. He started his life as a lonely orphan boy and then he enjoyed his life as a family man and in his final days he died as a lonely man without any family members beside him. Through the character of Rajkumar Amitav Ghosh presents how the war and imperial powers shatters the lives of so many people and turns them as an immigrant and seek refuge to other nation. In this novel the author presents how the Burmese people travelled

by foot to reach India and through this journey Manju, Rajkumar's daughter-in-law, commits suicide. These all are the effects of World War II.

The novel *The Glass Palace* is a perfect example of the colonial power and subjugation. The reader can find out how the British colonised the South Asian nations, particularly in Burma. Through his characters, Amitav Ghosh shows the western influence over the South Asian peoples and how the imperial power controls the people psychologically and economically. In this novel Amitav Ghosh presents the discrimination faced by Indians in Burma in the time of economic crisis. The Burmese people attack the Indians. Dolly travelled in a taxi; she faced a violent mob that attacked the Indians and left her because she is a Burmese woman. So in Burma, once Indians lived as big merchants like Rajkumar; now they are not able to survive.

The important characters like Dinu, Alison and Saya John are also the victims of brutal treatment. They reached the station to board the train for leaving the country because of the worst condition. In the station the guards stopped Indians from boarding the train and informed them that the train is only for English. At this statement Dinu got angry and picked up a quarrel with the station guard, but he could not change the situation. They were forced to go to Malaya the next day by road. Through this event, the reader can find out the sufferings undertaken by the people in the time of the British invasion. In the end of the novel, Dinu marries the Burmese nationalist and fights for the Burmese freedom and preserves the culture

In this novel Amitav Ghosh presents the Burmese history in the backdrop of the Third Anglo-Burmese War. The author also explores the natural wealth of Burma and how it draws the British interest towards the land. While reading this novel from a historical perspective, the reader finds out about the colonial history of Burma and the British invasion of Burma and Malaya. Amitav Ghosh also presents the colonised individuals dilemma regarding their identity and origin and how they suffer under the feelings of alienation. Ghosh presents this psychological dilemma through the character Rajkumar. He starts his life as an immigrant to Burma from India to dream about a better future, and he becomes a successful businessman, and after the world war, he loses everything and comes back to India and spends the rest of his life.

This novel presents the cruelty of war and its effects on the lives of common people to the royal family of Burma. This novel gives a clear picture of Burma's national history and the aftermath of the British expedition. Despite his extensive travels, Ghosh writes with a feeling of intimate familiarity with India's colonial past. Colonialism had such a profound effect that it had affected every aspect of life. Even his fictional characters exhibit a keen awareness of colonial ancestry and history. Amitav Ghosh presents the forgotten history of Burma through his narration.

References:

Bose, Brinda. "Introduction" Amitav Ghosh: Critical Perspectives. (New Delhi: Pencraft International, 2003)

Dhawan, R.K. The Novels of Amitav Ghosh. (New Delhi: Prestige Books, 1999)

Ghosh, Amitav. *The Glass Palace*. New Delhi: Penguin, 2000.

Mahanata N.R., "History in Respect: Amitav Ghosh's The Glass Palace" Literary Criterion. June 2003

The Evolution of English Language and Literature in the Digital Age

A. Maria Bindu
Assistant Professor of English
V.O.Chidambaram College,
Thoothukudi
basioverflowers@gmail.com

Abstract

The digital age has brought about significant changes in the Evolution of the English language and literature, reshaping how both are used, consumed, and interpreted. The propagation of digital platforms, such as social media, blogs, and e-books, has led to the widespread adoption of new linguistic forms, abbreviations, and styles, reflecting the fast-paced nature of online communication. This transformation has expanded the scope of English, making it more accessible globally and influencing its use across various cultural and social contexts. The digitalization of literature has introduced innovative narrative techniques, such as interactive fiction and hypertext, allowing readers to engage with texts in non-linear and immersive ways. Moreover, digital tools like text analysis, AI-generated content, and online archives have facilitated literary research, offering fresh perspectives on both contemporary and historical works. However, this shift raises concerns about the potential loss of traditional literary forms, as well as the impact of digital mediums on the depth of reading and interpretation. The rapid evolution of English in digital spaces also prompts discussions on linguistic standardization, creativity, and the role of technology in shaping new literary genres. This paper explores the dynamic intersection between English language and literature in the digital age, examining the opportunities and challenges presented by technological advancements. It highlights the ongoing transformation of English in both formal and informal contexts, shedding light on the future of language and literature in an increasingly digital world.

Keywords: Digital Evolution, English Language, Digital Literature, Narrative Innovation

In the contemporary era, characterized by the widespread of digital technology and the internet, human communication has undergone a profound transformation. The way we communicate, the mediums we use, and the languages we employ are constantly evolving in response to the ever expanding digital landscape. The impact of technology on language development and human communication has become a topic of paramount importance, as it shapes not only how we interact with one another but also how we construct and convey meaning. The digital age has transformed the English language and literature in unprecedented

ways. The rapid advancement of technology, including the internet, social media, artificial intelligence, and digital publishing, has reshaped how language is used and how literature is produced, distributed, and consumed. This evolution has led to new forms of communication, altered linguistic structures, and expanded literary landscapes, making literature more accessible to diverse audiences. This article explores the impact of digital technologies on the English language and literature, tracing their evolution and examining the changes brought about by the digital era.

The creation of digital communication platforms such as social media, instant messaging, and online forums has influenced the evolution of the English language. New words, acronyms, and linguistic structures have emerged as a result of online interactions. Internet slang, memes, and emojis have become integral to modern digital discourse, blurring the line between formal and informal communication. According to David Crystal, the internet has created a new form of written language that incorporates elements of spoken communication, making English more dynamic and fluid. The proliferation of digital communication has introduced new linguistic structures that deviate from traditional norms. Abbreviations (e.g., "LOL," "BRB"), emojis, and internet slang have become integral to online discourse, reflecting the need for concise and expressive communication. As Crystal notes, the rise of "textese" and informal writing styles showcases the adaptive nature of language in the digital realm.

Artificial intelligence (AI) has revolutionized language processing through applications such as chatbots, machine translation, and voice assistants. AI-driven tools like Grammarly, Open AI, ChatGPT, and Google Translate assist users in writing, editing, and translating texts, enhancing language proficiency and accessibility capable of producing poetry, fiction, and essays. However, concerns regarding over-reliance on AI and the potential loss of traditional linguistic skills have been raised. AI also influences creative writing, with authors experimenting with AI-generated literature, leading to debates on originality and authenticity in literary creation which also offer new possibilities for collaborative writing and experimental literature. Multimodal communication, incorporating text, images, audio, and video, has influenced the way English is used and understood. Platforms like YouTube, TikTok, and podcasts have popularized new modes of storytelling and linguistic expression, contributing to the evolution of English pronunciation, vocabulary, and grammar. Digital storytelling techniques, such as vlogging and interactive fiction, blend oral and written traditions, creating hybrid forms of literary engagement. The advent of digital publishing has transformed the traditional literary landscape. E-books and online platforms like Kindle, Wattpad, and Project Gutenberg have democratized access to literature, enabling authors to reach global audiences without the constraints of traditional publishing houses. Self-publishing through Amazon

Kindle Direct Publishing (KDP) and Smashwords allows writers to bypass traditional gatekeepers, fostering literary diversity. However, the shift to digital publishing raises concerns about the sustainability of print media and the financial viability of authors in an era of free online content. Technology has given rise to interactive literature, where readers engage with stories through hypertext narratives, digital poetry, and augmented reality books. These innovations challenge conventional reading experiences, allowing for greater reader participation and personalized storytelling. Works like Kate Pullinger's "Inanimate Alice" and Mark Danielewski's "The Fifty Year Sword" exemplify the potential of digital literature to expand narrative possibilities beyond linear storytelling.

The internet has facilitated the growth of fan fiction communities, where enthusiasts create and share stories based on existing literary works. Websites like Archive of Our Own (AO3) and FanFiction.net provide platforms for aspiring writers to experiment with narratives and explore alternative literary interpretations. Fan fiction enables marginalized voices to rewrite dominant narratives, offering new perspectives on classic texts. Additionally, platforms like Wattpad have produced best-selling authors, such as Anna Todd, whose "After" series transitioned from online fiction to a successful publishing deal. Digital tools have revolutionized English language and literature education. Online courses, virtual classrooms, and educational apps offer interactive and engaging learning experiences. Platforms like Coursera, Khan Academy, and Duolingo provide resources that cater to diverse learning styles and global audiences. Additionally, digital annotation tools such as Perusall enable collaborative reading, encouraging students to engage critically with texts in a shared online space.

Technology has made literature and language learning more accessible to people with disabilities. Audiobooks, screen readers, and speech-to-text applications empower individuals with visual or auditory impairments to engage with literary works and language learning resources. Digital accessibility initiatives, such as Project Gutenberg's provision of free e-books and the rise of open-access literary journals, contribute to a more inclusive literary landscape. The internet has facilitated cross-cultural exchanges, allowing English language learners and literature enthusiasts to interact with diverse perspectives. Online book clubs, discussion forums, and collaborative writing platforms have fostered a global literary community. For instance, the rise of online literary festivals, such as the Jaipur Literature Festival's digital edition, has enabled audiences worldwide to engage with authors and literary discussions.

While digital literature offers new possibilities, concerns exist regarding the decline of traditional literary forms such as print books and handwritten manuscripts. Some argue that digital formats may diminish the aesthetic and sentimental value of

literature. The shift from physical books to e-books has sparked debates on the tangibility and sensory experience of reading, with bibliophiles advocating for the preservation of print culture. Digital media encourages skimming rather than deep reading, impacting comprehension and critical analysis. As Carr (2010) argues in The Shallows, the internet is altering cognitive habits, making sustained literary engagement more difficult. The rapid changes in digital communication challenge traditional grammatical and syntactical structures. While prescriptive linguists argue for maintaining language standards, descriptive linguists highlight the natural evolution of English. The tension between digital English and formal English raises important questions about language teaching, academic writing, and professional communication.

The digital age has been associated with shorter attention spans, leading to reduced engagement with lengthy literary works. Social media platforms prioritize concise and visually engaging content, potentially discouraging deep reading and critical analysis. The rise of short-form content (e.g., microfiction, tweets, blogs) challenges the dominance of traditional literary genres like novels and poetry collections. While this fosters creativity, it also raises concerns about the longevity of classic literary forms (Hayles, 2008). The ease of digital content sharing has raised concerns about intellectual property rights and plagiarism. Unauthorized reproduction of literary works and AI-generated content pose challenges for writers and publishers seeking to protect their creative endeavors. The rise of digital piracy has also impacted the publishing industry, prompting discussions on the ethics of online content distribution.

Despite technological advancements, disparities in internet access and digital literacy persist, limiting opportunities for certain populations to benefit from online language learning and literary resources. Efforts must be made to bridge the digital divide and promote linguistic inclusivity. Organizations such as UNESCO and the Digital Public Library of America (DPLA) advocate for digital equity, ensuring that technological advancements benefit all language learners and literary enthusiasts. The intersection of English language and literature with digital technology presents a landscape of both opportunities and challenges. While digital advancements have enhanced accessibility, learning, and literary innovation, they have also raised concerns about traditional literary forms, attention spans, and intellectual property rights. As technology continues to evolve, it is crucial to strike a balance between embracing digital innovations and preserving the richness of language and literature. By leveraging technological tools responsibly, we can ensure that English language and literature continue to thrive in the digital age.

References:

Baron, Naomi S. *Words Onscreen: The Fate of Reading in a Digital World*. Oxford University Press, 2015.

Carr, Nicholas. The Shallows: What the Internet Is Doing to Our Brains. W.W. Norton, 2010.

Crystal, David. *Internet Linguistics: A Student Guide*. Routledge, 2011.

Hayles, N. Katherine. *Electronic Literature: New Horizons for the Literary*. University of Notre Dame Press, 2008.

Lanham, Richard. *The Electronic Word: Democracy, Technology, and the Arts*. University of Chicago Press, 1993.

Manovich, Lev. Software Takes Command. Bloomsbury Academic, 2013.

McLuhan, Marshall. *Understanding Media: The Extensions of Man*. MIT Press, 1964.

Rettberg, Jill Walker. *Electronic Literature*. Polity, 2014.

Shirky, Clay. *Here Comes Everybody: The Power of Organizing Without Organizations*. Penguin, 2008.

Zappavigna, Michele. *Discourse of Twitter and Social Media: How We Use Language to Create Affiliation on the Web*. Bloomsbury, 2012.

Translating Magic: A Comparative Study of Sally Green's *Half Bad* Trilogy and Its Screen Adaptation

D. Pushpapriya,
Research Scholar (Ph.D. Part-time), Department of English**,**
VET Institute of Arts and Science (Co-Education) College,
Thindal, Erode.
Mail: pushpapriya2110@gmail.com

Dr. M. Manopriya,
Assistant Professor of English**,**
VET Institute of Arts and -Science (Co-Education) College,
Thindal, Erode**.**

Abstract

The adaptation of the *Half Bad Trilogy* from novels to series highlights the symbiotic relationship between literature and cinema. While distinct in presentation, both mediums contribute to the enduring legacy of the wizarding world. This research paper delves into a comprehensive comparison between the *Half Bad Trilogy*, written by Sally Green, and its media adaptation by Joe Barton. The study focuses on three key aspects: characterization, plot changes, and visual representation. By examining these elements, it aims to understand the nuances of the adaptation process and the impacts it has on the narrative and audience engagement. This exploration delves into how the trilogy's thematic depth and character nuances are translated into the visual storytelling of the series. Of particular interest is the portrayal of characters, with emphasis on protagonist Nathan Byrn's inner turmoil and the series' ability to convey these emotions through visual cues. The study scrutinizes instances of plot modifications, omissions, and additions in the adaptation. The goal is to evaluate whether these alterations align with the trilogy's core narrative while acknowledging the constraints of the visual medium.

Keywords: Novel, Film, Comparative Study, Media, Audience, Readers, Adaptation

The age-old debate surrounding books and their media adaptations is a testament to the diverse ways stories can be experienced. Literature and film/television hold distinct realms in storytelling, each offering unique strengths and challenges. The realms of fantasy literature have birthed iconic sagas that continue to captivate audiences worldwide. Among these, J.K. Rowling's *Harry Potter* series and J.R.R. Tolkien's *The Lord of the Rings* trilogy stand as towering examples. Following these popular books, yet another epoch-making novel is Sally Green's *Half Bad*

Trilogy. Transcending the boundaries of print, the novel ventured into the cinematic world, leaving an indelible mark on pop culture. This article delves into the intricacies of how *Half Bad* fared as book-to-movie adaptations, exploring their successes, challenges, and differences. The *Half Bad Trilogy*, consisting of *Half Bad, Half Wild, and Half Lost*, presents a compelling world of witches, discrimination, and the struggle for identity. This paper explores how the trilogy's themes and characters translate into the visual medium of a series, and whether plot changes enhance or detract from the original narrative. Additionally, the paper examines how the series captures the enchanting settings, distinctive magical abilities, and visual aspects of characters, employing costumes, makeup, special effects, and set design to immerse the audience.

Sally Green's *Half Bad* is adapted into a series titled *The Bastard Son & The Devil Himself* by Joe Barton. Barton created the series with writers Joe Barton, Emer Kenny, Helen Kingston, and Ryan J. Brown. The series is directed by Colm McCarthy, Debs Paterson, and Rachna Suri, with Jay Lycurgo playing the lead role as Nathan Bryn. Netflix released the series in eight parts on October 28, 2022. Books have an innate ability to engage readers' imaginations in a deeply personal and interactive manner. Words on a page serve as a canvas upon which readers paint worlds, characters, and scenes, fostering a unique connection. Readers are encouraged to visualize characters' appearances, settings, and emotions, resulting in a deeply immersive experience. Novels also provide ample space for introspection, allowing readers to explore characters' thoughts and motivations, fostering empathy and understanding. On the other hand, Media adaptations, whether in the form of films or television series, leverage the power of visuals and sound to craft immersive worlds. Through cinematic techniques, adaptations bring characters and settings to life, providing a sensory experience that captures the essence of the story. Visual effects, music, and performances by actors breathe new dimensions into beloved narratives, offering a shared experience that can resonate with a broader audience.

Books often excel in offering intricate character development. In print, *Half Bad*, Sally Green has brought out the internal conflicts through monologues, nuanced emotions, and personal growth of characters. This allows readers to delve into the minds of characters, understanding their motivations and struggles on a profound level. Characterization is a fundamental element of storytelling that enables readers to connect with the fictional world and its inhabitants. In Sally Green's *Half Bad Trilogy*, the author masterfully employs characterization to create a rich and immersive narrative. Through complex, multifaceted characters, Green explores themes of identity, morality, and the consequences of one's choices. One of the most striking aspects of Sally Green's characterization in the *Half Bad Trilogy* is the creation of multifaceted characters. From the very beginning, Green challenges

simplistic notions of good and evil, particularly with the protagonist, Nathan Bryn. As a Half Code, born to a White witch mother and a Black witch father, Nathan embodies the tension between light and dark, good and evil, which runs throughout the series. Nathan's character is defined by his internal conflict as he grapples with his identity and his place in a world that is quick to judge him based on his lineage. This internal struggle is what makes him such a compelling character. Green skillfully portrays his inner turmoil, creating a character who is neither entirely good nor entirely bad, but a complex blend of both.

While Nathan takes center stage, Sally Green's *Half Bad Trilogy* is replete with a diverse array of supporting characters who add depth and tone to the narrative. Characters such as Marcus, Gabriel, Annalise, Celia, and Soul are essential in highlighting the interconnectedness of the magical world and its myriad perspectives on morality. The adaptation's portrayal of these characters is a pivotal aspect of comparison. The challenge for the film adaptation was to capture this complexity within the constraints of screen time. For instance, the novels provide in-depth insights into Nathan's inner conflicts he faced during his confinement by the Council of White Witches, whereas the visual medium of the series failed to bring out his inner struggles on screen. Since the book is mostly written in the point of view of Nathan, the readers get to understand his ordeals, confusions, and afflictions. In Contrast, the series disappointed the audience by skipping important monologues of Nathan. Thus, in turn, it simplified the emotional depth. This can also be seen in the widely held *Harry Potter* by J.K.Rowling and its adaptation as a series. In the books, Hermione Granger is portrayed as a highly intelligent and resourceful character that undergoes significant personal growth. The series, while capturing her intelligence, occasionally downplay her character's emotional depth. For example, her relationship with Ron Weasley is more nuanced in the books, with various ups and downs, whereas the series simplify it. Similarly, in *Half Bad,* the relationship between Nathan and Gabriel is downplayed immensely

Adapting a lengthy book series into a film series requires condensation and simplification of the plot. However, this can sometimes lead to significant deviations from the source material. While adaptations often require alterations for various reasons, it is crucial to assess whether these changes uphold the essence of the original plot. The success of *The Bastard Son & The Devil Himself* lies in their ability to translate the magic and camaraderie of the books onto the screen. The series introduced a new generation to the wizarding world and brought beloved characters to life. However, the series faced the challenge of maintaining consistency in tone as the story matured, occasionally resulting in tonal shifts between series.

Adapting a literary work for a different medium poses a crucial challenge: capturing the essence of the source material while accommodating the constraints and

opportunities of the new format. In the case of *The Bastard Son & The Devil Himself* series, the adaptation generally adheres to the primary plot and character arcs. However, some differences and omissions are inevitable due to time limitations and the transition from written to visual storytelling. One notable departure from the source material is the absence of Arran Bryn, Nathan's brother, in the media adaptation. In the original novel, Arran served as a vital bridge between the White and Black witch communities and played a significant mentoring role for Nathan. Sally Green's portrayal beautifully depicted Arran's character. His omission in the film simplifies the narrative but also evokes a sense of loss among the audience.

The movie adaptation introduces significant additions to the story. Joe Barton skillfully delves into Soul's past, providing a clearer understanding of his deep-seated hatred towards Marcus. Soul is portrayed as a character seeking vengeance for his troubled history. The altered relationship status of Annalise and Soul, now portrayed as father and daughter, adds another layer of emotional impact to the narrative. The central theme of both the novel and the film remains the prophecy. In the book, the prophecy takes the form of a vision, predicting that Marcus will be killed by Nathan, leading to the subsequent separation and tribulations between father and son. In Mary's words, "You (Nathan) are the second weapon" (Green, *Half Bad* 131). This came true when Marucs himself said, "You have to fulfill the prophecy. This is what I saw in the vision" (Green, *Half Wild* 393). In contrast, the film alters the prophecy to state that the wolf's own blood will kill him. This change proves to be a significant and positive departure. Throughout the series, Marcus is referred to as the wolf, and this modified prophecy motivates Soul to manipulate Nathan into killing Marcus. However, the twist in the film is that Soul meets his demise at the hands of his own daughter, Annalise.

Another notable alteration in the series is the renaming of certain characters and groups. In the book, the witch community is categorized into White witches and Black witches. In the film adaptation, these groups are entirely renamed as Fairborn witches and Blood witches. This change may have been implemented to prevent potential controversies or misunderstandings among the audience. Interestingly, these alterations assist the audience in distinguishing between the two clans and gaining a better understanding of their dynamics. The writers and directors of *The Bastard Son & The Devil Himself* series has successfully maintained the core essence of the source material while introducing significant enhancements and alterations that enrich the storytelling experience for the audience. The novels' intricate descriptions of the magical world and characters' appearances are brought to life through visual representation in the series. Evaluating how the series captures the enchanting settings, distinctive magical abilities, and the visual impact of characters contributes to understanding the adaptation's fidelity to the source material. Sally Green has used

certain terms to describe the characters' magical abilities. To illustrate, Green has employed a term 'Cut' through which the witches travel from one place to another. While the concept of 'cut' is difficult to apprehend for the readers, the movie has captured it astonishingly well. Particularly, in the scene where Nathan and Gabriel travel to the cottage of Mercury, the scene shifts from an abandoned factory to a snow filled landscape. Another magnificent scene is in episode two, where the trio fall down from a building at London and land on France. (Barton, *The Bastard Son & The Devil Himself* 15:40). The visual depiction of this transportation is the success of visual medium.

The adaptation's use of costumes, makeup, special effects, and set design plays a pivotal role in immersing the audience in the magical world. In addition to these visual elements, the witches in the series possess extraordinary powers, referred to as 'Gifts' in the novel. These Gifts include the ability to control the weather, shape-shift into animals or other humans, achieve invisibility, and even halt time. Gabriel's power in the book is the gift of transformation, but in the movie adaptation, he takes on the role of an alchemist, manipulating potions and powders. Similarly, Annalise's power, which allows her to become invisible in the book, undergoes a transformation in the film adaptation, becoming known as "Decimation or the undoing (Barton, *The Bastard Son & The Devil Himself* 30:29)". Annalise's Gift in the movie enables her to gruesomely and instantly turn a person inside out at will, a power she despises. The depiction of her power in the film is a remarkable achievement.

One standout scene in the film occurs in episode three, when Annalise accidentally kills a guard in the council building. The gruesomeness of this moment is portrayed with incredible detail. The directors and editors deserve commendation for their ability to execute this scene, wherein the audience witnesses every bone, muscle, and vein as the guard's body explodes. The sheer creativity behind this particular scene is truly praiseworthy. These adaptations and alterations in the film serve the purpose of streamlining the story to cater to the visual audience while maintaining a sense of awe and wonder. The combination of visual effects and the reimagining of the characters' Gifts contribute significantly to the film's immersive experience and its ability to captivate the audience. Despite being deviated so much from the book, the movie adaptation stands tall on its own with its huge success.

In conclusion, the *Half Bad* novel and its movie adaptation each have distinct strengths. While the novels provide in-depth exploration and intricate world-building, the movies offer a visual spectacle that brings the wizarding world to life. While there may be differences between the two mediums, both versions contribute to the enduring legacy of the *Half Bad* series, offering fans multiple avenues to engage with the enchanting narrative. The debate between books and their media adaptations is not a matter of choosing one over the other. Rather, it's a celebration of the diverse

ways stories can be told and experienced. Books offer an intimate connection to characters and worlds, fostering personal interpretation. Adaptations, on the other hand, provide a visual and auditory spectacle that can ignite collective excitement. In an ideal scenario, books and adaptations complement each other, expanding the narrative universe while respecting the essence of the original work. Whether enjoyed through words on paper or images on a screen, stories have the remarkable ability to transcend their medium, leaving an ineffaceable mark on hearts and minds.

References:
Green, Sally. *Half Bad*. Penguin Random House, 2014.
        ---. *Half Wild*. Penguin Random House, 2015.
        ---. *Half Lost*. Penguin Random House, 2016.
The Bastard Son & The Devil Himself. Created by Joe Barton, The Imaginarium, 2022.

The Bewilderment of Second-Generation Immigrants with Reference to Meera Syal's *Anita and Me*

D. Sivasankari
Reg. No.: 23212014012002,
Ph. D Research Scholar (Full-Time)
PG & Research Department of English,
A. P. C. Mahalaxmi College for Women, Thoothukudi -628002
Affiliated to Manonmaniam Sundaranar University, Tirunelveli – 627012

Dr. G. Sharmely
Assistant Professor
PG & Research Department of English,
A. P. C. Mahalaxmi College for Women, Thoothukudi -628002
Affiliated to Manonmaniam Sundaranar University, Tirunelveli – 627012

Abstract

This paper explores the theme of second-generation immigrant bewilderment through Meera Syal's semi-autobiographical novel *Anita and Me*. The novel captures the complexities and psychological dislocation experienced by Meena Kumar, a British-born Indian girl growing up in the Midlands during the 1970s. Torn between the traditional Indian values of her family and the Western culture she seeks to embrace, Meena's journey epitomizes the struggle of second-generation immigrants who exist in a liminal space between two worlds. Using theoretical frameworks from postcolonial studies, identity theory, and cultural hybridity particularly Homi Bhabha's "third space" and Stuart Hall's model of cultural identity the paper analyzes Meena's evolving self-awareness in the face of racism, social exclusion, and generational conflict. Through an exploration of identity, language, gender, and racial dynamics, this study highlights how Syal's narrative provides a nuanced portrayal of cultural dissonance and the eventual formation of a hybrid identity rooted in resilience and agency.

Keywords: Second-generation immigrants, Identity crisis, Cultural hybridity, Postcolonialism, Meera Syal

The experience of second-generation immigrants is often defined by psychological fragmentation and cultural dissonance. Born to immigrant parents yet raised in a host society, these individuals live in a hybrid space where dual cultural expectations collide. Meera Syal's *Anita and Me* (1996) masterfully encapsulates this existential bewilderment. Through the protagonist, Meena Kumar, Syal illustrates how second-generation immigrants must constantly negotiate their identities in the

face of cultural contradiction, racism, and shifting social roles. This paper explores the core elements of this identity crisis, using *Anita and Me* as a case study, supported by critical frameworks from cultural and postcolonial theory.

Context and Setting:

Set in the fictional Midlands village of Tollington during the 1970s, *Anita and Me* tells the story of Meena Kumar, the daughter of Indian immigrants who is growing up in a predominantly white, working-class neighborhood. Tollington mirrors the realities of many small towns in Britain where racial and economic tensions were rising amid industrial decline. As a cultural outsider in a homogenous community, Meena embodies the struggles of second-generation immigrants who are both insiders and outsiders born in Britain but treated as alien.

Theoretical Framework: Identity and Hybridity:

The identity of second-generation immigrants can be understood through Homi K. Bhabha's concept of the "third space." Bhabha suggests that cultural identity is not a fixed essence inherited from the past but something negotiated in an interstitial space between cultures. This "third space" is fertile ground for hybridity a mixing of cultural signs and identities. Similarly, Stuart Hall argues that cultural identity is a process of becoming rather than being, shaped by memory, history, and context. Meena's identity is forged in this liminal space. She is not fully Indian, as she lacks deep linguistic and cultural fluency, nor fully British, due to her skin color and cultural background. This duality creates a psychological instability that characterizes the bewilderment of second-generation immigrants.

The Internal Tug-of-War: Culture, Belonging, and Shame:

At home, Meena is steeped in Indian values: respect for elders, academic achievement, religious rituals, and communal ties. Her parents try to shield her from British cultural influence, fearing assimilation would mean moral and cultural decline. However, outside the home, Meena yearns to fit in with her white peers, especially Anita, her best friend and symbolic gateway to British youth culture. Meena feels ashamed of her heritage at times, embarrassed by the smell of her food, the clothes her parents wear, and the Hindi films they watch. This internalized shame is common among second-generation immigrants who are socialized to perceive their cultural background as inferior or "other." Meena tries to hide her Indianness, even lying about her background or wishing for lighter skin and Western features. This cultural self-denial mirrors the disassociation many second-generation immigrants feel when they are pushed to conform to a dominant culture that devalues their roots. It also reflects the destructive effects of racism and systemic exclusion on identity formation.

Friendship and Disillusionment: Anita as a Symbol:

Anita Rutter, Meena's white British friend, is a complex and ultimately problematic figure. Initially, Meena idolizes Anita, seeing her as cool, fearless, and the embodiment of everything British. Their friendship gives Meena access to British norms fashion, slang, rebellion. However, this relationship is deeply unequal. Anita is often dismissive, even cruel, to Meena, treating her as a sidekick or token rather than a true equal. The turning point occurs when Anita participates in a racist outburst against Asians, revealing the limits of Meena's inclusion. This betrayal exposes the painful truth that assimilation does not equate to acceptance. No matter how hard Meena tries to fit in, she remains "the other" in Anita's eyes and the community's. The illusion of belonging is shattered, pushing Meena to reevaluate her sense of self. Anita thus symbolizes the seductive yet ultimately alienating allure of cultural conformity. Her betrayal marks a turning point in Meena's journey toward self-definition.

Language and Communication:

Language is a powerful symbol of identity in *Anita and Me*. Meena's limited grasp of Punjabi and fluent English underscore her cultural duality. At home, she struggles to communicate with elders in their native tongue, reflecting a disconnect from her roots. In public, she uses English to navigate British society, sometimes appropriating slang or dialects to fit in. This linguistic balancing act is emblematic of second-generation immigrants who must code-switch constantly to adapt to different cultural contexts. It is both a survival strategy and a source of anxiety, revealing their fragmented sense of self. Language is not just a tool of communication but also a marker of cultural allegiance. Meena's increasing confidence in asserting her own voice literally and metaphorically parallels her journey toward a more integrated identity. She begins to see her bilingualism as a strength rather than a burden, embracing the richness of cultural hybridity.

Gender and Generational Conflict:

Syal also foregrounds the gendered dimensions of second-generation immigrant identity. As a girl, Meena faces additional constraints within her cultural community. Her parents expect her to be obedient, modest, and academically focused, with an eye toward future marriage. However, British culture offers a more liberal—if not entirely egalitarian—model of female freedom. Meena's rebellion against these expectations is not just cultural but also gendered. She is drawn to Anita's brashness and sexual confidence, qualities she has been taught to repress. Yet, she ultimately sees the hollowness of Anita's freedom, which is marred by poverty, neglect, and violence. The generational conflict is especially poignant between Meena and her mother, who represents the burdens of immigrant womanhood sacrifice, domestic labor, and cultural preservation. Over time, Meena begins to understand and respect

her mother's resilience, bridging the generational gap through empathy rather than rejection.

Racism and Social Exclusion:

The novel is set against the backdrop of rising racism in Britain. While Meena's family faces microaggressions and occasional hostility, the broader context includes the presence of far-right movements like the National Front and systemic economic inequality that often scapegoats immigrants.

Meena's encounters with racism, both overt and subtle, force her to confront her place in British society. These experiences are disorienting, undermining her confidence and reinforcing her outsider status. Even when she excels academically or makes white friends, she remains acutely aware of her racial difference. This awareness shapes her political consciousness. By the novel's end, Meena becomes more critical of the society she once longed to belong to. She no longer seeks validation from white peers but begins to assert her own cultural pride, albeit tentatively.

Coming of Age and Hybrid Identity:

Anita and Me is ultimately a coming-of-age story. Meena's evolution from a confused, ashamed girl into a confident, culturally aware adolescent mirrors the journey many second-generation immigrants undertake. This transformation is neither linear nor complete but reflects a growing comfort with complexity. Meena learns to inhabit the "third space" described by Bhabha, where identities are negotiated rather than inherited. She no longer feels compelled to choose between being Indian or British. Instead, she begins to define herself on her own terms, integrating aspects of both cultures. This hybrid identity is not without challenges. It requires resilience, self-reflection, and the ability to navigate multiple worlds. However, it also offers a unique perspective and richness of experience. Meena's eventual self-acceptance is a powerful rebuttal to both cultural essentialism and racial exclusion.

Comparative Framework: Wider Implications:

Anita and Me can be situated within a broader literary canon that explores second-generation immigrant identity, including Zadie Smith's *White Teeth*, Hanif Kureishi's *The Buddha of Suburbia*, and Jhumpa Lahiri's *The Namesake*. These texts similarly explore the tensions between tradition and modernity, loyalty and autonomy, assimilation and resistance. What distinguishes Syal's work is its accessibility, humor, and strong female voice. Meena's narrative is deeply personal yet socially resonant, capturing the nuances of girlhood, race, and community in a specific historical context. It highlights how the personal is political—how everyday choices about food, clothing, or friendship reflect broader societal forces.

Conclusion:

Meera Syal's *Anita and Me* offers a nuanced and emotionally resonant portrait of second-generation immigrant bewilderment. Through Meena's eyes, readers are invited to witness the complexities of identity formation in a multicultural but unequal society. The novel captures the painful contradictions faced by young immigrants: the longing to belong versus the reality of exclusion, the desire for freedom versus the pull of tradition, and the rejection of one's culture versus the ultimate embrace of it. Using postcolonial and identity theory as a lens, this paper has demonstrated how Meena's journey reflects the broader experiences of cultural hybridity, marginalization, and eventual self-realization. Her story is one of struggle but also of strength a testament to the resilience of those who live between worlds and the transformative power of self-acceptance.

References:

Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.

Hall, Stuart. "Cultural Identity and Diaspora." *Identity: Community, Culture, Difference*, edited by Jonathan Rutherford, Lawrence and Wishart, 1990, pp. 222–237.

McLeod, John. *Beginning Postcolonialism*. 2nd ed., Manchester University Press, 2010.

Said, Edward W. *Orientalism*. Vintage Books, 1979.

Syal, Meera. *Anita and Me*. Harper Perennial, 2004.

