

New Perspectives In
**ENGLISH
LITERATURE**



Editor
Dr. Sandeep B. Agrawal

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New Perspectives in English Literature

•————— **Chif- Editor** —————•

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Associate Professor,
Head, Department of English
Babasaheb Deshmukh Parwekar Mahavidyalaya, Parwa
Ta- Ghatanji Dist- Yavatmal (M.S)

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The editor gratefully acknowledge the support he has received from all the contributors throughout the entire period of processing the faculty members, the academicians, the researchers from the colleges and universities who provided their expertise, knowledge and experience.

A special thanks to all contributors of this book. Last but not least; the editor would not be able to complete his tasks without the enthusiastic support of his family, friends, colleagues and his dear students.

Dr. Sandeep B. Agrawal

Principal's Message



It is a matter of pride for our institution for the edited book on the theme “New Perspectives in English Literature”. I am happy to greet you through this message. It is an honor and a privilege to be the Principal of Babasaheb Deshmukh Parwekar Mahavidyalaya, Parwa Ta- Ghatanji Dist- Yavatmal (M.S). Our college is affiliated to Sant Gadge Baba Amravati University, Amravati (M.S).

It is situated in rural and backward area. Telangana State border is just 13kms away from our college. We offer opportunities in learning and are committed to providing the best learning experience possible for all our students who choose our college. The college is relentlessly striving to maintain academic excellence and at the same time encourage the students to participate in various co-curricular and extra-curricular activities.

Perspectives in Literature is the narrator's outlook or view on events, characters and the world. I am sure the contributors of chapters will come with valuable suggestions and focuses the attention of the readers on New Perspectives in English Literature. It changes our perspectives about things, people and events.

It is a matter of great pleasure and privilege for me to extend warm regards to everyone who has extended direct or indirect support and well wishes for publishing this book. I extend my warm feelings and gratitude to all the contributors who took time to write research paper on the given theme.

Dr. Dharmendra P. Telgote
Principal

Babasaheb Deshmukh Parwekar
Mahavidyalaya, Parwa
Ta- Ghatanji Dist- Yavatmal (M.S) - 445306


Preface


The basis for this book stemmed from my passion to understand 'New Perspectives in English Literature'. The book is an attempt at exploring new perspectives in English Literature through a collection of papers. It includes new path in literature. English Literature refers to the study of texts from around the world written in the English Language. By definition, Perspectives in literature is the narrator's outlook or view on events, characters and the world. Just as people's perspectives are influenced by a particular set of circumstances in real life, narrator's perspectives are influenced by who they are, what they know, what they have experienced and so on. First and foremost, literature opens our eyes and makes us see more than just the obvious. It helps us realize the wide world outside, surrounding us. It changes our perspectives about things, people and events.

With the above intention, each chapter has discussed different aspects of 'New Perspectives' through the lens of a particular discipline. The journey of all the contributions of this book has been very time consuming. The passion of all the contributors in writing each of the chosen topics was an actual reflection of how they seemed to be an expert in each of their area of interest. The purpose of each one of them was to focus on 'New Perspectives in English Literature' and that can focus on the betterment of our society through a solution based and right based approach.

Dr. Sandeep B. Agrawal



From the desk of editor



It gives me immense pleasure in giving you this edited book as an academic activity. I believe that being an editor of a book, one can build a bridge between the scholars and researchers across the globe. In this modern era many more new theories have been introduced in English Literature. This edited book on “New Perspectives in English Literature” helps us to better understand situations from another's position and take into consideration other beliefs, experiences and viewpoints. When I thought, on this topic to write an edited book to give an academic feast to the researchers of the modern age, I felt very happy.

English Literature refers to the study of texts from around the world written in the English Language. By definition, Perspectives in literature is the narrator's outlook or view on events, characters and the world. Just as people's perspectives are influenced by a particular set of circumstances in real life, narrator's perspectives are influenced by who they are, what they know, what they have experienced and so on. First and foremost, literature opens our eyes and makes us see more than just the obvious. It helps us realize the wide world outside, surrounding us. It changes our perspectives about things, people and events. The research papers are invited from the research scholars from various parts of the country. I am very glad that we have received a good response from academicians and the research scholars from all the corner of the country to publish them in an edited book by Eagle Leap Printers and Publishers Pvt. Ltd, Pune.

It is a matter of great pleasure and privilege for me to extend warm regards to everyone who has extended direct or indirect support and well wishes for publishing this book. I am extremely grateful to our Principal Hon. Dr. Dharmendra P. Telgote of Babasaheb Deshmukh Parwekar Mahavidyalaya, Parwa Dist- Yavatmal (M.S) for giving me continuous encouragement to bring out such a book. I am also thankful to my research guide Dr. Amol Raut, Head, Department of English at Yashoda Girls' Arts and Commerce college, Nagpur (M.S) for his persistent encouragement and initiatives to bring out this book. I am also thankful to Dr. Shailesh Bahadure, Professor & Head Department of English at Dr. Ambedkar College, Deeksha Bhoomi, Nagpur (M.S) for his kind support.

My hearty thanks goes to all research scholars who contributed their research work as authors and have taken pleasant pain to explore the theme, “New Perspectives” makes this book unique. It has become an interesting reading for those who want to know about the New Perspectives in English Literature.

I could not forget to thank to Eagle Leap Printers and Publishers Pvt. Ltd., Pune for showing keen interest in publishing this book and guiding me throughout the process of editing. I am also thankful to all those who helped me directly or indirectly for the completion of this work.

Dr. Sandeep B. Agrawal

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Gender Dynamics and Feminist Reading in Recent English Literature: A Focus on Bharti Mukherjee, Chitra Banerjee Divakaruni, and Jhumpa Lahiri



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Abstract –

This paper explores gender dynamics and feminist interpretations in recent English literature, focusing on the works of Bharti Mukherjee, Chitra Banerjee Divakaruni, and Jhumpa Lahiri. These prominent South Asian women writers offer unique perspectives shaped by their cultural heritage and experiences of migration. Employing feminist literary theory, the paper analyses how the authors depict female characters navigating societal expectations, patriarchy, and the quest for agency. The analysis examines themes of self-discovery, rebellion, and the challenges faced by women negotiating their identities across cultures. Additionally, the portrayal of male characters will be explored to understand how masculinity is constructed and interacts with femininity within the narratives. Ultimately, the paper investigates how these authors reflect shifting power dynamics and contribute to the ongoing conversation surrounding gender equality in a globalized world.

Keywords: Gender Dynamics, Feminist Perspectives, Indian Diaspora, Cultural Identity, Postcolonial Literature, Women's Empowerment.

The late 20th and early 21st centuries witnessed a surge in South Asian women's literature written in English. Bharti Mukherjee, Chitra Banerjee Divakaruni, and Jhumpa Lahiri are three prominent voices within this movement. Their works offer valuable insights into the complexities of gender dynamics within South Asian cultures and the experiences of immigrant women navigating new realities. This paper employs feminist literary theory to analyze how these authors portray female characters and the challenges they face in their journeys toward self-discovery and agency.

Theoretical Framework

Feminist literary theory provides a critical lens through which to examine representations of gender in literature. Key concepts such as patriarchy, the female gaze, and gender performativity are crucial to understanding the power dynamics and limitations placed upon women. Patriarchy refers to the social system that privileges men and marginalizes women (Tong, 2009). The female gaze, developed by Laura Mulvey (1975), challenges the traditional male gaze in cinema and literature, where women are objects of the

male perspective. Judith Butler's concept of gender performativity argues that gender is not a fixed biological category but rather a performance through which individuals negotiate social expectations (Butler, 1990). By analyzing how female characters conform to or subvert these expectations, we gain a deeper understanding of their struggles and their resistance to patriarchal structures.

Gender Dynamics in the Works of Mukherjee, Divakaruni, and Lahiri

Bharti Mukherjee

Mukherjee's characters often grapple with the clash between tradition and modernity. In "Jasmine" (1989), the protagonist, Jaseemuddin (Jasmine), undergoes a series of transformations, shedding her oppressive past life in India to embrace a new identity in America. However, Mukherjee portrays the challenges of assimilation and the sense of displacement that accompanies migration. Jasmine's name change itself is symbolic of her attempt to shed the constraints of her past life and forge a new path. The act of choosing a new, Americanized name reflects her desire to reinvent herself and escape the confines of her traditional Indian identity.

Similarly, in "The Holder of the World" (1993), Beena, an Indian woman married to an American man, struggles to reconcile her cultural heritage with the expectations of her new life. Beena's internal conflict highlights the challenges faced by immigrant women caught between two cultures. Through these narratives, Mukherjee sheds light on the limitations placed upon women within both traditional Indian society and Western culture.

Chitra Banerjee Divakaruni

Divakaruni's work often focuses on the emotional complexities of immigration and the separation of families. In "The Mistress of Spices" (1997), Tilo, an Indian woman with magical abilities to influence people's lives through spices, embodies the concept of displacement. Unable to settle due to her magical connection to spices, she offers solace and guidance to immigrants struggling to adapt to a new life in America.

Divakaruni's exploration of Tilo's unique abilities can be seen as a metaphor for the challenges faced by immigrants who must navigate unfamiliar cultural landscapes. Divakaruni also explores the complexities of female desire and sexuality in novels like "Sister of My Heart" (1996). The novel follows the lives of two sisters, Sudha and Anju, who navigate societal expectations around love, marriage, and motherhood. Through their contrasting choices, Divakaruni challenges traditional notions of femininity and celebrates the agency of women in shaping their own destinies.

Jhumpa Lahiri

Lahiri's work often centers on the experiences of second-generation immigrants caught between two cultures. In "Interpreter of Maladies" (1999), the characters grapple with cultural divides within families and the challenges of communication. Lahiri's female characters, like Mrs. Das in the title story, often navigate silences and unspoken expectations.

Mrs. Das's emotional withdrawal in "Interpreter of Maladies" can be interpreted through the lens of the female gaze. Unlike the traditional male gaze, which positions women as objects of desire, Mrs. Das refuses to participate in this dynamic. Her silence and averted

gaze can be seen as a form of resistance against patriarchal expectations that dictate how women should present themselves. However, Lahiri also portrays Mrs. Das's quiet strength and determination. When she reveals her secret affair to her husband at the story's conclusion, she reclaims her agency and challenges the power dynamics within their marriage.

Lahiri's "Interpreter of Maladies" also explores the complexities of masculinity through the character of Mr. Das. His emotional detachment and inability to connect with his wife reflect the limitations of traditional masculinity that prioritizes stoicism and emotional suppression. Through Mr. Das's character, Lahiri prompts a re-evaluation of how South Asian cultures construct masculinity and its impact on relationships.

Deconstructing Masculinity

Beyond the portrayal of female experiences, analyzing the depiction of male characters is crucial to understanding gender dynamics. As discussed previously, Mukherjee often presents men who are either absent or unable to provide emotional support to their wives, such as Ashok in "Jasmine." Divakaruni, in "The Mistress of Spices," explores the manipulative nature of some men through Tilo's interactions with her customers. These portrayals contribute to a deconstruction of traditional male roles and encourage a re-evaluation of expectations surrounding masculinity within South Asian cultures.

Lahiri, however, also presents a more nuanced portrayal of masculinity in "Interpreter of Maladies" with the character of Gouri, the young woman who befriends Mr. Das's son. Gouri is a confident and independent young woman who defies traditional expectations of femininity. Her presence challenges both Mr. Das's rigid masculinity and the traditional gender roles within their social circle.

Shifting Power Dynamics and the Global Conversation

The works of Mukherjee, Divakaruni, and Lahiri reflect the changing social landscapes of South Asia and the globalized world. Women's education and access to opportunities are increasing, although patriarchal structures persist. These authors contribute to the ongoing conversation surrounding gender equality by giving voice to the experiences of South Asian women who navigate these shifting dynamics.

Intersectionality

It's important to acknowledge the limitations of a singular feminist lens. Intersectionality, a concept developed by Kimberlé Crenshaw (1989), recognizes that women experience oppression based on a combination of factors like race, class, and caste. Further exploration of how these factors intersect within the narratives would enrich the analysis. For instance, the experiences of a working-class immigrant woman from India might differ significantly from those of a wealthy, upper-caste woman raised in Calcutta. Divakaruni's "The Mistress of Spices" provides an opportunity to explore this concept. Tilo's magical abilities can be seen as a symbolic representation of the privilege afforded to some immigrants, particularly those with a higher socioeconomic background, compared to the struggles faced by others.

Conclusion

The works of Bharti Mukherjee, Chitra Banerjee Divakaruni, and Jhumpa Lahiri provide invaluable insights into the complexities of gender dynamics within South Asian cultures and the experiences of women navigating the challenges of migration and cultural identity. Through their nuanced portrayals of female characters and the deconstruction of traditional male roles, these authors contribute significantly to feminist literary theory. While acknowledging the limitations of single narratives, their work ultimately enriches the global conversation surrounding gender equality and compels us to consider the diverse experiences of women across cultures.

Further Research

This examination opens doors for further exploration. Analyzing the specificities of religious traditions within the narratives would provide insights into their influence on gender roles and expectations. Additionally, investigating the use of symbolism and literary devices employed by these authors would offer further understanding of their strategies for portraying gender dynamics and the challenges faced by women in their narratives.

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Teaching English Literature For Social Change And Acceptability Of The Modern World



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Abstract:

This research paper explores the role of teaching English literature as a means of fostering social change within educational contexts. Drawing on the principles of critical pedagogy, the paper examines how literature can serve as a tool for raising awareness, challenging dominant ideologies and promoting equity and justice in society. It highlights the importance of critical literacy and cultural responsiveness in empowering students to critically engage with texts and interrogate social inequalities. By foregrounding issues of race, gender, class, sexuality, and other intersecting identities, English literature curriculum can provide a platform for exploring diverse perspectives and marginalized voices. The paper illustrates how English literature can be utilized to address pressing social issues such as racism, sexism, colonialism, environmental degradation and human rights violations. It emphasizes the importance of fostering empathy, critical thinking, and social responsibility among students through their engagement with literature. It concludes by underscoring the transformative potential of English literature education in cultivating socially conscious and empowered citizens who are equipped to enact positive change in their communities and beyond.

Key words: Social Change, Critical Pedagogy, Critical Literacy, Cultural Responsiveness,

Introduction:

Beyond being merely entertaining, literature plays a complex role in human life and is of great significance. It provides an everlasting archive of human experiences, feelings and wisdom in addition to acting as a mirror for contemplating life's intricacies. The study of English literature allows people to develop new ideas and new way of thinking about the world. It can help individual to present themselves as educated members of society, it involves the contemplation of the essence of society and how individuals work within the confines of society's structure. It is capable of bringing about different emotions and a general sense of 'Spiritual' well-being- "Literature is also crucial to learn stylistic and artistic conventions for communication and writing" (B, 2022) Additionally, literature serves as a bridge across eras and cultural divides, allowing readers to investigate various viewpoints and develop a deeper comprehension of various societies. People can transcend geographical and temporal boundaries through the lines of a poem, the pages of a novel, or the dialogue of a drama, creating empathy and a sense of common humanity. The roles of literature are being identified in a clear manner. As Karnik observes, "the role is distinguishable from the first in that it is a thing observed, rather than a thing done. The reflective role of literature is to show society the history of ideologies, of thought and of action. It allows the individual to understand how a society functioned and why it functioned that way. Literature is thought provoking, it allows us to raise questions and gives us a deeper understanding of issues and

situation" (Judith Caesar).

Literature also improves linguistic proficiency while encouraging critical thinking and creativity. Vocabulary and linguistic dexterity are increased by exposure to a wide variety of writing styles, genres, and linguistic expressions. *Antonio Chicharro Chamorro*, Profesor Emérito, Department of General Linguistics and Literary Theory, University of Chamorro observes, "the complex dialectics between literature and society is better understood" (Chamorro & Alías, 2022). Literature provides a source of intellectual stimulation, emotional enrichment and cultural awareness, making it fundamentally a part of the human experience. A few examples are categorically mentioned as "Sometime it is noticed that many charges are labelled against literature as well as society. A literary writing is banned because an opposite section of society finds it mirroring beliefs and norms against that society. The examples of Salman Rushdie's *The Satanic Verses* and Taslima Nasrin's *Lazza* provide testimony to such charges. The paintings of Maqbul Fida Hussain were banned and burnt by a section Indian Hindu society with the charge of tarnishing their religious devotion. In the world of film industry, both in India and abroad, many films have been banned; there has been protests and demonstrations against the films for wrongly presenting the themes and using undesired language which appear hostile to the feelings of a section of society" (Arjun Dubey, 2013).

In view of the same, it is largely felt that learners of the new generation must be given an orientation on the issues of social relevance that can be taken up from the domains of language, literature and linguistics. In connection with the same, following broad areas have been selected on which the young minds can be motivated with the help of teachers in the higher education institutions. There is a larger political propaganda of cultural and historical facts and myths which are being overturned for benefits of the few and it is at this juncture literature plays a significant role for social balance of the human society globally. Albrecht says, "In most theories of the relationship of literature and society reflection, influence and social control are implied. Literature is interpreted as reflecting norms and values, as revealing the ethos of culture, the processes of class struggle and certain types of social 'facts'. 'Influence' is not strictly the reverse of reflection, since social stability and cultural ideals are involved. Social control, however, articulates closely with one version of reflection, though to a limited extent in complex, dynamic societies (Albrecht, 1954).

Global and Postcolonial Perspectives:

Scholars have been exploring literature from a global and postcolonial lens, focusing on works that transcend national boundaries and examining the impact of colonial histories on literary representation. Global and postcolonial perspectives offer critical lenses through which to examine historical and contemporary phenomena, particularly within the realms of politics, economics, culture and social structures. Global perspectives emphasize interconnectedness and interdependence among nations, transcending traditional borders and emphasizing the importance of understanding issues on a global scale. This viewpoint highlights the complexities of globalization, acknowledging both its potential for fostering cooperation and economic growth, as well as its challenges such as inequality, exploitation, and environmental degradation. On the other hand, postcolonial perspectives scrutinize the enduring legacies of colonialism and imperialism, shedding light on power dynamics, cultural hegemony and the marginalization of indigenous peoples and cultures. Postcolonial theory challenges Eurocentric narratives, seeking to deconstruct dominant discourses and amplify marginalized voices. It underscores the ongoing impact of colonialism on contemporary social structures, identities and systems of knowledge production. Together, these perspectives offer a nuanced understanding of the complexities of our world, encouraging critical analysis, empathy and a commitment to social justice and equity on a

global scale. By acknowledging diverse perspectives and histories, global and postcolonial frameworks foster a more inclusive and comprehensive approach to addressing global challenges and building a more just and sustainable future.

Environmental Humanities:

Eco-criticism has gained prominence, with scholars examining how literature engages with environmental issues, climate change, and ecological concerns. This perspective seeks to understand the relationship between literature and the natural world. Environmental humanities is an interdisciplinary field that explores the complex relationship between humans and the environment through the lenses of literature, history, philosophy, anthropology, and cultural studies. This burgeoning field seeks to bridge the gap between the sciences and the humanities, offering insights into the cultural, ethical, and aesthetic dimensions of environmental issues. Scholars in environmental humanities examine how human societies perceive, interact with, and shape their natural surroundings, as well as how these interactions are reflected in literature, art, and cultural practices.

Key themes in environmental humanities include environmental justice, sustainability, conservation, and the impacts of climate change. By drawing on diverse methodologies and perspectives, environmental humanities highlight the interconnectedness of environmental and social issues, encouraging critical reflection and engagement with pressing ecological challenges. This interdisciplinary approach fosters a deeper understanding of the complex dynamics between humans and the environment, as well as the cultural and historical contexts that shape our perceptions and responses to environmental crises. Ultimately, environmental humanities play a crucial role in shaping discourse, policy and public awareness regarding environmental issues, advocating for more sustainable and equitable relationships with the natural world. In the present era of globalization, "discussing the relations between man and nature as well as the environment has become a cutting-edge theoretical topic for almost all humanities scholars. In this respect, the rise of eco-criticism in the English-speaking world takes the initiative of intervening from a literary critical perspective". (Wang, 2009).

Digital Humanities and Literature:

The intersection of technology and literature has become a significant area of study. Scholars are investigating the impact of digital media, electronic literature, and other technological advancements on the production, distribution, and reception of literary works. Digital Humanities (DH) represents a groundbreaking fusion of technology and literary studies, fundamentally reshaping how we approach the analysis, interpretation, and dissemination of literature. An observation by Mahony reflects the essence, 'Digital humanities has grown and changed over the years; we have moved away from expecting technology to be a tool to make humanities research easier and faster into one where we are now equal partners. Our collaborative projects drive forward the research agendas of both humanists and technologists. There have been other changes too. The focus of our scholarly interest has moved away from its historical origins in text-based scholarship, although that now has many more possibilities and we are seeing an interest in exploring culture and heritage more widely (Mahony, 2018). This methodological shift enables scholars to investigate questions of authorship, genre, style, and cultural influence on a scale previously unattainable. Furthermore, DH facilitates the development of digital archives and editions, democratizing access to literary works and enriching scholarly inquiry.

Moreover, DH in literature serves as a catalyst for innovative storytelling and narrative experimentation. Through digital platforms and tools, creators can explore interactive narratives, hypertext fiction, and multimedia storytelling, challenging

conventional linear narrative structures and engaging audiences in immersive literary experiences, "Just as the objects of DH study are moving beyond a focus on the reading of written text, so too they are now moving beyond their linguistically imposed geographical boundaries"(Mahony, 2018). In essence, Digital Humanities in literature represents a transformative paradigm shift, blending computational methodologies with humanistic inquiry to unlock new insights, preserve cultural heritage and redefine the possibilities of literary expression in the digital age.

Intersectionality and Identity Studies:

Literary studies increasingly incorporate intersectional approaches, considering the interconnectedness of various social identities such as race, gender, sexuality and class. This perspective allows for a more nuanced understanding of how these factors shape literature and literary experiences. Intersectionality and Identity Studies are integral frameworks within social sciences and humanities that examine how various aspects of identity, such as race, gender, class, sexuality, and ability, intersect and interact to shape individuals' experiences of privilege and oppression. Jennifer says, "Intersectionality has become the primary analytic tool that feminist and anti-racist scholars deploy for theorizing identity and oppression" (Nash, 2008). Developed primarily within feminist theory by Kimberlé Crenshaw, intersectionality highlights the complexity and interconnectedness of social identities, challenging simplistic understandings of discrimination and inequality. This approach recognizes that individuals hold multiple social identities that intersect and interact in unique ways, resulting in complex and nuanced experiences of privilege and marginalization. For example, a Black woman may face discrimination based on both her race and gender, with the intersection of these identities leading to specific forms of oppression not adequately addressed by solely focusing on race or gender alone. Intersectionality and Identity Studies provide a framework for analyzing power dynamics and structural inequalities within society.

Moreover, Intersectionality and Identity Studies emphasize the importance of centering marginalized voices and experiences in academic and activist discourses. Jennifer further says, "I encourage both feminist and anti-racist scholars to grapple with intersectionality's theoretical, political, and methodological murkiness to construct a more complex way of theorizing identity and oppression"(Nash, 2008). This approach highlights the diverse perspectives and lived realities of individuals who occupy multiple marginalized identities, challenging dominant narratives that often privilege the experiences of the dominant group. In summary, Intersectionality and Identity Studies offer valuable frameworks for understanding the complexities of social identities and their intersections. By recognizing the multifaceted nature of oppression and privilege, these approaches contribute to more nuanced analyses of social inequality and advocate for more inclusive and equitable social structures.

Neurohumanities:

An emerging field involves the study of literature and the brain, exploring how literary experiences and the act of reading are intertwined with cognitive processes. This interdisciplinary approach combines insights from neuroscience, psychology and literary studies. Neurohumanities is an interdisciplinary field that explores the intersection between neuroscience and the humanities, seeking to understand how the human brain processes, perceives and engages with cultural artifacts, narratives and aesthetic experiences. At its core, neurohumanities seeks to bridge the gap between scientific inquiry and humanistic scholarship, offering insights into the neural mechanisms underlying human creativity, cognition, emotion and perception. One of the key objectives of neurohumanities is to illuminate the biological underpinnings of aesthetic experiences and cultural phenomena. In

connection with this, '...neuroscientific imaging from Santiago Ramón y Cajal's (Santiago Ramón y Cajal was a Spanish neuroscientist, pathologist, and histologist specializing in neuroanatomy and the central nervous system. He and Camillo Golgi received the Nobel Prize in Physiology or Medicine in 1906. Ramón y Cajal was the first person of Spanish origin to win a scientific Nobel Prize) pen and ink drawings onward falls within the mimetic tradition, that dealing with the artistic representation of reality. Cajal's iconic images of pyramidal neurons and glial cells surprisingly suggest a non-realist approach to picturing the brain and the mind that opens a new methodological link between humanities and neurosciences' (Reilly, 2022).

Through neuro-imaging techniques such as functional magnetic resonance imaging (fMRI) and electroencephalography (EEG), researchers can investigate how the brain responds to various forms of art, literature, music and other cultural expressions. These studies reveal the neural networks involved in processing sensory stimuli, emotional responses, and cognitive engagement, shedding light on the physiological basis of aesthetic appreciation and artistic expression. It is significant to note here that, 'The difficult problem of how to represent the mind even inspired Harvard psychologist Hugo Münsterberg to hypothesize in 1917 that popular cinema's appeal lay in its ability to replicate spectators' 'mental processes' on screen. Close-ups approximated the mental act of paying attention. Flashbacks were like memory (Reilly, 2022).

Neurohumanities also has implications for education, therapy, and the creative arts. By understanding how the brain learns, remembers and communicates meaning, educators can develop more effective teaching methods and curriculum designs that align with cognitive principles. It is true that 'The mind-brain relationship also has a prominent role in popular visual culture'(Reilly, 2022). He further observes, 'Finally, it would foreground aesthetic epistemology, stressing the need to engage deeply with literary texts, film, and visual art as sources of analysis rather than evidence of scientific claims'(Reilly, 2022). By integrating insights from neuroscience with humanistic inquiry, neurohumanities offers new perspectives on creativity, cognition, and aesthetic experience, enriching our understanding of what it means to be human. However, it is essential to approach this field with humility, recognizing the complexities and limitations of studying the human brain and its relationship to culture and society.

Post-humanism and Literature:

In the simplest words, 'Posthumanism as a school of thought and a theme in literary and cultural texts strives to keep pace with developments such as terraforming or genetic engineering, but also engages philosophically and politically with those developments, in the form of enunciating questions about human identity, nonhuman agency and ethics. In more recent times, posthuman thought has moved into areas as diverse as climate change, the Anthropocene, legal identity, and pedagogy'(Nayar, 2022). An observation on Nietzsche, in 'Beyond Good and Evil', Nietzsche envisages the naturalisation of the human being, its retranslation back into nature, as a liberating experience where the human being rediscovers nature as a creative and transformative force that the human being embodies. For Nietzsche, the question of the future of the human being is contingent on whether the human being is capable of re-embodying nature. Human nature for Nietzsche is not a given of the (human) body, something that belongs to the human being per se. Instead, nature in the human being comes with the task of retranslation, replanting, re-embodying nature. This is why Nietzsche's thinking about nature is future oriented, opening up the horizon of human transformation. Posthumanism and Literature constitute a fascinating intersection wherein traditional understandings of human identity, agency and existence encounter transformative challenges.

The emergence of posthumanist literature reflects broader cultural shifts towards reimagining humanity's place in an interconnected and technologically mediated world. Posthumanist literature often de-stabilizes traditional humanist perspectives, challenging readers to reconsider their relationship with technology, nature and other forms of life. Through an analysis of literary texts, readers can gain insights into the shifting landscapes of human identity, ethics and existential concerns in an era characterized by rapid technological advancement and ecological uncertainty.

Medical Humanities:

Literature is increasingly being examined in the context of health and medicine. Medical Humanities is a field that combines medicine with the humanities subjects like literature, history, art, philosophy and ethics. In simple terms, it's like using stories, art, history and philosophy to understand the human side of medicine. One important aspect of Medical Humanities is how it helps doctors and healthcare professionals to see patients not just as cases to treat, but as people with their own stories, emotions and experiences. By studying literature and art related to health and illness, doctors can learn to be more empathetic and understanding towards their patients' needs. Engebresten says, 'a translational medical humanities approach where the humanities are not only an auxiliary to medical science and practice, but also an interdisciplinary space where both medicine and the humanities mutually challenge and inform each other'(Engebretsen et al., 2020). This underlines the significance of both the fields of academics and their correlation.

In addition, Medical Humanities can also improve the well-being of patients. For instance, studies have shown that engaging with art, music and literature can have positive effects on patients' mental and emotional health, making their healing journey smoother. "We should not consider the humanities as a critical and potentially liberating perspective which can be applied to medicine to 'mend' a broken thing in need of repair. Medical humanities should rather be seen as a cross-disciplinary and cross-cultural space for a bidirectional critical interrogation of both biomedicine (simplistic reductions of life to biology) and the humanities (simplistic reductions of suffering and health injustice to cultural relativism) (Engebretsen et al., 2020).

Overall, Medical Humanities is all about recognizing the human aspect of healthcare and using the insights from humanities subjects to improve medical practices, enhance doctor-patient relationships, understand medical history, navigate ethical challenges, and promote the well-being of patients.

Queer Theory and LGBTQ Literature:

There is a continued focus on LGBTQ literature and queer theory, examining how literature contributes to the understanding of sexual and gender identities and challenging hetero-normative narratives. 'In 1998, it rained fire in Indian theatres with Deepa Mehta's film 'Fire'. This film brought out the unspoken truth of female sexuality in Indian homes, i.e., the idea of a lesbian relationship. The film shook the nation and was seen as a tool to corrupt Indian sexual ethics. Not only it discusses sexuality but also the theme of gender roles and power play and taboos faced under patriarchy. The transgender also gained its representation in Kamala Das' poem 'Dance of the Eunuchs'. The themes of effeminacy and misogyny found concrete grounds in the works of Rabindranath Tagore. The realism in relationships and in the power hierarchy was mirrored through this form of diaspora but it failed to be inclusive. Queer studies bring out the voices of the subaltern with their repressed sexuality. The idea of the new woman is just not the independent one but also whose sexual desires are important. Queer literature in India has been hiding in the banner of feminism and has its own demarcation. Today with the rise of activism, it is out of its own closet but has not been given

the literary freedom or inclusivity by the popular verdict' (Chakraborty, 2018).

There is a need to make understand the learners of the present age that 'The Hindu tradition is devoid of the concept of gender categorization based on one's sexual orientation. In the ancient Sanskrit texts, the third gender has been described as the male with effeminate characteristics or behaviour. Unlike, the heterosexuals, they could give and receive penetration as they could change their gender from male to female. Hence, they could take up both the sexual roles of a dominant male and a submissive female. The flow of queer identity has been rooted in the Indian folklore and mythology. The queer and the presence of alternate sexual identities was acceptable in the mainstream culture'(Chakraborty, 2018). LGBTQ literature also plays a crucial role in providing representation and visibility for marginalized communities, validating their experiences, and fostering a sense of belonging and acceptance. Overall, LGBTQ literature celebrates diversity, challenges stereotypes and advocates for equality and social justice.

Mythologist Devdutt Pattanaik 'ties up the debate of gender and morality within the socio-political framework. He remarks that the binary structure of gender confines independent and individual gender roles and sexuality under a strict moral hegemony' (Chakraborty, 2018). It invites us to explore the ways in which these norms are constructed and enforced, and how they can be oppressive to those who don't fit into them neatly. By exploring themes of love, identity, and acceptance, the literature fosters dialogue and promotes social change towards a more inclusive and accepting society. 'The Ramayan written by Bengali author, Kritibash Ojha, mentions the birth of Bhagirath, resulting from the conjugal union of two women with the divine approval of the God Shankara. The divine intervention in these texts may be a motif for insemination from the male gods, or, it is used for legitimising homosexuality in the presence of a supernatural entity whose will cannot be questioned' (Chakraborty, 2018).