Tyler, Imogen. "Chav Mum, Chav Scum: Class Disgust in Contemporary Britain." *Feminist Media Studies*, vol. 8, no. 1, 2008, pp. 17–34. Taylor & Francis Online, https://doi.org/10.1080/14680770701824779.

Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford University Press, 2006.

Hearing the Unheard: A Study of Sara Nović's *True Biz*

K. Narmadha
II MA English,
PG & Research Department of English,
Sri Meenakshi Govt. Arts College for Women (Autonomous),
Madurai - 02.

Abstract

Literature offers a plethora of narratives coming from different sections of the society. It serves as a platform for all the marginalized communities to speak about their struggles which are caused due to power imbalances in the society. Disability studies in literature keeps the narrative of the disabled people as its center and also sheds light on the perception of disability by society. Narrative universe in disability studies consists of a number of narratives such as pity narrative, inspirational narrative, religious narrative and so on. Sara Nović is an American deaf novelist who speaks about the life experiences and struggles of deaf community in a society which is not constructed for them. Sara Nović's *True Biz* explores the lives of deaf students inside the campus of River Valley School for the Deaf (RVSD) which serves as a safe space for the deaf kids who are considered as the broken version of their peers by their parents and the society. This paper aims to reveal how the narratives of deaf people are sidelined by the dominant narratives coming from hearing people and its consequences on the deaf community. It highlights the fact that these dominant narratives gain the limelight and the narratives about deaf community coming from deaf people themselves become counter-narratives. It also examines the role of different narratives in shaping the perceptions of the hearing people about the deaf community through the lens of narrative theory.

Keywords: Narratives, counter-narratives, narrative resistance, deaf community, and narrative theory.

Literature offers a plethora of narratives coming from different sections of the society. It serves as a platform for all the marginalized communities to speak about their struggles which are caused due to power imbalances in the society. It also offers the space to analyze various perspectives while igniting discourses about a number of topics that are often brushed under the carpet. Power structures in the society enables the dominant forces to set the narratives which are favourable to them. Meanwhile, the oppressed people face enormous struggles to relieve them from the stranglehold of the hegemonic forces and to have their voices heard by the society. This is where literature can lend a hand to uplift the marginalized communities. The role of literature becomes crucial while providing assistance to uncover the narratives

of the marginalized communities in the society which often goes undocumented in history. Social praxis of literature plays a huge role in laying the foundation for an inclusive society.

Disability studies is an emerging interdisciplinary field that examines the portrayal of disability and disabled characters in literary texts. It also analyzes how these literary texts shape the understanding of people about disability. It not only offers a platform for the emerging literary works, but also subjects the existing literary works into an examination under the lens of inclusivity and disability justice. It recognizes and validates the emotions, struggles and traumas of disabled people by amplifying their voices against the discriminatory structures of the society. Disability studies challenges the ableist attitudes (discriminatory behaviour) of non-disabled people towards the disabled community. It mainly enables the disabled people to tell their stories from their own points of view and keeps them as the center of literary discourse.

Sara Nović, an American deaf novelist voices out the struggles of deaf individuals in a society dominated by hearing people, through her writings. She is also a translator who works to bridge the linguistic and cultural gaps between the deaf world and the hearing world. Some of her famous works include, *Girl at War* (2015), *America Is Immigrants* (2019) and *True Biz* (2022). She is a prominent deaf rights activist who strives to make the society accessible to deaf people. Since she grew up in a bilingual household, she is quite fluent in both English and American Sign Language (ASL). This can be seen in her second novel *True Biz* which is mainly noted for the incorporation of sign language in it.

True Biz is a coming-of-age novel which is considered as a seminal work in the field of disability studies. It tells the story of the deaf people residing within the fictional school called River Valley School for the Deaf (RVSD). The title of the novel *True Biz* refers to an American Sign Language Phrase - 'true business'/ 'real-talk' which has equivalents in English language in the form of adjectives such as 'really', 'seriously', and 'definitely'. The novel emphasizes the cultural, linguistic, educational and medical aspects of deafness. It operates on the basis of deaf-positive ideology where the key focus is on deaf education and sign language communication. *True Biz* primarily talks about deaf politics and the oppression faced by the deaf community for considerably a longer period of time. It allows the readers to understand the nuances of Deaf culture and deaf legacy.

Sara Nović has collaborated with a deaf graphic artist, Brittany Castle who worked as an illustrator of the book, *True Biz*. Brittany Castle played a major role in bringing the visual-emotional connection between the readers and the novel by incorporating American Sign Language (ASL) into the text. The story revolves around the three main characters such as Charlie, a rebellious transfer student who

hasn't met another deaf person before; Austin, the starkid of the school who is noted for his Deaf heritage and February, the headmistress of River Valley School for the Deaf (RVSD) who struggles to find balance between her work and personal life. Their lives become intertwined with each other and how they find their ways to make society listen to their voices when their very existence is threatened due to political crisis forms the crux of the story.

Narrative universe in Disability Studies consists of different kinds of narratives such as pity narrative, inspirational narrative, medical narrative, religious narrative, diagnosis narrative, aesthetic narrative, social model narrative, counter-narrative, intersectional narrative, embodied narrative, autobiographical narrative and so on. The two main sources of these narratives are non-disabled people and disabled people where the former provides the dominant narratives than the latter. And so, the predominant narratives surrounding the concept of deafness are formed by hearing people whereas the narratives of deaf people about themselves become counter-narratives to the prevailing ones. Narratives of deaf people are bound to create narrative resistance. They are directed against the existing ableist narratives, in order to find their space in the narrative universe. The novel *True Biz* comprises a diverse range of narratives about the deaf community. It juxtaposes them to highlight the narratives that are authentic and to point out the narratives that are harmful to the deaf community.

Narratives determine the way in which human beings understand a story and so it shapes their perceptions about it. Hearing people have the privilege to be a core part of human society whereas deaf people are marginalized. The act of expressing or sharing the life experience becomes problematic when hearing people choose to speak for not only themselves but also for the deaf people. Often, the narratives put forth by the hearing individuals are heavily supplied with misconceptions, prejudices and myths about the deaf community. The intensity of this issue increases when the narratives about deafness, which are written by deaf people themselves, become the counter-narratives to the existing ones created by the hearing people. And these counter-narratives cannot easily find their way into the narrative universe. They have to offer narrative resistance to challenge the existing dominant narratives and force their ways to reach the common people. But often, these counter-narratives offered by deaf people go unheard or unrecognized as the minds of the people are already influenced by the dominant narratives set by the hearing people. Hence, it becomes an added responsibility for the deaf people to not only fight with ableism but also with the narratives that block the way of creating an inclusive society. Deaf people lose their agency over the kind of image the society has about themselves. It is also important to note that most of the narratives set by hearing people misrepresent the deaf community and distort the authentic portrayal of Deaf culture and Deaf pride.

Hearing people portray deaf people and their lives as miserable or pitiful in their works. Most of the time, they also use deaf people as a prosthetic to their narratives or to drive the plot. This refers to the act of involving deafness or deaf characters to fill the gaps in the narratives whereas the characters lack 'an actual purpose' in the plot. The dominant narratives set by the hearing individuals can be categorized under the following labels such as pity narrative, inspirational narrative, medical narrative, religious narrative, and diagnosis narrative. These narratives are often informed with the notion that deaf people are not capable of leading a dignified life and their deafness is something that has to be 'cured' or 'fixed'. Deaf people are considered as 'abnormal' as the concept of normalcy is attributed to hearing people in the narratives that revolve in the hearing world. This rears a kind of discriminatory attitude towards deaf community and marginalizes them by depriving even their basic human rights.

True Biz consists of numerous narratives that stem up from both the hearing world and the deaf world. Pity narrative is something where the concept of deafness is pathologized or often associated with sadness and despair. This paves way for the perpetuation of myths, stigmas and misconceptions about the deaf community. This kind of narrative is exclusive to the hearing world as pitying or sympathizing deaf people gives a sense of relief and superiority to the hearing individuals. They tend to think that they share the 'tragedy' of deaf community by pitying them. Charlie, one of the protagonists of the novel, finds people outside the deaf community treat her as a broken version of her peers only because of her deafness. On the other hand, Austin finds it annoying when people out there in almost all public places look at him and his deaf mother with sympathy in their eyes. It reflects the prejudiced attitude of the hearing people who tend to normalize the act of associating deafness with something that has to be grieved. This can be seen in the novel, particularly when Austin and Charlie choose to travel by public transport and Austin thinks about how hearing people treat deaf people with anger, pity and bitterness. "Sometimes the hostility remained, but usually it dropped away when they realized his mother, or he, was deaf. It was never replaced with contrition, though - it was always pity, which was worse. Now that most everyone in their corner of Colson recognized the family, they often skipped the anger phase, but the pity never faded" (288). And so , he recalls how people never stop associating his deafness with grief and despair.

Medical narrative involves the act of perceiving deafness with the idea that it is something to be 'cured' or 'fixed'. This often reduces the identity of deaf people into medical problems diagnosed by the doctors. Medical narrative plays a huge role in influencing the normal-abnormal binary and paints the picture of deaf community as a defective race on earth. Sara Nović points out the harmful effects of understanding deafness from the medical point of view. It forces the parents of deaf

kids to think that deafness is a kind of tragedy to which medical intervention like speech therapy and usage of cochlear implants are vital for the well-being of the deaf kids. This can be seen from the perspective of February when she thinks about the parents of her deaf students and the medical professionals who treat them. "Problem being, most parents understood deafness only as explained to them by medical professionals: as a treachery of their genes, something to be drilled out" (39). It mainly results in language deprivation of the deaf kids where they struggle to develop spoken language on one hand and their parents refuse them the opportunity to learn sign language on the other. These deaf kids struggle to express their emotions, feelings and even their basic needs. Also, Charlie's mother, Lynnette can be taken as the perfect example of medical narrative in the novel, as she relentlessly believes that she can 'fix' Charlie with the help of cochlear implants, even though Charlie never finds the implant to be neither comfortable nor useful. "She wished she could be rid of the implant, even as she knew the requirement that she keep wearing it was her mother's consolation prize, a sliver of hope Charlie might one day wake up able to make sense of the relentless static it pumped into her head" (14). Charlie feels happy and relieved to be under the governance of her father as she thinks she can get rid of the implant and her father chooses to enroll her at River Valley School for the Deaf, where they can also take the community sign language classes.

Sara Nović brings out the consequences of understanding deafness through the religious narrative with the help of her character, Eliot Quinn, a deaf teenager who is the roommate of Austin at RVSD. His mother turns to seek solace from religion when Eliot's father passes away in an accident. Eliot doesn't feel inclined towards Christianity but learns about how people perceive deafness through the lens of the Bible. "..... he was coming to learn from the Bible: that deafness was sickness, a punishment for sins, and he was a child of indiscretion, an Eliot among the Johns and Peters and Noahs" (355). The pastor and the other people at the Church force Eliot and pour some sort of a heated oil into his ears in order 'heal' him from being deaf. Thus, the different narratives about the deaf community coming from the hearing world invariably have the potential to strip off the rights of deaf people to lead a dignified life in the society which is inherently constructed against the existence of deaf community.

The stories and life experiences of deaf people shared through their writings form the counter-narratives to the dominant narratives put forth by the hearing people. These counter-narratives can be classified under the following labels such as social model narrative, autobiographical narrative, aesthetic narrative, intersectional narrative and embodied narrative. The novel *True Biz* withholds these counter-narratives and enables the readers to understand deafness from the perspectives of deaf people. It is also important to note that the entire novel can be considered as a

counter-narrative to the existing ableist narratives about deaf people that undermine the capabilities and potential of deaf individuals. Sara Nović defies the expectations of the society by portraying deaf characters who refuse to 'fit in' to the frames constructed by the hearing people.

Social model narrative plays a prominent role in driving the plot of *True Biz*. It is the kind of narrative which shifts the focus from deafness to the societal barriers that turns deafness into an inability. It emphasizes on the fact that most of the societal structures are ableist and inaccessible to the deaf people, making it difficult for them to survive in the hearing world. It advocates the incorporation of American Sign Language into deaf education so that deaf kids develop into self-sufficient individuals with enhanced self-esteem. February, the headmistress of River Valley School for the Deaf (RVSD) embodies the social model narrative throughout the novel. She firmly believes that it is the society that has to be remodelled in order to accommodate the needs of deaf people by being accessible and inclusive. This can be seen in her conversation with Mel about how Charlie turned out to be yet another language deprived kid, just because of her mother's strong belief that usage of sign language makes Charlie 'abnormal'. "That the biggest dream some people can muster up for their child is "look normal "" (19). She continues to fight with the ableist society and the education system which considers allocating funds for deaf schools is not necessary.

Intersectional narrative is yet another important narrative that focuses on the intersection of different identities such as race, gender and sexuality. Nović brings in the intersectional narrative through the character of Kayla who is the roommate of Charlie. Kayla faces racial discrimination when she uses Black American Sign Language (BASL) whereas the rest of her friends use American Sign Language (ASL). She explains about how Black American Sign Language is considered inferior to American Sign Language and how she wants to eradicate racism by becoming a teacher. She reveals her vision for creating a separate curriculum to teach Black Deaf history to all the deaf students. "And I'd build Black Deaf history into the curriculum - not just for one month. Maybe even a whole BASL course" (268). Kayla aspires to fix everything right with the next generation by entering the department of education.

Lennard J. Davis, an American disability studies scholar postulated the concept of dismodernism in his book titled as "Bending Over Backwards: Disability, Dismodernism, and Other Difficult Positions". This concept challenges the traditional notions of modernity, identity and the human body. Dismodernism as a theoretical framework proves to be helpful in reframing the perceptions about deafness and deaf community through counter-narratives. Dismodernism puts forth the idea of accepting the differences among human beings as a common factor. It

also challenges the ableist tropes in literary texts which portray deaf characters as tragic or pitiful. It gives due importance to the life experiences of deaf people and keeps them as the center of the texts.

Dismodernism promotes alternative narratives to the prevailing ones which perpetuate oppression and discrimination. The dominant narrative of considering cochlear implants as a one-stop solution to 'fix' or 'cure' deafness, is challenged in the novel *True Biz*. Sara Nović advocates an alternative narrative that cochlear implant can be used as an assistive technology for the deaf kids without depriving them of the rights to learn American Sign Language (ASL). "There was no reason assistive technology and sign language should be an either-or affair; time and again some of her strongest students proved that, when it came to language, more is more" (18). The author uses February as her mouthpiece to question the role of cochlear implants in assisting the communication of deaf kids.

Dismodernism primarily challenges the stereotype of depicting deaf individuals as tragic souls. Austin is portrayed as the starkid of River Valley School for the Deaf (RVSD). He occupies an important position in driving the plot where he is seen as an inspiration by his fellow deaf peers in the school. He is mainly noted for his confidence, assertiveness and his fluency in American Sign Language (ASL). The author uses the character of Austin as a tool to break the stigmas and stereotypes constructed around deaf people.

Dismodernism plays a crucial role in acknowledging the intersection of ableism with other forms of subjugation such as racism, sexism, homophobia and so on. Three characters in the novel such as Charlie, February and Kayla embody the intersectional identities of gender, sexuality and race respectively. They also depict the oppression faced by them in society because of their identities. Charlie feels that her mother's controlling behaviour over her is mainly because of her gender. February worries whether the police officer Swall would utter something homophobic during their conversation about her role as headmistress of the school. Kayla calls out the racist behaviour of Austin when he demeans her for using signs from Black American Sign Language (BASL).

The novel *True Biz* is narrated in omniscient third-person narrative where the author has complete access over the thoughts, emotions, motivations of the characters and the events that occur in the novel. The story is told from multiple perspectives where the major and minor characters share their life experiences from their own points of view. The novel also consists multimodal narratives such as text messages, instagram posts and webpages. The author has incorporated American Sign Language (ASL) into the book where the conversations in ASL are slightly indented from both the sides of the text representing the spoken language.

Sara Nović's *True Biz*, gives place to ample supply of narratives about deafness from both hearing world and deaf world. The existence of dominant ableist narratives set by the hearing people, makes it difficult for the deaf people to find space to share their own narratives. Deaf people are not only deprived of the spotlight to speak about themselves but also they are forced to offer counter-narratives to the prevailing ones. It is only by creating narrative resistance and providing counter-narratives, deaf people can make the society hear them out. The overcrowding of narratives from hearing people claims the platform that is actually meant for the people of deaf community whose voices often go unheard amidst the cacophony of dominant ableist discourses in the narrative universe.

References:

Davis, Lennard J., *Bending Over Backwards*. New York University Press, New
        York and London, 2002.
Davis, Lennard J., *The Disability Studies Reader*. Routledge, 2013.
Nović, Sara, *True Biz*. Little, Brown, London, 2022.

Wo (Man) Made Language: A Feminist Interpretation of Language

Nazrana Haque
Assistant Professor
Department of English,
D.H.S.K Commerce College, Dibrugarh (Assam)

Abstract

Language and gender are socially constructed systems, whose norms keep evolving with the changes in society. Sociolinguists study the effects of social factors on language, and gender is a pertinent aspect that influences language and is also influenced by it. The issue of gender inequality is deep rooted in society and its stereotypes and prejudices are reflected in language too. The power to make language often rests with men, and the ideology of women being the 'other' is ensured through language. Once the norms of a language get defined, gender discrimination appears to be normalized. This paper shall attempt a sociolinguistic study of the hidden gender inequities in lexicon, syntax and semantics in the English language, and analyses the inherent gender biasness, and the alternatives to ensure an equal status of women in the spoken word, as well as in society. In this paper, Researcher shall undertake a feminist criticism of language to show that language is mostly male dominated and the continuous use of language produces and reproduces distinctions between men and women. Feminists such as Dale Spender, challenge the power of meaning making that rests with men, and advocate for a type of feminism that gives new meanings to words and experiences by women. Similarly, Ann Bodine argues that the "androcentrism in prescriptive grammar", ensures that the rules of language are based on the proper relation of men and women, rather than the linguistic phenomenon. Thus, through this paper, Researcher shall examine what constitutes "sexist language", and how language reflects social structures.

Keywords: Linguistics, sociolinguistics, gender, grammar, feminism.

The Feminist philosophy of language is a broad field encompassing different epistemologies. As Mary Kate Mcgowan mentions that there are three different types of the feminist philosophy of language: "feminist criticisms of language, feminist criticisms of the philosophy of language, and feminist uses of the philosophy of language" (250). They differ from each other, but they also share certain common characteristics. Through this paper, I shall undertake a feminist criticism of language, to reveal the social embeddedness of meaning, that often tend to replicate and ensure the patriarchal domination of women. My paper is divided into three sections, based on lexicons, syntax and semantics of some of the common words and sentences in the English language.

Language is a system that has the power to shape our world. The ones who have the power to make symbols and give meanings are at a privileged position. Feminists critics such as Ann Bodine argues that "historically, the norm-makers have been men, and they dictate the terms of everyday usage"(Cameron 13) of language. Dale Spender in her seminal work, *Man Made Language*(1980) argues that, " The group which has the power to ordain the structure of language, thought, and reality has the potential to create a world in which they are the central figures, while those who are not of their group are peripheral and therefore may be exploited. . . Males, as the dominant group, have produced language, thought, and Reality" (Cameron 97). Spender through her examination of the use of the English language by male, female, single-sex groups, couples etc., concludes that the rules of language is based on the norm that male is the standard and that female is the non-standard. In my paper, I shall also undertake a study of some of the common lexicons, syntax and semantics of the English language, which ideologically discriminates women and privileges the male gender. Through such a questioning of the language, I shall try to examine alternatives that shall constitute a form of the "non-sexist language".

The term "sexist language" is often used to mean language that is offensive to women, but as Deborah Cameron argues that "the term homogenizes, and . . . disguise the fact that sexist assumptions enter into language at various levels, from morphology (for example suffixes like -ess) to the stylistic conventions of particular registers and fields of discourse, such as 'love poetry' or 'rape reporting'" (Cameron 11). Thus, taking this argument forward, through my study of some everyday words, I shall contend that the category of sexist language is not limited to the privileging of the male perspective, but it can take many different forms. Robin Lakoff argues that language "renders women's speech tentative, powerless, and trivial; and as such, it disqualifies them from positions of power and authority. In this way, language itself is a tool of oppression -- it is learned as part of learning to be a woman, imposed on women by societal norms, and in turn it keeps women in their place" (Eckert and McConnell- Ginet 1). Ann Bodine also challenges the "androcentrism in prescriptive grammar", and says that "the *reasons* grammarians originally gave for forcing prescriptions about the generic masculine were invariably to do with beliefs about the proper relationship between men and women and *not* beliefs about grammar, etymology or any other primarily linguistic phenomenon" (Cameron 85). Through my paper, I shall also argue that lexicons, syntax and semantics have privileged men and hence there has been a "naturalization" of the inferiority of women in society.

As "gender" is a social construct that is naturalized through "performances", as mentioned by Judith Butler, the repeated use of language, more specifically "sexist language" leads to a naturalization of gender differences and the inferiority of women. "The ''performance turn'' has led many language and gender scholars to

question familiar gender categories like *woman* and *man* and to explore the variety of ways in which linguistic performances relate to constructing both conventional gendered identities and identities that in one way or another challenge conventional gender norms" (Eckert and McConnell Ginet 4).

Lexicon:

"The lexicon is a repository of cultural preoccupations, and as a result the link between gender and the lexicon is deep and extensive. The lexicon is also the most changeable part of language and an important site for bringing in new ideas" (Eckert and McConnell-Ginet 70). Some of the common lexicons such as *"man" or "mankind" to stand for humankind make women invisible. "This* includes presuming that maleness is standard, the norm, and that femaleness is non-standard, or the exception" (Doyle 149). *Many other words ending in "man" such as "businessman", "chairman", "salesman", even though are considered to be gender neutral terms, yet they seem to suggest that such jobs are exclusively done by men by convention.* Feminists' insistence that people should cease using *man* to refer to *humankind*, or *he* to refer to *he or she* was dismissed as ''pronoun envy.' (Eckert and McConnell-Ginet 3). In an effort to reflect the broadening of the gender horizon, the use of the pronoun "they" serves as a gender-neutral term, that is used for not just non-binary individuals but also as a gender-neutral pronoun, that prevents the assumption of the gender of an individual.

The use of the morpheme, "ess" in words such as "actress" for actor, "poetess" for poet, "waitress" for waiter etc. as well as terms such as "lady police", "lady driver", "lady doctor" etc. used to refer to the female counterpart, emphasize the connection of gender with profession. As language is a reflection of the social structure, the use of such specifications reveals that for the longest time, such professions were held by men, and hence women were an exception. "The attributes of the male . . . disappear into a "non-gendered" subject. Women, on the other hand, never appear as non-gendered subjects . . . but as specifically feminine" (Black and Coward 115). *Men appear to be genderless while women are constantly being defined by their gender. With the change of the social structures, women are also engaging in such professions and hence these changes have to be replicated in the lexicons defining just the male, to apparently gender- neutral terms such as "businessperson", "chairperson", "salesperson" or "police official". Ehrlich and King (168) argue, that although these terms are being used, but they "*seem to have lost their neutrality in that they are often only used for women". For instance, "chairperson" is only used for a woman, the man continues to be defined as a "chairman*". There was a also a change in the social title of Miss or Mrs. to the lexicon "Ms." by the US Feminists to provide "an equivalent of *Mr.* -- a term that designates gender, but not marital status . . . because, unlike men, women were judged, qualified, and disqualified, included

and excluded, on the basis of their marital status" (Eckert and McConnell-Ginet 54). It was hence a move towards gender equity. Similarly, there has also been a change from "women" to "womxn", formulated by feminists in the 21st century. It is an attempt to oppose the patriarchal language of "women" being derived from the root word "men". Moreover "womxn" was created to broaden the scope of womanhood by including "womxn-of-color", "trans-womxn" and other "womxn-identified" groups (Key). Such linguistic changes seem to pave the way for the development of new gender ideologies that are inclusive of all genders.

Syntax:

"Syntax combines words into sentences -- linguistic structures that express thoughts or propositions. Sentences describe events or situations and syntax indicates something about relations among the participants in those events or situations" (Eckert and McConnell-Ginet 72). Syntax can convey a particular message from different perspectives, and hence can also reflect the gender ideology in most cases. One very common instance, includes news headlines that report rape cases as, "girl was raped", and hardly mentioned as "man raped a girl". The violence seems to be reported in the passive voice, "she was raped", where the agent of the action i.e. the rapist is absent from the headlines. Penelope Eckert and Sally McGonnell-Ginet (1990) suggests, that "agentless passives are often used to deflect attention from male oppression of women", making it easier to shift the blame to the raped woman (73). It deflects the attention from the male perpetrator or the crime of rape committed on women, and prevents the calling out of the criminal.

Even in the most common usage, when we say, ''Mr. and Mrs. X'', and not ''Mrs. and Mr. X''; and ''husband and wife'', and not ''wife and husband.'', we are following the convention, which states that men are superior to women and hence they come first. "As early as the sixteenth century, grammarians argued that male should be mentioned before female: ''let us kepe a natural order, and set the man before the woman for manners Sake'' . . . ''The Masculine gender is more worthy than the Feminine'' (Eckert and McGonnell-Ginet 34). In opposition to this the expression, "Women and children first", is a sexist expression "not because it discriminates against men: it belongs to a patriarchal discourse in which men are there to "protect women and children - the women and children being by implication men's property, men's to control" (Cameron 161). Thus, these instances reveal that "sexist language" is not just a reflection of the relation of the male and female gender in society, but it has the power to represent reality in ways that normalizes the domination of men over women and the other genders.

Semantics:

"Semantics deals with how the meanings of grammatical morphemes and lexical items are combined to yield the propositional meanings expressed by sentences"

(Eckert and McGonnell-Ginet 78). For instance, in contemporary times, it seems that the service provided for the household is given acknowledgement, through the emergence of the new lexicon of the "homemaker". The shift from "housewife" to "homemaker" not only changes the lexicon but the semantics too.

The *Oxford English Dictionary* (2012) defines "homemaker" as "a person who manages a home" while a "housewife" is defined as "a married woman whose main occupation is caring for her family and running the household". "Housewife" associates the work of the household with a woman who is a wife while "homemaker" makes no reference to marital status and is a gender-neutral term, conveying that housework can be done by both women and men. Often words describing violence against women, mask the act of violence that women face. "Domestic violence", literally seems to convey the idea of violence at home, but does not specify that it is violence against the woman. Similarly, in "dowry death", the lexicon "death" is misleading, as in reality it is actually a "murder" of the woman for dowry. "Eve-teasing" or even "cat-calling" are inadequate terminologies of violence, as the "Eve" in the lexicon, recalling the biblical "Eve", portrays a very romanticized idea of a woman, whose modesty is being violated. "Cat-calling" merely refers to the making of a whistling sound, and again there is no literal reference to the violence committed against women. Another example cited by McConnell- Ginet is that "women still can't say "no" to men's sexual advances and be sure they will be understood as "really meaning no"". As Ehrlich and King also remark, common knowledge still holds that when women say no in this context it really means "yes" or "maybe" or "keep trying" (Cameron 88). Thus, violence against women, arises right from the language or terms that define sexual violence, and the meanings and interpretation of various lexicons and syntax. "The ubiquity of the view of male and female as opposites is witnessed in the common English expression *the opposite sex* or the other sex" (Eckert and McGonnell-Ginet 36). Here, male is the normative sex and the other or the deviant sex is female. Similarly, terms such as the "battle of sexes", "gender gap", focus on the gender oppositions which have the potential for conflicts. "But as male and female become collaborating factions in the heterosocial enterprise, opposition is supplemented by a notion of complementarity. Embedded in expressions like "my better half", the ideology of complementarity emphasizes interdependent characters and roles" (Eckert and McGonnell-Ginet 36). Thus, the meanings of lexicons, when analyzed reveal the gender biases that has to be questioned. Changing the lexicons or syntax that is inclusive of all genders is not enough, there is a need for an in-depth study of the meanings of words too, so that language does not become a tool of oppression for women and the other non-binary genders.

Conclusion:

Thus, a linguistic analysis of our everyday vocabulary, not only in terms of lexicon but syntax and semantics need to be undertaken in order to reveal the hidden sexist ideologies. The feminism that Dale Spender advocates is through the process of making new meanings:

> From providing an alternative individual meaning for motherhood, to constructing a collective understanding of the domestic labor debate, women must take every opportunity to encode their own meanings and to validate the meanings encoded by other women. . . We see one of the major political problems confronting feminism to be the need to force men to recognize themselves as *men* (Black and Coward 117)

Feminists insist that women are constantly constructed through their gender, but the linguistic discourse allows men to identify themselves as "human", people or "mankind". "This discourse, by its very existence, excludes and marginalizes women by making women the sex. Our aim is not just to validate the new meanings of women but to confront men with their maleness . . . It is about making men take responsibility for being men" (Black and Coward 118). The feminist criticism of language is an attempt to displace men from the center of constructing language and meaning making.

In most languages, "male" suggests the positive and the "female" suggests the negative, and with the usage of the language, this becomes a normalized reality for most people. Non-sexist language as suggested by Deborah Cameron, "is not to change the forms of words for the sake of it but to change the repertoire of meanings a language conveys. It's about redefining rather than merely renaming the world" (161). Linguistic changes will make people conscious of their own use of language and enable them to approach society from another perspective, that is in opposition to the dominant gender ideology.

References:

Black, Maria and Rosalind Coward. "Linguistic, Social and Sexual Relartions: A review of Dale Spender's Man Made Language." *The Feminist Critique of Language: A Reader*, edited by Deborah Cameron, Routledge, 2005, pp. 100-118.

Butler, Judith. *Gender Trouble*: *Feminism and Subversion of Identity*. Routledge,1999

➤ Cameron, Deboarh. "Lost in Translation." *The Feminist Critique of Language:Reader,* edited by Deborah Cameron, Routledge, 2005, pp. 155-163.

➢ *Compact Oxford English Dictionary* . Oxford University Press, 2012.

➢ Eckert, Penelope and Sally McGonnell-Ginet. *Language and Gender*. Cambridge University Press, 2003.

➢ Ehrlich, Susan and Ruth King. "Gender-Based Language Reform And The Social Construction of Meaning." *Feminist Critique of Language:A Reader*, edited by Deborah Cameron, Routledge, 2005, pp. 164-182.

➢ Key, Asia. "Woman, womyn, womxn: Students learn about intersectionality in womanhood." *The Standard News* 27. 3. 2017.
➢ https://www.the-standard.org/news/woman-womyn-womxn-students-learn-about-intersectionality-in-womanhood/article_c6644a10-1351-11e7-914d-3f1208464c1e.html

➢ Mcgowan, Mary Kate. "Feminist Philosophy of Language in the Analytic Tradition". edited by Kim Q. Hall and Asta, *The Oxford Handbook of Feminist Philosophy,* OUP, 2021, pp.250-266.

Theme of Love and Sacrifice in Amish Tripathi's Shiva Trilogy

Komal Bhaurau Nemade
Research Scholar
Janta Kala Vanijya Mahavidyalaya(304),
Malkapur, Dist: Buldana
Affiliated to Sant Gadgebaba Amravati University,
Amravati (Maharashtra)

Abstract

The relationship between Shiva and Sati is a major theme in Amish Tripathi's "Shiva Trilogy,"where the two characters frequently show their love for one another by sacrificing a great deal for the greater good, frequently risking their lives to defend the world and uphold their morals. Their love story is a potent force for change and motivates others to act selflessly. This trilogy, which is set in ancient India and mythological stories, deftly examines the complex relationships between the passion of love and the unwavering sacrifices made by its characters. The story's transcendental elements such as the unwavering loyalty of companions, the sacrifices made for the greater good, and the passionate love between Shiva and Sati who captivate readers with its profound message of love's transformative power and the sacrifices it inspires.

Keywords: Mythology, Love and Sacrifice, Lord Shiva, Sati.

One of the trilogy's central themes is the power of love. In the story, Shiva falls in love with Sati, a princess from Meluha. Sati's love for Shiva marks a turning point in his life, transforming him from a commoner to a nobleman. Their love for one another transcends both social and personal bounds. Their love inspires Shiva to defy social norms and fight for justice and fairness. In the Shiva trilogy, love refers to more than just romantic love. It also features Shiva's camaraderie and fraternity with his dedicated friends, such as Nandi and Veerbhadra, who prioritize devotion, respect, and sacrifice. Perhaps the most intense love narrative in the trilogy is that of God Shiva and Goddess Parvati. Shiva and Parvati are the essence of contrasts, with Shiva as the destroyer and Parvati as the nurturer. Their love transcends the limitations of time and space. They face numerous difficulties and sufferings, but they remain steadfast in their love.

The concept of sacrifice is central to the Shiva trilogy's romantic narrative. Throughout the trilogy, characters are compelled to make difficult choices and sacrifices for their loved ones and the greater good. In the instance of Shiva, he gives up his personal happiness and comfort in order to fulfill his destiny and defend the city's residents. In the Shiva trilogy, Sati gives up her life to be with her beloved

Shiva. She gives up her position as a princess to be with him, even if it means sacrificing her own happiness and comfort. Her sacrifice demonstrates how much love can change people's lives and how far they will go to protect those they love. Furthermore, the sacrificial lamb aspect of supporting characters Veerbhadra and Anandmayi demonstrates how closely the Shiva trilogy's tale is connected with love and sacrifice. Their lives were given for the advancement of humanity, demonstrating how profoundly love influences the course of history and the fate of nations.

The first novel, *Immortals of Meluha*, revolves around love and sacrifice, which serve as the story's pulse. The love between Sati and Shiva transcends societal barriers, challenges the caste system, and offers a glimmer of hope in the midst of disaster. When Shiva accepts his fate as a Neelkanth, he gives up his own ambitions for the benefit of all mankind. He symbolizes selflessness, duty, and selflessness. Veerbhadra and Nandi, his dedicated pals, sacrifice their own convenience and safety to defend him. Through acts of love and self-sacrifice, the protagonists navigate a tough world. Love and sacrifice are ageless themes that encourage courage, tenacity, and compassion. Siva's love for Sati is a significant aspect in the story. Sati is the daughter of the King of Daksha, and Shiva falls in love with her. Their love transcends societal barriers and challenges Meluha's caste structure. Even when confronted with adversity, their love remains strong, demonstrating the strength of love to overcome barriers.