Cultural Memory Studies:

Cultural Memory Studies is all about how societies remember and commemorate their past. It's like looking at a big memory book of a whole culture or community. In this field, we explore how events, stories and symbols from the past shape the present and influence how people think and act today. Imagine your family has a photo album with pictures from important moments in your family's history. Cultural Memory Studies is like that album, but for entire communities, countries or even the whole world. It's not just about remembering the big events like wars or celebrations, but also about the everyday experiences of ordinary people. For example, think about how different countries remember important historical events like World War II. Some might have memorials or museums, while others might have annual ceremonies or traditions to honor those who fought or died. These ways of remembering shape how people understand their history and their identity as a nation. This also can be used for teaching of English language invariably. Diamond says, 'The growing interest in the history of curriculum and pedagogy in subject English might be seen as a response to educational reforms that are replacing earlier, progressive understandings of subject English with narrowly technical understandings of teacher professional knowledge and practice'(Diamond & Bulfin, 2021). He further argues that a cultural memory of English teaching is an increasingly valuable resource for understanding teacher professional knowledge and for evaluating current standards-based imperatives (Diamond & Bulfin, 2021).

Critical Disability Studies:

An observation, 'Disability has been cast as a cultural, fictional, psychological, relational, psychic, political, economic, social, historical . . . [take a deep breath] . . .

technological, biopsychological, biosocial, thanatopolitical, affirmative, performative and foundational phenomenon' (Goodley et al., 2021) makes us think over the significance of the area of literature. The intersection of literature and disability studies has gained attention, examining how literary works represent and contribute to discussions about disability, ableism (refers to discrimination, prejudice, or social prejudice against individuals with disabilities) and inclusivity. Critical Disability Studies is a field of study that examines the social, cultural, political and economic dimensions of disability. Unlike medical approaches that focus solely on individual impairments, Critical Disability Studies looks at disability as a complex social phenomenon shaped by historical, institutional and structural factors. It challenges dominant narratives that view disability as a personal tragedy or deficiency and instead focuses on understanding how societal attitudes, systems, and policies contribute to the marginalization and oppression of disabled people. Goodley suggests, 'it is important to acknowledge that critical Disability Studies does not abandon foundational work – such as that associated with the social, cultural, relational and minority models of disability – but builds on this work in ways that capture the contemporary complexities associated with disability'(Goodley et al., 2021).

It highlights the diversity of disabled experiences and perspectives, amplifying the voices of disabled individuals and challenging stereotypical portrayals in media, literature, and popular culture. In summary, Critical Disability Studies offers a critical lens through which to understand disability as a social and cultural phenomenon. It is observed that, 'Disability scholars of social justice deploy a host of theoretical persuasions. Terzi (2005) draws on the capability approaches of Amarta Sen and Martha Nussbaum to explore social justice in the lives of disabled people. Social justice for Terzi relates to a number of key practices, including involving disabled people in democratic decision-making and building environments that promote the full capacities and functionings of disabled people' (Goodley et al., 2021) By centering the experiences and perspectives of disabled people, it seeks to challenge ableism, promote social change, and work towards a more inclusive and equitable society for all. Goodley further says, 'We believe that Critical Disability Studies start with disability but do not necessarily end with disability'(Goodley et al., 2021).

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Woman Empowerment: A Multi-faceted Approach



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Abstract:

Women's empowerment is a broad, multifaceted term. It has to do with the social, political, economic, and other facets of existence. Given its breadth, it implies that all facets of life require empowerment. It appears that empowerment in all areas of life will begin at the same time. At numerous levels and in all facets of life, empowerment manifests. Importantly, the idea incorporates ideologies into its development. It is founded on gender equality, the capacity for assertiveness, and the facilitation of skill development. The phrase has been used to refer to a broad range of ideas and to characterise an abundance of results. The oppression of women under patriarchy, together with the harsh treatment and lack of appreciation for their achievements, are the roots of women's empowerment. It is crucial to support women's positive contributions to global development by facilitating meaningful engagement on their part. Importantly, advancing women's empowerment raises questions about the development goals of freedom, social justice, and equality. In its publications, the World Bank (2001) identifies gender equality as a means of promoting growth, reducing poverty, and improved governance as well as a development goal in and of itself. Women's empowerment could contribute to a country's overall growth in this way. The study makes an effort to define the concept of empowerment in general and women's empowerment in particular.

Keywords: Empowerment, Patriarchy, Gender Equality, Development

Literally, empowerment refers to gaining power. In a general sense, empowerment refers to giving someone, a group, or an entire community power so that its members can decide on, participate in, gain access to, and enjoy liberty to choose in areas where they are excluded or refused access under the current system. In a nutshell, women's empowerment is an action that challenges preconceived notions about how women should behave in terms of authority, assistance, achievement, and success. The process of women's empowerment improves a person's or a group's capacity to make decisions and translate those decisions into desired outcomes and actions. In essence, empowerment emphasises personal initiative for change. It conceptualises a method for bringing about a shift in the balance of power. As a result, the term "empowerment" is frequently used to refer to a process in which those who are weak or disempowered are given a greater share of influence over resources and decision-making. This is so because the word power is present in the term empowerment, which makes it the most understandable.

When I utter a word 'woman', my mind knocks on strength, agility, devotion, dedication and determination. Women across the world are actively working as a leader and

surpassing others in all the spheres of life. Today women are taking responsibility on their yoke and marching ahead in the battle alone wherever required. They are giving their contribution in every sectors like education, medicine, economics, Political etc. They are soaring high & touching the sky. Though they are taking acrobatic task, some are denying their existence in the home. Sky- scrapping jump of women hurt & demoralize others. They find fault in her household duties.

In the poem 'Ulysses' Alfred Tennyson quoted,

**"Man for the field & woman for the hearth
Man for the Sword & Woman for the needle.
Man with the head & woman with the hearth" (Ulysses)**

But the above citation is not completely applicable to women. This aspect is regarded important since ancient times. In the modern period, transformations came about in their lives and women participated in acquisition of education & employment, opportunities. Though they are participated in these areas, they rendered a significant contribution in household responsibilities.

Today, she is not housewife but house-maker, who moulds everyone and everything which comes in her way. The role of women as a home maker is regarded as an integral part of their lives. Women are the key to sustainable development & quality of life in the family. The verities of role the women assume in the family are those of mother, wife, leader, administrator etc.

"If home is first School Mother is a first teacher".

What we are today, it's our gift to our mother, because she has devoted her life as a pelican bird. She is first teacher of child. She transmits Social heritage to the child. It is from mother that the child learns the manner of men, moral code, ethnics and ideals. Because of her intimate contact with the child, she is able to nurture child's special traits aptitudes and attitudes which play a key role in the shaping of his personality. The whole burden of child bearing and greater part of child rearing task are carried out by the woman in the family. She scarifies her life for her children. She is primarily responsible for the child's habit of self-control, orderliness, neatness, honesty and other habits. Her contacts with the child during the most formative period of his development sets up his behavior pattern. Besides this, she is family dietician who concerns about the physical well-being of every member of family. She organizes the home and it's activities in such a way. So, that each member of the family has proper food, adequate sleep and recreation. It has been studied that women, primarily get engaged in the preparation of meals as they begin their day. This is common among the households, particularly when they need to pack lunches for children and other family members. Her preparation is meticulous where she strives hard for giving her hundred percent involvement. So, it's my cordial request to every child,

"Hurting someone who Really Loves, is as easy as throwing a stone in a lake. The ripples are gone after a while, but you will never know how deep that stone goes, Don't hurt the mother who raised You with love."

When she plays a role of wife, She has ability to bring positive change in her spouse. She guides him to the right path and stands by him through thick & thin. She exhibits both care and compassion. She is sensitive towards her husband's problem and does her best to provide a solution. She understands when her husband in depressed & endeavour & to make

him happy in toto. Her affectionate disposition makes sure the family does not lack in any aspect of life.

As a home-maker, She is actively participated in decision making. Usually women are the ones who are required to make all the decisions whether major or minor. She is backbone of family. In ancient time, she had power to participate in homely decision. If we think, the home is well arranged or it design well, the whole credit goes to women where she applies her mind what to do & what to purchase. Concerning to the selection of school for her children, She pays attention towards it. From the initial stage, they need to generate awareness in terms of the dietary needs of the children, get them enrolled in Schools, ensure that they are doing well academically and get them involved in activities, to ensure their effective, growth and development. Usually, she is visitor in her child's School. She needs to be aware in terms of how her child are performing academically. When a child experiences setbacks in the academic performance, then it is in the responsibility of the mother to find out the causes and make improvement to generate desired academic outcomes. Financial resources are regarded to be of utmost significance on the basis of which the implementation of all tasks and activities takes place. These are required in the implementation of household responsibilities, travelling, learning and education & in bringing about improvements in the overall livelihoods of the individuals. The participation of women in the making of decision regarding finances was observed to a lesser extent,

Primarily within the households, where they are merely home-maker (Baiyan, 2014). She manages finance according to her conditions. If woman doesn't have job, she depends upon family member for money. If she gets employment opportunity, she will prosper in her life. Employment opportunities are regarded to be an important aspect for her. Women need to take into consideration number of factors and ensure that employment opportunities are suitable in accordance to their needs & requirements. Conclusion:-

Woman performs the multi-tasking role. "Multi-roles of women in the domestic sectors and private sectors have had a significant impact upon the behavior, structure, function and socio-culture factors upon the household." (Rosada & Nurliani, 2016). Management of household responsibilities is not an easy task. She works diligently and pay adequate attention towards all areas. She assigns duties among family members according to their interest and abilities and provides resources in-term of equipment and materials to accomplish the job. She organizes various social functions in the family for social development. She is bondage between young and old in the family.

She remains within the household and acquire knowledge and information in terms of various types of household responsibilities. Only because of her, serenity is maintained and nourished in the homely atmosphere. Establishing positive thinking and good terms and relationships with others within as well as outside the home are vital to maintain one's psychological health condition. She is the Central Personality of the home and the family circle. All the members turn to her for Sympathy, understanding and recognition.

Once M.K. Gandhi proclaimed, "There is no occasion for women to consider themselves subordinate or inferior to men. Woman is the companion of man, gifted with equal mental capacity. If by strength is meant moral power, then woman is immeasurably man's superior. If non- violence is the law of our being the future is with women".

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Ecocriticism and Environmental Themes in Contemporary English Literature



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Abstract

During the last few decades, Environment has posed a great threat to human society as well as the mother earth. The extensive misuse of natural resources has left us at the brink of ditch. The rainforests are cut down, the fossil fuel is fast decreasing, the cycle of season is at disorder, ecological disaster is frequent now round the globe and our environment is at margin. Under these circumstances, there arose a new theory of reading nature writing during the last decade of the previous century called Ecocriticism. It is a worldwide emergent movement which came into existence as a reaction to man's anthropocentric attitude of dominating nature. The present paper seeks to explore the ecocritical perspectives as envisaged in some select world literature as well as Indian writing in English. This environmentally oriented study of literature brings about an ecological literacy among the readers who in the process become ecoconscious, thereby taking good care of Mother Nature. Environmental concern being one of the major concerns of the day, Ecocriticism has undergone rapid development during its short tenure since introduction. It is interpretive tool of analysing nature writing which is commonly associated with Environmental criticism.

Key Words- Environment, ecological, ecocriticism, nature.

Introduction

Eco-criticism is a critical study in literature that investigates humanity's relationship to the environment. This can be found in many forms, including literature, film, or the arts. Eco-criticism aims to evaluate how humans interact with the natural world with the goal of improving how we treat the environment.

In recent years, eco-criticism has become linked to activism as the global ecological crisis becomes more prevalent and mainstream. Many eco-critical texts either critique how humanity treats the natural world or provides more compassionate and productive ways to coexist with nature.

In the study of literature, ecocriticism is known as a study of human-nature relations in literature, film, and other cultural expressions and it is still becoming a forefront interest as it emphasizes the study on environmental issues. Due to the fact that nowadays the world is facing an eco-disaster therefore, the environment is now at stake. A study or a criticism of environmental issues has been urgently required

Eco-literature, also known as environmental literature or ecocriticism, 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. In this comprehensive exploration, we will delve into 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.

1. Historical Precedents

The roots of eco-literature can indeed be traced back to the early literary works of writers like Ralph Waldo Emerson 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.

Ralph Waldo Emerson, a prominent figure in the 19th-century American Transcendentalist movement, is often regarded as a pioneer of eco-literature. In his essay "Nature," published in 1836, Emerson explored the spiritual connection between humans and the natural world. He believed that nature was a source of inspiration and a reflection of divine truth. Emerson's writings encouraged individuals to seek a direct, personal relationship with nature as a means of achieving spiritual enlightenment and understanding their place in the universe.

Emerson's transcendentalist philosophy emphasized self-reliance, individualism, and the idea that nature held inherent wisdom that could guide human thought and action. His essays and lectures not only celebrated the beauty and significance of the natural world but also advocated for a harmonious coexistence between humans and nature. His influence laid the groundwork for future writers to explore environmental themes in their works.

Henry David Thoreau, a close associate of Emerson and a fellow transcendentalist, is perhaps best known for his book "Walden; or, Life in the Woods," published in 1854. In this work, Thoreau chronicled his two-year experiment of living in a small cabin near Walden Pond in Concord, Massachusetts. Thoreau's experience was a deliberate attempt to simplify his life, detach from societal pressures, and immerse himself in the rhythms of nature.

"Walden" is a seminal eco-literary work that blends personal reflection, natural observation, and philosophical contemplation. Thoreau used his time at Walden Pond to explore the interconnectedness of all life forms and to convey the idea that a deep connection with nature could lead to a richer and more meaningful existence. His book also critiqued the rapid industrialization and consumerism of the 19th century, highlighting the detrimental effects of modern society on the environment.

Thoreau's writings underscored the importance of mindfulness, ecological awareness, and a deliberate, conscious relationship with nature. His advocacy for simplicity, self-sufficiency, and the preservation of natural landscapes made "Walden" a foundational text in the eco-literary canon and an inspiration for subsequent generations of environmental writers.

2. Emergence of Modern Ecocriticism

The emergence of modern ecocriticism as a distinct and influential field within literary studies can be traced to the late 20th century. This period saw a growing awareness of environmental issues, the development of ecological philosophies, and the recognition of the need to explore literature's engagement with the natural world. The formation of modern ecocriticism was shaped by a combination of factors, including the environmental movement, shifts in literary theory, and the desire to address ecological concerns within the realm of literature.

The 1960s and 1970s marked a period of heightened environmental awareness, catalyzed by events like the publication of Rachel Carson's groundbreaking book "Silent Spring" in 1962. Carson's work drew attention to the detrimental effects of pesticides on ecosystems and human health, prompting public discourse about environmental degradation and the need for ecological stewardship.

In the late 1970s, literary scholar William Rueckert introduced the term "ecocriticism" in an essay titled "Literature and Ecology: An Experiment in Ecocriticism." In this essay, published in 1978, Rueckert called for a critical approach that would explore the ecological dimensions of literature and consider how literary texts interact with the environment. This essay marked an initial step toward formalizing the study of ecocriticism.

During the 1980s and 1990s, scholars began to recognize the need to expand the scope of literary studies beyond human-centered concerns and to include the environment as a central theme. As the ecological movement gained momentum, the study of literature's relationship with the natural world became increasingly pertinent.

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 emotional resonance of literary works.

Authors personify nature by attributing human-like qualities to natural elements, enabling them to act as active participants in the story. This anthropomorphism allows nature to exert influence over events, shaping characters' fates and decisions.

Example: In William Wordsworth's poem "Lines Composed a Few Miles Above Tintern Abbey," the River Wye becomes a companion and guide for the speaker, influencing his thoughts and emotions as he reflects on the passage of time and memory.

By endowing nature with emotions and intentions, authors evoke emotional responses from readers. The changing moods of the natural world can mirror characters' internal struggles or external conflicts.

Conclusion

Ecocriticism these days is indeed a relatively new revisionist and reformist trend that has dominated the ecological point of view in recent English literature worldwide. The ecological perspective constructed under Eco-criticism delineates the nature-human alliance

in both detrimental and constructive ways. The literature reviewed in the present study incorporates the analysis of some well-known authorship whichever is eminently written to gain insights from the ecological frame of reference. Analyzing some notable works culminates in the conclusion that the trend of Ecocriticism progresses from 'nature- a mystic substance 'and 'nature's interconnectedness to action 'importance of maintaining nature, 'eco-consciousness and eco-literacy about environmental issues, and finally calls to action.

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Awareness About Environment Through Education And Literature



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Abstract:

The paper attempt to show that literature assists to enhancement of environment. In the present era environment is seriously degraded and there is imbalance and disharmony, as a consequences, awareness about environment is much needed. Literature helps to understand the environmental crises and education finds remedies. Many efforts are being made to awareness of environment through education and literature. Subsequently, literature and education is being used as a vehicle to spread environmental awareness. The focus can shift on environment through education. Literature is the mirror of society as it is necessary to gives a voice to whatever is without voice. It is like as ear that can hear things beyond the realms. Much literature and education has been concerned with the exploration of environmental education. The aim of this paper is too emphasis the awareness of environment through literature and education which involves system thinking and real action.

Keywords: Literature and environment, sustainable enhancement, awareness through education and literature.

Introduction:

Raising awareness of environment through education and literature is one of the pivotal factors in reducing ever increasing threats to environment. Humans are totally indifferent with environmental crises, who often think that they have nothing to do with the issues and feels that it is someone else's job to protect and preserve the earth. It is a matter of great concerned that human beings are not much aware about the irreparable loss and damage of our mother earth. Nowadays humans are the witness of global warming and many natural calamities, and it is the result of imbalance of the earth. One the one side we claim that we have done much more development and progress, on the other hand under the name of development and modernization, thoughtlessly destroying the environment. At this crucial juncture literature and education plays vital role to spread the message of awareness about environment. It is beyond doubt that government has been striving to set the environmental balance but still much more is need to do. The environmental related issues are focusing the ultimate needs of awareness through many ways. Environmental awareness is the need of hour, and it can be gained by education and literature. The task is that to study literature and to obtain proper knowledge to spread the message of awareness which encourage enhancement of the environment. Literature and educational institute all over has been playing a major role in the awareness and dissemination of environment. It is an acute need to protect our environment before too late; otherwise everyone across the globe will be in danger.

Education has a crucial role to play in the society. It is this process that disseminates

knowledge, imparts necessary skills and helps in forming or changing attitudes. One of the most basic areas about which one gets educated is the understanding of how the system of life functions and how humans fit into them. Education essentially is an act or experience that has a formative effect on the mind, character or physical activity of an individual. In its technical sense, education is the process by which society deliberately transmits into accumulated knowledge, skills and values from one generation to another generation. The concept of an environmentally oriented education system which would help to preserve the environment. The aim of education and literature is to impart basic knowledge and understanding of the environment and its inter-relationship with man, to inculcate social values and attitudes which are in harmony with environmental quality. Environment should never be taught within the confines of the classrooms. One needs practical experience that can be gained through practice, experience, field visits, data gathering and analysis, evolution of information etc. In a broader perspective, environment education should focus upon introducing and enhancing formal and informal education and training programmes at schools and institutes of higher learning. It should be an integrated approach that will make the subject multidisciplinary. Effective literature, being one of the fine arts, serves not only in shaping personalities but in informing the social and environmental structure as well. As a form of art, literature holds this asset whatever is provided by the author of literature forms of theoretical assistance to make aware about the environment. Literature usually resorts to describing the environment as an attempt to create awareness. Literature does not emulate but simply creates the beauty of nature and enlightens the environment. Thus, literature often brings the creative ability. It plays an important role for environmental re-awakening and should promote the idea of the integral place of human beings to live in. Awareness about the environment through education and literature is identified as an effective way to weave the basic of eco-literature through literature. Many literary poets and writers have asserted the beauty of nature, in contrast to its diverse side.

One of the most fundamental objectives of environmental awareness is along with the commitment. Moreover, the significance of environmental awareness, especially through literature, is paramount. Through the perspective of awareness, the objective of environmental education is to enlighten the masses for the sustainable protection of Mother Earth, about the importance of conservation and protection of the environment. Literature leads to spread the awareness of environmental health among people. The problem of the environment is crucial; hitherto there is a strong need to create public awareness. Imparting basic knowledge about the environment and its allied problems, striving to attain harmony with nature, conserve earth's vitality and diversity. India is very rich in biodiversity but we have to pay more attention to conserve this large spectrum of flora and fauna. Environment is interwoven with man's life; without a doubt, environment represents a higher form of existence and life. Environmental criteria are based on the hard-nosed calculus of survival rates and proliferation. Environmental awareness should therefore include knowledge of the environment in the values and clarifying concepts in order to develop skills and attitudes for the environment. Therefore, literature helps to understand and appreciate the interrelatedness of man, his culture and his biophysical surroundings. In order to protect the environment, there is a strong need to acquire awareness and sensitivity to the total environment and its problems. Public awareness can be brought about environmentally by education and literature. Real-life environmental problems can be sorted out by literature and it can play a major role in this regard.

Digitalized everything is the mantra of the day, increasing pollution and degradation

of environment has now become a threat to the world. Deforestation, industrialization gives place to the erection of the concrete jungle. India was one predominantly jungle until man and live stock began to the insidious process of denudation. The facts that we have destroyed other species and environmental peace in order to make room for our own survival. We are rapidly and thoughtlessly changing everything from climate to eco-term. One must be aware that the problem of urbanization is caused due to man's indifference, and is responsible for the loss of environmental peace and harmony. Now we are at the crucial juncture, no doubt governments all striving for the protection of the environment through government and nongovernment bodies along with commitment. Educate humankind on conservation and a sustainable use of natural resources through environmental education has been accepted as a global necessity. The concept of environmental education gained movement at the UN conference in Stockholm in 1972. It is obvious that, the need to take environmental problem globally by means of systematic process that requires changes in traditional education system. However education and literature are doing all they can to maintain the balance of the nature, fighting to preserve the nature that we destroyed. In literature, environment has often been metaphorically associated with the working of the soul. Our biggest challenge is to reduce pollution and disharmony which is caused by development that disturbs. We need to find way to make our earth more sustainable, awareness about environmental education and applied communication are the tools for expansion and effective delivery of awareness. Lack of adequate environmental knowledge is a big obstacle towards achieving a sustainable future for humankind at both global and local scales. The active integration of ecology is needed when the environmental education is properly blended with literature with selection of proper way. It is not the plant we are protecting; it is ourselves, for it we have to take a giant step towards greener horizons.

Conclusion:

Since long, humans have attempted to approach nature and come into close contact with it by means of arts in general, literature, in particular. It is the appropriate moment to utilize the same art and education to spread awareness before the end. All in one environmental education should have enough strength to create environmentally literate generation and only they will apply their knowledge to resolve environmental issues

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Multilingualism and English



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There is so far no simple, short and 'one size fits all' answer to the question 'What is multilingualism?' This research is filled with the forms, appearances and key features of multilingualism. It will discuss the basic terminology and concepts of multilingualism, introduce the fundamentals that have been established in the field so far, mention some theories and concepts suggested and employed for the study of multilingualism and provide an update on its most recent developments.

Multilingualism is a very common phenomenon that has received much scholarly attention in recent years. Multilingualism is also an interdisciplinary phenomenon that can be studied from both an individual and a societal perspective. In this research article, several dimensions of multilingualism are considered, and different types of multilingualism are discussed such as neurolinguistics, psycholinguistics, linguistics, education, sociolinguistics, and language policy.

As migrations continue to complicate the colour and the sound of native lands, to ignore the strong current of multilingualism today amounts to a xenophobic purism whose political names are not pretty. Colonial and post-colonial conditions are culturally impure, as are the experiences of migration in search of opportunity or just safety. And the accumulation of native, imposed, and adopted cultures takes the sound and the shape of layered languages.

Multilingual Literatures: International Perspectives comprises lessons for more care in reading; this will mean, paradoxically, not understanding everything as if that had ever been possible. It is a paradox that multilingualism in literature should become a subject of growing academic interest across the world in the epoch of globalisation. Perhaps it is because the more the world homogenises, the more we are interested in what makes us different. Research in literary studies takes various forms in different national and transnational contexts. There are international Internet publishing platforms and research centres devoted to multilingual writing; student textbooks also proliferate.

The first concerns languages at the bottom of the hierarchy. These languages are becoming extinct at an alarming rate. Of the approximately six thousand languages on Earth, it is often predicted that more than 80 percent may disappear by the end of this century. In the course of history, many languages have come into being and disappeared, but today languages are dying at an unprecedented rate, just like the plant and animal species affected by environmental change. The second change in the global linguistic landscape concerns, of course, the rise of the English language. There has never before been a universal language that is not confined to any one geographical location, however vast, but sits atop all other languages and circulates throughout the entire world.

When we talk of language 'roots' and 'evolution', our transposition of organic

metaphors is clear. Like pseudoDarwinist conceptualisations of socio-cultural life, which impose the biological language of evolution onto social change, the configuration of language evolution as a natural process obscures the corporate and socio-political power structures that determine which languages survive and those that perish.

Unlike extinct species of fauna and flora, dead languages, as long as they have left traces in the form of writing, can sometimes be brought back to life. New ways of using existing languages, whether at the bottom or the top of Mizimura's hierarchy, are constantly being invented by those who speak and write them. The global lingua franca evolves too and, of course, it absorbs.

Being a multilingual country India has many languages. Even though most Indian states have a major language, none of them are monolingual. Indians have, beside their own language, a second Indian language, even a third one at times. This bilingualism, or trilingualism, may at one level be natural because of the contiguity of the languages. A completely multilingual person may indeed be a maverick. This is analogous to multiculturalism, the aftermath to a widespread diaspora; but while multiculturalism does not necessarily imply linguistic multiplicity on the public level, multilingualism by definition does. For a country to be multilingual is to have many different languages active on both private and public levels, though not entirely without any underlying inter-lingual tensions.

English is not scheduled, though accepted as an official language, the principal official language being Hindi. For instance, all in-flight announcements in Indian airlines are first made in Hindi, then in English. English is also the second language in the three-language formula pursued in school education. At the same time it is a medium of instruction in higher education, a recognized literary language and a principal language of the national press. However, the primary speakers of the language are only about 0.02%. The number of scripts in which the Indian languages are written is about 25, there being no organic relation between language and script; and except for Roman and PersoArabic, and perhaps an invented script like Ol Chiki, they belong to one family, that of Brahmi. Many languages are written in a common script, while a few languages are written in several scripts, depending on the states over which they are spread. Yet a few other languages may still be unwritten. India states have their major languages recognized as state languages, though none of the states and union territories is monolingual, the linguistic minorities varying roughly from 4% to 37%. However, the state of Nagaland has adopted English as its official language. Besides, not all the 22 scheduled languages are state languages, though most of them are. Of those that are not, Sanskrit and Sindhi are not confined to one place – Sanskrit for reasons of its universally valid classical status but Sindhi for historical reasons. The [Indian] Sindhi speakers had once been inhabitants of Sindh, from where they migrated when, at the partition of the subcontinent in 1947, Sindh was included in Pakistan. Two other languages does India share with Pakistan on a large scale, Punjabi and Urdu, the latter being the official language of Pakistan, but they both have their homes in India. Bengali and Nepali too are shared with other countries, the first split in 1947 like Punjabi, Bengali is now also the official language of Bangladesh, the second, while remaining the official language of Nepal, has acquired a complementary Indian location, due to migrations and domicile over a long stretch of time. This demographic multilingualism has yielded some functional multilingualism. Indian railway stations usually have their names written in three scripts, Devanagari, Roman and the script in which the major language of the state is written, and sometimes, when

Devanagari is also the state script or when there is a concentration of Urdu speakers in the region or the immediate neighborhood, in Perso-Arabic as well. Thus to travel from one end of the country to the other is to be assured of the links no doubt, holding the states together, but also to get a view of the state individualities. Individualities are also apparent in the great number of languages in which radio broadcasts are made (104 by one count) and newspapers are printed (34). This is true of the cinema, too, though in a much smaller number of languages (17 or so). However in education a much greater number (67) is in use at one level or the other. And in harmony with all this the National Academy of Letters, the Sahitya Akademi has been keeping a close track of the literatures written in the major languages including two that are not in the Schedule, English and Rajasthani (minor languages, too, are beginning to get its attention), as seen from its publications and its annual awards for both original works and works of inter Indian translation.

Multilingualism Embedded in English of India Elizabeth Eldho Abstract English language is evidently proliferating with the emergence of multitudes of varieties within itself; in other words, English is increasingly becoming multilingual. As a result of this, the idealization of 'one English for all' does not really find a place in multilingual contexts.

Multilingualism India, for instance, embodies a vast diversity in the number of languages spoken and the cultures that coexist within the nation. This linguistic heterogeneity or say, multilingualism is the very norm in the Indian subcontinent. The concept of monolingualism is a distant reality especially in a country like India and therefore, it is worth examining the nature of the coexistence of the languages spoken in India and how a social connectedness is sustained. Moreover, all languages are in a constant flux on a temporal continuum and in particular, Indian multilingualism.

The historical facts reveal the British domination in the Indian soil in the 1600s and attempts of imposing Western norms to the oriental culture such as proselytization and English education in the name of development and 'civilizing the natives' so as to advance their trade interests in the country. The post-independence period witnessed the implementation of the three-language formula proposed by the Indian government in 1961 to satisfy the language pressure groups. As a result, currently Hindi serves as the official language and the language of unity, English as the associate official language of administration, and the regional languages for the non-Hindi speaking states. Through years of invasions and colonization, the English language has undoubtedly attained an unsurpassed status across the globe unlike any other languages in the linguistic history could ever do, traversing the boundaries, cultures and in the process, it has spread all over and evolved and is still evolving. Today, 'English is lauded as the most 'successful' language ever. At present, in general, we have many different varieties of English(es) worldwide.

Here, we primarily focus on how English in India has undergone further pluralism in the linguistic landscape of India and how English in India has become English of India over time. Though English was introduced in India by the British, surprisingly, the end of the colonial rule could not stop the language from emerging. Instead, it continues to grow and coevolve with the indigenous languages. English functions in multiple settings and each of them plays a crucial role in refining the language to suit the needs of the individual and the society. Therefore, the English that we speak in India is not the so-called 'standard', or 'native' American/British English instead, what we speak is Indian English marked with its own

unique linguistic features. Indian English has now created its own space over time in the linguistic ecology of India and it is no more a 'deviant' or 'non-native' variety.

When we say Indian English, it shows certain linguistic behaviours that are distinctly its own. These linguistic features of Indian English are often manifested at all levels of linguistic analyses and they say quite a lot about an individual's identity of belonging to some part of India.

Indian English is at the stage of differentiation that has to be carefully looked at so that the conventional General Indian English model can be modified. English has substantially been affected by the linguistic and culturally diversity of India and one cannot think of English remaining homogeneous across the nation. Now, the time has come that we should examine the heterogeneity that exists within Indian English for it is acculturated in different linguistic and sociolinguistic contexts within India. Indian English should be the norm in India, just as Australian English should be the norm in Australia, and Irish English in Ireland. Indian English variety exhibits a multilayered structure in which there are further divisions that could be geographically defined and also many more. For instance, there are differences in the way north Indians and south Indians speak and the differences are chiefly noticeable at the level of sounds. Similarly, the English of the north east Indians varies largely too. This means that geography could contribute much to the variation within Indian English. So, there could be something called South Indian English, North Indian English, etc.

As a concluding remark, Indian English is not an alien language, instead we own it and it is time to talk about English of India. The terms like standard, non-native, erroneous must be obliterated for it would distort the very understanding of English language and its functions in different multilingual contexts. It is worthwhile to take a liberal stance in the teaching of English so as to provide a space for the emerging varieties to flourish in its distinctiveness. A unified entity being branched off into distinct sub-varieties in different sociolinguistic contexts also marks the identity of the community. As long as diversity exists, a monocentric approach to the use of 'one English for all' fails. What sums up is that it is unjust to have a monolingual principle to be adopted for English language worldwide, be it in teaching or learning.

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Mythological Elements in Modern Indian English Literature



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Abstract:

This paper explores the significant impact of mythologies on the landscape of Modern Indian English Literature. By investigating the interplay between ancient Indian myths and contemporary literary expressions, the study scrutinizes how mythological elements intricately shape narratives, characters, and overarching themes within this literary milieu. Employing a comprehensive review of pertinent literature, the research seeks to unveil the transformative influence of mythologies on the construction of literary identity within the domain of Modern Indian English Literature. The exploration encompasses the varied ways in which authors draw inspiration from mythological motifs, creating a nuanced tapestry that reflects cultural depth and universal themes. Through this analysis, the study sheds light on the adaptive and interpretive processes, emphasizing how mythologies serve as dynamic tools for writers to articulate and redefine their narratives. The paper contributes to a deeper understanding of the intricate relationship between mythologies and literary expression, ultimately illustrating their profound impact on the evolving identity of Modern Indian English Literature.