Shiva's Sacrifice for Duty:

Despite his reservations at first, Shiva accepts his fate as the promised defender of Meluha and sacrifices his own pleasures and comfort in the name of duty. This sacrifice for duty underlines Shiva's noble character. Shiva's Sacrifice for Friendship: Veerbhadra and Nandi risk their own safety and comfort to assist Shiva with his goal. Their dedication and willingness to make sacrifices for one other exemplify the value of friendship and camaraderie. Shiva's Sacrifice to Justice Whether it's fighting corruption or fighting for the disadvantaged, these characters are willing to make sacrifices for the sake of justice and equality. Shiva - "Love is life's biggest sacrifice. It's the ability to sacrifice everything, even oneself, for the sake of the one you love." (Immortals of Meluha153) Sati - "True love is when you care more about the other person's happiness than your own."(Immortals of Meluha 149) Love and sacrifice are at the heart of the plot, adding layers of depth.

In the second installment of the Shiva trilogy, "*The Secret of the Nagas*," Shiva and his comrades investigate the mystery surrounding the Nagas. The hardships put their relationship and affection for one other to the test. Shiva's love for Sati provides him strength and courage as he journeys across the perilous countries. Sacrifice is plentiful, both individual and social. The characters face moral quandaries and make decisions that shape their fate. The camaraderie and loyalty of characters

like Veerbhadra and Nandi demonstrate the value of togetherness and solidarity in the face of adversity. As secrets are uncovered and loyalties are tested, love and sacrifice serve as pillars of strength, guiding the protagonists on their path of self-discovery and transformation. "*The Secret of the Nagas*" depicts Sati and Shiva's devotion for one other. Their love for one another gives Shiva the courage and motivation he needs to tackle the Naga mysteries. In the face of danger and uncertainty, their love for one other glows like a bright light in the darkness. As Shiva learns more about his fate as a Neelkanth, he realizes that he must sacrifice himself for the welfare of others. Shiva demonstrates his willingness to sacrifice himself in order to fulfill his purpose and destiny, whether by giving up his personal desires or putting himself in risk for the benefit of others. As he confronts his destiny's trials, he puts his determination to the test and shapes his personality.

Shiva's connection with his friends, such as Veerbhadra and Nandi, is built on sacrifice and dedication. Shiva and his comrades give up their life for each other. Shiva - "Love does not cause suffering: what causes it is the sense of ownership, which is love's opposite." (The Secret of Nagas 257). They give up their lives to help one other complete their purpose. Their bond is so powerful that it reinforces the idea of sacrifice as a collaborative effort in the face of adversity. Throughout the novel, the protagonists experience moral quandaries that require difficult decisions. Whether it's choosing between allegiances or making decisions with long-term consequences, the protagonists wrestle with the moral implications of their choices. Sacrifice becomes their instrument for navigating these difficult decisions, underlining the moral difficulties along the way. For some of the characters, sacrifice proves to be a method of salvation and transformation.

Characters such as Veerbhadra and Nandi undergo profound transformations as a result of their selfless actions and willingness to confront their past wrongdoings. Sacrifice is therefore revealed to be not just a means of overcoming obstacles, but also of personal development and enlightenment. In the Nagas narrative, love and sacrifice are themes of resilience that guide the characters on their journeys of self-discovery. Despite their struggles and ambiguities, the heroes find strength in the bonds of love and sacrifice for the good of others. Their stories teach readers about the universal themes of courage, compassion, and self-sacrifice in the face of adversity. The final part of the Shiva trilogy, "The Oath of the Vayuputras," culminates the love story of Siva and Sati. In the midst of chaos, their love story displays the strength of their commitment. As the final struggle between good and evil rages around them, their love story becomes a beacon of hope and strength. Sati and Shiva's love for one other remains unbreakable, even in the face of enormous difficulties and the perpetual danger of catastrophe. Even during the darkest periods, their love for one another provides them with courage and inspiration. Their love for

one another becomes a sign of strength as they overcome the challenges they endure. Sati and Shiva make self-sacrifices for their love of one another and to enhance the world. They make personal sacrifices for their loved ones, even facing formidable foes. Their sacrifice demonstrates how much they love one another and how far they will go to defend themselves and their loved ones.

As the story progresses, Shiva's love for Sati becomes a catalyst for change, not just in their lives, but also in the world. Their love inspires acts of bravery and sacrifice, motivating others to join them in fighting injustice. Together, they become unstoppable forces for change, altering the course of history and establishing a new future for humanity. In the trilogy's epic climax, Shiva and Sati's love demonstrates the power of love, overcoming all obstacles and transcending the limitations of space and time. Their love defies fate and alters the world's destiny, leaving an enduring legacy that will be remembered for decades to come. The concept of giving oneself for the welfare of others is a reoccurring theme in the Shiva trilogy's last book, "The *Ousters*." Throughout the novel, characters are confronted with decisions that force them to make personal sacrifices in pursuit of a higher cause or ideal. The sacrifices made are typically profound and emotional, showing the protagonists' commitment to their goals and the well-being of others. Shiva, the Neelkanth, is an excellent example of a sacrificial leader. He prioritizes the well-being of others over his own needs and wants. He was the best illustration of these sayings. "True love is more than simply passion and romance; it is about dedication and sacrifice. It's about sticking together through thick and thin, even when times are tough." He is willing to make difficult decisions that will need him to make personal sacrifices for the benefit of the Meluha people. Whether confronted with a life-threatening circumstances in war or moral concerns that question his convictions, Shiva is willing to endure adversity and personal pain in order to accomplish his duty and protect those under his care.

Shiva's companions, Veerbhadra and Nandi, are the epitome of loyalty and dedication. They stand by their leader's side through the ups and downs, willing to sacrifice themselves and confront danger head on in order to safeguard their cause and ensure the mission's completion. Their determination to give their lives for Shiva and the betterment of the world demonstrates their dedication and strength of character. Throughout the novel, Sati feels the agony of being separated from her beloved Shiva as he embarks on his deadly journey. Despite her anguish and suffering, Sati's resolution stays unwavering. Her power stems from her devotion to Shiva and her belief in the validity of his mission. As the struggle progresses and the danger grows, Sati risks her life to protect Shiva and their loved ones. Sati demonstrates courage and loyalty to her purpose, whether in the face of lethal peril or formidable foes. She understands that her sacrifice is important for Shiva's goal

and the protection of her loved ones. Sati faces numerous challenges throughout her life, yet she perseveres. Sati accepts her position as Queen Consort with dignity and elegance. She understands the significance of her position and the responsibilities that come with it, and she does her job with passion and determination. Sati is willing to give up her happiness for the good of others. Her noble attitude and love for Siva and Meluha are evident in her activities. Sati said: "Sometimes, to lose balance for love is part of living a balanced life."(The Oath of Vayuputras 198). Vayuputra's altruistic sacrifices inspire future generations, including Shiva and his followers. Their actions and teachings instill in people a sense of commitment, honor, and sacrifice, which shapes history and leads people to the path of enlightenment and spiritual development.

The Vayuputra's sacrifice legacy is defined by courage, selflessness, and dedication to their cause. They embody the eternal ideals of sacrifice and unselfish service. They motivate others to reach beyond themselves and make a difference in the world. The Vayuputra legacy exemplifies the power of unselfish sacrifice in shaping destiny and changing lives, creating a lasting legacy for future generations. According to the book, "The oath of the vayuputra" reflects the eternal spirit of selflessness and the strength of self-sacrifice. Their unselfish example inspires others to accept their duty and honor. Their tale impacts humanity's destiny and inspires spiritual growth and enlightenment. Their legacy spans time and distance, living on in the hearts and souls of all who hear their story. Characters in the novel accept risk and uncertainty, knowing that their mission is fraught with danger and peril. They persevere with courage and resolution, convinced that their cause is good and their goal is crucial. Throughout the novel, characters face their own fears and uncertainties and band together to support Shiva's objective. They push themselves beyond their limits and tackle the challenges that await them, pushing others to do the same. Despite their worries and uncertainties, the protagonists in this novel overcome their personal anxieties and band together to support Shiva's cause. Through courage and sacrifice, they overcome their own limitations and confront the challenges ahead with strength and courage, inspiring others to do the same. Sacrificing one's own safety for the sake of one's loved ones is regarded as an act of self-sacrifice in "The Oath of the Vayuputras," demonstrating Shiva's steadfast commitment to the cause. The protagonists put themselves in risk knowing that their acts are required to complete their purpose and protect their loved ones. They leave a legacy of bravery, altruism, and self-sacrifice, inspiring others to follow suit.

Conclusion:

To summarize, love and self-sacrifice are at the center of the Shiva trilogy, providing both narrative and emotional depth. Throughout the series, the protagonists navigate a world of chaos and confusion, but their hearts are always focused on love,

responsibility, and the advancement of humanity. From Shiva's unending devotion for Sati to the selflessness of friends like Veerbhadra and Nandi. Love and sacrifice are at the forefront of the characters' journeys of self-discovery, atonement, and transformation. They meet tragedy with courage and grace, leaving a legacy that transcends geography and time. Love and sacrifice appear as timeless values in the Shiva trilogy, assisting you in discovering your own sense of significance and compassion as you embark on your own journey of self-improvement and spiritual growth.

References:

Tripathi, Amish The Immortals of Meluha, Westland Press Feb.2010 ISBN
    9789380658742

Tripathi, Amish The Secret Of Nagas, Westland Press Aug.2011 2010 ISBN
    97893806587497

Tripathi, Amish The Oath of Vayuputras, Westland Press Feb.2013 ISBN
    9789382618348

The Last City: Eco-Critical Perspectives on AI Apocalypse and Environmental Degradation

Ms. Nikita,
Department of English,
BPS Women's University,
Sonipat, Haryana.

Prof. (Dr.) Amrita,
Department of English,
BPS Women's University,
Sonipat, Haryana.

Introduction

"Ecocriticism speaks for the voiceless earth. This approach is earth-centered and all the other approaches are ego-centered."

—Dr. Frederick

The degradation of nature due to the anthropocentric activities of man has led to the development of a new field of study — Ecocriticism. The term 'ecocriticism' was coined by William Rueckert in his work *Literature and Ecology* (1978). Ecocriticism has rapidly gained popularity, which provides emphasis on eco-consciousness removing the ego-consciousness man (Mishra, 168). Indeed, literature explores the interdependence between humanity and nature— 'everything is connected to everything else' (Barry, 1971), introspecting the intricate relationship between people and environment. Ecocriticism has its roots in the 'cultural independence' achieved from European models which is less developed in the UK than in the US, e.g.- the transcendentalist Ralph Waldo Emerson (1803-1882), Margaret Fuller (1810-1850) and Henry David Thoreau (1817-1862), who celebrate nature as a life force. Jonathan Bate's, *The Song of the Earth*, speaks of the impacts of deforestation and colonialization; Coupe's *The Green Studies Reader* addresses the connect between literature, culture and ecology.

Since Vedic times, Indians talk of man-nature concept in scriptures. Therefore, in modern ecocriticism, Indian diversity and post-colonial concerns provide a springboard. Tagore's *Rakta Karabi* (1924), Anita Desai's *Fire on the Mountains* (1977), Arundhati Roy's *God of Small Things* (1997), Amitav Ghosh's *The Glass Palace* (2000) and *The Hungary Tide (2004)* are remarkable examples. Eco-critical approach becomes even more important today since the environment is facing new challenges. Thomas K. Dean (1994) states about the diverse scope of eco-criticism, "Ecocriticism can touch virtually any discipline, when it translates into action, it generally comes back to its home ground – the human relationship with the earth" (6). This pattern is visible in the works of H. G. Wells's *The War of the Worlds*

(1898), Aldous Huxley's *Brave New World* (1932), Harry Harrison's *Make Room, Make Room* (1966), Ursula K. Le Guin's *The Word for World is Forest (*1972), Octavia Butler's *Parable of the Sower* (1993), etc. Interestingly, the aforesaid works fall under science fiction which is an effective genre for extrapolating speculations on decline of the ecosystem. Darko Suvin (1979) states that SF is the literature of cognitive estrangement which Bertolt Brecht terms as *Verfremdungseffekt* i.e. the alienation effect, a technique used to distance the audience from art.

Since 19th century India saw many famous writers like Amitav Ghosh, Narlikar, Vandana Singh, etc. In the array of Indian writers, Madhu Chittarvu, a doctor by profession, SF writer by passion, problematizes fascination over the possibilities of AI in Telugu. Questioning domination of machines, he has contributed six novels and two prose anthologies. The selected novel *The Last City: After the AI Apocalypse* (2024) of Chittarvu has 29 chapters describing a familiar world being turned into a 'wasteland'. Through 'foreshadowing' and 'flashbacks', the author creates a very interesting 3rd person narrative keeping the readers curious on the theme of nuclear destruction. The novel has seven major characters - Asha Rao and Sathya (round characters), Vikram Rao (Asha's father), General Samar Singh (the dictator), Dheeraj (computer engineer), Dr. Ram and AI (Indrani). At the opening of the novel, Asha Rao is in the forest with her boyfriend, Sathya. Computing on PM Rao's fake signal, the AI commits a misjudgment and starts a chain of nuclear attacks throughout the world including Delhi. In no time the whole country turns into a wasteland. The title *The Last City* signifies an underground city constructed in Delhi by Samar Singh but transgressing to Hyderabad by PM Rao as a safe heaven. The novel's plot explicates Asha's journey from the forest of Rishikesh facing acid rain, radiations, shortage of food and water, mutated animals and humans to reach Hyderabad.

From abundance to Desolation:

The onset of the novel is utopian, which shifts into post-apocalyptic scenario resulting a nuclear war. This eco-disaster triggers a transition of the environment from a life-giving force to a destroyer of life. The ubiquitous surroundings in India, described as tranquil, peaceful and quiet with an amber sunset, before the explosion changes into "the sky, perpetually gray" (101) with dark smoke and big mushroom cloud and the sunset, "a haunting blend of crimson and ash" (101). The lively cities worldwide, transformed into wrecked buildings, burning vehicles, deserted streets resounding of Goldsmith's lines:

> "Thy sports are fled, and all thy charms withdrawn;
> Amidst thy bowers the tyrant's hand is seen,
> And desolation saddens all thy green"
> —Oliver Goldsmith

That abundance turned to desolation because of the human activity and interactable use of powers gained by technology rightly kindles the word 'Anthropocene' (Crutzen and Stoermer 2000), which shows its insurgency through global warming and dystopian landscapes. When nuclear attack starts in Delhi, nature still offers herself as a mother; PM Rao trusts the seclusion and protection of nature rather than the city, both in coup and nuclear devastation. Asha is seen going to the isolated guesthouse in forests of Rishikesh — Sathya speaks to Asha, "We are lucky that we are in a forest" (14) and General Samar's wife, Kalindi, exhibits her love for the nature, "Oh! For a simple thing like normal air and a red rose with fragrance and blue sky with white clouds..." (118). Kalindi has reminisces about the "olden days of Holi and Dussehra and fairs and pilgrimages in the open air and a red sunset with the blue moon raising once in a while and pigeons fluttering in the silence!" (118). There is a sharp contrast in her present and her nostalgia of the past. The sun is debarred from shining by the dark clouds and smoke. Without wearing radiation suits none could walk the country; rich live in bunkers while the poor gets sick, mutated facing lack of resources. This situation echoes of COVID19. The novel displays that breathing fresh air becomes a lost dream and nuclear winter sets in. In *Imagining the Apocalypse,* Paul Robinson (2016) explores how Carl Sagan (scientist) used the concept of nuclear winter in the 1980s to critique the arms race, between the US and the Soviet Union, aspiring to make weapons more destructive. Robinson examines how science and politics are connected by portraying nuclear winter in both scientific discourse and popular culture, highlighting its role in shaping public perceptions of nuclear warfare's environmental catastrophes. Chittarvu is in line with Robinson. Chittarvu warns humanity against their destructive behaviour, echoing Wilbar (1961) :

> *"When you come, as you soon must, to the streets of our city,*
> *Mad-eyed from stating the obvious,*
> *Not proclaiming our fall but begging us*
> *In God's name to have self-pity,"*
>
> *—Advice to a Prophet*

Shyama Sajeev in his paper (2023) says, "Man has efficiently committed ecocide making the planet inhospitable for any kind of life" (b930). The same reiterates in Chittarvu's novel resulting overdependence on technology by man affecting physiological, sociological, political and psychological aspects related to the environment. The eco-disaster destroys everything — "The state known as the granary of India now had black trees and dark fields" (65). People have to scavenge for survival. Society returns to primitive stage of savagery. In words of Shyama Sajeev, "Barren landscape is a reflection of the mind of people under distress" (b930). Nature started to reclaim what was originally its. It became concrete jungle with

weeds pushing through the cracks. The sun that once shone "in orange colour on the green grass" (23) was now very pale trying to shine through the dark clouds. The streams of clear water that once flowed "with the rays of sun shining on it like silver streaks" (34) were flowing even after the catastrophe but instead of sun rays they were filled with poison and dead bodies. The famous monuments like Taj Mahal stood as scarred reminders of the lost grandeur. The country turned anarchic. People who survived the blast had to face the radiations if they were not rich enough to afford a bunker.

Subsequently, comes the shockwave and firestorms which made the situation worse. There was no medical help. It was chaos and violence everywhere. The central government could not maintain its authority. The officers, politicians, businessman and criminals who had access to weapons became warlords— "the new rulers of the post-apocalyptic world" (33). The disparity between the rich and the poor grew wide. The people like General Samar Singh exploited and cruelly made the poor work in toxic conditions with poor health and minimum wage and food. They stored all the resources for their own use leaving the poor to die. As a result, there rose protestant groups like the Phoenix to fight against the dictatorship. They also had to fight against the mutated animals who were controlled by Samar Singh through a device in the neck belts and also the mutated humans or the *Marauders,* as Chittarvu calls them.

Highlighting the genetic impact of radiation, Linus Pauling (2025) states "Geneticists estimate that about five percent, 200,000 per year, of these children are grossly defective because of gene mutations caused by natural high-energy radiation – cosmic rays and natural radioactivity, from which our reproductive organs cannot be protected." His argument resonates of nuclear attack on Hiroshima and Nagasaki — how the surviving Hibakusha community got abused and discriminated based on suspicion that they might have dangerous mutations. Chittarvu's novel also exhibits people with visible mutations who become cannibals and lose their sense to think and understand. The situation becomes what McCarthy says in *The Road* (2006)*, "...* all stores of food had given out and murder was everywhere upon the land. The world soon to be largely populated by man who would eat your children in front of your eyes". Cognates can be drawn from T.S Eliot's *The Wasteland (1922)* where he talks about a world filled with the walking dead—souls lost in a lifeless modern world, like the survivors of a nuclear attack: "I had not thought death had undone so many" (8).

Environment as an Agent of Change:

After the apocalypse, nature emerged as both the victim and an agent of change, reshaping the remnants of the human civilization. Nature turns into a force of destruction from being a supporting presence earlier. It changes into an active ravager—radioactive storms, mutated ecosystems, poisoned water and toxic air. Nature, once a giver of life, now rejects humanity, making survival near impossible.

The apocalypse marked the "proverbial end of the days" (29). Mutated humans (Marauders) and mutated animals emerge, creating a new evolutionary path beyond human control. The countryside which was once flourishing green turns into a wasteland. The earlier serene woods are filled with "cries of the birds and the wailing of wolves and roaring of hidden tigers" (12). The howling wolves, roaring tigers, screeching of the crickets and fluttering wings of the birds depicts the beginning of the uneasiness caused to them due to the explosion. On top of it the Marauders!

"The environment is a casualty of conflict. Always. And when the environment suffers, people suffer... Death. Destruction of property and livelihoods. Radiation exposure. Fatal cancers. Altered DNA in the genes of plants and animals disrupting the web of life, i.e. nature on which we all depend" (Anderson, 2022)

Is Technology Creating Dystopia?

The cataclysmic upheaval explicated in the novel that engulfs the world is a consequence of the unchecked automation of the AI systems and technological advancement in defense. Precedence can be culled from the incident of Soviet Nuclear False Alarm (1983), a perfect example of the AI's incapability to accurately compute signals regarding initiation of nuclear war— diffused by Lt. Col. Stanislav Petrov who overrode the AI's decision, calculated on an error of satellite system to attack U.S.A with nukes. Similarly, AI crashed the stock market in 2010, because AI-driven high-frequency trading (HFT) algorithms malfunctioned. The Americal futurist, Alvin Toffler comments, "Our technological powers increase, but the side effects and potential hazards also escalate." In 2000, Bill Joy argues, "Our most powerful 21st-century technologies robotics, genetic engineering, and nanotech — are threatening to make humans an endangered species." In Chittarvu's novel, Vikram Rao is seen dependent on technology in more than one way; even that he believes that only AI can help restore power in case of a nuclear war. He gave his daughter Asha, the access to an AI humanoid — Indrani who proved instrumental in Asha and her group's fight against the dictator Samar Singh. At the end, she is seen becoming harmful for Asha. To augment herself in order to enhance her ability to go outside the bunker, Asha then gets Indrani implanted in herself because that robotic body would not work in the wasteland. However, she soon started facing health issues ranging from headaches to a bleeding nose. Asha faces too much pressure on her mind and body as she is seen juggling between her thoughts and memory yet confused in identifying her 'self' and Indrani's AI. Thoreau's comment from *Walden* (1854), "Men have become the tools of their tools", becomes true because Indrani guides Asha and her team to plan to defeat Samar Singh.

Therefore, *The Last City* functions as a cautionary tale against blind faith in AI, revealing the flaws in assuming that AI can function autonomously in matters of existential risk. Through an ecocritical and techno-dystopian lens, Chittarvu explores

how AI-driven warfare not only annihilates civilizations but also irreversibly alters the environment, turning the planet into an uninhabitable wasteland. By analyzing literature and real-world concerns about autonomous weapons, this study critiques the erosion of human agency in favour of machine logic, ultimately questioning whether technological advancement without ethical safeguards leads to progress or extinction. Therefore, *The Last City* speaks of human evolution towards transhumanism by inception of AI in Asha's body compounding her human abilities— Is she a Cyborg now? The rate at which Earth is being affected by man, is it possible to survive here for long? An indication is suggested in *The Last City* to undergo cybernetic enhancements and possible migration to other planets.

References:

Anderson, Inger. "Learning from Hiroshima: Committing to Intergenerational Justice". *UN Environment Programme*. 5 September 2022. https://www.unep.org/news-and-stories/speech/learning-hiroshima-committing-intergenerational-justice?utm_source=chatgpt.com. Accessed 13 February 2025.

Bate, Jonathan. *The Song of the Earth*. Harvard UP. 2000.

Butler, Octavia E. *Parable of the Sower*. Four walls Eight Windows. 1993.

Chittarvu, Madhu. *The Last City*. Notion Press, 2024.

Chittarvu, Madhu. *War for Mars: A Story of the Fourth Millennium*. Sampark. 2009.

Commoner, Barry. *The Closing Circle, Nature, Man & Technology*. New York : Alfred A. Knopf, 1971.

Coupe, Laurence. *The Green Studies Reader: From Romanticism to Ecocriticism*. Routledge. 2000.

Crutzen, Paul J., and Eugene F. Stoermer. "The 'Anthropocene' (2000)." *Paul J. Crutzen and the Anthropocene: A New Epoch in Earth's History*, edited by Susanne Benner et al., vol. 1, Springer, 2021, pp. [include page numbers if available]. SpringerLink, https://doi.org/10.1007/978-3-030-82202-6_2.

Dean, Thomas K. "What is Ecocriticism?" *ASLE* https://www.asle.org/site/resources/ecocritical-library/intro/defining/Dean/ Accessed 06 February.2025.

Desai, Anita. *Fire on the Mountain*. Vintage. 1977.

Eliot, T.S. "The Wasteland: Burial of the Dead". Poetry Foundation, 2025, https://www.poetryfoundation.org/poems/47311/the-waste-land. Accessed 11 February 2025.

Frederick, Suresh. "Ecowisdom in Keki N. Daruwalla's Poems "Wolf" and "The Last Howl". *Nawale, Aravind M.ed.Critical Essays on Indian English Poetry and Drama: Texts and Contexts.* New Delhi: Authors Press, 2010.

Ghosh, Amitav. *The Hungary Tide*. HarperCollins. 2004. Goldsmith, Oliver. "The Deserted Village". *Poetry Foundation,* 2025, https://www.poetryfoundation.org/poems/44292/the-deserted-village. Accessed 11 February 2025.

Ghosh, Amitav. *The Glass Palace*. Penguin India. 2000.

Guin, Ursula K. Le. *The Word for World is Forest*. Doubleday. 1972. Harrison, Harry. *Make Room! Make Room!* Doubleday. 1966.

Huxley, Aldous. *Brave New World.* Chatto and Windus. 1932.

Joy, Bill. "Why the Future Doesn't Need Us." *Wired*, Apr. 2000, https://www.wired.com/2000/04/joy-2/. Accessed 12 Feb. 2025.

McCarthy, Cormac. *The Road.* Alfred A. Knopf. 2006.

Mishra, Sandip Kumar. (2016). "Ecocriticism: A Study of Environmental Issues in Literature". *BRICS Journal of Educational Research, vol. 6, issue 4, October-December 2016, pp. 168-170,*

Pauling, Linus. "Linus Pauling – Nobel Lecture". *NobelPrize.org.* Nobel Prize Outreach 2025. Thu. 13 Feb 2025. https://www.nobelprize.org/prizes/peace/1962/pauling/lecture/. Accessed 13 February 2025.

Roy, Arundhati. *God of Small Things.* Random House (US). 1997.

Rubinson, Paul. "Imagining the Apocalypse: Nuclear Winter in Science and the World", Matthew Grant, and Benjamin Ziemann (eds), *Understanding the Imaginary War: Culture, Thought and Nuclear Conflict, 1945-90*, *Cultural History of Modern War* MUP (Manchester, 2016; online edn, Manchester Scholarship Online, 19 Jan. (2017), https://doi.org/10.7228/manchester/9781784994402.003.0011, accessed 11 February 2025.

Rueckert, William. *Literature and Ecology: An Experiment in Ecocriticism*. 1978

Sajeev, Shyama. "Sociological and Psychological Trauma: An Analysis of Selected Post-Apocalyptic Texts". *International Journal of Creative Research Thoughts.* Volume 11, Issue 10 October 2023. https://www.ijcrt.org/papers/IJCRT2310218.pdf. Accessed 11 February 2025.

Suvin, Darko. *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre*. New Haven: Yale UP, 1979.

Tagore, Rabindranath. *RaktaKarabi.* 1924

Thoreau, Henry David. *Walden; or, Life in the Woods.* Ticknor and Fields, 1854.

Toffler, Alvin. *Future Shock.* Random House, 1970.

Wells, H.G. *War of the Worlds.* William Heinemann. 1898.

Wilbar, Richard. "Advice to a Prophet". *Poetry Foundation,* 2025, https://www.poetryfoundation.org/poems/43044/advice-to-a-prophet. Accessed 11 February 2025.

The Cost of Prejudice: An Adlerian Analysis of Nandhini from Kalki's *Ponniyin Selvan*

P. Kalaipriya,
Research Scholar (Ph.D.), Department of English,
VET Institute of Arts and Science (Co- Education) College,
Thindal, Erode.
E- mail: kalaipriya567@gmail.com

M. Manopriya,
Assistant Professor of English,
VET Institute of Arts and Science (Co- Education) College,
Thindal, Erode.

Abstract

Kalki Krishnamurthy's historical novel, *Ponniyin Selvan*, presents a remarkable character Nandhini, an enigmatic beauty whose motives and actions have sparked debate for decades. This study examines Nandhini's psychological state using Individual Psychology by Alfred Adler as a framework. The analysis claim that Nandhini's encounter with prejudice fuelled her sense of inferiority, which resulted in a distorted "striving for superiority" that manifested itself in the Chozha dynasty as a power struggle and manipulation. This idea is discussed in conjunction with the significance of "social interest" and the fulfilment of the three primary "tasks of life."

Keywords: Inferiority, Superiority, Striving, Tasks of life, Manipulation

Pioneering psychologist Alfred Adler developed Individual Psychology, a theory stressing that the impulse to overcome inferiority and achieve a sense of superiority drives human conduct most of the time (Adler 30). Adler in his *Understanding Life: An Introduction to the psychology of Alfred Adler*, postulated that social events, especially childhood rejection and society limits, impact personality development. Adler claims that those who experience trauma or exclusion create compensating techniques either retreating from society or "striving for superiority". Nandhini, a prominent character in Kalki Krishnamurthy's *Ponniyin Selvan*, captures Adler's theory, through her unrelenting quest of power, deep-seated hatred, and clever manipulation. Often written off as a femme fatale, her reasons are deep psychological ones, rooted in abandonment, humiliation, and a desire for recognition, rather than pure hate. She reflects in many respects previous complex literary anti-heroines as Lady Macbeth (*Macbeth*), Becky Sharp (*Vanity Fair*), Catherine Earnshaw (*Wuthering Heights*), Milady de Winter (*The Three Musketers*), and Cersei Lannister (*A Song of Ice and Fire*). These women, who have been

influenced by trauma and social constraints, use ambition, manipulation, and retaliation to try to gain control. By using Adler's Individual Psychology and contrasting Nandhini with these individuals, this analysis shows her as a tragic literary character who has been shaped by rejection and a desperate need for approval, rather than just as a villain.

According to Adler's theory, inferiority complexes frequently stem from early life events and influence a person's subsequent actions and goals. Both social and personal issues contribute to Nandhini's inferiority complex: her lower social rank, rejection by the Chozha aristocracy, and her unclear parentage. Adler remarks, "One of these is the myth of social inferiority where we believe that certain people are 'worse' than others, worth less than other people. If we (and they) hold such a belief, even if it is not true, we (and they) will act accordingly." (XIV) This path is quite similar to that of Becky Sharp in William Makepeace Thackeray's *Vanity Fair*, who is always reminded of her poor birth despite her brains and attractiveness. Similar to Becky, Nandhini's access to authority is limited due to her lack of noble ancestry. Despite her wit and charm, Becky is not accepted into aristocratic circles in Vanity Fair because she is the daughter of an art instructor. Similar to this, Nandhini in *Ponniyin Selvan* is viewed as unworthy by Chozha nobles due to her unclear origins and upbringing as the daughter of an archaka (priest). Because of their upbringing, both ladies are made fun of, but instead of embracing their inferiority, they use this rejection to fuel their aspirations. Additionally, both characters suffer social humiliation at the hands of women from the upper class. Aditya Karikalan recalls Princess Kundavai making fun of Nandhini in *Ponniyin Selvan*: "Kundavai said, Anna! Did you see that girl? How ugly she is! Why her face like an owl's? Paati wants me to play with her, but when I look at her face, I can't help laughing, what shall we do?" (Kalki). Amelia Sedley's family also disdains Becky, viewing her as an opportunist rather than an equal. According to Adler, this kind of social rejection leaves a lasting impression of inadequacy, which frequently prompts people to try to make up for it by aiming for dominance. Becky and Nandhini both use charm and deception to get inside the very social circles that used to keep them out. But whereas Becky uses cunning and wit to move up the social scale, Nandhini takes a more vindictive and destructive route.

According to Adlerian theory, people create control mechanisms as a coping method for trauma, and these mechanisms frequently take the form of domination over others, manipulation, or retaliation . Similar to Lady Macbeth in Shakespeare's *Macbeth* and Milady de Winter in Alexandre Dumas' *The Three Musketeers*, Nandhini exemplifies this psychological defense by controlling men through cunning and seduction. The thirst for vengeance from Milady de Winter in *The Three Musketeers* is similar to Nandhini's grudge against Aditya Karikalan. Both women

are mysterious individuals whose pasts influence their behavior now. Following her betrayal and abandonment, Milady uses charm and deceit to exact revenge on those who harmed her. Likewise, Nandhini's rejection and heartache are the root causes of her intense animosity toward the Chozhas. She carefully chooses Periya Pazhuvettarayar as her spouse, using his power to plan her retaliation. Milady's reputation as a cunning and dangerous woman is reflected in her ability to instill terror even among warriors.

When it comes to ambition and emotional distance, however, Lady Macbeth is a psychological equivalent. Both women understand that they have little authority in a patriarchal culture and must use male proxies to get what they want. Lady Macbeth believes that gaining the throne will bring her fulfilment, so she forces her husband to kill King Duncan. In a similar vein, Nandhini seeks control in order to erase previous humiliations, and she uses Periya Pazhuvettarayar and the Pandya rebels to achieve her own goals. She eventually loses her emotional and psychological strength, though, just like Lady Macbeth.

According to Adler, a person's psychological health is determined by three basic "tasks of life": social connection, employment, and love (Adler 45). Like Catherine Earnshaw in Emily Bronte's *Wuthering Heights,* Nandhini eventually fails in all three, which brings about her downfall. Both women make decisions that isolate them because they are conflicted between power and love. By turning down Heathcliff for Edgar Linton, Catherine puts prestige before desire, a choice that causes her to regret and struggle for the rest of her life. Likewise, treachery and retaliation destroy Nandhini's relationship with Aditya Karikalan, leaving her emotionally empty. There is neither love or friendship in her marriage to Periya Pazhuvettarayar; it is merely a business arrangement. According to Adler, people who fail at love frequently suffer from severe emotional detachment, which might result in self-destruction.

Despite being married into an affluent family, Catherine never quite fits in with high society because of her wild personality, which makes her unfit for the class she selected. Despite her increasing power, Nandhini is still feared rather than revered. Another example is Cersei Lannister from George R. R. Martin's *A Song of Ice and Fire*. Both women seek control but end up alone because of their own plans. Power without real human connection, as Adler cautioned, only results in loneliness and destruction.

Nandhini is shown as a psychologically complicated individual whose quest for power is a result of ingrained feelings of inadequacy and rejection when viewed through an Adlerian perspective. Her path reflects that of Lady Macbeth, Cersei Lannister, Milady de Winter, Becky Sharp, Catherine Earnshaw, and other women whose ambition and intelligence, stifled by social constraints, lead them to destroy

themselves. Because Nandhini sadly lacks social collaboration and emotional security, her tragedy serves as a warning, illuminating Adler's ultimate truth: genuine fulfillment does not come from manipulation or retaliation.

References:

Kalki R. Krishnamurthy**.** *Ponniyin Selvan: The First Floods.* Macmillan India Limited, 1999.

Kalki R. Krishnamurthy**.** *Ponniyin Selvan: The Cyclone.* 2020th ed., vol. II, Trinity Press.

Adler, Alfred. *Understanding Life: An Introduction to the Psychology of Alfred Adler.* Academia.edu, https://www.academia.edu/11197887/Understanding_Life_An_Introduction_to_the_Psychology_of_Alfred_adler_PDF. Accessed 6 July 2024.