Keywords: Mythologies, Modern Indian English Literature, Literary Identity, Mythological Elements, Contemporary Literary Expressions

Modern Indian English Literature can be likened to a vibrant tapestry intricately woven with diverse cultural threads, where the profound influence of Indian mythologies stands out as a significant contributor. One can observe the intricate interplay between contemporary writers and the expansive reservoir of Indian mythologies. These writers skilfully integrate and reinterpret mythological motifs, narratives, and archetypes. Indian authors, writing in English, navigate the cultural richness embedded in mythologies, using them as a creative lens to construct narratives that resonate with both tradition and contemporary sensibilities. Mythological elements bestow the construction of a distinctive literary identity within the realm of Modern Indian English Literature. In this literary landscape, authors engage with ancient myths, not merely as static elements, but as dynamic sources that undergo reinterpretation and transformation. The study aims to offer insights into the evolving nature of literary identity, shaped by the fusion of modern perspectives with the timeless allure of Indian mythologies.

Mythological Elements and Historical Events:

Numerous authors have drawn inspiration from ancient Indian mythologies, infusing

their works with cultural depth and universal themes. Salman Rushdie's seminal work, *Midnight's Children*, provides a compelling example of this trend. In this novel, Rushdie intricately intertwines historical events with mythological elements, creating a narrative that reflects the socio-political landscape of post-colonial India. The protagonist, Saleem Sinai, is endowed with extraordinary powers due to his midnight birth, echoing the mythological tradition of extraordinary individuals being born at significant junctures in time.

Rushdie's narrative weaves through the fabric of Indian mythology, incorporating elements from the nation's rich cultural heritage. The characters in *Midnight's Children* often embody archetypal figures reminiscent of mythical personas, adding layers of meaning to the narrative. The novel skilfully reinterprets mythological motifs, such as the concept of *Midnight's Children* itself, creating a contemporary mythos that reflects the complexities of the modern Indian experience.

Furthermore, Rushdie's use of mythological elements extends beyond mere allusions; they become integral to the exploration of identity, history, and the post-colonial condition in India. By seamlessly blending historical and mythological dimensions, Rushdie not only captures the essence of Modern Indian English Literature but also underscores the enduring relevance of myth in shaping the literary landscape (Rushdie, 1981).

Mythical Archetypes and Characters:

Arundhati Roy's magnum opus, *The God of Small Things*, stands as a poignant exploration of the intricacies of caste, family, and forbidden love against the rich embroidery of Kerala's socio-cultural fabric. Roy masterfully integrates mythical elements into the narrative, elevating the novel beyond a mere portrayal of societal complexities. In the novel, mythical archetypes and characters emerge as integral components, adding depth and resonance to the storyline.

One notable example is the character of Velutha, who embodies the archetype of the tragic hero. Velutha's forbidden love with Ammu transcends societal norms, echoing the timeless motif of star-crossed lovers found in various mythologies. The novel weaves Velutha's fate with tragic inevitability, drawing parallels to mythical tales where individuals face dire consequences for defying societal conventions.

The twins Rahel and Estha, central to the novel, can be seen as embodying archetypal figures whose lives are entwined with the broader currents of fate and societal expectations. Their experiences and struggles reflect universal themes found in mythology, where characters navigate complex relationships and societal expectations in the pursuit of identity and self-discovery.

Roy's adept use of mythical archetypes and characters in *The God of Small Things* not only enhances the narrative but also contributes to a deeper exploration of the human condition within the context of Kerala's socio-cultural milieu (Roy, 1997). This interweaving of mythology and contemporary storytelling exemplifies the transformative impact of mythologies on Modern Indian English Literature.

Reinterpretation of Epics:

Chitra Banerjee Divakaruni's novel, *The Palace of Illusions*, stands as a remarkable testament to the transformative power of mythological reinterpretation in Modern Indian

English Literature. Specifically, the novel takes on the monumental task of reimagining the Mahabharata, a revered epic, from the perspective of Draupadi, thereby offering a feminist lens through which to view the narrative.

In this innovative retelling, Divakaruni skillfully explores Draupadi's inner world, giving voice to a character often marginalized in traditional renditions of the Mahabharata. The novel delves into Draupadi's experiences, emotions, and perspectives, providing a nuanced portrayal that challenges established narratives and underscores the significance of diverse viewpoints in mythological reinterpretation.

The feminist reinterpretation presented in *The Palace of Illusions* aligns with the broader movement in literature to reevaluate traditional epics from marginalized perspectives, highlighting the agency and complexity of female characters. Draupadi emerges as a central figure, navigating the complexities of her relationships, societal expectations, and the epic's overarching political landscape. Divakaruni's narrative serves as a catalyst for a broader discussion on gender dynamics within the context of Indian mythology, contributing to the evolving discourse on feminism and identity in Modern Indian English Literature.

By reinterpreting the Mahabharata through Draupadi's eyes, Divakaruni not only brings a fresh and feminist perspective to the epic but also demonstrates the enduring relevance of mythological narratives in shaping contemporary literary discourse (Divakaruni, 2008). This novel exemplifies the profound impact of mythological reinterpretation on the construction of literary identity in the context of Modern Indian English Literature.

Cultural Identity, Preservation and Reinterpretation:

In the realm of Modern Indian English Literature, the infusion of mythologies provides a platform for contemporary writers to explore societal issues. Meena Kandasamy's *When I Hit You* is a powerful example of this fusion, as it navigates contemporary challenges within the framework of classical Tamil mythology, particularly addressing the nuanced intersectionality of gender and caste (Kandasamy, 2017).

Kandasamy's novel employs Tamil mythology to contextualize and examine the complexities of gender and caste dynamics in modern society. By interweaving classical myths with the narrative, she not only draws on cultural traditions but also contributes to the ongoing discourse surrounding these deeply ingrained social structures. The novel's engagement with Tamil mythology becomes a means of cultural preservation, breathing new life into traditional stories while reshaping them to confront present-day realities.

The exploration of gender and caste within the framework of classical Tamil mythology in *When I Hit You* allows Kandasamy to delve into the cultural intricacies that shape identities in contemporary India. The novel serves as a mirror reflecting the multiplicity of cultural influences on individual and collective identities, offering readers a lens through which to understand the complex interplay between tradition and modernity.

Kandasamy's use of classical mythology in *When I Hit You* not only contributes to the cultural dialogue but also amplifies the transformative impact of mythologies on the construction of literary identity in Modern Indian English Literature. By incorporating these elements, Kandasamy elevates her narrative to a realm where the past and present converge,

shedding light on the enduring significance of mythological narratives in shaping cultural identities and addressing contemporary societal challenges (Kandasamy, 2017).

Mythologies, deeply ingrained in the cultural fabric of India, serve as repositories of ancient wisdom, values, and beliefs. By integrating mythological elements into their works, authors contribute to the preservation of cultural heritage. They act as custodians of the rich oral and literary traditions, ensuring that the essence of ancient myths remains alive in the collective consciousness of the society (Roy 24). Simultaneously, the reinterpretation of these myths allows for a dynamic engagement with tradition, fostering a continual evolution of cultural narratives.

Addressing Contemporary Issues:

Modern Indian authors employ mythological elements as a narrative tool to address contemporary issues. By weaving ancient stories into their works, writers provide readers with a lens through which to explore and understand current societal challenges. This juxtaposition of timeless myths with contemporary issues creates a layered narrative that encourages readers to reflect on the enduring relevance of cultural narratives (Divakaruni 40). For instance, issues related to identity, social justice, and gender dynamics are often explored through the prism of mythology, offering readers a unique perspective on these subjects.

Dynamic Dialogue Between Past and Present:

The incorporation of mythological elements allows authors to draw upon ancient stories, legends, and cultural symbols to address contemporary issues, creating a dynamic dialogue that bridges the past and the present. This intersection of mythology and modernity is a hallmark of many Indian writers, showcasing their ability to navigate tradition while engaging with the complexities of the contemporary world. Authors navigate the complexities of tradition and modernity, forging connections that resonate with readers across generations. This interplay allows for a nuanced exploration of cultural identity and continuity, fostering a sense of shared heritage while acknowledging the evolving nature of societal norms and values (Sen 37). The dialogical approach reflects the multifaceted nature of Indian literature, where ancient myths are not static relics but living, breathing entities that shape and are shaped by the contemporary context.

Evolution of Narrative Techniques:

The narrative techniques employed in modern Indian writings display the evolving nature of Indian literature. Authors experiment with various literary forms, styles, and structures to seamlessly blend mythological elements with contemporary storytelling. This fusion contributes to the richness and diversity of the literary landscape, challenging conventional norms and expanding the scope of storytelling (Roy 42). The interplay of myths with postmodern narrative techniques creates a vibrant and dynamic literary space that resonates with a diverse readership.

Narrative Structures:

Amitav Ghosh's *The Ibis Trilogy* exemplifies the seamless integration of mythological narratives into contemporary storytelling, demonstrating the profound impact of such

elements on narrative structures. In this monumental work, Ghosh skillfully employs historical events and mythical undertones as foundational elements, creating a complex narrative that traverses continents and centuries.

The trilogy, comprising *Sea of Poppies*, *River of Smoke*, and *Flood of Fire*, is intricately woven with threads of history and mythology. Ghosh draws upon the opium trade and its historical ramifications to construct a multi-layered narrative that extends beyond the temporal confines of the events portrayed. This expansive scope is reminiscent of mythological epics that transcend time and space.

The incorporation of mythical undertones in *The Ibis Trilogy* serves as more than just a backdrop; it becomes a structural framework that shapes the narrative's essence. Ghosh masterfully blends historical accuracy with mythological elements, creating a narrative tapestry where characters and events are interwoven with the timeless themes found in mythology. The result is a rich, interconnected story that resonates with both historical authenticity and mythological resonance.

Moreover, Ghosh's trilogy underscores the enduring power of myth to provide a framework for understanding complex historical events and their impact on individuals and societies. By seamlessly blending the historical and the mythical, Ghosh not only enriches the narrative but also highlights the interconnectedness of cultural narratives across time and geography. *The Ibis Trilogy* thus stands as a testament to the transformative influence of mythological narratives on the construction of intricate and expansive literary structures in Modern Indian English Literature. (Ghosh, 2008-2015)

Hence, the influence of mythologies on Modern Indian English Literature resonates deeply, molding the contours of narratives, characters, and overarching themes. A comprehensive examination of pertinent literature reveals a discernible pattern wherein contemporary authors adeptly traverse the intricate fabric of Indian mythologies, weaving a distinctive literary identity. These writers exhibit a skilful navigation of cultural intricacies, employing mythological threads to craft narratives that not only entertain but also serve as windows into cultural roots and shared human experiences. The synthesis of traditional myth with contemporary storytelling enables authors to forge a literary landscape that is both distinctive and resonant, offering readers profound insights into the diverse tapestry of Indian culture. Through this symbiotic relationship between myth and modernity, Modern Indian English Literature emerges as a dynamic repository of narratives that not only echo the cultural ethos but also bridge the gap between tradition and the evolving complexities of the present, contributing to a deeper understanding of both cultural identity and universal aspects of the human condition.

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Environmental Activism in Indian English Literature: A Literary Exploration of Ecological Concerns



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Abstract:

This research paper explores how environmental activism is portrayed in Indian English literature, providing a thorough analysis of the strategies used by authors to confront and engage with ecological issues. In order to understand the complex ways in which literature operates as an effective instrument for environmental activism, the study looks at a wide range of literary works by various writers and genres. This paper attempts to clarify the ways in which Indian English literature promotes environmental consciousness and motivates action through a close examination of themes, motifs, and narrative devices. This research advances our knowledge of how literature influences public perceptions of ecological challenges by illuminating the relationship between environmental activism and literature.

Introduction:

Environmental activism addresses the urgent issues of pollution, deforestation, climate change, and the loss of natural resources. Writers in Indian English literature have been focusing more on these ecological challenges and utilizing their literary skills to advocate for change, increase awareness, and consider the intricate relationship between humans and the environment.

India provides a compelling setting for the literary exploration of environmental issues because of its great natural and cultural variety. By highlighting the writings of well-known authors who have used their stories to interact with, critique, and motivate action in the direction of a more sustainable future, this research paper seeks to shed light on the ways that Indian English literature has served as a space for environmental activism.

I. The Historical Background of Environmental Activism in India:

An overview of Indian English literature's portrayal of environmental action will be given, along with some historical background. The study will examine significant incidents and campaigns, like the Chipko Movement, the Bhopal Gas Disaster, and the ongoing fight against industrial pollution, that have influenced India's environmental consciousness. To appreciate how literature reflects and addresses these issues, one must have a thorough understanding of the historical foundations of environmental action in India.

The diverse historical background of environmental activism in India is characterized by a number of occasions, movements, and changes in policy that have influenced the

country's perspective on environmental issues. The following key aspects provide an overview of the historical context in which environmental activism in India has developed .

1. The Chipko Movement

The Chipko Movement was a significant environmental movement that emerged in the 1970s and had its roots in the Himalayan region. Local communities, made up mostly of women, protested peacefully to stop logging on trees. The movement had a key role in emphasising how social justice, environmental preservation, and sustainable development are all related.

2. Bhopal Gas Tragedy :

One of the biggest industrial tragedies in history, the Bhopal Gas Tragedy took place at the Union Carbide pesticide plant in Bhopal. Toxic gases were released, causing thousands of deaths and long-term health problems for survivors. The environmental and human repercussions of industrial irresponsibility were brought to light by this devastating occurrence, which led to calls for stronger laws and corporate accountability.

3. Forest Conservation Policies:

Over the years, there have been significant changes to India's policy regarding safeguarding forests. The 1980 Forest Conservation Act sought to control deforestation and foster ecologically responsible forest management strategies. The National Forest Policy of 1988 and the Joint Forest Management (JFM) strategy are two examples of later policy initiatives that placed a strong emphasis on community involvement in forest protection.

4. Environmental Legislation:

The 1990s witnessed the implementation of significant environmental laws in India, such as the National Environment Policy (2006) and the amendments to the Water (Prevention and Control of Pollution) Act (1974) and the Air (Prevention and Control of Pollution) Act (1981). Environmental issues like waste management, pollution of the air and water, and preservation of natural resources were the focus of these legislative initiatives.

5. Global Environmental Agreements:

Participation in international environmental agreements, such as the Convention on Biological Diversity (CBD) and the United Nations Framework Convention on Climate Change (UNFCCC), proved India's commitment to the sustainability of the environment globally. India's policy on preventing climate change and preserving biodiversity included a significant amount of negotiations and agreements.

Considering the development of environmental movement in India begins with understanding this historical background. The intricate relationship between humans and the environment is explored in literature from this age by drawing inspiration from these events.

II. Literary Analysis of Environmental Themes:

Indian English literature has been an effective vehicle for examining and discussing environmental issues. Indian English literature has been an effective vehicle for examining and discussing environmental issues. Through various genres, writers have employed

nuanced literary techniques to convey ecological concerns, critique human impact on the environment, and advocate for sustainable practices. Authors like Arundhati Roy, Amitav Ghosh, and Vandana Shiva contribute by portraying ecological issues in their novels, essays, and other literary forms.

1. Arundhati Roy's "The God of Small Things"

The first book by Arundhati Roy, which is set against the beautiful background of Kerala, delicately incorporates environmental issues into the story. Arundhati Roy emphasises how industrialization has affected the river and the surrounding area, illustrating the disastrous effects of unbridled growth. The work takes readers on a moving journey through the precarious equilibrium between nature and human interference.

2. Amitav Ghosh's "The Hungry Tide"

'The Hungry Tide', a novel by Ghosh, explores the complex interrelationship between the nature and humankind in the critically endangered Sundarban region. Amitav Ghosh draws attention to the urgent need for ecological consciousness and sustainable living by providing detailed pictures of the mangrove ecosystem and the consequences of climate change. The fragility of coastal environments and the communities that rely on them is emphasized throughout the book.

3. Vandana Shiva's "Staying Alive"

Sustainable agriculture, feminism, and environmentalism are all interwoven in Vandana Shiva's famous collection of essays, *Staying Alive*. Vandana Shiva promotes a holistic approach to development and condemns industrial practices that negatively impact the environment and marginalised groups. She has influenced readers to reconsider their relationship with the environment with her literary works, which go beyond conventional fiction.

4. Anita Desai's "The Village by the Sea"

The impact of industrialization on an Indian coastal community is poignantly depicted in Anita Desai's novel. The story portrays the hardships of a fishing community coping with pollution and overfishing-related deterioration of the environment. Readers are prompted to consider the effects of rapid progress and the way it affects traditional ways of life by Anita Desai, through the protagonist's perspective.