Exilic Zionism in the Select Works of S.Y. Agnon

P. Jeffrina,
Reg No: 23211204012008,
Full- Time Research Scholar,
Department of English, Sarah Tucker College (Autonomouns)
Affiliated under Manonmaniam Sundaranar University, Tirunelveli.
E-mail Id: jeffrinarij2020@gmail.com

Dr. R. Selvi,
Associate Professor, Department of English,
Sarah Tucker College (Autonomouns),
Affiliated under Manonmaniam Sundaranar University, Tirunelveli.
E-mail Id:selvi_arul09@yahoo.com

Abstract

This paper explores the concept of Exilic Zionism in S.Y. Agnon's literary works, highlighting the persistent sense of exile that remains even after returning to the homeland. Agnon's narratives examine the tensions between religious tradition and secular nationalism, past and present, and individual and collective identity. Through a close analysis of T'mol Shilshom (Only Yesterday) and Bi-Demi Yameha (In the Prime of Her Life), this study investigates how Agnon portrays exile as more than physical displacement, presenting it as a spiritual and cultural condition that remains unresolved despite Zionist aspirations. Using a historical-contextual and interdisciplinary approach, the research engages with Jewish literary criticism and existentialist perspectives to evaluate different interpretations of Agnon's depiction of exile. By analysing Agnon's engagement with nostalgia, ideological conflict, and cultural memory, this study situates his literature within both Jewish historical narratives and wider discussions on exile and national identity.

Keywords: Exile, Identity, Jewish Literature, Belonging, Zionism.

S.Y. Agnon, one of the most influential figures in modern Hebrew literature, competently explores themes of Jewish exile, tradition, and Zionism. His works depict the deep-rooted struggles between past and present, individual and community, and religious tradition and modernity. Agnon's stories reflect the historical and social changes affecting Jewish communities in Europe and Palestine from the late nineteenth century through the twentieth century. Literary critics and analysts have long debated the meanings of his works, offering interpretations that range from Jewish allegories to universal reflections on human civilization. The title "Exilic Zionism in the Select Works of S.Y. Agnon" explores the paradox of exile within

Zionism as depicted in Agnon's literature. It signifies an analysis of select texts that reflect the enduring sense of displacement despite returning to the homeland. The study examines Agnon's portrayal of Jewish identity, tradition, and the tension between exile and belonging. The primary objective of this study is to analyse how S.Y. Agnon's works reflect the concept of Exilic Zionism and the paradoxical relationship between exile and homeland. It seeks to examine the tensions between religious tradition and secular Zionism in Agnon's literary narratives, highlighting how these conflicts shape Jewish identity and historical consciousness. Additionally, this study aims to explore the extent to which Agnon's writings serve as both Jewish allegories and broader reflections on civilization, displacement, and identity. By assessing different scholarly interpretations ranging from Jewish-centred analyses to universalist perspectives the research will evaluate the multiple layers of meaning in Agnon's depiction of exile. Furthermore, it will investigate how Agnon's portrayal of exile, nostalgia, and ideological struggle contributes to modern discussions on Jewish identity, nationalism, and cultural memory.

This research hypothesizes that Agnon's works portray exile as a permanent spiritual and cultural condition, even in the Land of Israel. It propounds that Zionism, while aiming to end Jewish displacement, fails to fully resolve the existential sense of exile. Agnon's literature reflects tensions between religious tradition and secular nationalism, shaping Jewish identity. His narratives critique both Jewish historical struggles and broader civilizational decay. Ultimately, Agnon's depiction of exile transcends Jewish history, resonating with universal themes of displacement and belonging. This paper adopts a textual analysis, historicalcontextual approach, and interdisciplinary methods to examine Exilic Zionism in S.Y. Agnon's works. The theory of Exilic Zionism suggests that exile remains a lasting spiritual and cultural condition, even in the homeland. A close reading of T'mol Shilshom (Only Yesterday) and BiDemi Yameha (In the Prime of Her Life) highlights themes of exile, nostalgia, and identity struggles. A comparative analysis contrasts Agnon's depiction of exile with other Jewish and Zionist narratives.

The study also situates his works within historical and cultural contexts, considering Jewish migration and Zionist thought. By integrating Jewish literary criticism, postcolonial theory, and existentialist perspectives, this research provides a deeper understanding of Agnon's portrayal of exile and belonging. Zionism, a political and cultural movement advocating for the establishment and support of a Jewish homeland in Palestine, is a recurring theme in Agnon's work. Emerging in the late nineteenth century, Zionism was both a response to widespread Jewish persecution in Europe and a vision for national renewal. Agnon, as both a traditional Jew and a Zionist, often portrayed the ideological tensions within this movement, capturing the conflicts between religious tradition and secular nationalism, exile and

homeland, and nostalgia and progress. Exilic Zionism is a paradoxical concept that reflects the tension between Jewish exile and Zionist aspirations for a homeland. Zionism acknowledges that exile is not just a physical displacement but a deep-seated spiritual, cultural, and existential condition that cannot be fully resolved even with the establishment of a Jewish state. This idea is central to Agnon's work, where his characters often experience a lingering sense of exile even after reaching the Land of Israel. Agnon's literary vision suggests that exile remains an intrinsic part of Jewish identity, even in the homeland.

Agnon frequently portrays the wandering and rootlessness of Jews in exile. Gershon Shaked describes his literary world as one where "Jews wander in exile, searching for a home that is always just out of reach" (Shaked 112). Arnold Band and Baruch Kurzweil view his stories as representations of Jewish struggles to assimilate into European society, both religiously and socially. In their interpretations, Agnon's characters attempt to find acceptance whenever the host country is accommodating, but they remain unsettled. This theme is evident in T'mol Shilshom (Only Yesterday), where the protagonist Isaac Kummer's journey to Palestine symbolizes the broader Jewish experience of displacement. As a Zionist, he hopes to escape the tensions of exile and build a new life in the Land of Israel, but even in the land of Israel, the feeling of exile remains. This portrayal of Zionism aligns with the idea of Exilic Zionism. Beyond the theme of exile, Agnon's fiction frequently grapples with internal conflicts within Jewish communities. Band and Kurzweil argue that his stories depict struggles within middleclass Jewish society rather than conflicts with external forces. According to Kurzweil, Bi-Demi Yameha (In the Prime of Her Life) presents "a clash between the individual and the expectations of the Jewish community, reflecting the broader movement toward individualism in modern Jewish life" (Kurzweil 46). The protagonist Tirtsah, who is able to assert her independence and achieve what her mother Leah could not, highlights the gradual shift away from rigid traditions toward personal autonomy.

Agnon's portrayal of societal conflict extends beyond individual struggles to the ideological battles between traditional Judaism and Zionism. As a writer who identified both as a traditional Jew and a Zionist, Agnon himself experienced the tensions between religious life and the Zionist movement. This ideological struggle is central to T'mol Shilshom (Only Yesterday), a novel in which the protagonist Isaac Kummer fails to find stability in either the religious or Zionist world. This failure has been interpreted in different ways. Yosef Katz sees him as "a failed pioneer, unable to adapt to the new agricultural Zionist reality" (Katz 169). In contrast, Tochner argues that Kummer is "a symbol of a struggling generation, caught between past and future" (Tochner 63). While many critics emphasize the Jewish dimensions of Agnon's work, Arnold Band challenges this perspective by arguing that his literature

reflects broader civilizational decay. Band suggests that Agnon "is not merely a Jewish writer but a chronicler of the downfall of European civilization," with the mad dog Balaq in Only Yesterday symbolizing "the insanity of Western society in the late 1930s and early 1940s" (Band 417). According to Band, Agnon's fiction transcends Jewish history and speaks to the collapse of European traditions, values, and moral structures. This interpretation distances Agnon from his Jewish context and elevates his work to a Universal Literary Tapestry.

Despite Band's argument, other critics insist that Agnon's work is deeply embedded in Jewish themes and history. Tochner asserts that Edo and Enam tells "the entire history of the Jewish people, from Mount Sinai to the latest Zionist settlements" (Tochner 113). He identifies two key motifs in Agnon's work: "the unchanging history of Jewish law and tradition, and the dynamic, ever-changing history of modern Jewish life" (Tochner 108). Nostalgia for the Jewish past and the challenges of building a new Jewish future create a constant tension. Agnon's works frequently explore this struggle, showing how Jewish identity is shaped by both historical memory and the present Zionist reality. This dynamic of longing for the vanished world of the Diaspora while confronting the demands of a new homeland defines Exilic Zionism. Agnon's literature is not just about individual characters but about the broader trajectory of Jewish history, from exile to the Zionist enterprise. The richness of Agnon's work lies in its duality. On one hand, his stories document the religious, social, and national struggles of the Jewish people. On the other hand, they reflect broader human experiences of exile, alienation, and identity crises.

This duality is what makes his literature so captivating and extensively analysed. Agnon's ability to navigate between Jewish tradition and modernity, between religious commitment and secular aspirations, and between national and universal themes ensures that his work remains relevant. His portrayal of exile speaks not only to Jewish history but also to anyone who has experienced displacement. His exploration of individual versus communal struggles resonates with broader questions of identity and autonomy.

The debate over Agnon's primary concerns whether they are Jewish, Zionist, universal, or all of the above remains unresolved. This multiplicity of interpretations is perhaps the greatest testament to his literary genius. His writing does not provide simple answers but instead invites readers to grapple with the same tensions that shaped his world. In capturing the struggles of tradition versus modernity, exile versus homeland, and faith versus ideology, Agnon's depiction of Exilic Zionism challenges the notion that returning to the homeland fully resolves the Jewish condition of exile. Instead, his works suggest that exile, both physical and spiritual, continues to shape Jewish identity, making his literature as thought-provoking today as it was in his own time. The findings of this paper reveal that Exilic Zionism in S.Y.

Agnon's works portrays exile as an enduring spiritual, cultural, and psychological condition, even after reaching the homeland. His literature highlights the paradox that Zionism, despite its goal of national renewal, does not fully resolve the deepseated sense of displacement. Through characters like Isaac Kummer in T'mol Shilshom (Only Yesterday), Agnon illustrates the ongoing struggle between tradition and modernity, faith and secularism, nostalgia and progress. The analysis also shows that Agnon's works reflect not only Jewish historical struggles but also broader existential questions of identity and belonging. Furthermore, the study finds that Agnon's depiction of exile transcends Jewish history, resonating with universal themes of alienation and cultural transformation. Ultimately, the research confirms that exile remains a central aspect of Jewish identity in Agnon's literary vision, reinforcing the complexities of the Zionist experience.

In conclusion, Agnon's portrayal of Exilic Zionism serves as a reflection on human identity and belonging, offering a broader message to society. It suggests that displacement, whether physical or emotional, is a shared human experience, shaping cultures and individuals alike. While national and personal struggles for identity continue, societies must strive to balance tradition with progress, ensuring that history informs the future rather than confines it. By embracing both heritage and change, communities can foster resilience and unity in an ever
evolving world.

References:

Band, Arnold. Nostalgia and Nightmare: A Study in the Fiction of S.Y. Agnon. University of California Press, 1968.

Bahath, Hillel. Hebrew Literature and the Holocaust. Tel Aviv University Press, 1983.

Katz, Yosef. Zionist Narratives in Hebrew Literature. Haifa University Press, 1975.

Kurzweil, Baruch. On Agnon's Writings: Tradition and Modernity in Hebrew Fiction. Schocken Books, 1961.

Shaked, Gershon. Modern Hebrew Fiction: A Literary History. Indiana University Press, 2000.

Tochner, Eliav. Agnon's Vision: The Hebrew Story in the 20th Century. Jerusalem Publishing House, 1992.

Ecological Consciousness in John Steinbeck's
"The Grapes of Wrath"

Priti Nikam

Research Scholar
Department of English,
Shri Shivaji Arts and Commerce College,
Amravati, Maharashtra.
pritinikam31@gmail.com

Dr. Kuldeepsingh K. Mohadikar

Research Supervisor
Associate Professor,
Dept. of English,
Shri Shivaji Arts and Commerce College,
Amravati, Maharashtra

Abstract

The paper aims at studying the significance of eco – literature from humanitarian perspective. Eco-literature, also known as environmental literature, it has emerged as a crucial genre in contemporary literature, reflecting society's growing concern for environmental issues and sustainability. This genre not only sheds light on pressing ecological concerns but also encourages readers to rethink their relationship with the natural world. The rise of eco-literature, examining how contemporary authors address environmental challenges, incorporate themes of nature and sustainability, and contribute to the broader discourse on environmental stewardship. The novel "The Grapes of Wrath" has been selected for study; this is a masterpiece of eco – literature and it is a part of American literary canon. The book won the National Book Award as well as Pulitzer Award in 1939. John Steinbeck was awarded the Noble Prize in Literature in 1962. This novel was set in the depths of the greatest economic depression which occurred in United States. The novel focuses on the Joad family, a poor tenant farmer. They lived their home and land which was in Oklahoma by drought, economic hardship, agricultural industrial changes, erosion, bankrupt and Dust Bowl; this situation is near about hopeless to live, so Joad family set out for California along with thousands of Okies for seeking jobs, land, dignity and future. He treats the misery, suffering and degradation of the Joad family during their long journey from the exhausted Dust Bowl to the fertile valleys of California. Here he showed bitterness and anger. He explored contemporary social problems and events. The novel shows human history and natural history as intimately and intricately interdependent

"The Grapes of Wrath" was written by John Stenbeck in 1939 this is one of his great experiments. John Steinbeck was an American author. He is well known for his realistic and imaginative writings. He has been called "A giant of American letters." .This novel is generally described as a social protest because it exposes desperate conditions under which one group of American workers specifically belonging from farm families and labours who works on it; shows how these people were forced to live their homes and livelihoods and migrate to another area in search of food. This condition was happened due to of erosion and drought were creating Dust Bowl in wide areas of Kansas, Colorado, New Maxico, Texas and Oklahoma. It is an American realistic novel. This novel is one of the best examples of Eco-literature in English literature. Environment is an element in the novel, which has an enormous effect on people and every aspect of their lives. The novel focuses on the Joads, a poor family of tenant farmers driven from their Oklahoma home by drought, economic hardship, agricultural industry changes, and bank foreclosures forcing tenant farmers out of work. Due to their nearly hopeless situation, and in part because they are trapped in the Dust Bowl, the Joads set out for California on the "mother road", along with thousands of other "Okies" seeking jobs, land, dignity, and a future. The novel opens with the first chapter describing the setting in Oklahoma. The land is dry, and Oklahoma farmers have experienced hard times as the drought and dust storms have created a broken earth that will not produce food nor water. Tom Joad is the protagonist, of novel "The Grapes of Wrath". Tom Joad is an ex-convict who has been paroled for killing a man in self-defense. Tom is an observer, and he is often indignant about injustices. His anger gets him into significant trouble, and he commits murder makes his way back to his family's farm in Oklahoma. Tom attacks on a policeman at one point in the novel and beats a man at another point, becoming a cave-dwelling fugitive as a result. Tom is also a proponent for the underdog, he takes his responsibility to his family seriously and he becomes the migrant workers voice for change at the end of the novel. The most famous image in "The Grapes of Wrath" is the novel's final one, in which Rose of Sharon Joad, whose baby was recently stillborn, breast-feeds a sickly, starving man on the floor of an old barn. In this image, Steinbeck powerfully dramatizes the desperate plight of Depression-era migrant workers, whom the author felt had been abandoned by society.

"Nature is always lovely, invincible, glad, whatever is done and suffered by her creatures. All scars she heals, whether in rocks or water or sky or hearts." - John Muir

Literature is a life seen through the medium of imagination. Literature is not just for entertainment, nor only for delight rather than literature has great responsibility towards society as well as all living beings. It is a mirror; shows the

reality of life from various perspectives. Literature presents, represents, life, living beings, nature, flora and fauna, our surrounding, environment, and everything under the sky. Literature can shed light on overlooked or underrepresented issues, bringing them to the forefront of public consciousness. By narrating stories that highlight social, political, or environmental problems, literature can mobilize readers to learn more and become advocates for change. Eco literature delves into the intricate interactions between humans and nature. It examines both harmonious coexistence and destructive exploitation, prompting readers to consider their own attitudes and behaviours toward the environment. Eco literature is a type of writing that explores the relationship between humans and the natural world. It can also be called ecological literature or nature writing. The roots of eco-literature can indeed be traced back to the early literary works of writers like Ralph Waldo Emerson, often regarded as a pioneer of eco-literature and Henry David Thoreau, who played a pivotal role in shaping the genre and inspiring future generations of environmentally conscious writers. Their writings, which celebrated the natural world and advocated for a deeper connection with nature, laid the foundation for the eco-literary movement that continues to evolve today. Emerson and Thoreau explored the spiritual connection between humans and the natural world. They believed that nature was a source of inspiration and a reflection of divine truth.

In literature, nature often takes on the roles of both a character and a setting, adding depth and complexity to the narrative. By personifying nature and imbuing it with agency, emotions, and symbolism, authors create a dynamic relationship between human characters and their natural surroundings. Additionally, the setting of a story can become a character in itself, influencing the plot, characters' actions, and the overall tone of the narrative. This dual function of nature as both character and setting contributes to the thematic richness and emotion. The environment is represented as a force that challenges humans with its constant change. Steinbeck does not try to describe people's surroundings in an idealised way; instead, he sticks to the actual properties of the environment. In addition, people are portrayed as individuals living in deep connection with nature, and this profound relationship affects people's environment both positively and negatively. For example, Noah's affection for the river as he says: "I can't leave this here water…You know how it is, Tom. You know how the folks are nice to me. But they don't really care for me". Here Noah expresses how the environment treats him better than his fellow humans and would choose to live alone instead of continuing the journey with his family. Naturalism in The Grapes of Wrath is present in the form of humans' lack of control over their own lives. Several factors determine the characters' actions, such as nature, society, or human-made objects, taking people's authority over their lives. Literary naturalism is the novel's base idea behind human agency, as humans are heavily

influenced by their environments and objects. Authors often use literature to explore the implications of climate change and global warming. They create narratives that envision the potential consequences of rising temperatures, melting ice caps, and extreme weather events. These stories prompt readers to consider the urgency of mitigating climate change and inspire discussions about sustainable practices. Through their works, they offer insights, provoke critical reflection, and encourage readers to consider their roles in preserving the environment. This exploration of environmental concerns within literature demonstrates the power of storytelling to engage audiences and drive conversations about the planet's well-being.

The opening chapter paints a vivid picture of the situation facing the drought – stricken farmers of Oklahoma. This brief, important , opening lines of novels provides the distructive force of Dust Bowl is staggeringly described as a backward life cycle, a regression from fertile green to a dead and dusty brown earth. Stenbeck's first description of the land is noteworthy for their remarkably description of rainfall. "Little by little the sky was darkened by the mixing dust, and the wind felt over the earth, loosened the dust, and carried it away. The wind grew stronger." This indicated that the dust was gradually accumulating in the air, slowly obscuring the sky with murky appearance. The wind was disturbing the ground and lifting the dry dust. This describes a dust storm, where strong winds progressively filled the sky with loose dirt particles, causing the sky to appear dark as the dust mix with air, while the wind picked up more dust from the ground and carried it away. The wind was so powerful it was actively eroding the topsoil and creating darken cloud of dust across the horizon.

Environmental concerns as literary themes have gained significant prominence in modern literature, reflecting society's growing awareness of ecological challenges and the need for sustainable practices. Authors have embraced these themes to address pressing issues such as climate change, pollution, resource depletion, and the degradation of natural ecosystems. In John Steinbeck's "The Grapes of Wrath", nature's impact on humans is portrayed as more powerful than humans' impact on nature. The environment, human-made objects and other humans affect people's lives in multiple layers and thereby question the existence of human. Every aspect that makes humans' lives difficult was initially triggered by people's own actions and can be solved only by human effort. These three aspects are affecting each other in a circular pattern, which seems to be never-ending unless humans alter their behaviour towards their environment and each other. Humans being affected by outside influences correspond to the idea of literary naturalism, which says humans have limited authority over their lives. In "The Grapes of Wrath', the environment, humans, and human-made objects are in a cause-and-effect relation. These factors constantly affect the function and the authority of each other and themselves; they are

in a relationship with continuous impact on each other, which causes other effects on the factors.

In the novel, the environment's impact on humans is preceded by humans' intervention in nature's properties, such as land exploitation in Oklahoma, which caused the farmworkers to leave their homes. We can see the environment's actions as an act of revenge on humans for the misuse of the land. This idea is present throughout the novel: nature strikes the workers, who must leave their homes, but this is not enough for the environment as the landowners continue to exploit their lands by burning down their crops or using the workers. In the end, the flood seems to be an adequate way to punish humanity. The novel points out humans' responsibility to appreciate and respect their environment. Steinbeck calls out for cherishing nature because it can block our lives if we fail to fulfil this task.

John Steinbeck also highlights that the novel ends with a flood, which is the opposite of the dust storm in the beginning. "On the third day the sound of the stream could be heard above the drumming rain". These lines indicated that after the three days of heavy and continues rain suggesting that stream will going to in a storm. Stream sound was distinct and strong enough to be heard over the rain. The rain continued and Joad and Wainwright family become live as a one family. Al tries to cover the truck's engine for dryness. In spite of the rising water, the families refuse to leave because the boxcar is sealed and dry. While men were trying to build a dike in order to keep the water away but in vain the entire flood wall was washed away. "The water was six inches deep in the car before the flood spread evenly over the embankment and movie into the cotton field on the other side." These lines described the rising water in the boxcar where the Joad family is sheltering. The Joad men build a platform up the boxcar in order to keep themselves and their belongings dry. But after all they all were wetted and having no dry clothes anymore for two to three days. They struggle to walk through the flood water to reach the dry road.

Here, John Steinbeck wants to teach a lesson to his reader, excessively used of environment can lead to destroy . According to the author, nature in the novel is not accommodating or caring; instead, Steinbeck emphasises its massive negative impact on humans.

Conclusion:

Living in the digitalized world of the 21st century, we have been experiencing the harmful effects of our environmental degradation. We have taken our nature and environment for granted without considering the ill effects our indifference and disconnection from the natural world. Excessive use of technology, crave for materialistic progress, Automobiles and Urbanization, Modernization have made us forget the importance of a healthy Environment in our life.

The paper concludes with the reflections upon the emerging trends in the approach the rise of eco-literature represents a significant cultural response to the ecological challenges of our time. Through the lens of this genre, contemporary literature addresses pressing environmental concerns, encourages sustainability, and prompts readers to reevaluate their relationship with the natural world. As authors navigate the intricate connections between literature, nature, culture, and ethics, they contribute to shaping both historical perspectives and future trajectories. Eco-literature invites readers to engage deeply with ecological issues, fostering a sense of shared responsibility and inspiring positive actions for the health and preservation of our planet. Through the intricate interplay of words, ideas, and the environment, eco-literature's influence extends beyond literature to impact the broader discourse on environmental stewardship.

Environmental literature (both fiction and non-fiction) would have its educative and reformative influence upon mankind for it imparts knowledge about the principles required for the conservation, utilization of natural resources, protection of flora and fauna for the existence of all living beings. To conclude, it would be impossible for us to visualize the lives of all living beings without Sunlight, freshwater, vegetation and Air. Hence the duty of every one to save the Earth, which we ought to, with care, concern, love and affection. Further the paper makes an attempt to through light upon what reformative influence it had upon the society in general.

References:
Bloom, H. (1988). John Steinbeck's The grapes of wrath. New York: Chelsea House. | 2. Heavilin, B. (2002).
Burgum, "John Sensibility of John Steinbeck," Steinbeck and His Critics, University of New Mexico Press p. 113.
John Steinbeck's The grapes of wrath: A reference guide. Westport, CT: Greenwood Press. | 3. Martin, S. (1983).
New York: St. Martin's Press. | 4. Moore, H., & Woollcott, A. (1939). John Steinbeck and his novels ... with a bibliography. London: William Heinemann. | 5. Railsback,B. (2006).
A John Steinbeck encyclopaedia. Westport, Conn.: Greenwood Press. | 6.
Steinbeck, J., &DeMott, R. (1989). Working days: The journals of the Grapes of wrath, 1938-1941. New York: Viking.
Thoreau, Henry David. Walden and other Writings. Random House USA Inc, 1984. pp. 117- 25.

https://www.studysmarter.co.uk/explanations/english-literature/literary-criticism-and-theory/eco-criticism/

https://en.wikipedia.org/wiki/Ecofiction

https://www.ijfmr.com/papers/2024/1/13517.pdf

https://dl.acm.org/doi/10.1145/3519597

https://medium.com/@arp3348/the-rise-of-eco-literature-nature-and-environmental-themes-in-writing-b23227938b2c

https://ca01001129.schoolwires.net/cms/lib/CA01001129/Centricity/Domain/270/grapes_of_wrath_john_steinbeck2.pdf

https://books.google.com/books/about/The_Grapes_of_Wrath.html?id=bhJgd3hGdxQC

https://www.tandfonline.com/doi/full/10.1080/14688417.2023.2280304

https://study.com/academy/lesson/the-grapes-of-wrath-quotes-land-the-dust-bowl.html

The Forest as a Living Entity: Ecocriticism in Amruta Patil's *Aranyaka*

Rashika
Research scholar
Bhagat Phool Singh Mahila Vishwavidyalaya University,
Khanpur, Sonipat, Haryana
rashikapahal003@gmail.com

Prof. (Dr.) Amrita
Bhagat Phool Singh Mahila Vishwavidyalaya University,
Khanpur, Sonipat, Haryana

Abstract

Amruta Patil's Aranyaka reimagines Bibhutibhushan Bandyopadhyay's literary classic through a visual and ecological lens, presenting the forest as a living entity imbued with myth, memory, and spirituality. This paper explores Aranyaka through an ecocritical framework, examining how the graphic novel critiques anthropocentric attitudes and highlights the symbiotic relationship between the humans and the natural world. Patil's lush, earthy illustrations and reflective prose transform the forest into a sentient presence, a character in its own right, shaping the lives and identities of those who inhabit its depths. The narrative follows the character Rishika, a seer and forest-dweller, who lives a life of contemplation and communion with nature. She is a fictional figure inspired by the sages and philosophers from India's Vedic tradition. Through her journey, the novel explores themes of ecological balance, spiritual growth, restraint, and deep respect for the natural world. There's also an important character named Parva, Rishika's disciple, who represents the younger generation learning from the forest and from Rishika's teachings. The novel uses their teacher-student relationship to weave together personal stories, environmental philosophy, and ancient wisdom. Patil's art work intensifies these themes, using vibrant colors and organic forms to depict the vitality of the forest and muted, desolate tones to signify its degradation. This paper also examines how Aranyaka draws from Indian mythology and folklore to position the forest as a sacred entity, emphasizing its intrinsic value beyond human utility. By blending ecological consciousness with philosophical introspection, the graphic novel challenges readers to reimagine their relationship with nature. Ultimately, this study situates Aranyaka as a powerful example of environment storytelling, where the forest is not merely a backdrop but a living, breathing force that demands reverence and care.

Keywords: Nature and Mythology, Ecocriticism, Anthropocene, Eco-spirituality, Indigenous cosmology.

The graphic novel medium in India has evolved significantly, blending traditional storytelling with contemporary themes and diverse artistic styles. Early works like Orijit Sen's "River of Stories" (1994) laid the foundation for this genre, exploring social and environmental issues. Over time, Indian graphic novels have delved into various subjects, from mythology to personal narratives. They are recognized for their artistic merit and narrative depth, offering a unique blend of visual and textual storytelling that reflects the country's rich cultural tapestry. It is interesting to note how Amruta Patil an Indian graphic novelist, writer, and painter known for her unique storytelling style that blends mythology, history, and philosophy with striking visual art treats her subject. She is India's first female graphic novelist and has been widely recognized for her contributions to the genre. Her debut graphic novel, *Kari* (2008), she gained further acclaim with *Adi Parva* (2012) and *Sauptik* (2016), which reimagine episodes from the Mahabharata with a focus on ecological and feminist themes. In 2019, her fourth novel *Aranyaka* got published co-authored with Devdutt Pattanaik. It was stated by both the authors that *Aranyaka* was not a direct adaptation of the Yajnavalkya story, but used the story of the Upanishads as a springboard to create an original fable that served as the Vedic philosophical concept of various media. Patil's work is characterized by richly, delineated illustrations and deeply philosophical undertones. She often explores themes of gender, mythology, and identity, making her one of the most significant voices in Indian graphic literature.

The tittle *Aranyaka* symbolizes the forest which embodies both mystery and wisdom. It is an ancient archetype creating social ecological context, prioritizing sustainability and it balance between human and non-human world where life thrives. In Amruta Patil's *Aranyaka*, the forest is not merely a back drop but a living, breathing entity with agency, voice, and presence. *Aranyaka* as graphic novel carries not only the literary representation but also the cultural code embided in the matrix of its narrative. Cheryll Glotfelty, one of the pioneers of ecocriticism, defines it as "the study of the relationship between literature and the physical environment"(Glotfelty, 1996). Lawrence Buell extends this idea, arguing that an ecocritical approach necessitates an acknowledgment of the non-human as an active participant in narrative structures (Buell,1995). An eco-consciousness approach to literature undoubtedly challenges the anthropocentric (human-centered) perspective and weather as humans we value the nature and influence environment science on our existence, ethics, life and activism. When seen through an eco-critical lens, Patil's work is found to explore the challenging anthropocentric perspectives and highlighting the vitality of nature. The portrayal of the forest as a sentient entity, its role in shaping human consciousness, and the ethical implications of environmental interconnectedness are the central idea of this graphic novel. Investigating how Patil

constructs the forest as a dynamic, living force rather than a passive entity reflects the growing consciousness and need to go beyond human-centered narratives emphasizing the intrinsic value of nature.

Therefore, unraveling the text and its graphic imagery unpacking the inbuilt narrative presents an interesting study. The present paper undertakes explicating *Aranyaka* through anthropomorphism sustained as self contain sequential art form.
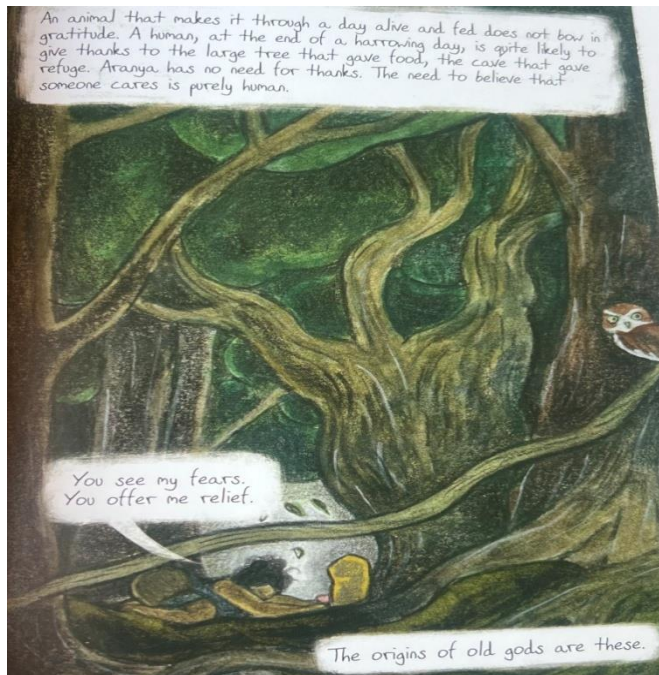
Illustration 1: Katyayani recline in the embrace of the tree (Patil & Pattanaik,2019,p.25)

Katyayani's body language conveys intimacy, trust, and comfort, as one leans the other for solace. The golden figure appears to be whispering or offering reassurance, emphasizing emotional depth. The trees have thick, twisted roots and limbs, symbolizing strength and timelessness. An owl perched on a branch observes the scene, adding an air of quite wisdom and nature's presence. A lush, dense forest with towering trees and intertwining branches dominates the background. Dialogue in speech bubbles reflects themes of fear, relief and divine origins. The message underscores humanity's need for gratitude and belief in divine care.
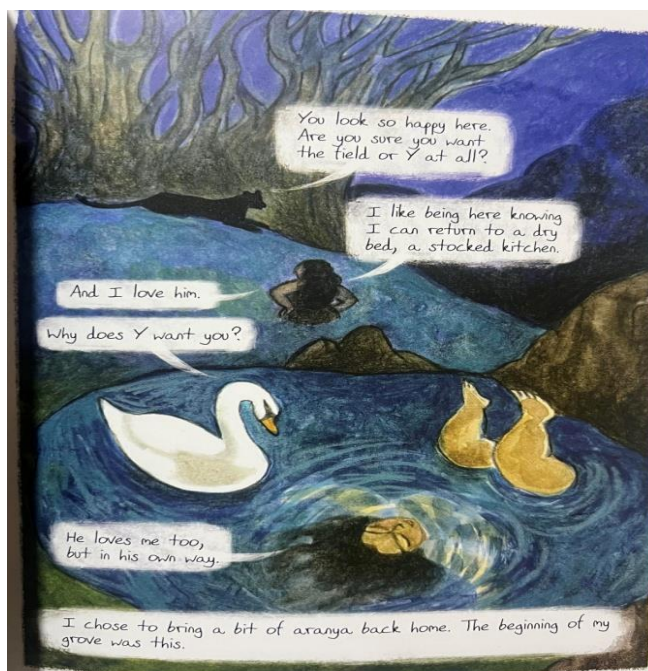
Illustration 2: Conversation between swan, panther and Katyayani (Patil & Pattanaik,2019,p.77)

The scene is bathed in a cool, twilight-like atmosphere, giving it a mystical and serene feel. Katyayani , floats in the water with her face up, submerged, and her arms spread out, evoking a sense of peace. A black panther is positioned on the left, walking along the forest's edge, blending with the shadows in a dense forest with bare, intertwining tree branches against a deep blue night sky. Swan are often found in pairs and symbolizes purity and love. It also mythologically stand for mental association and compatibility between a couple. Besides Veda's desires swan as symbols of awakening the power of self, balance and grace. "Let any one who wishes to take the water of life". (revelation 22: 17). Interestingly Panther also symbolizes rebirth, transformation, mystery and protection. In African mythology Panther symbolizes power, death and darkness too. So this image speak of contrasts of life both primordial and renude sentiments. The dialogue is written in white speech bubbles with a handwritten font, blending seamlessly with the artistic style. The final text at the bottom provides introspective narration.

In the novel three *Rishikas* (female sages) represent different aspects of wisdom, nature, and spiritual inquiry. Each embodies a unique perspective on life and knowledge :

Katyayani – she is a pragmatic and grounded sage, deeply connected to the material world and the responsibilities of civilization. She represents structured learning, discipline, and transmission of knowledge through tradition.

Maitreyi - A seeker of deeper truths, Maitreyi is introspective and questions the nature of existence and enlightenment. She embodies intellectual curiosity and the philosophical quest for self – realization.

Garge - The most abstract and transcendental of the three, Gargi engages in deep metaphysical inquiry. She challenges conventions, delves into cosmic mysteries, and represents boundless wisdom that transcends worldly limitations.

Aranyaka here unfolds the primal settings of the forest, a remote and dangerous realm in the imagination of most city-dwellers. It is about the great forest within us, and outside of us. Braiding Vedic philosophy with the story of three spirited seekers, it explores the fears and hungers that underpin all human interactions. Apart from the Images eco-criticism speaks about how green the environment is; how humanity's destructive impact on biosphere creates anxieties at various platforms of sustainability *Aranyaka* presents an interesting study here to:

The Forest as a Living Entity:

Patil's *Aranyaka* is a graphic novel that reimagines the forest as a sentient being, engaging with indigenous knowledge, mythological themes, and environmental philosophies. The forest in the novel possesses an almost mythical vitality, pulsing with life, history and agency. The lush, immersive artwork highlights the organic interdependence between humans, animals, and trees, emphasizing themes of ecological balance and respect of nature. Through the protagonist's evolving relationship with the forest, Patil critiques human attempts to domesticate or exploit nature, showing how the wilderness resists containment. The novel's visual storytelling reinforces the forest's dynamism- its ability to heal, conceal, and reclaim. Patil's use of myth, folklore, and poetic narration deepens the forest's mystique, making it powerful, almost mystical force that embodies both creation and destruction, ultimately urging readers to recognize nature's intrinsic value.

The Forest as a Sentient Presence:

In *Aranyaka*, the forest is not an inanimate space, but a realm teeming with wisdom and energy. Patil personified nature, depicting trees as ancient storytellers, rivers as sentient flows of memory, and animals as communicative beings. The approach resonates with animistic traditions, where nature is not separate from human existence, but an interconnected force that influences identity, spirituality, and survival. The portrayal of the forest in *Aranyaka* aligns with the concept of "deep ecology", introduced by Arne Naess, with which suggest that nature has intrinsic value beyond its utility to humans. The characters in the novel are shaped by their relationship with the forest, recognizing it as a as an entity with its rhythms, desire, and wisdom.

Indigenous Knowledge and Ecological Sensibilites:

One of the most striking aspects of *Aranyaka* is its engagement with indigenous ecological perspective. Unlike western paradigms that often view nature as a resource for human consumption, respect, the sacredness of the natural world. Patil's narrative incorporates this worldview, showing how indigenous communities live in harmony with the forest, attuned to its cycles and wisdom. This perspective aligns with eco critical thought that challenges, anthropocentrism and advocates for an ethics of care towards the environment.

The Forest as a Space of Transformation:

The forest in *Aranyaka* is not only a physical space but also a transformative one. It is where characters undergo personal and spiritual evolution, learning from nature's rhythms. This motif echoes the tradition of the "green world" in literature, where characters retreat with into nature to find wisdom, renewal, and enlightenment. The lighter tones are used to show the transformation and realization. The protagonist journey in *Aranyaka* mirrors this transformation, as they gradually shift from an exploitative or fearful perception of the Forest to one of reverence and kinship. The novel challenges, modern align nation from nature, urging a return to ecological awareness.

Human- Nature Relationships:

In *Aranyaka*, Amruta Patil intricately explores the complex and often conflicted relationship between humans and nature. Adapted from Bibhutibhushan Bandyopadhyay's novel, the graphic novel portrays the forest as a resource to be cataloged and controlled. However, as he spends more time in its depths, his perception shifts- he begins to understand the rhythms of the wilderness, forming a deep, almost spiritual connection with it.

Patil contrasts the indigenous inhabitants' harmonious coexistence with nature against the protagonist's initial detachment and the colonial impulse to exploit land. Through evocative imagery and lyrical narration, she highlights themes of ecological balance, loss, and the consequences of human intervention. The novel critiques deforestation, greed, and the relentless push for development that disregards the intrinsic value of nature. Patil's work critiques the exploitation of nature while emphasizing the need for a symbiotic relationship between humans and the environment. Through evocative visuals and storytelling, the novel presents two contrasting attitudes towards nature:

(i)   Exploitation vs. Reverences: The novel highlights how colonial and capitalist forces view the forest as a commodity, contrasting this with indigenous reverence for nature. This duality underscores ecological consequences of unchecked human intervention.

(ii)   Interconnectivity and Reciprocity: *Aranyaka* suggests that human survival is deeply intertwined with the well-being of the forest. The narrative encourages a recognition of interdependence, advocating for sustainable and respectful engagement with nature.

Ecocritical Ethics:

Patil weaves ecocritical ethics into the narrative by emphasizing the intrinsic value of nature and the moral responsibility humans hold towards it. The novel critiques anthropocentrism – the belief that humans are superior to nature- by presenting the forest as a sentient, autonomous entity rather than a mere resource for human use. Through the protagonist's journey from an outsider to someone who deeply respects the wilderness, Patil illustrates how ecological awareness can transform human perspectives. A key aspect of ecocritical ethics in *Aranyaka* is the contrast between indigenous communities and the protagonist's initial colonial mindset. The forest dwellers live in harmony with nature, taking only what they need, while the protagonist, at first, views the land in economic terms. However, as he observes the devastating consequences of deforestation and exploitation, he undergoes a moral awakening. Patil's evocative art reinforces this shift, portraying the forest as a living being capable of suffering and healing. Patil's *Aranyaka* does not merely depict the beauty of nature, but survive as a cell for ecological responsibility. It aligns with ecocritical ethics that advocate for a shift from anthropocentrism to ecocentrism - a worldview that values all forms of life.

(i)   The Forest as a Moral Entity

Patil presents the forest as a moral force, judging and responding to human actions. This aligns with the idea of ecological justice, where nature has right and must be treated with dignity. The destruction of the forest in the novel carries profound, ethical implication, warning of the consequences of ecological neglect.

(ii)   The Aesthetics of Environmental Consciousness

Graphic novel format of *Aranyaka* allows Patil to visually communicate and environment themes, using colour, form, and space to evoke the life force of the forest. This aesthetic approach enhances the reader's engagement with nature, making the forests presence more with visceral and immersive.

Conclusion:

Amruta Patil's *Aranyaka* redefined the role of the forest in literature, portraying it as a living, sentient entity with agency and wisdom. Through an ecocritical lens, the novel challenges, human dominance over nature, advocating for and more harmonious and ethical relationship with the environment. By integrating and indigenous knowledge, mythological elements, and deep ecological consciousness, *Aranyaka* emerges as a powerful, ecological narrative, urging readers to reconsider their place within the natural world. Through poetic prose and striking

visuals, Aranyaka presents a layered narrative that challenges conventional storytelling. It delves into themes of duty, desire, renunciation, and the cyclical nature of life. The book's dreamlike quality and fusion of philosophy with storytelling make it unique literary work that invites deep contemplation.

The novel serves as both a celebration of nature's vitality and a warning against ecological destruction. In a time of climate crisis and environmental degradation, *Aranyaka* offers a point reminder that the forest is not merely a resource to be exploited but a living entity deserving of respect, care, and protection. It is a profound, thought-provoking read for those who appreciate mythology, philosophy, and poetic storytelling.

References:

Buell, Laerence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture.* Harvard University Press,1995.

Glotfelty, Cheryll, and Harold Fromm, editors. *The Ecocriticism Reader: Landmarks in   Literary Ecology*. University of Georgia Press, 1996.

Naess, Arne. "The shallow and the Deep, Long- Range Ecology Movement." Inquiry, vol. 16, no.1, 1973.

Patil, Amruta and Devdutt Pattanaik. *Aranyaka.* Harper Collins, 2019.

Narrative Convergence: Exploring the Intersections of Literature and Cinema in
Kevin Missal's Novels *The Kalki Trilogy* and Mari Selvaraj's Movie *Karnan*

P. Revathy,
Research Scholar (Ph.D. Part-time),
Department of English,
VET Institute of Arts and Science (Co- Education) College,
Thindal, Erode.
Mail: revathyprabhakaran97@gmail.com

Dr. M. Manopriya,
Co-Author, Assistant Professor of English,
VET Institute of Arts and Science (Co- Education) College,
Thindal, Erode.
Mail: manopriyao@vetias.ac.in

Abstract

The article endeavors to do a comparative study of Mari Selvaraj's movie *Karnan* (2021) and Kevin Missal's mythic fiction *The Kalki Trilogy. Karnan* portrays the life of a marginalized community from a village called Podiyankulam. *The Kalki Trilogy* is a series of mythic fiction written in three parts namely *Dharmayoddha Kalki: Avatar of Vishnu* (2018), *Satyayoddha Kalki: Eye of Brahma* (2018) and *Mahayoddha Kalki: Sword of Shiva* (2019). The storyline and the characters are heavily inspired from plethora of ancient Indian mythological narrations such as Kalki Purana, Mahabharata and Ramayana. The plot portrays the vivid journey of its protagonist, Kalki Hari, the tenth avatar of Lord Vishnu who is prophesied to destroy the evil forces of Kali Yuga. The paper aims to demonstrate the similarities between the select works in terms of characterization, literary technique, and symbols. Under characterization, the researcher peculiarly focuses on the heroes' journey as Messianic (savior) figures and symbols of hope.

Keywords: characterization, foreshadow, Messianic figures, symbols.

The paper aims to analyze the similarities between the select works in terms of the heroes' journey as saviors, restorers of righteousness, and symbols of hope. It also focuses on the animal symbolism and foreshadowing as a literary technique. The film *Karnan* (2021) by Mari Selvaraj portrays the life of a marginalized community from a village called Podiyankulam. The inmates of the village are denied fundamental transport facilities which ultimately affect their access to education and healthcare for many generations. The movie limelights the journey of the protagonist,

Karnan, a spirited and fearless youth who becomes aware of the intentional systematic discrimination faced by his village from the neighboring dominant community from Melur. Unlike his fellow villagers who blindly adjust their fate as oppressed Karnan oaths to bring back equality and righteousness in their life. As the plot moves, he inspires his fellow people to fight against the unjust system. Despite undergoing bitter experiences and sacrifices, he succeeds to earn the rights of Podiyankulam people.

Kevin Missal's *The Kalki Trilogy* is a series of mythic fiction written in three parts namely *Dharmayoddha Kalki: Avatar of Vishnu* (2018), *Satyayoddha Kalki: Eye of Brahma* (2018) and *Mahayoddha Kalki: Sword of Shiva* (2019). The storyline and the characters are heavily inspired from plethora of ancient Indian mythological narrations such as Kalki Purana, Mahabharata and Ramayana. The plot portrays the vivid journey of its protagonist, Kalki Hari, the tenth avatar of Lord Vishnu who is prophesied to destroy the evil forces of Kali Yuga. From being an innocent man with unnatural physical power Kalki goes through a transformative journey before he comes to terms with his responsibility as the savior avatar. With the help of his old friend Kripacharya, he learns to meditatively connect with the previous avatars to hone his skills. Eventually he fights many battles before coming face to face to with his ultimate enemy, the 'adharm' who is to be evacuated from the world as prophesied. And thus comes an end to the battle between the good and the evil.

The characters Karnan and Kalki from the select works are endowed with Messianic qualities. In Christianity, it is believed that the Messiah is the predetermined savior of mankind. It is described in *The Holy Bible Containing the Old and New Testaments* as "the Messiah The people in darkness will see a great light Unto us a Child is born He will be the Prince of Peace and reign on David's throne" (Isaiah 9.1). Reflecting these attributes of a savior, in the *Kalki Trilogy,* Kalki serves as the premeditated avatar of Lord Vishnu, destined to purify the corrupt world by vanquishing the ultimate evil force, the 'adharm'. Though he is reluctant in the beginning, he eventually embraces his divine responsibilities and pursues his journey to learn the ways of an avatar. Throughout his journey he proves his friends and fellow inmates that he is the predestined avatar to eradicate the 'adharm' in the Kali Yuga which is consumed with chaos. On the other hand, Karnan hails from a marginalized community. When the members of his community learn to survive under the oppression of the dominant group, Karnan takes a different path. He makes them comprehend the intentional deprivation of fundamental rights by the unjust social system. Hence he determines to bring them a life of dignity by fighting the dominant benefactors who are poisoned with the ideology of pride and discrimination. Thus the people of Podiyankulam accept Karnan as their savior.

The idea of Messianic figure is also symbolically represented in so many other ways in the movie. The introductory song of the movie "Kanda vara sollunga" acts as a welcome anthem for Karnan which leaves him a savior impression among the audience. It resonates the voice of the oppressed people from Podiyankulam village lamenting for justice and dignity to be restored by their hero. In another instance, the villagers conduct a ritual of cutting fish which is thrown in a pond. It is believed that the person who cuts the fish from the other shore of the pond wins the village sword which itself a symbol that the villagers are waiting for a savior to emerge and save them from the trials of caste discrimination. Karnan takes part in the combat and secures the sword with which he ultimately decapitates the antagonist Kannabiran, an IPS officer. Along with the sword, Karnan also wins the faith of his villagers. This is a symbolical representation that portrays the protagonist as the Savior of his community.

Similarly, in the *Kalki Trilogy*, so many symbols are employed to demonstrate Kalki as a savior figure. As a common village boy born with unusual physical power, Kalki encounters an eccentric old man called Kripacharya who reveals him the purpose of taking birth in the Kali Yuga, the chaotic world. One of the prominent situations that demonstrate his power is his immunity towards the Soma, the magical liquid capable of driving the ordinary human beings mad. The liquid is known to empower only the supernatural being of either good or evil nature that is the 'dharm' and 'adharm' respectively. When Kalki gets injected with Somalata, he remains completely unharmed rather he gets drastically strengthened by it. According to Kripacharya, this proves him to be the tenth avatar of Lord Vishnu, the savior figure of Kali Yuga. Apart from this, Kalki proves himself as a divine warrior in many circumstances where he combats with powerful leaders around the world with the help of his previous avatars. Ultimately he fights in the final battle with the 'adharm' restoring the peace and righteousness. .

When the select texts are analyzed more deeply, so many other symbolic similarities can be observed. One of the prominent aspects is the animal symbolism. It is prophesied that the tenth avatar of Vishnu will arrive on horseback with the sword of Shiva to eliminate the evil from the Kali Yuga. Kalki and his horse Devadatta have a strong spiritual connection which saves his life in so many instances. Throughout their journey, Devadatta guides Kalki with his intuitive power from dangerous signs. The ultimate battle takes place between the allies under the forces 'dharm' and 'adharm'. When Manasa's army against the 'adharm' almost lost the war, Kalki gives an unexpected heroic entry with his horse and the sword of Shiva. Eventually he kills the evil forces with all his might. Likewise in *Karnan,* in the crucial moment of his final battle, Karnan mounts his horse which has travelled along the story from the beginning. The animal fiercely gallops towards their villagers who have been gravely

waiting for the arrival of their rescuer. With the destined sword in his hand, Karnan surrounds the police force which has cruelly drenched the village with blood. He slashes each and every one of them and finally he beheads the higher official Kannabiran whose ego was the ultimate reason for all the bloodshed happened to his people. Hence the arrival of both the heroes into their final battle field with the horse and sword attracts a huge attention.

Even till the very end of his life the antagonist Kannabiran carries a dominating attitude towards the people of Podiyankulam. He tries to make Karnan feel little being a part of an oppressed community with no power. Yet Karnan is the only person among the villagers who dares to face the crooked strategy played by his so called superiors. Though he struggles with his mental conflict of whether to kill or leave the official, the latter's attitude leads to his own death. Thus Karnan becomes the savior of Podiyankulam the moment he decides to face his weakness strategically framed by the upper class society. Such brave fight of an oppressed can also be traced in Mahasweta Devi's short story *Draupadi* in which the protagonist Draupadi terrorizes her enemies by fighting against her weakness framed by the society i.e., the objectification of her body. Being a revolutionist, when she was brutally raped and abused by the police officials, she sends chills into their spine by walking completely naked with her wounded breasts and says, "What more can you do? Come on, *counter* me come on, *counter* me--?" (*Draupadi* 402) The first scene in both the *Kalki Trilogy* and *Karnan* begin with a huge idol of God with one significant difference. In the former, it is the statue of Lord Vishnu before which Kalki prays, "He looked up at the grandeur of the stone statue, the tall twenty feet marvel" (prologue) whereas in the latter, it is an idol with no head. The lack of head in the second case symbolizes the absence of identity for the marginalized community in Podiyankulam. Divine intervention is yet another aspect which correlates the primary texts. In the *Kalki Trilogy*, the protagonist Kalki learns to contact his previous avatars,

> "Kripa had taught him the ways of Channelling and learning from the predecessors, the ones who had ingested Soma. Kripa had told Kalki that the souls of the Avatars were connected, even though they were no longer manifest physically on the planet. By concentrating and Channelling his faculties, he would be able to tap into the resources of common experiences that had been passed down through the ages." (Missal, *Dharmayoddha* 184)

Throughout the story, Kalki gets consistently guided by the previous avatars in each and every critical situation. As an amateur, he Channels only with Lord Bhargav Rama for a long time who teaches him the art of warfare. Subsequently, he meets Vaman, Narasimha, and others in so many other circumstances where they provide their guidance to combat his enemies. In *Karnan,* Kattu Pechi, the younger

sister of the hero who dies due to the lack of transport facility to the hospital and the negligence of the upper caste people, turns into a deity. Throughout the movie, Karnan remains spiritually connected to his sister's soul who happens to be his driving force to fight against the unjust social system. In fact, it is obvious that Karnan becomes determined to get their own bus stop after such dreadful death in his family. Hence in both the *Kalki Trilogy* and *Karnan,* the divine presence of the avatars and Kattu Pechi respectively play a prominent role in validating the actions of the heroes in their battle against the evil forces.

Parallel to the divine forces, the heroes are also guided by their elderly friends who can be identified as Joseph Campbell describes them in *The Hero with a Thousand Faces*, "The herald or announcer of the adventure…often dark, loathly, or terrifying, judge devil by the world; yet if one could follow, the way would be opened through the walls of day into the dark where the jewels glow" (Campbell 48). In the *Kalki Trilogy,* it is Kripacharya who lures Kalki into the path of an avatar. Along with revealing the purpose behind the unnatural physical strength of Kalki, he also accompanies him throughout his journey towards Mahendragiri. He guides him to learn the meditative techniques of 'Channelling' towards the previous avatars of Lord Vishnu. In *Karnan,* the character Yamaraja plays the role of the guiding figure. Though he was initially accused for involving Kalki in unnecessary rebellious actions, he is the only person who supports, encourages, motivates and even sacrifices his life for the sake of his good friend Karnan and his mission. Whenever Karnan ends in the tangle of self-doubt, he looks for the opinion of Yama for motivation. It is demonstrated in the scene where Karnan gets the assurance from Yama about his ability to cut the fish in the ritual. Hence, the omnipresence of the guiding figures is inevitable in the moral journey of the heroes. The technique of foreshadow is another literary device that can be found common between the chosen art works. When Kalki 'Channells' with Lord Bhargav Ram for the first time, the latter hints about the drastic sacrifices that Kalki has to experience before he learns the ways of avatar to vanquish the 'adharm'. When Kalki questions Lord Bhargav about his future, he says, "These answers can be understood when you have learnt and lost enough" (Missal, *Dharmayoddha* 187)

Similarly, in *Karnan,* from the beginning of the story, Mari Selvaraj focuses on a little donkey whose legs are tied with a rope hindering it from wandering freely. Unlike his fellow villagers who passes the suffering animal unbothered, it keeps on disturbing Karnan for a long time. He somehow correlates the donkey with the fate of his marginalized community who are metaphorical caged within their village without a bus stop. At a crucial point where the buses deny to stop for a full grown pregnant woman, the elder son of the woman pelt a stone into the bus which leads to a huge commotion. Despite listening to the battle, instead of taking part in it, Karnan

focuses on untying the donkey from its bondage. Once he unties it, the donkey merrily runs upon a little climb towards the spirit of Kattu Pechi. This scene is the most significant part which foreshadows that one day Karnan is going to liberate his fellow villagers from the social tie which deter them to get empowered in every possible ways.

In the select primary sources chosen for research, the protagonist Kalki fights the battle with the corrupt and chaotic society of Kali Yuga whereas Karnan confronts the social injustices faced by his marginalized community. On the one hand, Kalki represents the whole humanity of the contemporary world whereas Karnan represents the group of people who are still marginalized from the mainstream population. In both the cases, the way the storylines end with an optimistic note manifests a lot of hope to the audience. Thus the paper demonstrates the similarities between Kevin Missal's *The Kalki Trilogy* and Mari Selvaraj's *Karnan* in terms of characterization, literary technique, and symbols. Under characterization, the article peculiarly focuses on the heroes' journey as Messianic figures and symbols of hope.

References:

Campbell, Joseph. *The Hero with a Thousand Faces.* Princeton University Press, 2004.

Devi, Mahasveta. *Draupadi.* Translated by Gayatri Chakravorty Sprivak. *Critical Enquiry*, vol.8, no.2, 1981, pp.381-402.

Karnan. Directed by Mari Selvaraj, V Creations, 2021. *Prime Video*, 2021, https://www.primevideo.com/detail/Karnan/0I1WRQPXJOXLVDCR1YG8 DCOPVQ.

Missal, Kevin. *Dharmayoddha Kalki: Avatar of Vishnu.* Fingerprint, 2018.

    ---. *Mahayoddha Kalki: Sword of Shiva.* Fingerprint, 2019.

    ---. *Satyayoddha Kalki: Eye of Brahma.* Fingerprint, 2019.

The Holy Bible Containing the Old and New Testaments. E-book Edition, The Church of Jesus Christ of Latter-day Saints, 2013.

Literature as Social Discourse in Chinua Achebe's *Things Fall Apart*

M. Sasirekha,
Ph.D Research Scholar,
Department of English(SF),
PSG College of Arts & Science,
Coimbatore.
Email id: sasianu2002@gmail.com

Dr. S. Shanthi,
Assistant Professor,
Department of English(SF),
PSG College of Arts & Science,Coimbatore.

Abstract

Post-colonial theory examines the larger interactions between European countries and the societies they conquered, to address themes like identity, which includes gender, race, class, language, representation, and history, *Things Fall Apart* by Chinua Achebe explores Igbo society and the protagonist, Okonkwo, as he negotiates his ties to his family, community, and culture while his culture is being destroyed by colonization. It was a reaction against European novels that portrayed Africans as barbarians in need of European enlightenment. Through literary theories like Decolonization, Achebe describes the fight for independence, the hardships they endured, and their acceptance of the new face of existence, presenting the reader with both the positive and negative aspects of his people's history. Orientalism distinguishes between Western and Eastern societies, cultures, languages and people. Imagined Communities in which members of the group see themselves as belonging to the group. Subaltern studies and strategic essentialism investigate the experiences of under-represented people and raise questions regarding whether the Subaltern can Speak. It examines the methods used to silence the voices of the colonized and investigates, from an African perspective, how European colonization affected Igbo society. This paper therefore aims to provide an understanding of Igbo society both before and after colonization. The relationship between the Black and White people is said to have had both beneficial and harmful effects. Achebe's work makes clear how much European culture shaped Igbo society's way of life.

Keywords: Post-colonial theory, Igbo society, Decolonization, Subaltern Studies, Orientalism

Chinua Achebe (1930 to 2013), is frequently called the Father of African Literature. He is a key character in contemporary African literature. He is a Nigerian novelist, poet, critic and an eminent personality in American Literature. His first book, *Things Fall Apart* (1958), is regarded as a significant piece of post-colonial writing and a landmark in Nigeria. The work, which was split into three portions and was named after W.B. Yeats's *The Second Coming*, depicts the impending chaos in colonial-era Igbo society.

The novel tells the story of Okonkwo, the protagonist and leader of an Igbo community, from the events leading up to his exile after unintentionally killing a Clansman to his return after seven years. It also addresses a specific issue facing emerging Africa the 1890s invasion of tribal Igbo society by White missionaries and colonial authorities. The paper focuses on the social discourse in *Things Fall Apart*, which portrays the lives of Igbo people and their struggles to accept the new cultural and traditional changes.

Colonization In *Things Fall Apart*:

In *Things Fall Apart*, colonial control is portrayed through the struggles of the Igbo community to gain freedom and the post-colonial effects. Nigerians converted to Christianity in 1890 as a result of British colonization, with the Igbo community being the last to do so. British rule struck Nigeria's social, political, cultural, and economic systems. *Things Fall Apart* is a continuing examination of colonization and how it affected Igbo society. The novel examines the gradual invasion of colonial influence and the presence of Christian missionaries and British colonialists in Umuofia, Nigeria. Conflicts and separations within families result from the arrival of Christianity. It conventional beliefs and customs. Okonkwo, the main character, is a symbol of rebellion against colonization and illustrates the terrible effects of changing a culture. Ignoring the traditional structures of the Igbo people, colonization also takes the form of establishing foreign political and judicial systems. The younger generation is experiencing an identity crisis, highlighting the psychological change brought on by colonization. By addressing dehumanising representations frequently found in colonial literature, Achebe's descriptive storytelling highlights the terrible consequences of cultural imperialism. The work highlights the idea of change and how hard it is to adjust to it although some people take on new possibilities, others hold onto tradition, which causes friction and tragedy.

The clash between different cultures and the unavoidable consequences that follow when one tries to dominate the other is poignantly explored in the novel. Achebe provides a counter-narrative to the frequently influenced depictions of African society in Western literature, and his story has a genuineness that strikes a deep connection. By contrasting *Things Fall Apart* with other postcolonial works,

one might gain a more comprehensive knowledge of the many ways that different cultures have responded to colonialism.

Imagined Communities In Igbo Society:

The novel *Things Fall Apart* Achebe examines how colonization affected Igbo society in Nigeria. In the novel, the Igbo people's ancient beliefs and customs are challenged when British colonialists and Christian missionaries bring Christianity to them. Conflict within the country results from this, undermining the social connection that is used to bind the society together. Okonkwo, the protagonist, stands in for the opposition to colonization because of his anxiety about coming out as weak and his devotion to traditional values. His hardship and result serve as an example of the terrible effects of colonization on people who are unable to accept their identity with the new order that has been imposed.

Imposition of foreign political and legal systems, like the British government and judiciary, which neglect the indigenous Igbo structures like the council of elders and the Egwugwu, which represent ancestor spirits represented by masked elders, is another way colonization is manifested. The community's autonomy is undermined by this appropriation, which also disregards their long-standing customs and social mores. In addition to highlighting the power of shared culture and tradition in bringing people together, Achebe's narrative also reveals the strengths of imagined communities while dealing with transformative external circumstances. In *Things Fall Apart*, by Chinua Achebe, Benedict Anderson presents the idea of an Imagined Community as in the Igbo society. The Igbo people have a strong sense of belonging since they share common languages, customs, religious beliefs, and social systems. Traditions, rituals, and social structures like the council of elders and the hierarchical system of titles bind the community together. With the introduction of Christianity and legal and political structures, European missionaries and colonial authorities transformed the imagined community. This change in viewpoint causes division and impacts the group's togetherness.

Religious Conflict and Change:

Things Fall Apart by Chinua Achebe examines the religious conflict and transformation in Igbo society in Nigeria, emphasising the significant effects of colonialism. European missionaries introduction of Christianity changes conventional wisdom, causing profound divisions and revolutionary changes in the community. The social structures, traditions, and identity of the Igbo people are all interwoven with their rich spiritual life. The divine hierarchy of gods, ancestral spirits, and deities associated with natural elements are worshipped in their rooted faith.

In contradiction to Igbo customs, Christian missionaries entrance brings a belief in a system. Due to the lack of acceptability and a sense of belonging in the

traditional hierarchy, younger and marginalised members of society, such as the osu (outcasts), are driven to Christianity as a result of this spiritual change, which causes a generational and ideological divide. This contradiction can be seen in the main character, Okonkwo. With their crucial roles in the developing conflict, the missionaries especially Mr Brown and Reverend Smith showcase the gap in power and the role that religion plays in the larger systems of colonial authority.

The novel depicts this change as inevitable because Igbo society lacks the unity and flexibility necessary to resist the complex effects of colonialism, of which religion is a major component. Achebe's depiction encourages the study of the consequences of cultural imperialism and the intricate issues involved in the clash of ideologies. Okonkwo's death represents the terrible conclusion of these events and the final loss of traditionalism in the face of unavoidable change.

Resistance and Adaptation:

Igbo society's themes of adaptation and resistance are examined in *Things Fall Apart* by Chinua Achebe. While Okonkwo, the protagonist, preserves traditional Igbo beliefs against colonization, his son Nwoye adopts missionary teachings. At first, the town accepts missionaries, but as their power increases, internal conflict breaks out, resulting in a divided society. The work shows the difficulties of negotiating social and historical change while highlighting the adaptability and fragility of cultural identities in the face of change.

Conclusion:

Things Fall Apart by Chinua Achebe thoroughly examines how European colonialism affected Igbo society, using a variety of post-colonial theories to analyse and comprehend these effects. The novel portrays the Igbo people's cultural breakdown and resistance to the destructive influences of colonial rule and Christian missionary endeavours through the perspective of Decolonization. A major issue that highlights the intricacies of social cohesiveness and cultural identity in the face of outside influences is Imagined Communities.

Achebe reclaims African tales and dehumanising stereotypes by providing an honest depiction of Igbo life, challenging Orientalist interpretations. The approach is further enhanced by the ideas of Strategic Essentialism and Subaltern Studies, which look at the experiences of marginalised communities and the suppression of indigenous voices.

The complex effects of colonization on Igbo society, both good and bad, are depicted in Achebe's story. The novel emphasises the adaptability and endurance of cultural identities in the face of change, even as it acknowledges the transforming effects of colonial interactions. *Things Fall Apart* is a landmark piece of post-colonial writing that provides insightful analysis of the complex relationships between tradition and modernity, resistance and adaptation, and the ongoing fight for cultural

autonomy. The work remains a strong monument to the tangled history of colonialism and its significant impact on African communities. Achebe shows the reader more general topics of identity, power, and cultural survival in a world that is changing quickly through his rich storytelling and complex characters.

References:

Achebe, Chinua. *Things Fall Apart.* Anchor Books, 1958

Aby Jweid, Abdalhadi Nimer A. "The Fall of National Identity in Chinua Achebe's Things Fall Apart." ResearchGate,2015

Pooja, Dr. "A Study of Colonial Confrontation in The Things Fall Apart of Chinua Achebe." International Journal of Creative Research Thoughts (IJCRT), vol.10, no.4,2022, pp.535-540

Kenalemang, Lame Maatla. "Things Fall Apart: An Analysis of Pre and Post -Colonial Igbo Society." DIVA Portal,2013

Intercultural Communicative Competence: A Novel Approach to Teaching English in Contemporary Indian Classrooms

Sophia Xavier

Assistant Professor,

Department of English

Stella Maris College (Autonomous),

Chennai – 600086, Tamil Nadu

sophiaxavier@stellamariscollege.edu.in

Abstract

The English Language has evolved significantly from being the colonisers' language to becoming an international means of communication. Today, it serves as a bridge between native speakers and those who learn English as a second language or foreign language. In this globalised era, the concept of Intercultural Communication Competence (ICC) has gained importance in English Language Teaching (ELT) classrooms. Language and culture are intrinsically linked: learning a second language/foreign language inherently involves understanding the associated culture. This understanding is essential for effective communication with individuals from various countries, especially in our interconnected world of the 21st century. In recent years, Intercultural Competence (ICC) has been acknowledged as a vital component of English Language Teaching (ELT). This competency enables learners to effectively act as mediators between their own cultures and others, while also equipping them with the necessary cultural awareness and communicative competence in English. This paper aims to provide a comprehensive overview of the significance of ICC in today's language classroom and explains how it differs from the earlier concept of communicative competence, which has historically influenced language pedagogy. It also aims to discuss the various methods used in ELT before the 1950s and examines the advantages of more recent humanistic approaches. Additionally, it explores the latest methodologies such as Communicative Language Teaching (CLT) and Task-Based Language Teaching (TBLT), which are considered effective for developing Intercultural Communicative Competence. The paper also addresses the learning methods, materials, and the potential of learners as ethnographers in this context.

The English language has undergone a significant transformation, evolving from a colonial imposition into a global lingua franca that serves as a vital connection

between native speakers and individuals learning English as a second or foreign language. In contemporary Indian classrooms where the English language is taught, the concept of Intercultural Communicative Competence (ICC) has emerged as an essential element. ICC underscores the fundamental relationship between language and culture, asserting that effective communication necessitates a comprehensive understanding of cultural contexts (Byram et al. 10). In India, where profound linguistic diversity exists, ICC enhances language acquisition by fostering cross-cultural understanding (Lalita 84). This paper seeks to explore the role of ICC within ELT, trace its evolution from traditional communicative competence, and assess the influence of contemporary methodologies such as Communicative Language Teaching (CLT) and Task-Based Language Teaching (TBLT) in promoting intercultural competence among learners.

Evolution of Intercultural Communicative Competence:

Historically, the methodologies employed in English Language Teaching (ELT) have significantly emphasised developing linguistic competence. This focus is often manifested in a preoccupation with structural accuracy and the memorisation of vocabulary and grammar rules. During the earlier stages of language education, methods such as grammar-translation and audiolingual approaches were predominant. These techniques, while effective in their own right, largely overlooked the rich cultural dimensions that underpin language use and learning (Chen and Starosta 21). However, in recent years, the forces of globalisation have prompted a critical re-evaluation of these conventional approaches. There is an increasing recognition of the need to incorporate intercultural elements into English language teaching, leading to the adoption of a more comprehensive and holistic educational model (Dai and Chen 17). Central to this modern approach is Byram's model of Intercultural Communicative Competence (ICC), which outlines five essential components that learners should develop. These include:

- ✓ Knowledge - Understanding of one's own culture as well as the cultures of others.
- ✓ Attitudes - Openness and willingness to engage with and appreciate cultural differences.
- ✓ Skills of Interpreting and Relating -The ability to analyse and effectively communicate cultural nuances.
- ✓ Skills of Discovery and Interaction - The capacity to learn about and engage with new cultures through direct interaction.
- ✓ Critical Cultural Awareness - The capability to reflect on and critique cultural practices and perspectives, fostering a deeper understanding of global issues (Byram 1997).