5. Mahasweta Devi's "Draupadi"

The short story "Draupadi" by Mahasweta Devi explores the depletion of the environment and the exploitation of tribal communities. Mahasweta Devi urges people to understand the relationships between environmental justice and human rights by exposing the convergence of social and environmental issues through captivating narratives.

6. Kamala Markandaya's "Nectar in a Sieve"

"Nectar in a Sieve," a novel by Kamala Markandaya, is set in rural India and explores the challenges that an agricultural community faces as a result of changes in the environment. The story portrays a struggle for the existence in the midst of ecological transition as it discusses the manner in which conventional rural civilizations are affected

by urbanisation and industrialization.

III. Representation of Ecological Diversity:

It is important to preserve India's rich environmental history, and literary representations of ecological diversity serve aesthetic goals as well. The following literary works explore the multifaceted tapestry of India's ecosystems, emphasizing the need for environmental conservation.

1. Ruskin Bond's "The Blue Umbrella"

The Himalayan countryside serves as the setting for Ruskin Bond's novella, which gives readers an insight into the region's rich biodiversity. The story highlights the complex relationship between the local environment and the lives of the characters by providing a vivid image of the flora and wildlife that surround Binya, the protagonist. Bond highlights the splendour of the Himalayan ecosystem and inspires readers to value and preserve it via Binya's travels.

2. Khushwant Singh's "The Company of Women"

The novel "The Company of Women" by Khushwant Singh explores the various landscapes of India, capturing the spirit of the nation's ecological diversity. Khushwant Singh's depiction of nature provides a backdrop for the protagonists' travels, taking them from the lush vast areas of Kerala to the parched terrain of Rajasthan. The book gently urges readers to acknowledge the interdependence of different ecosystems and the significance of good stewardship.

3. Anita Nair's "Idris: Keeper of the Light"

"Idris: Keeper of the Light" by Anita Nair immerses readers in the peaceful surroundings of the Nilgiri Hills and gives them a sense of what it's like to live in the Western Ghats. The story depicts the fauna and flora of the region, delving deeply into the biodiversity of the area. Through her stunning depiction of the Nilgiris' natural beauty, Anita Nair instills a sense of obligation for the preservation of these environmentally fragile areas.

4. Salman Rushdie's "Midnight's Children"

Rushdie's masterpiece 'Midnight's Children' spans a sizable canvas that features India's varied landscape. The tale depicts the biological diversity of the subcontinent, spanning from the Sunderbans to the Himalayas. The story is enhanced by the depiction of a variety of settings, which highlights how the characters are a part of their surroundings and how historical events have affected the environment.

By portraying the fragility and beauty of India's varied ecosystems in their literary works, writers hope to raise awareness of the nation's rich natural history. Literary narratives inspire readers to connect with and address ecological concerns, delving into the role of literature in encouraging environmental activism.

IV. The Role of Literature in Inspiring Activism:

Literature has proven to be a potent force in shaping public consciousness and inspiring activism, particularly in the realm of environmental issues, especially when it comes to environmental challenges, literature has demonstrated its ability to influence public opinion and motivate action. Indian English literature influences readers to get involved in

and responsive to ecological issues, hence acting as a spark for environmental activism.

1. Narrative Empathy and Human Connection:

Literature has the ability to arouse empathy by giving readers a firsthand understanding of environmental challenges through the characters and locations portrayed in the story.

Readers are more likely to become more sensitive to environmental issues in the real world as they relate emotionally to fictional protagonists facing ecological difficulties. For instance, showing people suffering from industrial pollution or deforestation may arouse readers' compassion and inspire them to support change.

2. Awareness and Education:

Literary works frequently enlighten readers about complex environmental issues by acting as resources for learning. In order to assist readers comprehend the connections between human behaviour and the environment, authors weave historical background, scientific data, and the effects of environmental degradation into their stories. Authors enable readers to take decisions and actively engage in environmental initiatives by bringing attention to important issues through their writing.

3. Catalyzing Social Discourse:

Books serve as a social discourse catalyst, bringing up environmental issues in local communities and society at large. Writers who tackle ecological issues in their works participate in a larger conversation that happens outside of book pages. Discussions like this one can spark policy discussions, raise public awareness, and unite people in support of environmentally friendly policies and sustainable behaviours.

4. Motivating Sustainable Practices:

Literary characters that embrace sustainability or deal with the fallout from non-sustainable behaviour are common in works of fiction. Literature has the power to encourage readers to embrace eco-friendly practices in their own lives by showcasing different lifestyles and approaches to the environment. Literature may encourage people to adopt decisions that are ecologically friendly, whether it is by showing examples of ethical farming, waste minimization, or the usage of renewable energy.

5. Critique of Corporate and Political Practices:

Literature has long been used to criticise political and corporate actions that degrade the environment. Through their use of stories, writers highlight the detrimental effects of unbridled industrialization, deforestation, and pollution brought on by profit-driven goals. Readers who read this criticism may be moved to challenge established hierarchies of power, call for transparency, and support laws that put environmental sustainability first.

6. Fostering a Sense of Responsibility:

Literature creates a sense of accountability by showing the consequences when the environment is neglected. Readers are motivated to consider their own responsibilities for protecting the environment when characters in a story deal with the effects of

environmental pollution. Individual and group acts, such as endorsing conservation efforts and engaging in environmental activism, can be implemented through this sense of duty.

Conclusion

Indian English literature plays an important role in triggering environmental activism as we navigate the complexity of the twenty-first century and its growing environmental crises. It provides this by emotionally relating readers to ecological challenges, increasing awareness, igniting social discourse, endorsing sustainable practices, criticising harmful policies, and cultivating a sense of responsibility. Literature continues to be a powerful instrument for inspiring people and communities to work towards a more environmentally conscious and sustainable future as long as writers can craft stories that connect with environmental issues.

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Recent Trends and Innovations in Teaching and Learning English Language



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Abstract-

In many states of India, including Maharashtra, English language is learnt as a second language. So only traditional methods are used prominently to teach and learn English language. Grammar Translation and traditional methods are adopted and used in many rural and urban areas of the country since last 150 years. Many educational institutes do not have infrastructural facilities, technology based equipment and native speakers of English language. But to keep pace with changing world and as we are living in the world of technology, science, competition and Globalization, the recent and innovative trends need to be followed and adopted. In the field of language learning various recent trends, techniques are being invented, identified and adopted to teach English language. Now a days Gramophone, Lingua-phone, Language Laboratory, Computer, Internet, V - Blogs, Nicenet, Podcast, YouTube, Skype, Twitter etc. are used as an innovate trends. Like Internet features E-Journals E- Recourses are used in teaching and learning English language. At the same time various websites are also used for vocabulary, grammar and pronunciation confused words and for various teaching and learning process. Various videos of poetry, drama, prose, novels are also utilized for educational purposes. By using technology based trends, we can enhance the educational standard so far as the process of teaching and learning English language is concerned. The four skills of language as reading, writing and listening will be developed by adopting recent and innovative trends in teaching and learning English as a foreign language.

Introduction-

In most of the areas of Maharashtra, the Grammar Translation Method is used prominently. So the students of many areas are not exposed to English up to the graduate level the students learn English language only in schools. Their parents are mostly uneducated. So they are unable to understand the importance of English and education. The students are the first generation learners and do not get the background of education. So they become uninterested in learning. The teachers in the rural areas institutions have to use the mother tongue of the students to teach English language. The audio-visual aids, proper infrastructure and electricity etc. are unavailable in the rural areas. So the teacher is unable to use modern technology in the English classroom. The teachers are also not familiar with the latest technology and use blackboard as a friend and traditional equipment which is less effective in the classroom. But in the urban area institutions, the audio-visual aids, technology based methods and innovative and latest devices are used in teaching learning English Language. Language teaching and learning is a complex process. So the concept of

ideal classroom is changing day by day. Language is interaction and interaction in a language itself constitutes acquisition. The importance of English language has greater proportions at higher levels of education.

English continues to be an important source of information since all the advanced knowledge is available in English. English is looked upon as a language of mobility, power and social upliftment. But the English language is taught with the use of traditional methods and the need is to alter with new innovative trends and methods. Today the scenario of teaching English has been changed from the traditional aspect. Doff says, "A look back over time shows that language teaching and learning have often moved between these two orientations and that in many cases teachers and learners alike have tried to strike a balance between the two poles." (Doff 2018) The traditional trends of teaching English language are Grammar -Translation method, Direct or Natural Method, Dr. West's New Method, Bilingual Method, Audio-lingual Method, Silent Way, Suggestopedia, Total Physical Response Method, Communicative Method, Lecture Method, Project Method, Discussion and Seminars Method etc. have been used nearly from the last 150 year in India. In the Indian Vernacular Schools and colleges, the traditional methods have been used till present.

Today, we are living in an age of science, globalization, privatization and technology. So the progress of science and technology have brought innovative and effective trends in teaching and learning English language. Computer assisted language learning has made remarkable contribution in searching a solution and in the methodology of language teaching and learning. The advancement of technology and various innovative trends have brought a revolution in teaching and learning of English language. The recent trends and innovations regarding teaching learning English language are as follows.

1) GRAMOPHONE

It is the first technological aid used by language teachers in order to present students with recording of native speaker's voices and broadcast from foreign radio stations.

2) LINGUAPHONE

The lingua-phone was a kind of gramophone designed especially for correcting speech disorders, for pronunciation practice, teaching sound and sound combinations. The teachers also get the benefit of listening the sounds of the native speaker of English. Lingua-phone plays an important role in listening for the correct pronunciation, spelling, stress, pause and intonation.

3) LANGUAGE LABORATORY

Language laboratories are an innovative trends and are designed for the research on the analysis and description of language and an effective aid designed for the teaching of language. In language laboratory the students sit in the semi-sound proof booths, listen the master tape and record own responses. The teacher talks with all or any student to help in language learning work. Language laboratory is an electronic and mechanical equipment designed and arranged to make English language learning and teaching effectively.

4) Computer

Computer is recent trend in teaching and learning English language. It is flexible as

well as powerful device and it stores, processes and retrieves information. The scientists and researchers have confidence in computers and claim that no teacher ever born no method ever adopted and no media ever utilized can match the computer efficiency. Computer Assisted Language Learning (CALL) is very effective trend in teaching and learning English language. Experiential learning, authentic materials, greater interaction and global understanding is only possible because of Computer Assisted Language Learning.

5) INTERNET

Internet is very effective and innovative device in teaching and learning English language. There are several possible reasons to use internet in language teaching. Linguistic nature of online communication is desirable to promote language learning. Another reason is that optimal conditions are created for learning to write. A third possible reason is that it is helpful to increase students & their motivation. The truth is, learning computer skills are essential to students future success; this reason suggests that it is not only a matter of using the internet to learn English, but also of learning English to be able to function well on the internet. Information on internet has three characteristics that distinguish it from traditional classroom of materials such as books, supplementary readings, video and films. The extensive, dynamic and accessible nature of information on the internet presents new challenges to the learners of English language. The World Wide Web, Nice net, V- Blogs for Video based materials, Podcasts, Blogs, Designing Websites, Electronic Pen Friends, YouTube, E-mail, Websites, Skype, Twitters etc. are new and innovate trends in teaching and learning English language.

Apart from the above internet features there are many recent trends of teaching and learning English language which are E-Learning Technology, E-Resources, E-Text book, E - Journals, Virtual Class Video - Conferencing, Satellite Based Education [EDUST], Interactive Whiteboards and Smart boards etc. are innovative trends to teach and learn English language. Like Internet features, E-Journals and E-Resources there are many important websites, tools which are supposed to be new trends in teaching learning English language.

- 1 <https://www.vocabulary.com/>:- This website has a dedicate homepage and the first view has tabs like Learn Dictionary, Vocabulary Lists etc. In addition to this it gives description of the word. This works as a motivation for the English learner. Success stories “How to Videos”, Spelling Bee and creation of class etc. give teachers and students opportunity to learn from the website.
- 2 https://www.bbc.co.uk/learningenglish/#_nav_Index-o:-This website provides free audio video and text material to learners around the world. There is separate Teachers & it gives a variety of teaching techniques offered by. B.B.C.
- 3 <http://writing2.richmond.edu/writing/wweb.html>
- 4 <http://www.justtheword.com/>
- 5 <https://www.lexipedia.com/>
- 6 <https://www.wordnik.com/>
- 7 <https://lingro.com>
- 8 <https://www.visualthesaurus.com/vocabgrabber>

9 [https:// www.snappywords.com/](https://www.snappywords.com/)

The above mentioned websites are innovative trends in teaching and learning English language. We also believe that this process can fully improve student's ideation and practical language skills which is helpful and useful to ensure and fulfil an effective result of teaching leaning and English language. Barring a few problem areas multimedia technology can be used effectively in classrooms of ELT with proper Computer knowledge on the part of teachers overcoming the finance problems in setting up the infrastructure and not allowing the teachers to become technophobe.

Conclusion

Taking in to consideration the above mentioned innovative and recent trends in teaching and learning English language we can come to the conclusion that recent trends may definitely enhance educational standard so far as the English language is concerned. The recent trends can brighten up to classroom and may bring more variety and interest into language lessons and motivate learners. The new trends can stimulate learners to speak, read and write the language. The teacher's time, energy and efforts may be saved and they can utilize their remaining energy for the upliftment of the students. This can make the students able to communicate more effectively, practice language skills thoroughly and solve language learning problems easily. The students will be encouraged for self-learning, acquire communicative competence along with cognitive strategies and it will enable them to complete the task successfully by reasoning, analysing and problem solving skills.

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Suketu Mehta's Maximum City: Bombay Lost and Found as a Social Saga



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India has a long tradition of the writers who help to shape the Indian Literature. All types of literature are appreciated by Indian society. The reason behind the appreciation is the inquisitiveness of the human being about himself and society. It reflects the man and women in civilization. It also reveals the various traits of the human race. It describes the order and ordeal of society. It reflects good and evil, profit and loss, earn and waste, momentary and permanent traits of the social happenings which always affects the future of the humankind. Poetry, Drama, Fiction and Narratives are the main types of the literature which at all times creates the facts mingled with the fancy which mostly deals with the social issues and its observations. Indian English literature originated through social issues. The then-contemporary issues compel the writer to focus on the critical issues through the imaginative characters and the situations. It deals with the nationalism, socialism, colonialism and the situations of the post-colonial society. For example, if we consider fiction as a type of Indian literature then it starts from Bankim Chandra Chatterjee's *Rajmohan's Wife*. It flourished through the hands of the other writers such as Mulk Raj Anand, Raja Rao, R.K. Narayan, Anita Desai, Salman Rushdie, Vikram Seth, Amitav Ghosh. Arundhati Roy, Shobha Day, Anita Desai, V.S. Naipaul. These writers gave perfect identity to the Indian culture and Indian Society through the novels. Commenting on it K.R. Srinivasa Iyengar observes, "What makes Indo-Anglican literature Indian literature and not just a ramshackle outhouse of English literature is the quality of its 'Indianness' in the choice of its subjects, in the texture of thought, and play of sentiment, in the organization of materials and the creative use of language." V.K. Gokak also remarks in this contest, "The Indianans of Indian writing consists of the writer's intense awareness of his entire culture." It indicates that Indian novels have a great history of create. It always plays the role of the spoke person of social events and social expectations.

Commenting on it Meenakshi Mukherjee observes that :

The novel in India can be seen as the product of configurations in philosophical, aesthetic, economic and political forces in the larger life of the country. Despite obvious, regional variations, a basic pattern seems to emerge from shared factors like the Puranic heritage, hierarchical social structure, colonial education, disjunction of agrarian life and many others that affect the form of novel as well as its content. (Mukherjee, 11)

With the change of the time journey of novels rests in the hands of the modern writers. Githa Hariharan, Jhumpa Lahiri Shiv K Kumar, Tabish Khair, Tarun Tejpal, Rahul Bhattacharya, Cyrus Mistry to mention a few, The contents of these new writers are very much suitable to the contemporary era.

Bijay Kumar Das in his *Postmodern Indian English Literature* rightly points out as:

There is a shift in emphasis- we have moved away from the Gandhian era of village centrism to the city centrism of the post-emergency era. The 'locale has shifted from the village to the metropolis of our country and then abroad. The east-west encounter which is explained in terms of hybridity in the relationship by post-colonial critics, takes 'a space' in postmodern Indian English fiction. When the world has become 'a global village', no culture, or society is pure or insular today. That is why Indian English fiction now takes characters, situations, both from the inside the country and abroad into its orbit and develops them. (Das, n.pag.)

Suketu Mehta is one of the prominent writers of modern India. Born in Kolkatta and raised and brought up in Mumbai. The U.S.A. He is a keen observer and real photographer of the situations who capture every image of Mumbai and pen down his observations entwined in form of story titled as *Maximum City: Bombay Lost & Found* which published in the year 2004 and 2005 Pulitzer Prize finalist in the year 2005. Suketu Mehta is the versatile writer who gives an account of his travelling experiences, his observations, memories in the form of various articles and fiction. He is the writer of the situations which he observed in the city like Bombay and analyzed it exhaustive and all-inclusive way. Mumbai is a city of individual identity. On can find contradictory situations and the characteristics in Mumbai. It is termed as India's global city, the financial capital of India. It creates Leadership with a Worldview It has a legacy of global orientation.

Mumbai has been a constantly evolving, globally engaged it has made a rapid economic transition from trade to services and has expanded its national and cross-border roles. most globalized city in South Asia. It is the most internationalized economy, the major corporate headquarters location, a centre for institutional decision-making, and the main destination for foreign investment and joint ventures. It is also home to the airport with the most international passengers, the busiest port system, and the two largest regional stock exchanges where large Indian firms are capitalized. A hub for smaller businesses with national and international reach, including in the design, fashion, tourism and jewellery sectors, where more informal networks of entrepreneurs have continually strengthened Mumbai's brand overseas. The city is a centre of creativity and consumption, with high average income and tax generation by regional standards. The home to South Asia's biggest cultural industry and export, Bollywood. (Greg Clark and Tim Moonen)

The above description brings before us the detail content and the analysis of Mumbai. It is the centre of the activities for the politics and the crime. It matted with poverty, richness, slums, fabulous infrastructures, overcrowding people, diversity of cultures, multilingual cultures. Writer suketu Mehta is the observer of the fact of the city and through the book, he focuses on the real picture of the city which is relevant to the situation and valid with the tone of the time. The book *Maximum City: Bombay Lost & Found* reflects the real lifestyle and the social scenario of Mumbai. The book is divided into three parts as a Power, Pleasure and Passages with twelve segments. It describes the metro culture of Mumbai. Space is the most crucial, a matter for the Mumbai citizens. In the small houses live the dozens of people without thinking of its adverse effects on the individual lifestyle. The close acquisition of the people with each other creates dirt and filthy atmosphere. Another issue describes by the writer is the traffic in the city. It is overcrowded that. It never gives any space for the individual silence. Children and old people never get any space to stroll and to play. Supply

of the food and the vegetables is never fresh. The adulterated supply gives birth to many diseases and illness. Even personal problems are very severe. The persons who get transfers from other places face many problems. Admission of the children to school is one of the major ones. For the poor, it is too tough to live in the city. Rates of ever thing are higher than on the other palaces.

Mehta describes the problems of Mumbai life. He describes the vast area if Mumbai He explains in the text, "With fourteen million people, Bombay is the biggest city on the planet of a race of city dwellers. Bombay is the future of urban civilization on the planet. God help us" (3). The people at all time busy in earning money. "Bombay is all about transaction dhandha" (15). The narrative describes the 1993 Hindu -Muslim riots. The basic cause of the riot is the construction of the Hindu temple that is the temple of Ram at Ayodhya in Utter Pradesh. The temple has its history. It is believed that the temple is demolished by the Mughal Emperor Babar and constructed the Mosque over the birthplace of Lord Rama (a Hindu God). Both the creed tried to take over the right on the place. The mosque was demolished on 6th December 1992 by a Hindu and it became the root cause of the devastation in Bombay. The riots erupt between the communities destroyed the culture and peace of the Bombay. Many innocents get hurt with the post demolish furry "Many wars begin with an act of rape, real or imagined. It is always the men who are disturbed enough by the rape to go to war" (45)

Modus operandi of gangsters, their company and support agents are very cruel. They are ready to kill anyone for a handful of the amount. The writer describes the life and the way of thinking of the criminal gang. Bombay has the existence of many criminal gangs and all the gangs have very much tussles between each other. They are ready to have possession over the Bombay. The thirst and the will to capture the control over the Bombay create the conflict between different gangs. The writer describes the life and the nature of the gangsters. Criminals from the gang are obsessed with bar culture. They use their criminal background to exploit the girls from the bar, They can have their all intentions fulfil by paying just fifty rupees. World off shooter is also portrayed by the writer. Company surveys based on the quality of the shooters who used bike to perform their task. Though they are fully entwined with the rubbish task still they have some philosophical and religious bent of mind one of the Gangster tell to the writer "God is like smelling money that you have earned. There is no smell, really, but you have felt him. We are all part of god's game" (237). The members of the criminal world live differently. He explains it as "the boys don't refer to the organizations they work for as 'gangs', they call them 'companies' and there is indeed something corporate about the organization" (155).

Mehta describes the world of the politicians along with the world of the criminals. He describes the role of the politicians in the formation of the Mumbai along with he describes the nature of the politicians who are over always in touch with the criminals to turn the conditions in there. He describes there is a close relationship between the criminals and the politician criminals become always helpful to flourish the background of the politicians.

The writer brings out the clear picture of the elections process of India. Bombay is a representative of the whole picture of the country. During the elections, money plays a very vital role. Money is the catalyst of the total entire process voting. Percentage of voting of the rich is very less and of the slum area is very high. During the election time, maximum political parties focus on the slum area and they purchase votes by supplying the money and different

sorts of gifts. All the parties and the political persons become successful to get the vote by providing bribes to the voters. The writer states: The new inheritors of the country- and the city- are very different from the ones who took over from the British, who had studied at Cambridge and the Inner Temple and come back. They are badly educated, unscrupulous, lacking a metropolitan sensibility- buffoons and small-time thugs, often- but, above all, representative. (81)

The writer describes the life of the common citizen in Mumbai. Citizen all the time runs after the money. At the weekend enjoy his life with a family with the kids. Common man, serving men never gets any time to engage his family and his kids due to the burden of the daily work. They get free time during the holidays and at the weekend. Dance bar and culture of the bar is also described by the writer and he brings out the naked reality of bar girls. Labour and other workers are the regular visitors of the bar. Life of the sex workers also described by the writer and had described the different names of the location of the sex workers which are the titles as Congress house, President place of the Nepali prostitutes. Bachu-ni-wadi is a place for mujrawalis.

He explains the difference between the grandeur of the old and new construction. Railway terminus, Curt buildings, Victoria Building has its taste and beauty. But the new way of the lifestyle can not please as the old one. He describes its reality as he says "It now, has to sell brainpower: ideas, data and dreams" (137). "Bombay is both the beautiful parts and the ugly parts, fighting block by block, to death for victory" (137). He describes the reality of the film industry of the Mumbai. "The diaspora wants to see an urban, affluently glossy India, India they imagine they grew up in and wish they could live in now" (378) He describes how the film industry is connected with the crime world. "Gangsters and whores all over the world have always been fascinated by the movies and vice versa, the movies are fundamentally transgressive. They are our eye into the forbidden" (374) "Cinema is an outlaw medium, the flashlight into the darkest part of ourselves. For the criminals and prostitutes who live these outlaw lives, the movies are close to realistic" (375). He states the unique status of the Mumbai as "Money, sex, love, death and show business" (285)

Conclusion

Suketu Mehta reaches in the depth of the social reality of the Mumbai. Being the observer of the society he brings out the reality of the social life of Mumbai. Commenting on his creation may eminent writers gave appreciation in his favour. William Dalrymple utters, Maximum city is the remarkable debut of a major new Indian writer. Humane and moving, sympathetic but outspoken, it's a shocking and sometimes heartbreaking book, teeming with extraordinary stories. It is unquestionable one of the most memorable non-fiction books to come out of India for many years and there is little question that it will become the classic study of Bombay. (n. pag.) Whereas Jumpha Lahiri says, 'Sprawling banquet of a book, one of the most intimate and moving portrait of a place have read' (n. pag.) While Shashi Tharoor says in praise He gave us a city that, 'Is a mass dream of people of India' although the dream includes a few nightmares, he makes you never want to wake up. (n. pag.)

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Modern English Literature and Eco-Criticism



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ABSTRACT

In fact, the ecological perspective in contemporary English literature across the globe has been dominated by the relatively recent revisionist and reformist movement known as ecocriticism. Eco-criticism's ecological perspective draws boundaries between the human-nature partnership in ways that are both beneficial and harmful. This research paper examines selected modern English literature published after 1900 through the lens of ecocriticism. The analysis of several well-known authors whose works are eminently written in order to obtain insights from the ecological frame of reference is incorporated into the literature evaluated in this study. The trend of ecocriticism advances from "nature-a mystic substance" and "nature's interconnectedness to action," to "importance of maintaining nature," to "eco-consciousness and eco-literacy about environmental issues," and ultimately to calls to action, according to an analysis of a few notable works.

Key Words: Ecocriticism, Eco-consciousness, Ecological, Modern English Literature, Environmentalism

INTRODUCTION

As literature from around the world, English literature has adopted several styles. The environment is one of the major socio-human issues that was involved in the developments. In general, ecocriticism is a multidisciplinary branch of study that looks at the connections between literature and the natural world. It refers to the writings of writers, anthropologists, literary critics, natural scientists, and historians in order to analyze the differences between nature and its cultural construction. (<https://www.science.smith.edu/climatelit/ecocriticism/>).

It addresses how environmental issues are presented and analyzed, as well as cultural issues and attitudes toward the natural world. Ecocriticism's main objective is to investigate how people act and react in their respective cultures with regard to the environment and ecological challenges. This kind of critique has received a lot of attention lately due to the growing social emphasis on environmental deterioration and technological progress. It thereby broadens the area of literary and theoretical research by providing a unique method for reading and comprehending literary works. Ecocriticism began to emerge in the 1960s, but it didn't really take off until the 1980s, thanks to the environmental movement and the publication of Rachel Carson's *Silent Spring* in 1962. Two waves of ecocriticism have emerged thus far: the first in the 1980s and the second in the 1990s. During the first wave, nature writing was emphasized as a valuable hobby and academic field. It maintained the distinction between nature and humans while highlighting the value of nature and the need to advocate for it. Building on its predecessor, the subsequent wave of environmentalism

expanded its sphere of influence. A new wave of ecocritics reinterpreted the term environment to include both urban and natural habitats, attacking the distinctions between them as well as between nature and non-nature. (<https://www.coursehero.com/file/119437943/MODULE-29-ECOCRITICISM-Idocx/>)

This wave also launched the eco-justice movement by examining how the most vulnerable members of a community are also the most exposed to the negative effects of climate change and environmental degradation. Ecocriticism encompasses pastoral, wilderness, and ecofeminist perspectives. A combination of literary critique with ecological approaches or parameters employed by the author in their work is called ecocriticism. The relatively young revisionist movement known as ecocriticism has taken the world by storm in recent decades (Oppermann, 2016). The writings of numerous authors in early and late modern English literature demonstrate the pattern. 'Nature writing' was highly regarded by the majority of early ecocritics, who encouraged authors to highlight the wonders of wild animals and plants.

Ecological literary critique developed into activism in the 1970s as the environmental movement gained political traction, which aided in the dissemination of eco-awareness. The evolving tendencies were presented in this way in a number of writings from the modern age (post-1900) (Westling, 2016).

Three approaches to ecological consciousness were taken by American and British romantic writers: living community, basic ecological understanding of environmental conservation, and living consciousness. They encourage getting back in touch with nature and the beauty of people, define what it means to be in harmony with nature, and reveal a path that leads naturally to goodness, truth, and beauty for those who are seeking their spiritual house. Along with expressing their genuine care for the environment and natural resources, they also advised people to protect lives and use natural resources wisely (Jin, 2022).

The goal of the current research article is to examine and analyze the Ecocritical approaches used in a few chosen literary works that have been published in modern (post-1900) English literature, with a focus on poetry and novels. The history of the ecocriticism movement and a literary analysis of the evolving eco-critical philosophies in a few chosen English literary works are also included in this essay.

IMPORTANCE

The current study explores the nature of human-written modern English literary texts after 1900, offering a new application of the ecocritical approach to criticism. Additionally, it looks at how ecocriticism develops from ideas such as "nature as a mystic substance," "nature's interconnectedness to humans," "importance of maintaining nature," and "eco-consciousness and eco-literacy about environmental issues."

Review

The ecology is currently under danger because of the numerous environmental catastrophes that plague the modern world. Science and technology are insufficient on their own to address the worldwide ecological crisis. The way that we now view nature has to change. Literature has a purpose; it does not exist in a vacuum. Because nature was not given

the attention it deserved by literary critics for a long time, literature that is ecologically conscious demands a greater understanding of nature in its larger context. As a "global emerging movement," ecocriticism has gained prominence during the past three decades. In 1978, William Rueckert first used the term "ecocriticism" in a critical piece titled "Literature and Ecology: An Experiment in Ecocriticism." The Greek terms "Oikos," which means "home or earth," and "logy," which comes from "logos," which denotes a logical reasoning, are the sources of the word "eco." They have a lot in common with literary portrayals of criticism of the family environment (Mishra, 2016). With an emphasis on long-term sustainability, the subject's breadth is enormous and unbounded as a mere multidisciplinary study. The impact of human actions on the natural world was a concern for Elizabethan and Jacobean writers, as revealed by Borlik in his book "Ecocriticism and Early Modern English Literature" (Todd, 2012).

Ecocriticism draws a line between nature and how people behaved toward it at a certain point in literary history. Ecocriticism is the study of the relationship between literary and natural environments. One literary technique that emphasizes the environment is called ecocriticism. Ecocriticism attempts to highlight the need to reconsider how humans relate to their surroundings via literary works (Singh, 2019).

There have been two phases of ecocriticism in English literature, and the field is still relatively new, according to Buell. The first wave of literature was founded in historicism, logocentrism, realism, and nature writing as well as pastoral poetry and wilderness romance. It involved bringing back a wild, unaltered, and non-human ecosystem. First-wave ecocriticism expanded to become second-wave ecocriticism. It had an active bent; unlike first-wave ecocriticism, which focused on extreme wildness, it viewed the environment to include residential, agricultural, and heavily controlled wild places. Burberry has also consented to a similar change (Mabie, 2016). The field of postcolonial ecocriticism has grown in prominence lately. Postcolonial literature has gained more attention since the emergence of postcolonial Ecocriticism. The issues of famished, dehydrated, expelled, homeless, sick, and imprisoned people worldwide have been highlighted by the postcolonial tranche ecocriticism (Mabie, 2016).

Munthir M. Habib came to the conclusion in his work "Nature, Environment, and Landscape in Modern British Poetry" that an ecocritical analysis of contemporary British poetry has shown a significant environmental concern. T. S. Eliot and Edward Thomas have both expressed intense concern about the disruptive changes in the relationship between humans and nature, and Edward Thomas calls for meaningful interaction with the natural world (Habib, 2020).

According to Jeon, Deuk Ju's dissertation, many Romantic poets depict the potential of women in their works or deftly make analogies between women and nature. The child reader is introduced to the natural world by the mother figures in Howitt and Dorset. Howitt expresses a Wordsworthian delight in the animals of nature while highlighting the importance of humor in a way that is similar to Joseph Meeker's idea of comedy for survival, whereas Dorset highlights the role that emotion plays in human existence in a way that is similar to how David Ehrenfeld uses it. Browne asserts that there is a clear spiritual relationship between the natural and human realms. Using figurations from nature and the natural world, the late Romantic poet Landon constructs feminine poetics that explores

women's status in the public and private spheres of mid-nineteenth-century England (Ju, 2004).

The ecocritical perspective looks at the work's literary elements from both a natural and cultural perspective. Among these are the following (Das, 2020):

- Portrayal of nature in work.
- Geographical surroundings and their role in literature.
- Metaphors to nature and their relevance.
- How life forms are connected or interlined.
- How modern science/human actions/issues impact the environment and create eco-conscious.

Throughout the 1920s and 1930s, Sepehri also demonstrated ecocritical viewpoints in his travelogues and poetry. His poetry, which includes "Eight Books," "The Bird," and "Passenger," champions the natural world's soul, human emotions, and mysticism. He used phrases like

"And love, only love He took me to the breadth of sorrow, it made me the possibility of becoming a bird. And a drink of sorrow?