These components are integral in equipping learners not just with linguistic proficiency, but with the ability to navigate and mediate between their native and target cultures. This fosters effective communication across diverse contexts and enhances the learners' capacity to adapt and thrive in multicultural environments (Lee et al. 3).

The Role of ICC in Indian Classrooms:

India's extensive linguistic and cultural diversity necessitates the integration of Intercultural Communicative Competence (ICC) within English Language Teaching (ELT). The National Education Policy 2020 advocates for a holistic approach to language acquisition, emphasising the significance of intercultural awareness as an essential skill for learners (Lalita 85). English, serving as a global lingua franca, transcends regional and cultural boundaries; however, traditional pedagogical methods frequently fail to equip students with the requisite intercultural skills for effective global communication (Chen 27).

Numerous studies indicate that the incorporation of ICC not only markedly enhances students' motivation and empathy but also improves their overall communicative proficiency (Lee et al. 5). By implementing a curriculum focused on ICC, educators can foster increased sensitivity to cultural differences among students. This methodology not only reduces ethnocentric attitudes but also promotes a more inclusive educational environment that values diversity and encourages understanding among learners from diverse backgrounds (Dai and Chen 19). Therefore, the inclusion of ICC in ELT is not merely an enhancement of educational practices; it is a crucial step toward equipping students for a more interconnected global landscape.

Integrating ICC Principles in the Instruction of English Poetry:

Teaching an English poem to Indian students from vernacular mediums utilising Intercultural Communicative Competence (ICC) necessitates a culturally sensitive and contextually aware strategy. Given these students may possess limited exposure to English literature, teachers should endeavour to bridge the divide between their native linguistic and cultural frameworks and the themes, language, and literary devices present in the poem. This can be achieved by drawing parallels between the poem and familiar folk tales, regional poetry, or cultural traditions, thereby rendering the text more relatable.

Educators should also encourage students to interpret the poem within their own cultural contexts, facilitating personal and societal reflections. Employing visual aids, storytelling, and role-playing can serve as effective methods to enhance understanding and engagement. Furthermore, discussions addressing cultural nuances, idioms, and historical contexts embedded in the poem should be facilitated through bilingual explanations, enabling students to perceive language as a medium

for cross-cultural communication rather than mere rote memorisation. By cultivating an interactive environment where students feel empowered to share their thoughts and pose questions, educators can assist in developing linguistic confidence, critical thinking capabilities, and an appreciation for both English and their native literary traditions.

Contemporary Approaches to Teaching ICC in ELT:

Modern approaches to English Language Teaching (ELT) place a strong emphasis on nurturing not only linguistic skills but also intercultural competence among learners. Two prominent methodologies that have gained recognition for their effectiveness in fostering intercultural communication competence (ICC) are Communicative Language Teaching (CLT) and Task-Based Language Teaching (TBLT).

Communicative Language Teaching (CLT) is fundamentally based on the principle of engaging students in authentic communication scenarios that closely replicate real-life situations. This pedagogical approach frequently utilises interactive techniques, such as role-plays and guided discussions, along with immersive activities that expose students to diverse cultural contexts. For example, students may engage in simulations that involve negotiation with peers from various backgrounds, thereby fostering an appreciation for diverse perspectives and enhancing their confidence in communicative competencies (Byram et al. 12). In contrast, Task-Based Language Teaching (TBLT) emphasises the implementation of purposeful tasks that closely mirror real-world challenges, thereby encouraging learners to utilise their language skills within meaningful contexts. These task-oriented activities not only enhance linguistic proficiency but also necessitate that students navigate cultural nuances. This objective is achieved through exercises such as collaborative problem-solving or event planning that incorporate diverse cultural perspectives (Lee et al. 4).

Research highlights that the integration of intercultural learning within ELT curricula plays a pivotal role in enhancing students' overall communicative competence. This integration not only increases their motivation to participate in learning activities but also enriches their understanding of communication in a global context (Lee et al. 6). Moreover, the advent of digital platforms has transformed the landscape of language learning, opening avenues for interaction that transcend geographic boundaries. These online learning environments create unique opportunities for students to engage with peers from various cultures, thereby further accelerating the development of their ICC and fostering a sense of global interconnectedness (Lalita 87).

Challenges in Implementing ICC in ELT:

Implementing Intercultural Communicative Competence (ICC) in English Language Teaching (ELT) classrooms across India presents a range of notable

challenges, despite its potential benefits. One of the primary obstacles is the insufficient training that many educators receive in the principles of intercultural pedagogy. As a result, numerous teachers tend to prioritise linguistic accuracy over the development of cultural competence. This focus stems from a lack of adequate professional development opportunities, which often leaves educators ill equipped to handle the nuances of communication across cultures (Chen 25).

Furthermore, the educational materials currently available in ELT frequently reflect a Western-centric viewpoint. This approach can limit students' exposure to a wide variety of cultural contexts and perspectives, hindering their ability to navigate a multicultural world (Dai and Chen 22). To effectively tackle these issues, significant curriculum reforms are required alongside the establishment of comprehensive teacher training programs. Such initiatives should aim to incorporate a wide range of culturally diverse teaching materials that reflect the richness of global cultures.

Moreover, the integration of experiential learning methods could greatly enhance the incorporation of ICC within ELT. For instance, implementing cultural immersion experiences, establishing exchange programs with students from different backgrounds, and utilising multimedia resources that showcase various cultural narratives can significantly enrich students' understanding of intercultural dynamics and communication strategies (Lee et al. 8). By taking these steps, educators can foster a more inclusive and comprehensive approach to English language teaching in India.

Conclusion:

Intercultural Communicative Competence (ICC) constitutes a critical element in English Language Teaching (ELT) in India, serving as a bridge between linguistic proficiency and cultural awareness. As globalisation continues to transform communication dynamics, the incorporation of ICC into ELT curricula has become essential. Employing methodologies such as Communicative Language Teaching (CLT) and Task-Based Language Teaching (TBLT) enables educators to equip learners with the necessary skills to navigate cross-cultural interactions proficiently. To address the challenges associated with implementation, a focus on teacher training, curriculum development, and experiential learning is imperative. These initiatives will significantly enhance the integration of ICC within ELT frameworks, allowing language learners to evolve into proficient ethnographers. Ultimately, fostering intercultural competence in language education contributes to the development of a more inclusive and globally interconnected society.

References:

Byram, Michael, et al. *Intercultural Communicative Competence in Foreign*

Language Education. Multilingual Matters, 2002.

Chen, Guo-Ming. *Intercultural Communication Competence: Summary of 30-Year Research and Directions for Future Study*. Cambridge Scholars Publishing, 2014.

Chen, Guo-Ming, and Xiaodong Dai. *Conceptualizing Intercultural Communication Competence*. Cambridge Scholars Publishing, 2014.

Dai, Xiaodong, and Guo-Ming Chen. *Intercultural Communication Competence: Conceptualization and Its Development in Cultural Contexts and Interactions*. Cambridge Scholars Publishing, 2014.

Lalita, Lalita. "Intercultural Communication Competence in Higher Education." Panjab University, 2024.

Lee, Tzu-Yin, et al. "Integrating Intercultural Communicative Competence into an Online EFL Classroom: An Empirical Study of a Secondary School in Thailand." *Asian-Pacific Journal of Second and Foreign Language Education*, 2023.

The Plight of Kashmiri People in Paro Anand's No Guns at My Son's Funeral

P.Swarna Pandi,
Ph.D Scholar,
Department of English and Foreign Languages,
Alagappa University,
Karaikudi.

Dr.S.Hannah Evangeline,
Research supervisor (Asst Prof),
Department of English,
Arumugam pillai seethai ammal College,
Tiruppattur.

Abstract

As societies evolve, conflicts, violence, and political unrest continue to shape our world. War, insurgency, and terrorist activities have intensified due to unresolved social and political disputes, leading to a decline in ethical and moral values. The devastating effects of war are not limited to destruction; they also disrupt economic sectors, infrastructure, educational institutions, and healthcare systems. The most vulnerable victims in these war torn regions are children and adolescents. Young minds are easily manipulated by extremist groups, who exploit them for their objectives. They are often coerced into roles such as food carriers, spies, bomb planters, and combatants. Many conflict ridden regions including Kashmir, Brazil, Africa, Myanmar, and Nigeria have witnessed the forced participation of children in armed activities. These children, at an impressionable age, are led to believe they are fighting for a noble cause. However, the impact of such exposure is detrimental, leaving deep psychological and social scars that persist throughout their lives. Paro Anand's novel *No Guns at My Son's Funeral* explores the grim reality of growing up in a violent environment, focusing on the struggles of children in Kashmir. The story, set in Baramulla, illustrates how war distorts young minds, forcing them into situations where they lose their innocence and humanity. This paper aims to highlight the severe consequences of war on Kashmiri youth, showing how they are influenced, radicalized, and ultimately destroyed by the conflict.

Keywords: Rebellion, Psychological Impact, Adolescence, Insurgency, Identity Crisis

Paro Anand is a celebrated Indian author known for her impactful contributions to children's and young adult fiction. Her literary works address socially relevant themes, shedding light on issues such as identity crises, conflict, and

psychological turmoil. She has written numerous books, plays, and short stories, earning the prestigious Bal Sahitya Akademi Puraskar for her exceptional work in children's literature. Kashmir became a point of dispute between India and Pakistan after the British left the subcontinent, with both countries claiming it as their own. In 1965 and 1999, India and Pakistan fought two wars over this issue, disregarding the views of Kashmiris. Kashmir is a stunning region with meadows and sceneries surrounded by tall, snow capped mountains. The breathtaking beauty of this valley has been drawing tourists from all over the world. Its splendour has been used as the backdrop for several classic Hindi films, including Aarzoo, Kashmir ki Kali, and Jab Jab Phool Khile. Kashmir was regarded as a serene and lovely region back then, and its people were renowned for their warmth. However, during the 1989 armed conflict, which was supported by countries on the other side of the border and operated on puritanical Islamic principles, the entire idea of Kashmir was altered, and Bollywood film themes suddenly shifted from one of hospitality and beauty to one of horror, slaughter, and According to Gadda (17), terrorists and its adherents are "an ungrateful lot who want to accede Pakistan." These situations were brought about by films on Kashmir, such as Mission Kashmir, Roja, Dil Se, and others. The love songs in the earlier Kashmiri films were utilised, but the post 1990s films started to include new plot points.

One of her most renowned works, *No Guns at My Son's Funeral*, has been translated into multiple languages, including German and French. The novel received international recognition, being included in the International Board on Books for Young People (IBBY) Honor List. Anand's writing style is engaging and thought provoking, allowing readers to immerse themselves in the complex emotions and struggles of her characters. The novel vividly portrays the life of Aftab, an adolescent boy in Kashmir, who grows up amid political unrest and violence. Aftab is deeply attached to his homeland, but the constant bloodshed, bombings, and killings he witnesses push him toward radicalization. Lured by promises of a free and peaceful Kashmir, he is unknowingly led into a terrorist group. His mother, who loves him unconditionally, senses his transformation and repeatedly warns him of the dangers ahead. However, blinded by an idealistic vision of freedom, Aftab ignores her concerns and secretly attends meetings with the extremist group. Aftab's journey into militancy is not one of conscious choice but rather the result of manipulation and external pressures. He is humiliated and ridiculed by his peers for being overly attached to his mother. His late arrivals to meetings become the subject of mockery, reinforcing his need to prove his loyalty to the group. The group's leader, Akram, is a persuasive figure who plays a significant role in Aftab's radicalization. Unlike Aftab, Akram is not a Kashmiri by birth—he has crossed the border to execute his

mission. His ability to manipulate and control situations makes him a dangerous influence on the young and impressionable.

Throughout the novel, Anand explores the perspectives of various teenagers who, despite their innocence, become entangled in terrorist activities. Many of them, including Aftab, believe they are fighting for their homeland's liberation, perceiving themselves as freedom fighters rather than militants. Aftab, who is energetic and idealistic, looks up to Akram as a mentor who will lead them to a utopian Kashmir. He believes Akram's vision will bring an end to violence and suffering, allowing Kashmiris to reclaim their lost paradise. Anand captures Aftab's transformation with striking imagery, comparing him to Bollywood actor Hrithik Roshan in *Fiza* a young man holding an AK 47, his muscles tense, and his jaw set in determination. His mother, who remains his only voice of reason, tries desperately to remind him of the true nature of terrorism. She warns him that militants are exploiting children for their agendas, emphasizing that they have no true faith, morality, or roots. Despite her efforts, Aftab remains entranced by Akram's ideology, distancing himself from his family and adopting a new identity centered around his allegiance to Akram.

Psychological Manipulation and Identity Crisis in Adolescence:

Adolescence is a period of immense confusion, self exploration, and emotional turbulence. Many young individuals struggle to find their place in society, making them susceptible to external influences. The psychological concept of 'storm and stress,' introduced by G.S. Hall, is evident in *No Guns at My Son's Funeral*, where teenage characters experience internal and external conflicts. Aftab's journey reflects this turmoil—he leads a double life, pretending to be an ordinary boy while secretly immersing himself in militancy. During the day, he plays cricket with his friends, but at night, he attends secret meetings where he is trained for violence. His yearning for acceptance leads him to compromise his own morals, as he gradually loses his individuality in his devotion to Akram.

The novel also depicts the role of elders in shielding and protecting misguided youth. For instance, Lalaji, a shopkeeper, tries to protect Aftab by misleading the authorities. However, Major Ramneeq, the officer investigating terrorist activities, remains suspicious of Aftab's involvement. Despite Lalaji's attempts to hide the truth, the Major's instincts tell him something is amiss. Aftab's psychological battle intensifies when he is caught by the military. To protect Akram, he fabricates a story, claiming he was forced into meeting Akram to save his sister. Another teenage character, Shazia, is portrayed as intelligent and strategic. Unlike Aftab, she is more aware of the consequences of her actions but remains deeply devoted to Akram. However, her unwavering loyalty is shattered when she realizes that Akram's mission has resulted in her younger brother's death. Devastated, she regrets her choices, understanding that she was merely a pawn in a larger game.

Shazia's character arc highlights the devastating impact of radicalization on women. She later discovers that she is pregnant with Akram's child but resolves to break the cycle of violence. She vows that her child will not grow up in an environment of war and bloodshed, choosing peace over conflict.

The Tragic Outcome and the Cycle of Violence:

As the story unfolds, Aftab begins to experience moments of doubt. Witnessing the destruction caused by militant activities, he starts questioning his decisions. However, by this point, he is too deeply involved to turn back. Akram exploits his devotion, assigning him the ultimate task a suicide bombing. Blinded by his admiration for Akram, Aftab follows through with the mission, detonating the bomb in a crowded marketplace. Among the victims are his childhood friend Angad, Lalaji, and several innocent civilians. His mother, grief stricken and ashamed, refuses to allow weapons at his funeral, declaring, *"No! There will be no guns at my son's funeral."* This heart wrenching moment encapsulates the core message of the novel—the tragic consequences of war and radicalization. Innocent children, who should be the future of their homeland, are instead consumed by violence, manipulated into sacrificing their lives for a cause they barely understand.

Guns and Explosives: Symbols of Manipulation and Loss:

Throughout the novel, guns and explosives serve as powerful symbols of both the manipulation of youth and the devastation caused by war. The title itself, *No Guns at My Son's Funeral*, suggests the rejection of violence in death, contrasting the way guns dominate the characters' lives. Guns represent the false promise of power and heroism: Aftab, the protagonist, is fascinated by the idea of holding a gun, believing it will make him strong and respected. His idolization of Akram is partly fueled by the way Akram wields weapons with confidence. However, Anand exposes the illusion of power guns do not bring liberation, only suffering. Aftab's journey ends in tragedy, proving that the very weapon he sees as empowering ultimately leads to his downfall. Explosives symbolize irreversible destruction: Aftab's final act, detonating a bomb, is the culmination of his radicalization. The explosion not only kills him but also wipes out innocent lives, including his childhood friend Angad and several members of the community. This symbolizes the complete erasure of his innocence once manipulated; he becomes a tool of destruction rather than the hero he envisioned.

Kashmir as a "Paradise Lost":

Kashmir itself serves as a metaphorical representation of paradise turned into hell due to political and militant violence. Historically known as "heaven on earth," Kashmir's natural beauty is frequently contrasted with the brutality of war.The beauty of Kashmir represents what is at stake: Anand describes Kashmir's stunning landscape, but this beauty is overshadowed by bloodshed. The conflict has robbed the

people, especially children, of their ability to appreciate and live freely in their homeland.The ruins and bombed areas symbolize the loss of peace: The destruction of buildings, schools, and marketplaces mirrors the emotional destruction of the Kashmiri people. Aftab and his friends, instead of growing up in a nurturing environment, are surrounded by constant reminders of death and war.

Aftab's Dual Identity: Symbolizing the Struggle between Innocence and Radicalization:

Aftab embodies the inner conflict between childhood innocence and the forced maturity of war. Anand frequently portrays him as a boy caught between two worlds: By day, he plays cricket with his friends a symbol of his innocence and the normal childhood he could have had.By night, he sneaks off to militant meetings, where he is trained to be a soldier. This symbolizes his gradual transformation from a carefree child into a radicalized youth.His double life mirrors his internal conflict he still yearns for his family's love, but at the same time, he is drawn to the sense of purpose and belonging Akram provides. His struggle reflects how easily young minds are manipulated when they are caught between love and ideology.

Akram: A Symbol of Manipulation and Deception:

Akram, the terrorist leader, is a central figure of manipulation and false heroism. He represents the charismatic yet dangerous influence of extremist ideology on young minds.He presents himself as a savior: To Aftab and the other boys, Akram is a heroic figure promising a free Kashmir. However, his actions reveal his true nature he exploits children, using them as pawns in his mission.His name becomes a mantra for Aftab: Anand highlights how deeply Akram has infiltrated Aftab's mind by making him repeat Akram's name in moments of distress. This repetition emphasizes how thoroughly he has been brainwashed Aftab no longer thinks independently; he exists only to please Akram. Akram's betrayal of Feroze: When Akram poisons Feroze rather than rescuing him, this act symbolizes how terrorists ultimately discard their followers when they are no longer useful. This moment serves as a warning against blind loyalty those who manipulate others for violence have no real attachment to their recruits.

Aftab's Mother: A Symbol of Love and Resistance:

Aftab's mother represents the enduring love and helplessness of parents in conflict zones. She stands as a stark contrast to Akram, offering genuine protection and care, rather than manipulation. Her repeated warnings symbolize a mother's intuition: She knows her son is being influenced, yet she is powerless to stop it. Her attempts to shield him from radicalization reflect the broader struggle of Kashmiri families who try to protect their children from violence. Her grief at the end symbolizes ultimate loss: When Aftab dies, her rejection of guns at his funeral is a powerful act of defiance. She refuses to allow weapons to define her son's memory,

even though they dictated his life. This moment is Anand's strongest symbolic rejection of war and violence even in death, a mother refuses to let conflict claim her son's dignity.

Shazia's Unborn Child: A Symbol of Hope and Change:

Shazia, Aftab's sister figure, experiences one of the most profound moments of transformation. After losing Aftab and realizing Akram's true nature, she discovers that she is pregnant. Her unborn child represents a chance to break the cycle of violence: Unlike Aftab, who was manipulated into extremism, Shazia resolves that her child will not grow up in war. She literally carries the future and she chooses peace over revenge. Her rejection of violence symbolizes agency: Shazia initially follows Akram blindly, but by the end, she asserts her independence. Her decision to abandon terrorism represents a hopeful shift a possibility that Kashmir's future generation may choose peace instead of war.

Conclusion:

Kashmir continues to be a region plagued by conflict, with frequent news of terrorist attacks, violence, and bomb blasts. The novel highlights the harsh realities faced by Kashmiri children, who are often used as instruments of war. While some are recruited as child soldiers, others are forced into exploitative roles, including stone pelting and espionage. To break this cycle, education and awareness must be prioritized. Schools and homes should play a central role in guiding children toward a peaceful future. Governments must implement initiatives to protect vulnerable youth from exploitation, ensuring they are not drawn into extremist ideologies. Paro Anand's *No Guns at My Son's Funeral* serves as a powerful reminder of the horrors of war and the importance of safeguarding the younger generation. By fostering awareness and promoting peace, society can hope to restore Kashmir to its former glory—a paradise on earth, free from violence and despair.

References:

Anand, Paro. *No Guns at My Son's Funeral.* Roli Books Pvt Ltd, 2005.

Hall, G. Stanley. *Adolescence: Its Psychology and Its Relations to Physiology, Anthropology, Sociology, Sex, Crime, Religion and Education.* D. Appleton & Company, 1904.

Manjushree, M. "Making a Market: An Exploration of Young Adult Fiction in *No Guns at My Son's Funeral*." *The Criterion: An International Journal in English*, vol. 5, no. 3, 2014, pp. 148–156.

Rather, Mohd. Nageen. "Conflict of Kashmir: Perspectives from Two Novels —Mirza Waheed's *The Collaborator* and Paro Anand's *No Guns at My Son's Funeral*." *International Journal in English*, vol. 5, no. 2, 2007.

Reddy, G. Narayana, and Suma Narayana Reddy. *Managing Childhood Problems: Support Strategies and Interventions.* Raj Publications, 2012.

Translation as a Catalyst for Social Change: A Tool for Language and Literature

U.Thangamurugeswari,
Independent Researcher,
Toovipuram, Thoothukudi.
golddivya93@gmail.com

Abstract

Translation plays a pivotal role in shaping societies by transcending linguistic and cultural boundaries, serving as a powerful tool for social change. By enabling the cross-cultural exchange of ideas, literature, and philosophies, translation facilitates the dissemination of progressive thoughts, fosters empathy, and promotes inclusivity. It bridges the gap between communities, bringing marginalized voices to the forefront and challenging dominant power structures. Through the preservation and promotion of diverse cultural heritages, translation not only enriches global literature but also contributes to the evolution of languages. Moreover, translated works introduce new literary techniques and styles, sparking innovative movements in literature. In educational contexts, translation democratizes access to knowledge, making information available to wider audiences in their native languages. This accessibility empowers individuals to engage with global discourses, advocate for change, and contribute to societal progress. By fostering intercultural understanding, translation reduces prejudices and cultivates harmony, enabling societies to embrace diversity. Additionally, the global reach of translated literature helps raise awareness about social injustices, inspiring action and reform. This paper explores how translation serves as a dynamic tool for language and literature, driving social transformation and enriching human understanding in an interconnected world.

Keywords: Translation, social change, literature, cultural exchange, inclusivity.

Language is not merely a means of communication; it is a repository of culture, history, and identity. In a multilingual world, translation has become essential in facilitating interactions among diverse communities. Beyond its linguistic function, translation has been a significant driver of social change by allowing ideas to cross borders, challenging dominant narratives, and fostering inclusivity. Literature, in particular, has benefited immensely from translation, as it enables voices from marginalized or oppressed communities to reach wider audiences. This paper discusses how translation, both literary and non-literary, influences society. It explores its role in historical movements, political discourse, education, and cultural preservation. Additionally, the paper delves into the ethical dilemmas faced by translators and the role of technology in reshaping translation practices.

Translation and Social Change: A Historical Perspective:

Translation has always played a pivotal role in shaping societies. Some of the most significant intellectual and political movements have been driven by translated texts.

1. Translation and the Spread of Knowledge:

- During the Islamic Golden Age (8th–14th century), the House of Wisdom in Baghdad translated Greek philosophical and scientific works into Arabic, preserving knowledge that later influenced the European Renaissance.
- The translation of Karl Marx's *The Communist Manifesto* into various languages ignited socialist and communist movements worldwide, influencing revolutions and social structures.
- Religious texts, such as the Bible and the Quran, have been translated into hundreds of languages, allowing widespread dissemination of religious beliefs and moral codes.

2. Translation and Colonialism:

While translation facilitated knowledge exchange, it was also used as a tool of colonialism. The British, for instance, translated Indian texts into English to better understand and control the subcontinent. However, this also led to a revival of indigenous knowledge, as seen in the resurgence of interest in Sanskrit and Persian texts among Indian intellectuals.

3. Translation and Decolonization:

Postcolonial writers and scholars have used translation to reclaim their heritage. Writers such as Ngũgĩ wa Thiong'o and Chinua Achebe emphasize the role of translation in resisting cultural imperialism. By translating indigenous works into global languages, postcolonial scholars challenge Eurocentric narratives and celebrate native traditions.

Translation and Social Change:

Translation has often been instrumental in transforming societies, shaping intellectual discourse, and giving voice to the voiceless. Throughout history, major social and political changes have been fuelled by translated texts, which have influenced ideologies and sparked revolutions.

1. Translation in Historical Contexts:

One of the earliest examples of translation as a catalyst for social change is the translation of religious texts. The translation of the Bible into vernacular languages during the Reformation allowed ordinary people to access religious knowledge, thereby reducing the clergy's control over interpretation. Similarly, translations of the Quran and Hindu scriptures into local languages helped democratize spiritual knowledge, making religious discourse more inclusive. During the Enlightenment, the translation of philosophical works from French, German, and

Latin into English and other languages spread progressive ideas about democracy, human rights, and governance. For instance, translations of Jean-Jacques Rousseau's *The Social Contract* and Voltaire's writings influenced political movements, including the American and French Revolutions. In the Indian context, the translation of texts from Sanskrit, Persian, and English played a significant role in shaping colonial and post-colonial discourse. The works of Western philosophers and political thinkers, when translated into Indian languages, fuelled nationalist movements and inspired leaders like Mahatma Gandhi and B.R. Ambedkar.

2. Literature in Translation: Giving Voice to the Marginalized:

Literature has the power to challenge societal norms, question injustices, and promote empathy. Through translation, works from underrepresented or oppressed communities reach global audiences, fostering awareness and activism.

- **Feminist Literature in Translation**: Feminist texts from various cultures, when translated, have helped spread ideas about gender equality and women's rights. Simone de Beauvoir's *The Second Sex*, originally written in French, influenced feminist movements worldwide when it was translated into multiple languages. Similarly, translated works of Indian feminist writers like Ismat Chughtai and Mahasweta Devi have shed light on gender oppression in South Asia.

- **Postcolonial Literature**: The translation of postcolonial literature has been crucial in deconstructing colonial narratives. Writers like Chinua Achebe, Ngũgĩ wa Thiong'o, and Gabriel Garcia Marquez, whose works have been translated into numerous languages, have highlighted the impact of colonialism and cultural imperialism. Their translated works have provided indigenous perspectives on history and identity, countering dominant Eurocentric narratives.

- **Dalit Literature in India**: Translation has played a crucial role in bringing Dalit literature to national and international attention. The works of Bama, Omprakash Valmiki, and others, when translated from Tamil, Hindi, and Marathi into English and other languages, have exposed caste-based discrimination and social hierarchies, leading to greater advocacy for marginalized communities.

3. Translation as a Political Tool:

Translation is not just an academic or artistic endeavour; it is a political act. The way texts are translated can reinforce or challenge power structures.

- **Translation and Censorship**: Authoritarian regimes often control translations to suppress dissenting voices. For instance, in China, political writings critical of the government are either censored in translation or never

translated at all. In contrast, underground translations of banned books have historically fuelled resistance movements.

- **Translation in Diplomacy and Activism**: Translation plays a key role in international diplomacy and activism. Documents like the Universal Declaration of Human Rights (UDHR) have been translated into over 500 languages, ensuring that fundamental human rights principles are accessible worldwide. Activist groups rely on translation to spread their messages across borders, as seen in movements like #MeToo and Black Lives Matter, where translated content helped mobilize global support.

4. The Ethical Dilemmas of Translation:

Translators wield significant power in shaping narratives, and with this power comes ethical responsibility. Some key ethical dilemmas include:

- **Faithfulness vs. Adaptation**: Should translators remain strictly faithful to the original text, or should they adapt it to fit cultural contexts? This debate is particularly relevant in religious and political translations, where slight changes can alter meanings significantly.
- **Erasure of Cultural Specificities**: In many cases, translation leads to the loss of cultural nuances. For example, untranslatable words that carry deep cultural meaning may be replaced with approximate equivalents, altering the original intent.
- **Bias and Subjectivity**: Translators' personal biases can influence their work. For instance, historical translations of texts about indigenous peoples have often reflected Eurocentric perspectives, misrepresenting native cultures.

5. The Role of Technology in Modern Translation:

Advancements in technology have revolutionized translation, making information more accessible than ever before.

- **Machine Translation**: Tools like Google Translate and AI-driven translation software have improved communication across languages. However, they often fail to capture the cultural and emotional depth of literary works.
- **Crowd sourced Translation**: Platforms like Wikipedia and TED Talks rely on volunteer translators to make knowledge universally accessible. This democratization of translation has helped spread scientific, educational, and political content globally.
- **Subtitling and Localization**: The translation of films, TV shows, and online content has played a crucial role in shaping global culture. Subtitled and dubbed content allows people from different linguistic backgrounds to engage with diverse perspectives, fostering cross-cultural understanding.

Translation as a Tool for Linguistic Preservation:

Many languages face extinction due to globalization and cultural homogenization. Translation plays a critical role in preserving endangered languages and ensuring linguistic diversity.

1. Revitalizing Indigenous Languages:
- Organizations like UNESCO support translation projects to document and preserve endangered languages.
- The translation of indigenous oral traditions into written texts helps safeguard cultural heritage for future generations.

2. Bilingual Education and Language Policy:
- Governments implement translation strategies to promote bilingual education, ensuring linguistic minorities retain their mother tongues while learning dominant languages.
- Canada's bilingual policies (English and French) rely heavily on translation to maintain linguistic equality.

Translation in Literature: Empowering Marginalized Voices:
Literature serves as a mirror of society, and translation enables underrepresented voices to reach a broader audience.

1. Feminist Translation and Gender Equality:
- Feminist translation theory, pioneered by scholars like Luise von Flotow, highlights how translation can challenge patriarchal narratives.
- The translation of feminist texts, such as Simone de Beauvoir's *The Second Sex*, into multiple languages has inspired gender equality movements globally.

2. Translation and Minority Literature:
- Dalit literature in India, when translated into English and other languages, has exposed caste-based discrimination to international audiences.
- African literature, translated from native languages into English and French, has brought global recognition to writers like Chimamanda Ngozi Adichie and Wole Soyinka.

3. The Power of Translation in Political Resistance:
- During apartheid in South Africa, translations of resistance literature fuelled anti-apartheid movements.
- Translations of George Orwell's *1984* and *Animal Farm* have served as warnings against totalitarianism in various political contexts.

Challenges in Translation for Social Change:
While translation is a powerful tool for social transformation, it comes with challenges:

1. Loss of Cultural Nuances:

- Some concepts are deeply rooted in specific cultural contexts and lose meaning when translated.
- Idioms, proverbs, and metaphors often require creative adaptation rather than direct translation.

2. Censorship and Political Control:
- Governments sometimes manipulate translations to align with political ideologies, altering the intended message of original texts.
- In authoritarian regimes, translations of politically sensitive works are often banned or censored.

3. Ethical Dilemmas in Translation:
- Translators must balance faithfulness to the original text with making it accessible to a new audience.
- The ethics of translating sacred or indigenous texts without the consent of native speakers remain a concern.

The Future of Translation in Social Change:
With advancements in technology, translation is evolving rapidly. Machine translation, artificial intelligence, and digital tools are expanding access to translated content. However, human translators remain indispensable in preserving cultural nuances and ethical considerations.

1. Technology and Translation:
- AI-powered tools like Google Translate and deeply have revolutionized language accessibility.
- Crowdsourced translation projects, such as TED Talks translations, allow diverse voices to be heard worldwide.

2. Translation as a Medium for Activism:
- Online platforms enable activists to translate and share information globally, mobilizing social movements.
- The translation of climate change literature has increased awareness and action across different linguistic communities.

Translation as a Vehicle for Social Transformation:
Translation enables the transfer of ideas across linguistic and cultural boundaries, fostering intellectual and social progress. It has played a crucial role in movements for human rights, democracy, and gender equality.

Translation and the Evolution of Language:
Translations have influenced the development of modern languages by introducing new concepts and expressions. The spread of scientific and philosophical ideas has been facilitated through translated works.

Cultural Exchange and Literary Diversity:

Translation allows literature from different cultures to be accessible globally, fostering intercultural understanding. It gives a platform to historically marginalized literary voices, such as postcolonial, indigenous, and feminist writers.

Translation in Political and Social Movements:

Key political and revolutionary texts have reached wider audiences through translation (e.g., The Communist Manifesto, The Universal Declaration of Human Rights). Translation has been used both as a tool for empowerment and as a means of political manipulation through censorship and selective adaptation.

Preservation and Revitalization of Languages:

Endangered languages are documented and sustained through translation efforts. Oral traditions are preserved by translating them into written texts, ensuring their survival for future generations.

Translation in the Digital Age:

AI-driven translation tools and online platforms have revolutionized access to information. Despite technological advancements, human translators remain essential for maintaining cultural and contextual accuracy.

Challenges and Ethical Concerns in Translation:

Cultural nuances, idioms, and metaphors often pose difficulties in translation. Ethical issues arise when translating sensitive or politically charged texts, requiring a balance between fidelity and adaptation.

Translation as a Catalyst for Global Activism:

The translation of environmental, feminist, and social justice literature has mobilized international movements. Platforms like TED Talks and global journalism rely on translation to spread impactful messages worldwide. Translation has consistently been a catalyst for social change, bridging linguistic divides and enabling the global exchange of ideas. It has shaped literature, preserved languages, fuelled political movements, and empowered marginalized communities. While challenges such as cultural loss, ethical dilemmas, and technological limitations persist, translation remains indispensable in shaping the future of global communication and cultural exchange. Moving forward, the balance between technological advancements and human expertise will be crucial in ensuring translation continues to foster social progress and inclusivity.

Conclusion:

Translation is more than just a linguistic exercise; it is a powerful tool for social change. By enabling access to knowledge, amplifying marginalized voices, and challenging dominant narratives, translation has shaped history and continues to influence contemporary society. While it presents ethical challenges, responsible and inclusive translation practices can ensure that it remains a force for positive transformation. As globalization continues to connect people across linguistic and

cultural boundaries, the role of translation will only become more vital. Whether in literature, politics, activism, or digital media, translation serves as a bridge between cultures, fostering empathy, understanding, and ultimately, social progress.

References:
Baker, M. (1992). *In Other Words: A Course book on Translation*. Routledge.
Bassnett, S. (2013). *Translation Studies*. Routledge.
Catford, J. C. (1965). *A Linguistic Theory of Translation*. Oxford University Press.
Eco, U. (2003). *Mouse or Rat? Translation as Negotiation*. Weidenfeld & Nicolson.
Gandhi, L. (1998). *Postcolonial Theory: A Critical Introduction*. Columbia University Press
Lefevere, A. (1992). *Translation, Rewriting, and the Manipulation of Literary Fame*. Routledge.
Nida, E. A., & Taber, C. R. (1969). *The Theory and Practice of Translation*. Brill.
Ngũgĩ wa Thiong'o. (1986). Decolonising the Mind: The Politics of Language in African Literature. Heinemann.
Robinson, D. (1997). Western Translation Theory: From Herodotus to Nietzsche. St. Jerome Publishing.
Simon, S. (1996). Gender in Translation: Cultural Identity and the Politics of Transmission. Routledge.
Spivak, G. C. (1993). *Outside in the Teaching Machine*. Routledge.
Tymoczko, M. (2007). *Enlarging Translation, Empowering Translators*. St. Jerome Publishing.
UNESCO. (2010). Translation and Cultural Mediation. UNESCO Publishing.
Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. Routledge.
Venuti, L. (2012). *The Translation Studies Reader*. Routledge.

A Comparative Study of Sustainable Worlds in the Speculative Fictions N.K. Jemisin's *Dreamblood Duology* and Frank Herbert's *Dune*

MC. Thressia Alias Lincy,
Research Scholar (Ph.D.)
Department of English,
VET Institute of Arts and Science (Co-Education) College,
Thindal, Erode.

Dr.M. Manopriya ,
Assistant Professor,
Department of English,
VET Institute of Arts and Science (Co-Education) College,
Thindal, Erode.

Abstract

N.K. Jemisin's *Dreamblood Duology* (*The Killing Moon* (2012) and *The Shadowed Sun* (2012)) present a desert civilization inspired by ancient Egypt, emphasizing how societies adapt to extreme ecological conditions. The novels explore sustainable living, water conservation, and the role of spiritual and political systems in maintaining environmental balance. This study situates Jemisin's work within the framework of eco-literature, analyzing how her worldbuilding reflects ecological ethics and sustainable practices. A comparative analysis of Frank Herbert's *Dune* (1965) provides further insight into the literary depiction of environmental sustainability. *Dune* portrays a desert world, Arrakis, where water scarcity dictates cultural, political, and economic structures. The duology challenges the colonialist undertones in *Dune* by centering Indigenous agency and sustainable governance. Through this comparative study, the paper argues that *The Dreamblood Duology* advances eco-literature by illustrating alternative models of sustainability, where harmony with nature is prioritized over domination. This article focuses on resource management, governance, and cultural adaptation, which highlights the novels' relevance to contemporary discussions on environmental ethics and sustainable development.

Keywords: Sustainability, Ecological balance, Scarcity, Environmental ethics.

Eco-literature examines the interaction between humanity and the environment, highlighting ecological crisis, sustainability, and resource management themes. It addresses themes of climate change, sustainability, resource exploitation, and ecological justice. Science fiction and fantasy have played a significant role in expanding eco-literature's scope, allowing authors to construct speculative worlds

that reflect real-world environmental concerns. This paper explores how N.K. Jemisin's *The Killing Moon* (2012) and *The Shadowed Sun* (2012) engage with eco-literary themes by depicting a desert-based society that survives through sustainable practices and ethical governance. A comparative analysis with Frank Herbert's *Dune* provides a broader perspective on eco-literature's engagement with sustainability in desert environments. Both *Dune* and *The Dreamblood Duology* feature societies that must manage scarce resources, particularly water, in harsh desert landscapes. However, Jemisin's work diverges from *Dune* by presenting a more holistic vision of sustainability, incorporating spiritual and ethical dimensions alongside environmental concerns. By examining these novels, this study highlights how speculative fiction contributes to contemporary discussions on environmental sustainability and alternative ecological models. Jemisin's work provides a valuable perspective on how speculative fiction can contribute to broader ecological discourse and inspire alternative visions for sustainable living.

Speculative fiction plays a crucial role in eco-literature by providing a creative and immersive platform to explore environmental issues, sustainability, and humanity's relationship with nature. Unlike traditional environmental literature, which often focuses on real-world ecological crises, speculative fiction allows authors to construct imaginative worlds where environmental concerns can be exaggerated, reimagined, or healed in many ways. Through futuristic, dystopian, or fantasy settings, speculative fiction challenges readers to think critically about ecological ethics, resource management, and the long-term consequences of human actions**.** One of the key strengths of speculative fiction in eco-literature is its ability to make environmental issues more tangible and emotionally impactful.

Both *The Dreamblood Duology* and *Dune* demonstrate how speculative fiction can serve as a platform for exploring ecological themes. By constructing worlds where environmental conditions dictate societal structures, these novels allow readers to examine real-world sustainability issues in imaginative contexts. Jemisin's contribution to eco-literature is particularly significant because she challenges dominant narratives of environmental determinism and colonial resource extraction. Her vision of sustainability is built on ethical governance, spiritual balance, and communal responsibility that offers a framework that resonates with contemporary environmental movements advocating for indigenous-led conservation, ecological justice, and long-term sustainability.

N.K. Jemisin's *Dreamblood Duology* takes place in the empire of Gujaareh, a civilization inspired by ancient Egypt that follows sustainable practices to survive in a harsh desert environment. The novels explore how people adapt to extreme conditions by focusing on three key aspects such as water conservation, resource management, and communal responsibility. Water is the most valuable resource in

Gujaareh, just as it was for ancient Egyptians who relied on the Nile River. In *The Killing Moon* (2012), Jemisin describes how the people of Gujaareh respect and manage their water carefully: "The river feeds us, and so we must feed it in turn with care, with respect" (*The Killing Moon* 45). This shows that they see water not as something to be taken for granted but as a shared resource that must be protected. In contrast, Frank Herbert's *Dune* (1965) presents a world where water is extremely scarce and controlled by the rich and powerful. In *Dune*, water is stored in private reservoirs, and people must buy it at high prices. Paul Atreides learns from the Fremen that "to waste water is to waste life" (*Dune* 88). However, unlike *Dune*, Gujaareh follows a system of water justice, where water is distributed fairly to all, ensuring no one suffers from thirst or hunger. The way Gujaareh managed its water sources can be compared to modern sustainable water practices. In Egypt, the government carefully controls the Nile's water through dams and irrigation systems to support farming and daily life. Similarly, in Israel, advanced water recycling techniques allow the country to reuse nearly 90% of its wastewater for agriculture. These real-world examples reflect Gujaareh's approach using available resources wisely so that future generations can also benefit. By showing a society that values water conservation and fairness, Jemisin highlights an important message about sustainability that resources aren't belonged to induvial but it should be shared for the well-being of all people.

The people of Gujaareh believe that sustainability is not just about protecting the environment but it is also a spiritual responsibility. Their society follows the teachings of Hananja, the goddess of dreams and balance. As one of the characters explains, "Hananja's will is peace, and peace comes from harmony—not greed, not cruelty" (*The Shadowed Sun* 112). This means that their way of life is built on fairness, balance, and long-term stability rather than power and control. The Hetawa, Gujaareh's religious institution, plays an important role in governing the city. Instead of exploiting resources for personal gain, the Hetawa ensures that everything is used wisely and shared among the people. Their rule is based on maintaining harmony, unlike in *Dune*, where leadership is centered on power struggles and resource control. In *Dune*, leaders fight for dominance over spice, leading to war and environmental destruction: "He who can destroy a thing, has the real control of it" (*Dune* 202). This shows how governance based on greed leads to cycles of conflict, whereas Gujaareh's system prevents such exploitation.

This idea of ethical governance can be seen in real-world societies that prioritize sustainability and fairness. For example, Bhutan, a small country in the Himalayas, follows a governance model based on Gross National Happiness (GNH) instead of just economic growth. Their policies focus on environmental conservation, cultural preservation, and social well-being, much like Gujaareh's emphasis on

balance and sustainability. Similarly, many Indigenous communities around the world govern based on respect for nature and long-term planning, ensuring that resources are preserved for future generations.

Jemisin's novel also explores how spirituality and nature are deeply connected. The magic system in Gujaareh, known as dreambending, is based on the responsible use of power. Unlike in other fantasy worlds where magic can be used recklessly, dreambending requires wisdom and ethical judgment. As stated in *The Killing Moon*, "Power is a gift, not a right. To use it unwisely is to invite ruin" (*The Killing Moon* 173). This reflects the idea that sustainability is not just about using resources but doing so mindfully and respectfully.

Gujaareh's belief system also promotes minimalism and respect for natural cycles, much like indigenous ecological traditions. Many Native American and Aboriginal cultures follow the principle of "taking only what is needed" from nature. This ensures that animals, plants, and water sources are not overused, allowing ecosystems to remain in balance. In contrast, *Dune* presents religion as a political tool. The Fremen people use religious beliefs to unite against outsiders, but their faith is also manipulated by those seeking power. Paul Atreides himself acknowledges this: "When religion and politics ride in the same cart, the whirlwind follows" (*Dune* 301). Paul himself becomes both a political leader and a religious figure. The Fremen saw him as the Mahdi, a prophesied messiah, and followed him with unwavering devotion. However, Paul was aware that this combination of religious fervor and political ambition can have destructive consequences. He knows that once religion is entangled with politics, it becomes difficult to control, leading to blind fanaticism, wars, and uncontrollable uprisings. This is exactly what happens when Paul leads the Fremen in a jihad (holy war) across the universe, resulting in massive bloodshed and destruction.

The idea of spiritual ecology where religion and environmentalism go hand in hand can be seen in many cultures today. In Hinduism, for example, rivers like the Ganges are considered sacred, and traditional teachings emphasize their protection. Similarly, Buddhist monks in Thailand ordain trees as monks by wrapping them in saffron robes, preventing deforestation and protecting forests. These real-world practices reflect Gujaareh's belief that sustainability is a spiritual duty, not just a scientific necessity. Jemisin's *Dreamblood Duology* offers a vision of sustainability rooted in ethics, spirituality, and communal well-being. Unlike *Dune*, where resource struggles lead to war and exploitation, Gujaareh's society thrives through responsibility and balance. By drawing from real-world ecological traditions, the novel highlights an alternative way of living that respects both nature and humanity. The Alternative Models of Sustainability seen in Both *The Dreamblood Duology* by N.K. Jemisin and *Dune* by Frank Herbert explore ecological sustainability, but they

approach it from different perspectives. While *Dune* focuses on power struggles over resources, Jemisin's novels present sustainability as a natural way of life rather than a tool for survival.

In *Dune*, the Fremen are the native people of Arrakis, a desert planet with almost no water. They have developed strict water conservation practices, such as collecting moisture from their bodies using stillsuits. However, their sustainability efforts are mostly a means of resistance against colonial oppression. The ruling forces, like House Harkonnen and later House Atreides, exploit Arrakis for its valuable spice, "He who controls the spice controls the universe" (*Dune* 245). This reflects that spice is the most valuable resource in the universe, much like oil in the real world. Whoever has access to it can dictate trade and wealth. Since the powerful Spacing Guild (which enables interstellar travel) relies on spice, any ruler who controls spice production can influence or manipulate galactic politics. Spice is also used by the Bene Gesserit, who conducts genetic and religious experiments. This means control over spice also grants influence over social and religious structures.

In contrast, *The Dreamblood Duology* does not depict sustainability as a reaction to oppression. Instead, environmental stewardship is built into Gujaareh's way of life. The people follow sustainable farming and water management because they believe in balance and long-term well-being, not because they are being forced to. As one of the character states, "Gujaareh thrives because we serve the land as it serves us" (*The Shadowed Sun* 267). The people of Gujaareh do not see the land as something to conquer or extract from. Instead, they recognize that taking care of the environment ensures their own survival. The society's approach to sustainability ensures that resources like water and food are distributed fairly, preventing greed and environmental degradation.

This contrast is similar to modern indigenous communities and corporate exploitation. For example, the Standing Rock Sioux Tribe in North America has fought against oil pipelines that threaten their water supply, much like the Fremen resisting colonial powers in *Dune*. Meanwhile, indigenous tribes in the Amazon Rainforest practice sustainable agriculture and forest management as part of their culture, much like Gujaareh.

In *Dune*, survival is often about who controls resources. The ruling elite fight over Arrakis because spice is essential for space travel and economic power. Paul Atreides ultimately takes control, realizing that "To command the desert is to command all" (*Dune* 312). reflects the idea that controlling the harsh environment of Arrakis means holding ultimate power over its people, economy, and politics. In *Dune*, survival on Arrakis depends on mastering its extreme desert conditions, and since the desert is the source of the valuable spice melange, whoever controls the desert also controls the fate of the universe. On the other hand, *The Dreamblood*

Duology presents a more cooperative and ethical approach to sustainability. In Gujaareh, resources are shared, and governance is based on maintaining peace rather than accumulating power. The Hetawa religious leaders teach that "To take more than we need is to disrupt the balance of life itself" (*The Killing Moon* 200). This suggests a collective responsibility for the environment, rather than an individual struggle for control. Large corporations extract oil, minerals, and water for profit, often harming ecosystems and communities (like the spice trade in *Dune*). In contrast, countries like Norway invest in renewable energy and maintain strict environmental policies, resembling Gujaareh's model of long-term sustainability over short-term profit.

Both novels address environmental challenges, but *Dune* focuses on who dominates nature, while *The Dreamblood Duology* emphasizes living in harmony with it. In *Dune*, the conflict is about who controls Arrakis and its spice, with different factions seeking to exploit the planet's resources for power. Even Paul Atreides, despite his respect for the Fremen, ultimately uses their loyalty to win a war and establish an empire. In *The Dreamblood Duology*, sustainability is about coexistence rather than control. Gujaareh's people do not seek to extract or dominate nature; they integrate it into their daily lives and beliefs. Jemisin's novel states, "The land gives, and we must give in return, or we shall have nothing" (*The Killing Moon* 178). This perspective encourages balance and mutual care, rather than seeing nature as something to be conquered. It reflects the idea of reciprocity between humans and nature. The idea that sustainability is not just about taking but about maintaining balance.

This difference can be compared to deforestation vs. conservation efforts. The Amazon Rainforest is often exploited for logging and agriculture, much like Arrakis is mined for spice. However, organizations and governments that protect and restore forests follow a model closer to Gujaareh's sustainability practices, ensuring that nature and people thrive together.

Conclusion:

N.K. Jemisin's *Dreamblood Duology* is an important addition to eco-literature because it presents a unique perspective on sustainability. Unlike many stories that focus on survival through control and domination, Jemisin's novels emphasize cooperation, ethical leadership, and balance with nature. Through the world of Gujaareh, she shows how societies can thrive when they respect their environment and manage resources responsibly. In Gujaareh, the leaders do not just rule for power; they ensure that the city remains in harmony with its surroundings. The Hetawa, the religious institution in charge, enforces policies that protect both people and the environment. This contrasts with stories like *Dune*, where leaders often exploit resources for their own gain. Instead of a system driven by greed and control, Jemisin presents a model where leaders are responsible for maintaining

balance, ensuring that no one takes more than what is needed. Jemisin also introduces the concept of spiritual ecology, where nature is not just a resource but a sacred entity that must be cared for. This idea is similar to the way many indigenous cultures around the world view nature not as something to be conquered but as something to be respected and nurtured.

In contrast, *Dune* presents a world where nature is constantly being fought over. The desert planet of Arrakis is home to the valuable spice melange, and whoever controls it holds immense power. This results in conflict, war, and environmental destruction. While *Dune* serves as a cautionary tale about resource exploitation, *The Dreamblood Duology* presents a more hopeful alternative—one where people and nature can coexist peacefully. By comparing *The Dreamblood Duology* with *Dune*, we can see two different models of sustainability in speculative fiction. While *Dune* highlights the dangers of resource exploitation and power struggles, *The Dreamblood Duology* presents a hopeful vision of environmental responsibility and ethical governance. Jemisin's work challenges readers to rethink their relationship with nature, emphasizing that true sustainability comes not from control but from cooperation. In doing so, she makes a valuable contribution to eco-literature, demonstrating how speculative fiction can inspire real-world discussions about how we manage and protect our planet.

References:
Buell, Lawrence. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Blackwell, 2005.
Garrard, Greg. *Ecocriticism*. Routledge, 2011.
Herbert, Frank. *Dune*. Ace Books, 2005.
Jemisin, N.K. *The Killing Moon*. Orbit, 2012.
    ---. *The Shadowed Sun*. Orbit, 2012.
Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Harvard UP, 2011.

Marathi and Tamil Languages: A Study from A Socio-Cultural Perspective

Umesh Virappa Belore
C.H.B. Lecturer
Mahila Mahavidyalaya Jog Chowk Amravati,
Maharashtra

Abstract

The various languages of India are fascinating subjects. Language connects people spiritually. Tamil is a very ancient language. Therefore speaking is like doing PRANAYAMA because just by pronouncing it, neurons in the brain are activated. VYGOTSKY MODEL, explains the relation between the society and the culture of that people. The culture is the mirror of any society and the second thing is this, the language is that mirror. Language is a mixture of frequency and emotion. Since society is made up of a group of people, emotions come from a particular family environment. Society is plagued by many kinds of problems, many emotional complications, persecution of some traditions and distortion to establish things. In this study, multiple linear regression models are used for methodology. The P-value is calculated and compared to 0.05. The points or numbers have been given for the equal value of Marathi and Tamil Saints' Literature. This is the basic foundation of the research.

Keywords: Saint literature, multiple linear regression model and equation (MLRMAE), P-value

Tamil is a very ancient language in that sense, and Marathi is a recent language. Tamil saint literature is 2000 years old. Therefore the values cannot be compared. Values change with the test of time. In the VYGOTSKY MODEL, culture, environment, social interactions and family are described as factors or companies that improve any society. Saint literature has unlimited power to love about any change in any society. Language is the link between the society and its sociality. As society is made from the people all Psychological, Political, Social, and economic factors and their pluses and minuses will be scattered throughout society seeing these shortcomings who tries to eliminate them?? Saints and their literature. Precepts and teachings of saints. If the teachings in both languages are the same, can't the society be the same? In this study, the similarity between the teachings of a great saint is marked by numbers from zero to five, it is a Likert scale. Multiple linear regression models & equations are used to find out the P-value.

Objectives of Study:

1) To find the similarities between the teachings of Tamil & Marathi Saint.

2) To find the P-value by using the multiple linear regression model & equation.
3) To compare the Tamil & Marathi Saint's literature based on values.

Scope of study:
1) A random value is selected in the study.
2) No standard criteria were used while selecting the values.
3) The numbers used for the Likert Scale are from 0 to 5. The number of marks allocated to values has no standard criteria.

Review of Literature:
(1) Abinandan Kumar (2016): Each & every sound has its frequency. The subject of sound frequency is Quantum Physics. A word used for mother in Marathi is AAI and in Tamil is 'TAI' the frequency of this is 670Hz & 649 Hz respectively. It is also found that some frequency affects the emotions and neurons of the brain.
(2) Nigel Simister and Vera Scholz (2017), any study should be carried out based on strength. This strength or power should not be superficial. These could be values or any other related aspects.

Research Design & Frame Work:

The research aimed to compare the philosophy of Marathi & Tamil Saint irrespective of period.

Hypothesis:

H0: Null Hypothesis: There is no relationship between the dependent variable (Family, Environment, Social Interpretation and Culture) and the independent Variables (Development).

H1: Alternative Hypothesis: There is a best relationship between the dependent variable (Total A and Culture) and the independent variables. (Development) Table No. 1 shows the data needed for solving the equation. The basic VIGOTSKY MODEL is converted to another model according to the usage of the study. It is shown in Fig. No.1.

Table No.2 indicates the online calculations. In table no.3; Online, the Multiple linear regression model is proved. The value formed is from online. The P-value is found to be 0.0027, which means that the null hypothesis is rejected and the alternative hypothesis is accepted. It, also means that the dependent variable and independent variables are interrelated. In other words, we can say that the independent variable, development and dependent variables culture, social interaction, family and environment are interrelated.

In this study two sets of dependent variables are taken; the first set is of culture & the second set is of family, environment, and social interaction.

Table No. 01

SL.No	Tamil Saint Literature	Ovi No	Family	Environment	Social Interaction	Total-A (Average)	Culture	Marathi Saint Literature
1	By Birth all men are equal. It is due to the differences in their action.	972	2	2	2	2	3	All the world is heaven, the main thing is teaching (Sant Tukaram Gatha Ovi No-771)
2	When they depart, you shed not a tear	839	1	1	1	1	4	All things are devoted to you (Sant Tukaram -4043)
3	The act of kindness is bound…. the culture of the recipient	105	1	1	1	1	3	I saw my death with my own eyes. When Kindness ends (Sant Tukaram Gatha Ovi no-375)
4	…. Those who have no love are skeletons covered over with skin	357	2	2	2	2	4	We stored the love in me, Now river of love flows (Sant Tukaram Gatha Ovi No-1916)

Table No. 02

Sr.No.	Family	Environment	Social Interaction	Average 'A'	Culture	M	(X-M)	(X- M)2	SS.	S.I.	M	(X-M)	(X-M)2	SS
1	2	2	2	2	3		-0.50	0.25		2		0.50	0.25	
2	1	1	1	1	4	3.50	0.50	0.25	100	1	1.50	-0.50	0.25	1.00
3	1	1	1	1	3		-0.50	0.25		1		-0.50	0.25	
4	2	2	2	2	4		0.50	0.25		2		0.50	0.25	

Table No. 03
The online result of Statistical Data

Sr. No.	Component	Items
1	Culture	(1) N1 = 4 (2) df1 = N-1 = 4-1 = 3 (3) M1 = 3.5 (4) SS1 = 1 (5) $S^2 1$ = SS1 / (N-1) = 1/(4-1) = 0.33
2	Average - A	(1) N2 = 4 (2) df2 = N-1 = 4-1 = 3 (3) M2 = 1.5 (4) SS2 = 1 (5) $S^2 2$ = SS2 / (N-1) = 0.33

3	T-Value Calculations	(1) $S^2 P$ = [(df1/(df1 + df2)] x $S^2 1$] + [(df2/(df2 + df2)] x $S^2 2$]
		    = [(3/6) x 0.33] [(3/6) x 0.33]
		    = 0.33
		(2) $S^2 M1$ = [$S^2 P/N_1$] = 0.33/4 = 0.08
		(3) $S^2 M2$ = [$S^2 P/N_2$] = 0.33/4 = 0.08
		(4) t = (M1-M2) / $\sqrt{(S^2 M_1 + S^2 M_2)}$
		    = 2/$\sqrt{0.17}$ = 4.89

4	P- Value	0.0027

Figure No. 1
VYGOTSKY MODEL Converted according to the usage of the study.
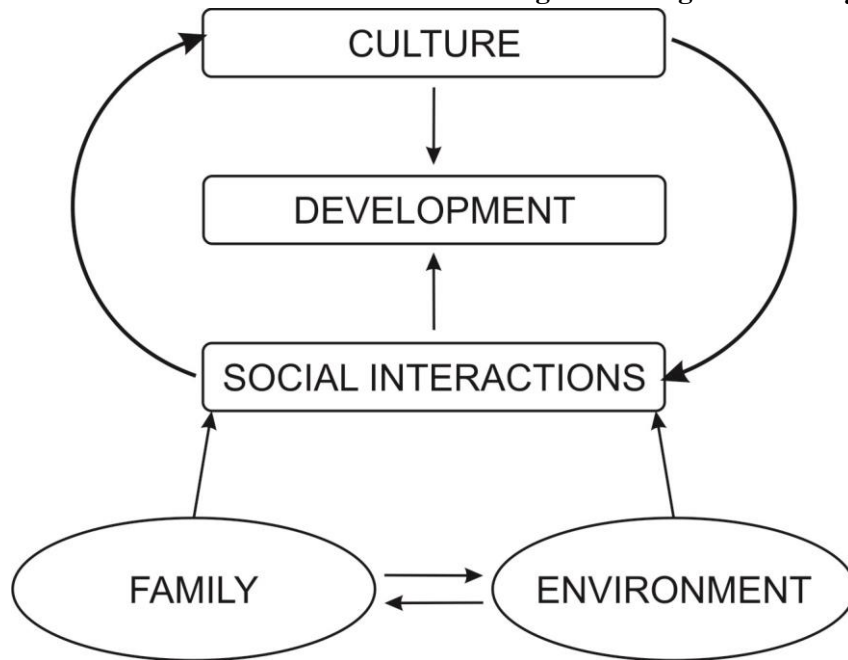
Data Analysis:

A comparison of the two saints' literature is not possible because the Tamil saint is too ancient than the Marathi saint Tukaram Maharaj. The similarities between many values are the same. The period between this great saint is too high, but teaching is the same in many aspects.

The P- Value is 0.0027. So we can say that the relation between dependent & independent variables is too close.

Conclusion:

No well-known saint literature is found in Marathi before Saint Dnyaneshwar. The literature of Saint Tukaram reveals the same values as in Lord Tamil saint-poet Thiruvalluvar.

The sociocultural theory or VYGORSKY MODEL has a total of five components. The relation between the dependent 'Development' is related to the independent component 'Family', 'Social interaction', 'Environmental' & 'Cultural'. These are taken as Total A. The P-value is less than 0.05. So alternative hypothesis is accepted.

References:

Abinandan Kumar (2016), "*Energy Generation through VEDAS*", International National Conference on *Language and Literature A Tool for Social Change* by VEL TECH Ranga Sanku Arts College

Journal of Science Technology and Management, JSTM, Vol.-5, Issue-03, Pg. 298

Nigel Simister and Vera Scholr (2017), "*Qualitative Comparative Analysis (QCA)*", INTRAC for Civil Society M & E Training & Consultancy U.K., Pg. No.03

Savitribai Khandolka (1990), "*Saints of Maharashtra*", Bhartiya Vidya Bhavan, Kulpati Munshi Marg, Bombay-400007, Pg.No. 19-20

Sant Tukaram Gatha (In Marathi) (1980), Published by Govt. of Maharashtra, Vom Con, Vovi num - 771, 4043, 375, 1916

S. Maharajan (1979), "*TIRUVALLUVAR*", Sahitya Akademi, Rabindra Bhavan, New Delhi-110001, Pg.15-38

Festivals of Nagas with special reference to Easterine Kire's *A Naga Village Remembered*

Y. V. Hema Kumari
Research Scholar
Department of English
SRM University, Kattankulathu,
Chengalpet, Tamilnadu
hemasharo777@gmail.com

Abstract

Easterine Kire is a women writer from north east India. She has written many poems, novels, collection of short stories and many children's books. Her novel, *Sky is My Father: A Naga Village Remembered* is the first naga novel which is written in English, depicts the culture and the post-colonial life of nagas. This paper explores the clear picture Naga festivals which are represented in the novel, *Sky is my father: A Naga Village Remembered*. Kire's narrative shows the rich cultural heritage of the Naga people and how their festivals are denoting the communal celebrations. These festivals are deeply interwoven with the identity, beliefs, and traditions of their community. The study focusses into the role of the festivals which are creating and recreating the social bondage among nagas and preserving their cultural practices. This paper highlights the important festivals such as Sekrenyi and Terhunyi and the different ritual practices which are practiced by angami nagas are explained clearly. In the modern world, many old practices of nagas and their festivals remain as landmarks of their gloriousness of life. The identity of nagas is also connected with their festivals which are not only a reflection of forefathers life but also an ongoing process of cultural resilience.

Key words: Culture, Nagas, Festival, Rituals, Practices, resilience

In her novel, *Sky is my Father: A Naga Village Remembered*, Easterine Kire has given a depiction of several festivals which are centralizing the cultural and spiritual life of the Naga people. Some of the festivals included are Sekrenyi festival, Hornbill Festival, Terhunyi Festival and Ngonyi Festival. There are many tribes in the naga community. These tribal communities are spreading across different parts of North-East India. The sixteen main groups of the Naga tribes are Sumi, Phom, Zeliang, Yimchunger Pochury, Rengma, Angami, Ao, Chakhesang, Chang, Sangtam, Dimasa Kachari, Khiamniungan, Konyak, Sumi, Kuki and Lotha tribe. The largest among these are the Konyaks, Angamis, Aos, Lothas, and Sumis. There are several smaller tribes also. Through their physical appearance, it is clearly evident that they belong to Mangoloid race. Each and every Naga tribe shows variation in their

traditions, languages, ethnic styles and customs. They wear colourful jewellery and costumes with a traditional attire. The music, songs and dance forms are denoting rich Naga culture and are generally performed in the sacred Festivals especially.

Sekrenyi Festival:

The term "Sekrenyi" has come from the word "Sekren," which means "to cleanse". The Sekrenyi Festival is the most important cultural celebration observed by the Angami tribes of Nagaland. This festival occurs in the month of February which is at the end of winter and in the beginning of spring season which is very much coinciding with the agricultural period of the region. According to Nagas, the festival time is meant for purification of earth and soul and celebration of fertility. This festival is an emblematic of their tradition and followed for several days and the exact dates vary each year. In *A Naga Village Remembered*, when the priest speaks about Sekrenyi,

> We-o, Ei, our neighbouring villages are preparing to celebrate Sekrenyi. May our villagers celebrate too: make festival clothes, cut wood for the festival, let there be no destruction or calamity, let there be no death or disease. Let our villagers prosper. (Kire, 80)

He gives instructions to villagers to prepare for the festival.

Rituals and Practices:

- ✓ Purification: Naga people cleanse themselves with water on the festival day to bring positive vibe in their life.
- ✓ Involvement: As a community all naga people commune and play games, dances. Both males and females actively join to together to make the festival colourful and fruitful. The men will dance and women will sing songs, dance and prepare various dishes.
- ✓ Traditional Attire: Colorful woven garments will be worn by people. This attire showcases the tribe great textile heritage and brings attraction to the celebrations.
- ✓ Dance and Music: Folk dances and songs are very essential for the festival. The rhythmic music which is played will bring a lively environment. The Thekra Hie which is a singing session where many young people gather to sing traditional songs.
- ✓ Ritual Offerings: the different rituals are performed with offerings such as hens, pigs and blood of animals.

In recent years, the sekrenyi festival is highly appreciated and visited by many tourists are visiting Nagaland and enjoying the festival.

Hornbill Festival:

The name of the festival is borrowed from the State Bird of Nagaland, Hornbill. This festival is celebrated for the spirit and the cultural diverseness of the

state. The Hornbill Festival is otherwise called the 'festival of festivals' because of its grandeur and charmness. It is not the festival of particular tribe. The Angami tribes, about whom Kire speaks in A Naga Village Remembered, are also involved in Hornbill Festival. The Government of Nagaland has organized this festival in the year 2000 to encourage interactions among the different tribes of Nagaland. It will be held for seven days from December 1 to December 7 every year. This festival is celebrated in Naga Heritage Village called Kisama which is a town of twelve kilometres distance from Kohima, the capital city.

Numerous artists will come from various places across the country and from outside India perform and participate in The Hornbill International Rock Festival. The cultural explorers and the people of urbanite blood like this festival very much. The highlights of the festival is the celebration of culture which include the games and religious rituals, delicacies of various regions, performances revealing the ethnicity, selling of tribal artworks such as paintings, sculptures and wooden carvings etc.,

Terhunyi festival:

The Terhunyi festival is celebrated for a period of several days in the month of February. The exact dates vary slightly from village to village, often determined by the lunar calendar and the agricultural cycle. (Ao, 2010) The duration of the festival and the intensity of the celebrations, may also be influenced by various factors, including the availability of resources and the prevailing weather conditions. The Terhunyi festival holds profound significance for the Angami Nagas. It serves as a crucial link to their cultural heritage and ensures the continuity of their traditions. The festival reinforces community solidarity by bringing people together through shared rituals, feasting, and social activities. (Hutton, 1921) In the novel, *A Naga Village Remembered*, Keveselie speaks with one of the Thepa priest who is elder among them advises him that, "Two months from now is the feast of Tehrunyi when we will bring in our harvests and praise our Creator for his abundance. It is good to prepare well ahead of time" (Kire, 55)

Terhunyi Festival is a vibrant and significant event for the Angami Nagas and is a testimony to their connection with the nature, their ancestors, and their own community. This festival is primarily celebrated in the village of Kigwema, and in various other Angami villages. Traditional dances and songs are an integral part of the Terhunyi celebrations. These performances, often accompanied by traditional instruments, tell stories, depict historical events, and express the hopes and aspirations of the community. (Kikon, 2017)

The commencement of the season of cultivation, thanksgiving and for maintainance of social bonds occur due to this festival. The Angami people have a rich pantheon of deities, each with their own specific roles and powers. During

Terhunyi, offerings are made to these deities to seek their blessings for a successful harvest, the health of the community, and protection from calamities. These offerings often include agricultural produce, such as rice, millet, and vegetables, as well as livestock like chickens and pigs. (Singh, 1997)

Ngonyi Festival:

Another festival Ngonyi, is also a festival of Angami culture performed for several days. The major game of the festival is fishing.

> Ngonyi began in earnest. All the men, all except the very old or the uninitiated ones, went to the river. The better part of the day was spent in fishing and catching crabs. The river echoed with the men's voices…………they also used a certain herb, which they placed in the river water to stun the fish momentarily.(Kire, 54)

In the novel, it is specified that there are some groups of men who will be busy in hunting. They are hunting dogs and later deer at the time of festival. Many youth will participate in fishing games anxiously compared to old people.

> There was a lot of merrymaking in the night. Groups of young men and women sat in together and sang in unison. They sang late into the night and went home only when the rooster crowed. Thus it went for the first three days of the festival. No one went to the fields for this was a festival of rest from field work (Kire, 55)

The Angami people have a rich pantheon of deities, each with their own specific roles and powers. Furthermore, the festival promotes harmony within the community and strengthens social relationships. It offers a platform for resolving disputes, celebrating successes, and offering mutual support. (Ao, 2010) The list of Festivals and the tribes who are celebrating them are given below:

TRIBE	FESTIVAL	SIGNIFICANCE
CHAKHESANG	Thuni	Post-harvest festival
CHANG	**Poang Lüm**	Premier festival of the Chang ľ
CHAKHESANG	**Sükrünye**	Main Festival of Chakhesang Tribe. Boys and girls are sanctified through religious ceremonies and rituals.
YIMCHUNGER	Tsungkamneo	
KUKI	**Mimkut**	Post harvest festival of Kukis

KHIAMNIUNGAN	Khaozaosie-Hok-Ah	Marks the end of all agricultural activities for the year, a time to rest and give thanks to god.
KACHARI	**Bishu**	Post harvest festival
CHAKHESANG	Ngunye	
ANGAMI	**Sekrenyi Ngonyi**	'sekre' meaning "sanctification" and 'thenyi' meaning "festival." "a "purification festival". Ngonyi is the festival of "Fishing"
ZELIANG	Hega	Biggest Festival of Zeliang Tribe. A festival invoking the Almighty's blessings
POCHURY	Nazu	Celebrated for ten days in the month of February, just before sowing begins.
ZELIANG	Mileinyi	
SANGTAM	Tsohsu	
CHANG	Kundaglün	
PHOM	Holong Monglashi	
YIMCHUNGER	Wangtsunuo	
CHAKHESANG	**Tsukhenye / Tsukhenie**	
KONYAK	**Aoleang Monyu**	Post sowing festival - to welcome new season and invoke divine blessings.
PHOM	**Phom Monyu**	Biggest festival of Phom Naga. Post sowing festival to invoke divine blessings
AO	**Moatsu**	Post sowing festival -
KHIAMNIUNGAN	Miu	
KHIAMNIUNGAN	Biam	

YIMCHUNGER	**Metemneo / Medümneo**	
SUMI	**Tuluni**	
CHAKHESANG	Khukhu	
SANGTAM	Hunapongpi	
CHANG	**Naknyulüm**	
AO	Tsungrenmong	Tsungremmong-The eve of harvest - seek blessing of God for good harvest.
SANGTAM	**Mongmong**	
KONYAK	Lao-Ong Mo	
KHIAMNIUNGAN	**Tsoküm**	festival of dedication to commence the harvest
POCHURY	**Yemshe**	
ZELIANG	**Chaga Gadi/Langsimnyi**	
KUKI	Chavang Kut	
GARO	**Wangala**	
LOTHA	**Tokhu Emong**	Post-harvest festival of Lotha Tribe.
SUMI	**Ahuna**	Post harvest festival of Sumi Tribe.
RENGMA	**Ngada**	The harvest festival of the Rengma tribe.
SUMI	Apikimti	
TIKHIR	Tsahyok-Nyi	Women only
TIKHIR	Kuhlang-Nyi	
TIKHIR	Tsonglak-nyi	
ANGAMI	Terhünyi	

In conclusion, the naga tribes are celebrating more than forty festivals according to their tribal culture. Each tribe has different types of festivals. Each festival has a great reason of celebration. The nature and properties of nature are the

main sources of their festivals. More than the dances, games, sports, dieties, rituals, practices and sacrifices, the belief sentiments of Naga people are playing a vital role in honouring the festivals. The complete dedication in respecting the profound cultural practices from children to elders of naga community makes the whole world to tribute the cultures and festivals of nagas.

References:
https://www.holidify.com/pages/festivals-in-nagaland-4579.html
https://ipr.nagaland.gov.in/sites/default/files/202104/Festivals%20of%20Nagalan d%202015.pdf
https://ijcrt.org/papers/IJCRT22A6602.pdf
https://www.ijellh.com/papers/2015/June/15-143-151-June-2015.pdf
https://www.ijoes.in/papers/v4i5/17.IJOES-Ms.Elba(130-135)%20(3).pdf
https://ipr.nagaland.gov.in/sites/default/files/202104/Festivals%20of%20Nagalan d%202015.pdf
Kire, Easterine. Sky is my Father: A Naga Village Remembered. New Delhi: Speaking Tigers Private Limited, 2018.
https://nagalandgk.com/list-of-festivals-naga-tribes-nagaland/

Impact of AI powered language learning apps in the perception of Listening

M.Vijayakumar
Research scholar,
Department of English
Bharat institute of higher education, Tambaram.
saimgoms2017@gmail.com.

Dr.Annam
Professor&Head
Department of English
Bharat institute of higher education, Tambaram

G.Chella Pandiyan
Research scholar,
Department of English
Bharat institute of higher education Tambaram

Abstract

Language is a broader sense, we can't understand in simple definitions. After the arrival of modern gadgets the perception of language and components also has diverse changes. In olden days learning could be measured only by the actions of teachers. But today teacher's role less and gadgets played a maximum part in the learning process. Moreover with the arrival of the internet, it offers multiple tasks for language acquisition especially in student's community. Artificial intelligence (AI) was booming in many parts including science, Medicine, Research, Technology, and Education.AI supported learning apps like **duo lingo, Rosetta stone, cake, josh talks** are enhanced and modified traditional methods. In this paper analysis how learning skills like listening can be transformed for the arrival of AI boosted apps. Ai boosted applications offer clear pronunciation, activity drills, methodology Interesting exercises and accuracy in evaluation methods and feedback etc. Moreover these really boosted applications transform the gateway for future learning outcomes

key words: Language Apps,Machine Learning,AI supported Learning (Listening)

An AI-powered language learning app is a tool that uses artificial intelligence to make learning a language easy and fun. These apps offer quick game-like lessons that keep you motivated. They're userfriendly and perfect for busy people or those who prefer learning at their own pace. (Sapient Pro). According to the analyses conveys a message that it is a tool to enhance language learning in playful activities and tasks. Humans are generally active in fun and participating in interesting tasks. In India language acquisition was considered greater value and fluency of English language gives respect and honor in different places like interviews,workplace,meetings,group discussion, higher studies etc.one should mastery over the particular language is necessary and unavoidable for present scenario. Every language acquisition or mastery was measured by four basic components like (listening, speaking, reading, writing) we may comprise short term LSRW.Listening is roots for Language acquisition and foundation for other skills like speaking,reading and writing.In globally over the many researches and findings revealed that over the ninety percentage of learning is possible for the basis of listening activity.Ai powered apps has wide options of modules and videos to provide an opportunity to enhance language skills especially listening.On the contrary listening skills has some limitations too. Developing countries like India to improve language skills will face serious hurdles like economic stability,learning intention and age group,generation gap,political and cultural differences etc.so the teacher played an essential role to enhance listening skills to the students and build a knowledgeable society in future.

AI boosted apps create massive changes and improvement for listening.First and foremost positive point is it has phonic sounds and transcriptions with clear pronunciations and symbols.if the learner is able to listen with clear pronunciation,stress and intonation.Learner mastery over these basics can improve his /her skills in their own speed and pace.In those days learning is could be measured only the basis of teacher but the trend can be changed now. Duolingo and Rosetta stone break the traditional learning strategy.Now the teacher or professor's role is simple they facilitate the students at the time learning not only teaching in the classroom but these Ai powered apps available for any place and any time.it was another positivity for learning gadgets obviously it breaks time constraints.The interested pupil can possible to download and practice in planned manner.
The below lines clearly indicate for traditional and modern learning strategies
Period 1: Traditional learning
Period 2: Impact of AI boosted gadgets

Points scored

Period 1 — Period 2
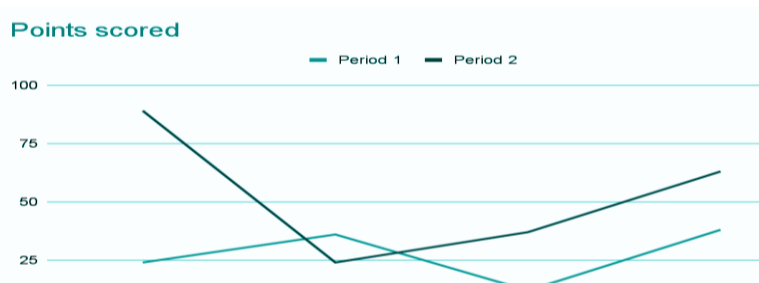
Opportunities to improve Listening Ai powered apps:

AI learning Apps play an important role in listening skills at present.It contains levels which learner can choose according to their own skills and interest.Each and every part contains with clear indication

Process of Listening activity (Ai supported)

Listening
↓
Review Mistakes
↓
Timed challenges
↓
Achievements
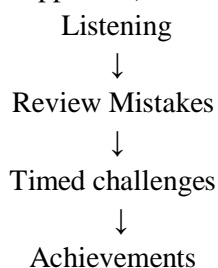
Listening :

Ai boosted apps surely have multiple options for listening activities. Moreover all these exercises contain phonic sounds,symbols,native pronunciation and appreciation while we practice all the exercises. Learning process working here is like an imitation.A child follows to learn for his/her mother tongue the imitation of parents and surroundings.For ex Duolingo learning app which clearly indicates the phonetic sounds and their clear pronunciation.so the learner is possible to imitate the second language and mastery over the language as how the child follows his parents speaking.

Review Mistakes:

Mistakes are a common thing for all human beings but reducing its number will surely give success for human life. Ai boosted apps evaluate the speakers accent, tone; pitch with clear error free parameters.so the learner or speaker can enhance their

skills through these trending applications. While we practice words, it evaluates speakers' ability and level. If any mistakes are made by the speakers, the app finds out the faults and offers for another chance to learn. here the learner is possible to hear aboriginal sounds and try to follow in their own situation and surrounds Moreover these innovative method of learning to improve Based on the levels the questions will be generated or the exercises shown to the practitioners. It once again remembers the theory of learning that is Trial and Error method. The mistakes was once restricted the learning comes without any hassles.

Timed challenges:

Human psychology says that we are always attracted and ready to fight anything that comes in our life span. In this spirit gives and nourishes our skills and blooms in a prompt way. Ai boosted apps have these kinds of challenges on their own. While we listen and pronounce a word or sentence unknowingly we improve our four basic skills. The challenges are presented on the basis of learner's age, levels, group and IQ levels.so the learners can motivate them and overcome by unknown stress, shy, and troubles. The listener is possible to get internal stamina while cross over all these challenges and fun filled activities.

The learner may be enthusiastic he/she motivated in every activity which comes mid of the different levels and tasks.Moreover the person is cross over different levels, personally he feels the spirit of happiness at the end of the tasks.It induces the person to continue to the next level. At the end the learning level can be evaluated methods. Achievements generally give enthusiasm to the people to lead and attain their goals in a prompt manner.when we appreciate someone he/she will bring up their best inner potential.(E.x) In the classroom the teacher appreciates should keep this recognition in their world life.

Significance of AI tools in listening process

Personalized learning - Learning plan,objectives

AI tools like Language learning Apps (LLA) has common goals and objectives .Every part comprises and executes the above objectives.Here Language learning process has gradual growth and pace.Moreover Language Acquisition possible for the interest of Learners.AI offers space for Personalized learning and exposes of Individual growth.

Evaluation - Continuous Assessment

Another Essential element of LLA is Continuous Assessment and Feedback for Individual Response.Evaluation will take place after proper Sequence.It was a magnum opus quality for LLA in modern Scenario.

Tutoring system -supports Language Experts Guide

LLA Revolves around the common element called Tutoring System. Every move of your learning was evaluated and corrected By Language Experts and AI programs

.This tutoring system enhanced four basic skills efficiently and brought revolution for modern learning.

Task Automation -Tasks completed by technology

Task is nothing but some kind of work assigned by constructed manners.In LLA opens wider possibilities of different tasks designed by Proper code and conduct.This technological advancement reduces stress and effort of humans.

New possibilities for learners -New Experience for learners.

Learning can boost up only for new Experiences.AI brought on a New Experience and exposure to Language Aspirants.So learner is able to get and build up their Language Proficiency and Skills for the sake of Language learning Apps sure.

Functions of Language Apps:

Language learning apps are function under the three headings like Taking tests, Accepting tests and Research.Moreover it may access in simple setup and sign -in.They begins with simple questions, grammar, foundation test of English language in the proper basis like lower level, middle and higher level. Each and every level was framed by English Language expert's .So the learner is connected and corrected by Experts. Language learner fixes a particular goal and moves towards it easily. After the revolution of Modern technology, the presence of AI modifies the field of language learning process and leads to the next level.

The first step is taking tests, here they will conduct simple tests. It comprises listening vocabulary, speaking, sentence formation, Evaluation and getting scores at the end. Basically scores are ideal inducements for next preceding or further research.

Some of these apps really boost up language interest and in the same way rectifying errors and impact on language learning .

Convenience and peer review about the language learning process .Learners are enabled to process and improve their communication skills in their own way.

Discussion:

LLA (language learning Apps) offers numerous possibilities of learning. It offers to improve fundamental four basic skills.AI powered tools like LLA makes language learning process positive and more accurate and efficient. If learners can access anywhere and anytime.so the boundaries of space and time crumble into dust.

Human-Computer Interaction (HCI): Language is a crucial component of how humans interact with technology. User interfaces often involve language, whether through text commands, voice recognition, or natural language processing. The design of effective interfaces requires an understanding of how people communicate and interpret language.

Programming Languages: Programming languages are the tools developers use to instruct computers. These languages are designed to be precise and unambiguous, allowing humans to communicate instructions to machines. The evolution of programming languages reflects changes in technology and the ways in which humans want to interact with computers.

Natural Language Processing (NLP): NLP is a field of artificial intelligence that focuses on the interaction between computers and humans using natural language. It involves the development of algorithms and models that enable computers to understand, interpret, and generate human-like text. Applications of NLP include chatbots, language translation, sentiment analysis, and more.

Machine Translation: Language technology plays a crucial role in breaking down language barriers. Machine translation technologies, such as Google Translate, use algorithms to automatically translate text from one language to another. This has significant implications for global communication and collaboration.

Voice Assistants: The rise of voice-activated technologies, like Amazon's Alexa or Apple's Siri, highlights the integration of language and technology. These systems rely on natural language understanding and generation to interpret and respond to spoken commands.

AI powered Tools at Present:

Chatbot, also known as a bot, chatterbot, dialogue system, conversational agent, virtual assistant, or virtual agent, is a software application that interacts with users via chat and stimulates human conversations by asking and answering questions via text or audio. Chatbots are commonly found on companies' websites in a range of industries such as marketing, healthcare, technical support, customer service, and education, providing targeted services to website visitors. Generally, a user asks the chatbot a question, and the chatbot interprets the input, processes the user's intent, and then provides a programmed response to the user.Chatbots commonly perform form-filling tasks such as collecting information to confirm someone's identity or information about a problem or an item they want to purchase and then directing them to an answer or preparing the information for a human to easily review. Chatbots have been around since the 1960s when Weizenbaum (1966) developed ELIZA, a psychotherapist bot. They have been developed considerably since ELIZA. 10 Son et al. Other notable chatbots include ALICE and Cleverbot. Web-based chatbots have been utilized for several decades and are commonly integrated into messenger apps such as Facebook Messenger . Chatbots can also have human-like appearances that have social life-like characteristics, which can emotionally immerse users in the experience using text, audio, and other visual cues These days, chatbots use techniques such as NLP, pattern matching, and neural machine translation to achieve

their goals (Huang et al., 2018; Smutny & Schreiberova, 2020). Interest in chatbots is rising due to their potential to support L2 and FL learning in interesting ways For learning EFL, Huang et al. (2017) developed a dialogue-based chatbot called GenieTutor to target specific areas of language learning interest, such as ordering food, or just to chat freely about any topic. For learning a range of languages, the Mondly chatbot was designed as an additional component of a language learning platform. A chatbot has unlimited patience, can instantly respond to requests using natural language, can lower learners' anxiety, which encourages willingness to communicate and self-correct if mistakes are made, can focus on specific topics and areas of interest, and does not require a human teacher or interlocutor.. Students can practice aspects of language that they might not feel comfortable practicing with a human or practice recently learnt language

Duolingo is a free mobile app (there is also a web version) and, statistically, is the most popular in the category of Education in Google Play. Studies have shown statistically significant improvements in language abilities as a result of using the app The app then inquires whether the learner already knows anything about the language, and if so, it provides the learner with a placement test. If the learner is new to the language, they start with the basics. It is safe to say that Duolingo is a very straightforward app and very simple to use. Without any more questions or even registration for the course, the learner can go right into their first lesson by tapping Start.The exercises are of many types:

a) Translation exercises, in which the learners translate from the language they know to the language they want to learn or the other way around

b) Matching exercises, in which learners see a photo and match it with the words given or the other way around.

c) Pairing exercises, in which learners are given an even number of equivalent words from both languages and are asked to pair them.

d) Listening exercises, in which learners listen to a short phrase in the second language and have to type it correctly.

Speaking Exercises, in which learners have to say what they hear.Each lesson contains 10 to 15 exercises, a few from each of the categories mentioned above, and learners have a progress bar on the top of their screens. Every time they get an answer right, the bar moves a little bit forward. Every time they get it wrong, the bar does not progress, Duolingo points out the mistake and repeats the question at the end of the exercises until the progress bar is completed. Duolingo also allows the learners to go back to whichever lesson they want, whenever they want, even if they have gotten all the answers right.

Duolingo is a very smart app. For example, if in a translation exercise, learners type "Im not a teacher" instead of "I'm not a teacher", the app will know this is a typo and not a mistake. The learners pass the exercise but are reminded of the typographical error in their answers. Another interesting characteristic of the app is the Dumbbell button that learners can use from the home page of their course. Through this feature, Duolingo offers personalized exercises for each learner, focusing on their weaknesses and improving their skills. It must be noted that Duolingo does not provide any grammatical explanations. It only immerses the learner in the target language by offering exercises centered on new vocabulary. To learn the grammar, learners must deduce the principles of grammar on their own and through trial and error. Even though Duolingo penalizes the learners for the tiniest of mistakes and points out the most insignificant typos, it does not present the learners with any grammar notes or rules of any kind. Should learners make a mistake in the new language, Duolingo shows them where they have made the mistake, but they will have to work out the rule on their own

Future Implementation :

The most important recommendation regarding the use of AI is to implement it in a minimalistic way so that it will not be a costly solution, however, this simple implementation can significantly increase the efficiency of the app regarding its learning impact.The most important aspect of AI implemented in language apps would be testing the user based on their progressive development, i.e. for example grammar exercises which would be modified and repeated until the use can successfully apply the given rules. The same can be done in vocabulary acquisition, i.e. the user will be tested the new word in various contexts until they are aware of the use and context of the given word. This is a substantial benefit of AI in mobile apps, probably the most important one because no human teacher is able to process so much information about individual students and the words or grammar each of them needs.

To sum it up the recommends to:
  • Implement AI in language apps as soon as possible in the part of listening skill
  • Implement AI in language apps in its simplest form to save money and time.
  • Improve the AI in language apps over time so that it will not be a costly solution

The future development of the utilization of AI in mobile apps for learning a foreign language will probably be very abrupt as can be seen in other areas of human endeavor, and it is very strange that our research area still lacks behind. The reason would also be lower profitability opportunities which are connected to these apps. Implementing AI into them would be quite demanding regarding time and money, however, in the long run, the benefits are substantial, both for the user and the

company offering the solution with AI.Further development is expected regarding these mobile apps as follows:
• Mobile apps and mLearning will be more and more important
• Higher education institution will be willing to use mobile apps in their curriculum
• Individuals and companies will be willing to pay more money for these educational apps

It is also very probable that any mobile app which wants to be attractive and therefore successful will have to implement, to a certain extent, AI, deep learning or machine learning, otherwise it will not succeed. The users will probably look for this parameter in the app description and it will be a benchmark upon which other apps will be evaluated.

Conclusion :

Artificial intelligence is surely having a great impact on the field of language learning, particularly the English Learning process. In future Artificial Intelligence will lead to great heights and open wider the opportunities in the field of employment and society.Language learning apps was the introduction of changes in the part of teaching and learning .The future generation depends and modifies their learning outcomes will be the basis of learning apps sure.Every tasks and guidance will shapes better learning outcome and improvement .Finally Artificial intelligence spreads its wings and guides a knowledgeable Society. On a final note, we would like to remind users that although technology does affect the language learning process, it does not provide the silver bullet for that process. What matters, on the other hand, Technology and Human being stroll Hand in hand.

Works Cited
➢ Tech Target web source,Enterprise AI.
➢ Sas insights,Analytical insights,SAS institute.
➢ Jeong-Bae Son, Natasha Kathleen Ružić and Andrew Philpott Artificial intelligence technologies and applications for language learning and teaching
➢ https://doi.org/10.1515/jccall-2023-0015 Received June 14, 2023; accepted August 21, 2023; published online September 15, 2023
➢ ScienceDirect Available,Procedia Computer Science 176 (2020) 1412–1419 Intelligent information processing for language education: The use of artificial intelligence in language learning apps Marcel Pikhart, Faculty of Informatics and Management, University of Hradec Kralove, Hradec Králové 500 03, Czech Republic

> Teaching English with Technology, 17(1), 89-98, http://www.tewtjournal.org 89 DUOLINGO: A MOBILE APPLICATION TO ASSIST SECOND LANGUAGE LEARNING (App Review) by Musa Nushi and Mohamad Hosein Eqbali Shahid Beheshti University, Daneshjo Boulevard, Evin Sq. Tehran, Iran, 1983969411

Exploring Friendship and Memory through Book Imagery in Susheel Kumar Sharma's *"Endless Wait"*

A.Semmalar

Assistant Professor of English,

Vel Tech Ranga Sanku Arts College,

Avadi

Email ID: Semmalararumugam05@gmail.com

Abstract

This study explores the complex ties between written works and human connections, utilizing books as a representation of memories, friendships, and treasured relationships. The poem "*Endless Wait*" by Susheel Kumar Sharma from *Unwinding Self* is used in this article to explore how the understanding and admiration of interpersonal connections are reflected in bibliophilic imagery. This article examines how our emotional ties to books are represented in topics like subjective value, neglect, and nostalgia. Through the use of books as a metaphor, the article explores the philosophical elements of memory and connections, showing how books are more than just items; they are symbols of the people and events that shape our lives.

Key words: Bibliophilic Imagery, Interpersonal Connections, Memory, Nostalgia, Subjective Value, Neglect, Metaphor

Literature is a diverse and powerful form of human expression that encompasses written, spoken, or sung works reflecting the culture, thoughts, emotions, and experiences of individuals and societies. It serves as both a mirror to society and a window into the human condition. By exploring various themes such as love, loss, identity, conflict, power, and philosophy, literature provides insight into both the personal and universal aspects of life. It can be classified into multiple genres, including poetry, prose, drama, and essays, each with its unique methods of storytelling, form, and expression. At its core, literature is not just about the written word but about the ideas, feelings, and truths conveyed through these words. Through literature, Experience the complexities of human life its joys, sorrows, dilemmas, and triumphs on both an individual and collective level. The depth and breadth of human experience are captured in the pages of novels, plays, short stories, and poems, which

reflect the past, critique the present, and even predict future possibilities. One of the most significant roles of literature is its ability to communicate ideas and emotions that transcend time, culture, and language. Great works of literature resonate with readers across generations because they speak to fundamental human experiences. Works such as William Shakespeare's plays, Leo Tolstoy's *War and Peace*, or Maya Angelou's *I Know Why the Caged Bird Sings* continue to be relevant, showing how literature holds universal truths about love, power, struggle, and resilience. These stories serve as a bridge between different cultures, allowing people to find common ground through shared humanity. Literature is also a reflection of its time and place. Historical events, social norms, political climates, and cultural movements shape literary works, offering valuable insight into the world in which they were written. The works of authors such as Charles Dickens, George Orwell, and Virginia Woolf are not only literary masterpieces but also critical social commentaries. By reading literature from different periods and regions, to gain a broader understanding of the evolution of human thought and society.

Furthermore, literature encourages empathy and understanding. By stepping into the shoes of diverse characters, experience the different lives, viewpoints, and struggles. This ability to cultivate empathy is one of literature's most transformative powers. It allows readers to explore perspectives they may never have encountered, providing a deeper understanding of others' experiences and worldviews. This function of literature is particularly important in today's globalized world, where mutual understanding and respect are crucial. Literature is also an art form. Writers craft their works using a blend of language, rhythm, and narrative techniques to evoke particular feelings and reactions from readers. Poetry, for example, uses rhythm, meter, and imagery to convey meaning, while novels may employ complex characters, intricate plots, and symbols to create an immersive experience. The artistry in literature enhances its ability to stir emotions, provoke thought, and challenge preconceived notions. In essence, literature is a vehicle for exploring the depth of human experience. It provides a space for reflection, discovery, and dialogue, making it a vital aspect of culture and education. It is not simply a passive collection of words but an active, dynamic form of communication that continues to shape our understanding of the world and our place within it.

Literature fundamentally serves as a journey into the human experience, conveyed through language that profoundly connects with readers. Through poetry, literature discovers one of its most significant and enduring expressions, where words are shaped not just to convey, but to inspire, to move, and to change. A poem encapsulates feelings, ideas, and visuals compactly, offering a realm of emotion and significance within just a few lines. Poems encourage readers to embrace another's viewpoint, to sense the beat of a heart outside their own, and to uncover a common

humanity that connects cultures and eras. Consider, for instance, the common experience of losing something. A poem centered on loss does more than narrate the occurrence; it captures the pain and grief through vivid metaphors, similes, and rhythms, enabling readers to relate to the emotion as if it belonged to them. This link is where literature flourishes: in the capacity to transform an individual's experience into something universal, allowing it to resonate with every reader. Poetry, therefore, serves as a conduit for empathy, enabling us to experience feelings that might be unfamiliar or too close to home.

By employing poetic language, literature uncovers truths that could otherwise go unexpressed. Poems encapsulate transient moments and emotions that elude straightforward articulation, like the subtle charm of a sunset, the excitement of first love, or the pang of nostalgia. Thus, literature, especially through poetry, turns ordinary words into deep experiences, providing comfort, motivation, and insight. Literature honors the ability of language to connect with the soul, while poetry represents its most authentic expression, condensing the breadth of human experience into words that resonate in both heart and mind. Poetry ensures that literature endures, linking us with others, with ourselves, and with the surrounding world.

The complex interaction between literature and human connections has consistently captivated interest, as books frequently represent more than just physical items they symbolize memories, friendships, and cherished bonds. This research explores the distinctive bond individuals have with books, viewing these literary objects as a symbolic link to the essential relationships that influence our existence. In today's world, where online interactions frequently prevail, the sensory, intimate connection with a physical book possesses a compelling influence. Books transform into eternal vessels for memories and feelings, echoing the essence of previous encounters, relationships, and instances of solitude that foster self-reflection.

The poem "*Endless Wait*" by Susheel Kumar Sharma, included in his collection *Unwinding Self*, acts as the central theme of this article's investigation into how literature can express and convey human relationships. Sharma's creations are filled with themes highlighting the depth of human feelings, encapsulating the core of connections conveyed through the existence or nonexistence of beloved books. In Sharma's poem, books signify more than mere knowledge; they are interwoven with the reader's narratives and emotions, embodying desires, lost tales, and the quiet echoes of cherished individuals who might no longer be physically around. *"Endless Wait"* especially utilizes the concept of bibliophilia, or the affection for books, as a complex metaphor for human connection and the touching, frequently bittersweet, feelings that come with it.

This research emphasizes three main themes found in Sharma's poetry and in bibliophilic imagery overall: personal worth, disregard, and longing. Every one of

these themes reveals a facet of human emotion, demonstrating how our connections to books frequently mirror our sentiments towards individuals. The personal significance attributed to a book, for example, may indicate how people individually value specific relationships in their lives. In the same way, forgetting a once cherished book can bring forth emotions tied to lost or strained friendships, while nostalgia is awakened when a familiar book recalls memories of the past, stirring a longing for an era that has passed yet endures vividly in memory.

This article seeks to highlight how books transcend their basic function to embody a philosophy of memory and human relationships by exploring these elements. In this context, books represent both tangible and intangible experiences, serving as references for remembering connections and occasions that have contributed to our development. Viewed through the perspective of bibliophilia, the research reveals a complex comprehension of memory and social engagement. Books are not just lifeless things; they are containers of feelings, subtly telling tales about the individuals and occurrences that shape our existence. This investigation of Sharma's creations and book-related themes acts as a call to see literature as a reflection of the human condition. By viewing books as more than mere items regarding them as symbolic entities rich in personal meaning the article demonstrates how the physical and emotional realms of reading connect. Just as books bear the marks of their readers, our ties to literature reflect the imprints of our experiences, acting as enduring reminders of the beauty, vulnerability, and richness of human connections. Viewed this way, books become more than just individual belongings; they transform into cherished artifacts, representing memories and feelings that cover a lifetime. Books may be potent representations of interpersonal relationships. The complexities of friendships and recollections are reflected in the poem through the poet's love of books. This is well expressed in the first line:

> I have made some friends that
> I store like
> The books in my study. (1-3)

In this instance, the poet considers friendships as though they were a treasured book collection, with each volume reflecting the thought and care that individuals put into their relationships. "Books are the treasured wealth of the world and the fit inheritance of generations and nations," as Henry David Thoreau once stated. Like every book, every link has a special place in our life. The poet crafts a potent emblem of connection and sentimental significance by drawing a comparison between friends and books. The poet's study's books are more than just material belongings; they symbolize deep connections. The assortment of books some purchased, others given as gifts reflects the many origins of friendships.

> From ABE. A few of them are

> The tokens of love
> Some are also a precious gift
> From my superiors (7-10)

The poet states, the idea "friendship is unnecessary, like philosophy, like art…" is echoed by C.S. Lewis. It is one of those things that add value to survival, although it has no survival worth. Similar to books gathered from several locations, friendships originate from a variety of relationships. The poet's books demonstrate personal involvement, such as the time and effort to put into lasting friendships, while mentors' gifts symbolize partnerships based on mutual respect.

According to attachment theory, individuals save things or memories for emotional solace, and this is shown in the practice of collecting books but never reading them. This feeling of anticipation is expressed by the poet:

> I have stacked them all carefully
> To be read at some point
> Of time that nobody knows. (13-15)

This illustrates how, at times, to cling the relationships or memories because they are consoling. Some connections, like unread books, are maintained just for the sake of knowing they exist, even if we don't interact with them frequently. Unopened books represent nostalgic associations. These novels symbolize connections that are treasured just for existing, much like friendships that are respected despite little engagement. "Many have not yet come out of their wrappers even," the poet writes, expressing this attitude. As Kahlil Gibran states, "Love knows not its own depth until the hour of separation," this sentence captures how occasionally cling to friendships or memories in order to maintain aspects of who are. Certain books are left in their covers, signifying connections that are never thoroughly examined. These could be superficial friendships or acquaintances that are pretty yet shallow.

> Some are so silky that
> I touch them but do not go
> Beyond their covers (19-21)

The line perfectly expresses the idea suggests that some connections are superficially seamless but have no deeper significance. Although some may consider the poet's book collection to be clutter, it has personal significance. For example,

> That my wife considers
> Only rubble and clutter
> Worth a penny? (27-29)

"The past is never dead," as William Faulkner once said. The poet's devotion is captured in "It's not even past," which demonstrates how connections and memories resist simple disposal. These volumes serve as the poet's treasured mementos of his trip, representing a memory. Viewing friendships as books pushes

us to consider how interactions affect our identity. Every "book" contributes to the story of life.

The poem implies that practical worth and personal value frequently diverge. The poet's books, which stand for memories and connections, are far more significant than simple clutter. As Walt Whitman once said, "We were together, I forget the rest," memories and friendships can have worth that is incalculable. The poet's option to "pass over" or "return" the books reflects the choices we make in relationships, striking a balance between connection, nostalgia, and pragmatism. This poem serves as a reminder of the depth of interpersonal interactions through the metaphor of books. Like every book, every link symbolizes a unique and priceless aspect of the journey through life.

To conclude, Susheel Kumar Sharma's poem "*Endless Wait*" acts as a deep contemplation on the essence of human connection, memory, and the personal significance we attribute to relationships. Using the metaphor of books as companions, Sharma offers a complex investigation into the connections that unite us, the relationships that enrich our existence, and the subtleties of emotion and attachment we possess, frequently without awareness. The poems thoughtfully constructed imagery, its blend of nostalgia and abandonment, and the touching distinctions it makes between individual and societal views of worth all enhance a deep, complex comprehension of relationships. Sharma's poem, similar to the books he depicts, inspires a greater consciousness of the individuals and events that influence our lives, frequently remaining inactive like tomes on a shelf, awaiting our engagement and rediscovery.

The analogy of friendships with books is a striking selection, since books serve as containers of memory, history, and creativity. Just like every book on a shelf holds its own stories and significance, each friendship possesses its own memories, feelings, and teachings. Sharma's employment of this metaphor implies that relationships, similar to books, necessitate attention, nurture, and a readiness to interact. Certain books, untouched and immaculate, symbolize bonds yet to be discovered; while others, old and faded, denote connections that have weathered time, waiting for the chance to revisit and revive them. Through the personification of books, Sharma honors the beauty of friendship while also contemplating how time, habit, and neglect affect our personal relationships.

Moreover, the poem's investigation of personal worth how what is precious to one individual can seem like "rubble" to another highlights the frequently intimate quality of emotion and recollection. What is significant and valued by one person may not carry the same importance for another. Sharma's concluding remarks, where his spouse perceives the book collection as "rubble and clutter," highlight the disconnection that can occur when individuals overlook the personal meaning infused

in our relationships and possessions. This distinction highlights the personal aspect of attachment and worth, encouraging us to recognize the emotional significance that seemingly mundane items and connections can hold.

In "*Endless Wait,*" Sharma demonstrates how literature, especially poetry, can encapsulate intricate emotions and abstract concepts, converting them into concrete representations of universal themes. The strength of poetry is found in its capacity to convey deep truths using straightforward language, and Sharma's writing accomplishes this by linking his personal memories and friendships with a symbol that is as easily understood and relatable as books. By doing this, he encourages readers to reflect on their own lives, connections, and the "books" they might have kept hidden, whether on purpose or not. The poem softly implies that, akin to these books, our friendships and memories transcend simple belongings; they embody our identities, awaiting our investment of time and the recognition they merit. Essentially, Sharma's "*Endless Wait*" urges us to reconnect with our history, with our connections, and with our inner selves. It serves as a reminder that connections, much like literature, are eternal; they encompass narratives of our past, our present, and our potential future selves. Sharma's efforts foster a revitalized appreciation for the significance of memory and human connection, acting as proof of literature's lasting ability to uncover, safeguard, and honor the relationships that shape our identity.

Works Cited

- ➢ Sharma, Susheel Kumar. "Endless Wait". *Unwinding Self*. Vishvanatha Kaviraja
    Institute.2020.pg.70.
- ➢ Thoreau, H.D. (1854). *Walden*. Boston: Ticknor and Fields.
- ➢ Lewis, C.S. (1960). *The Four Loves*. Geoffrey Bles.
- ➢ Gibran, K. (1923). *The Prophet*. New York: Alfred A. Knopf.