The pure sound gives an elixir to this drink" (Sepehri, 1389, p. 293).

He makes the link between belonging to nature and the thrill of loving. In his writings, he viewed nature as a living being that heals humans and serves as a moral compass. He turned poetry into a presentation by using organic images. The characters depict a relationship between humans and nature, with nature being superior. Sepehri demonstrates the need of having a compassionate approach toward the natural world during difficult or tragic circumstances. According to Sohrab Sepehri, the Ecocritical approach explains that man can find peace in nature that he cannot get in urban life (Dabirnia, 2021).

William Butler Yeats is well known for incorporating ecocritical ideas into his writing. His beliefs on ecology are reflected in his poetry. He drew inspiration for his writing from hallowed locations and the spiritual paths found in nature. For example, the natural environment in 'The Stare's Nest beside my Window' reorients the speaker to his actual purpose and lays out the route to spiritual healing; similarly, in his poems 'The Towers', 'As in The Wild Swans at Coole', and the opening stanza of 'Shadowy Waters" Yeats applies his acute observation of the landscape elements, birds, and animals of the Irish countryside to his work, even if he is not a poet with "deep ecological" convictions. The poems show the relationship between the natural and cultural spheres, as well as the ways in which writing is influenced and shaped by place, more so than mere landscape depictions. Here, development, creation, and nurturing are the main priorities. The poem serves as a reminder to stay connected to nature and its therapeutic properties, as the poet learns about new life from the natural world (Fleming, 2020).

Another poet and writer whose writing is frequently viewed from an ecocritical perspective is Thomas Hardy. Among the literature he has examined are the novel "Far from the Madding Crowd" and the poetry "The Breaking of Nations." The writings of Thomas Hardy evoke visions of a serene and lovely world where people lived in harmony with the environment. Thomas Hardy was a supporter of Romanticism, a believer in Darwin's

theories, and concerned about the relationships between human civilization and other living things, as well as the compassionate coexistence of persons and the natural world. All of these exemplify the ecological sensitivity he portrayed. 'Far from the Madding Crowd' is mostly about nature and country culture, aside from the love story. Weatherby is situated in an urban area, but Hardy's poetic and beautiful concentration on the virtues inherent in the environment and Wessex contrasts with both. Local environment plays a significant effect in the happiness of characters like Gabriel Oak and others. Readers would be contributing to environmentalist thought in an effort to preserve and honor nature, and Hardy's values would be impacted by environmental concerns (Heidar, 2016; Barry, 2017).

Among the well-known American poets who made a significant contribution to the use of eco-critical ideas in poetry after 1930 was Robert Frost. Frost's poetic pieces, such as "Departmental, Design, Nothing Gold Can Stay," "The Road Not Taken," and "Stopping by Woods on a Snowy Evening," adopt an ecocritical stance.

Frost always creates them with the goal of teaching people about how they are connected to the natural world and other living creatures. As an illustration, the lines

"And there's a barrel that I didn't fill
Beside it, there may be two or three
Apple I didn't pick upon.
But I am done with apple picking now" (Frost, p.3-6)

The poem serves as an example of how human experience, which is prone to decay and death, is unaffected by the satisfaction or lack thereof of endless desires and that people are alone accountable for their suffering. This adds still more layer to eco-criticism's spiritual component. By making people more aware of the various ecological challenges, it also increases ecological consciousness and knowledge (Shrivastwa, 2020).

The plays of Nigerian author and dramatist Wole Soyinka are constructed on ecological ideas. His works "A Dance of Forests" (1960) and "The Swamp Dwellers" (1958) discuss the predicament of Yoruba tribes. His writings exposed the Yoruba generation's detachment from the natural world. In his writings, the main character portrays Man as helpless against the natural world and driven from the hamlet by the allure of the big metropolis. Agriculturalists must be friends with the natural world. Although he believed that a person's passion for the natural world should never fade and that even natural disasters cannot take away from it, this ultimately works against humanity as it forces them to live in a more artificial environment. This identifies the idea that excessive human interaction with the non-human world is the primary cause of the current environmental problems, since the situation is rapidly getting worse. Soyinka's works spread eco-consciousness, which shares concern for the environment and displays a growing awareness of environmental issues (Ravindran & Maithri, 2018).

One of the many British novels that ecocritics have referenced as an example of literary analysis that can be done in an ecocritical way in the postmodern era is Graham Swift's 1983 book "Waterland." This book was analyzed from the previously unidentified critical intersection of ecocriticism. Serpil Oppermann, for instance, proposed using "postmodern Ecocritical theory." She adds three essential elements to the novel: it questions dualistic, hierarchical structures; it explores whether or not notions of nature are present in the tales of literary works; and it emphasizes the linguistic techniques that support these beliefs. Waterland's proof of the cultural constructedness, according to Armbruster, does not always

refute the existence of a material cosmos.

Textual demonstrations of nature force Ecocriticism to step outside of its "comfort zone." On the other hand, one must carefully analyze what is shown and how literature and information about form influence renderings of the Fenlands in order to fully appreciate the significance of the natural environment in *Waterland*. *Waterland* emphasizes the influence of fairy tales on Crick's Fenland stories by highlighting the geological fragility of the region, among other things. With its meandering narrative and slow pacing, *Waterland* is a perfect example of highlighting the seeping and meandering nature of large personalities. In this case, the river Ouse represents a nonhuman personality. The flooding that occurs throughout the work, according to Armbruster, mirrors modern concern regarding climate change's consequences, as seen by the mention of floods in England (2010) (Bracke, 2018).

Jerry Spinelli's (2000) *'Stargirl'* shot across the young adult literary landscape. The book for young adults is part of the second wave of Ecocriticism. It is taken as "purely" Ecocritical reading, examines the relationship between the world of nature and characterization, and argues that *Stargirl* becomes a more rounded character. An Eco-pedagogical reading is more hopeful and holistic: it demonstrates that *Stargirl* ultimately conveys positive environmental values of Eco-literacy for readers to nurture within themselves. The characterization of *Stargirl* through imageries, similes, and symbolism of nature, avoidance of violence, and sexual characteristics bring her a resilient personality. For other characters, nature is also used as an influence. The Ecofeminist branch of Ecocriticism provides the view that *Stargirl* is nature itself. The main thrust of the novel is a call to action, hoping that younger people will emulate *Star girl's* action to protect the environment. It acknowledges diversity and a variety of actions and urges to practice kindness towards nature (Malo & Hill, 2020).

Children's literature also employs the ecocritical approach. The lonely children's story "I Am a Hornbeam Branch," written by Hasan Ali Toptaş in 2004, describes the trees that surround the Beşparmak Mountains and a hornbeam branch that grows alongside them and endures the agony of aging as they get older. Given how crucial environmental consciousness is to a child's growth, "hornbeam" is linked to a child's early imagination and potential conversation starters from the surroundings it represents. Children's fiction that incorporates eco-writing has the power to raise environmental literacy. Instead than viewing nonhuman life as a realm of stark distinctions, it views nonhuman life through the eyes of creatures, like a parallel universe that mimics behavior and bonds with those involved. All these men and matter get significance in the task when they are in an interaction with nature. Using ecological language, environmental issues are addressed both textually and graphically, and trees work as a metaphor to empathize with hornbeam's story making children eco-aware (Aslan & Bas, 2020).

McCarthy's 2006 book *"The Road"* is particularly instructive in this regard since it explains how characters' emplacement and modes of presence should be reconfigured in the wake of a worldwide catastrophe. In *"The Road,"* McCarthy imagines that the extreme environmental degradation and the problems it causes even serve to normalize abnormal human embodiments that have been tortured to the point of near death, bridging the dialectical correlation between the two. The subject as an individual and its environmental surroundings come to the forefront. This emphasizes the same basic idea at the heart of the

economic standard: that physical ecology and geography function as the interface between the human mind and the experience of human life in relation to its environment. The goal of mind-body emancipation is consistent with the goal of environmental stewardship, which is one of the repercussions of this close relationship that delineates one of the prominent objectives of Ecocriticism (Cella, 2013).

CONCLUSION

In summary, ecocriticism is still growing and is seen as a significant area of literary criticism, particularly with regard to American literature. The researcher has examined a variety of contemporary texts by well-known writers and poets whose works have been examined from an ecological or ecocritical point of view in the current study article. An awareness of the environmental problem and activism have replaced the nature-human interaction and nature-culture contrast as the overarching themes in English literature from the post-modern (post-1900) era. The biggest challenge facing ecocriticism now is how to use poetry, nature writing, and outdoor storytelling to raise environmental issues. Equality and social justice are at the forefront of ecocriticism's agenda. It examines how inspiration and vision affect people's beliefs, way of life, political views, and creative output. The goal of ecocriticism is to be transformative as well as active. All of the studies examined here over the course of a century demonstrate the pure Ecocritical shift from nature as God to nature as something that has to be preserved (1900-2010). "Nature: a mystic substance" and "nature's interconnectedness to human beings" are the first points in the trend, followed by "call to action" and "importance of maintaining nature's consciousness and eco-literacy about environmental issues." Research on the environment/nature notion and how it is perceived in post-modernist English literature from an ecocritical perspective might continue with a detailed assessment of further material, particularly after 2000 and 2010.

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Feminine Subjugation: Nair's Views



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“Once literature begins to serve as a forum illuminating female experience it can assist in humanizing and equilibrating the culture value system which has served predominantly male interests. A literary work is capable of providing role models, instil a positive sense of feminine identity by portraying women who are self actualizing, whose identities are not depending on men.”

Fakrul Alam :

The modernization and education have rewarded womankind with safe and sound social, economic, cultural and political status. Now the contemporary themes and concerns expose the emotional and psychic consequences of the search for identity. As such there is no readymade solution to the problems faced by women. But literature surely offers role models for the several suffering women. It pays special attention to the condition of women, who lead lives of quite desperation, who triumph over the obstacles they confront, who opt for freedom from the shackles of their societal ambiance. The modern women overthrow any kind of impositions of readymade solutions to their day to day crisis.

Exactly this kind of womanhood and her search for identity has been penned down by Anita Nair in her three novels *Mistress*, *Ladies Coupe* and *Lessons in Forgetting*. The Present paper analyses few dimensions of this quest for identity No doubt the battle for women's freedom has by no means been won and many novelists are still deeply concerned with the problems which the victories as well as the defeats present. But Anita Nair's willingness to delineate, confidently and convincingly, the larger questions that confront all human beings, secure for her a place in the twenty first century women novelists. The most intimate concerning of mind, sexuality, transcendence, alienation and exploitation have been masterly touched from woman's point of view in these novels. Nair's focus on the urban middle class women, highlights the issue by raising the uncomfortable questions of identity and feminism. She poses the questions about the woman's place at home and society, attitude of her husband and other family members towards her awareness of the self in contrast to the past etc. Anita Nair encourages her readers, especially the female readers to rethink of their inertia and thus re-energizes their potential strength. Through Akhila's reincarnation and comparison with Hindu Goddess Shakti, Nair has symbolically highlighted the many-headed but unitary power of Indian woman. In *Ladies Coupe*, Nair draws a new woman, “This is who Akhila is, together and separate. Akhila knows this as her body moves through a catacomb of sensations.....why then should she walk with a downcast head?” (*Ladies Coupe*, 275) In *Ladies Coupe*, thirty one years old Marikolanthu resigns”, “For so long now I had been content to remain a sister to the real thing. Surrogate mother, Surrogate house wife, surrogate lover. But now I wanted more, I wanted to be the real thing”.

The portrayals by Anita Nair assist us to decipher the codes of conduct, to dissect the human predicament as well as to decide the path. In this way Nair helps to eradicate the prejudices against women folk. The sub-erotic register in her novels shows that the novelist has treated extensively her women's physicality. The social class she has painted, do not have any restraints about it. It is to the credit of Anita Nair that in concentrating on the struggle of modern women, as they assert their independence and attempt to realize their potentialities.

Her novels are the provocative documentaries of the female voices, too eager to unearth the hidden meanings of their identity. The search for a new identity is at the centre of a feminist viewpoint. The cause has been the andocentric Indian society which has marginalized the woman by establishing prejudices against her.

Margaret Shanthi is a disillusioned wife of insensitive and perverse husband Ebenezer. She is compelled to abort her first child out of Ebe's selfish lust as he wanted her.

"So untainted and clean....with no big bouncy breasts and horrible woman's bush. I never want you to change. I want you to remain like this all your life."

The episode suffocates her 'self' and she thinks, "Where was I in all this? Margaret Shanthi the woman" Later, Margaret searches; fattens her husband gets a baby from him and makes him an absolutely dependent person. At Coimbatore station she advises Akhila to scorn people who attempt to override her, to disregard their opinion to make stern decisions for herself.

Radha lures Chirs as her husband Shyam resorts to rape to assert his identity as a husband. He does not care for Radha's feelings. Thus she identifies hers and teaches him a lesson.

In ancient and medieval periods the women played their predefined roles, though pensively. She lived as a daughter, wife and mother always under the protection of man. In *Ladies Coupe* Akhila, Margaret Shanthi and Prabha Devi finds it suffocating while playing these three traditional roles. They all react dramatically against it. Akhila takes a train journey alone, Margaret avenges her husband by making him fat and the third Prabha Devi, avoids pregnancy though for few years, attires fashionably. Reason is obvious, the same conspiring social set up which suffocates the modern educated woman. Despite her changing status the social demands impinge upon her and so she finds it difficult to break away from these relationships. She portrays the wives and husbands cautiously. They are painted in such a way that it becomes impossible to put a total blemish on either of them. But being a female author, she writes about few husbands who fail to understand the psyche of wives. Her non responded emotional wants result in marital rift. Margaret-Ebe, Sharmila-Naresh from *Ladies Coupe*; Achuthan Nair-ParuKutty, Meenakshi-Balan, Sethu's parents from *Mistress*; Jack-Neena, Giri-Meera, Athimbair-Sarada, Kala Chithi-Ambi, Niraj-Tina, Shanta-Saravana from *Lessons in Forgetting* show the discard in marital relationship where the cause is husband's non-attachment and non-understanding of his wife..

Thus, Akhila strictly cuts her relationship with Hari, Margaret wishes to take divorce, but when forced by family members retains her marriage and lastly Prabha Devi returns to her shell as soon as Pramod makes physical advances. With the changing scenario woman writers have become aware of woman's position and the same modern woman has been projected in Nair's novels. Such novels by the woman writers are exemplary of this new

phase which ushers the quest for identify. Nair points out that, the cultural and traditional triad of love, marriage and sex is altered. In most of the couples, it begins with fatal sexual attraction and ends before it turns into love or a happy marriage. Seth-Saadiya, relationship in *Mistress* begun with love, but for this couple, marriage is not necessary and the other couple Ebe-Margaret in *Ladies Coupe* ends emotional bonds with husband's hunger for sex only. Lessons in *Forgetting* exhibit same lot of the couples like Giri-Meera, Smriti-Soman, Jak-Neena. The bearers of riches too are the human beings of blood and flesh. Their outward manifestation is slowly unearthed by the author and one notices their weaknesses, desires and frustrations. Marital disharmony runs through their blood and marrow. As a result they search relief in extramarital affairs. Even at the existence of marriage and happy spouses, three men and two women are engaged in extra marital love and sexual relationships. Each one has a separate justifiable cause for it

The history of womanhood serves to highlight the ironies and contradictions of our so called civilized society. Although women comprise a majority of the population, they have been treated as a minority and grouped as if they are all alike. But it is crystal clear that the individual activities and the personal stories of different origins and cultures are richly various. The women's writings emerged as an offshoot of women's movements. A space for women artists has been claimed .They wrote and enacted the joys and tensions of women belonging to multi racial origin And it is obvious that Anita Nair is the forerunner and the torchbearer of this movement.

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A study of Indianness and Imagery in the poetry of Jayanta Mahapatra



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Abstract:

Jayanta Mahapatra is one of the most widely known and published Indian English poets. There are many Indian poets who are well acclaimed for their treatment of Indianess in their poetry. Jayanta Mahapatra is also one among them who has occupied a special place for his depiction of Indian art, culture and social reality in his poetry. He has made a significant contribution in enriching the Indian poetry in English with an innovative use of Indian contemporary idioms and images in his poetry. His poetry is all about Indian and Indianess. A glimpse of vibrant Indian sensibility can be felt and witnessed in his poetry. Jayanta Mahapatra is a master at revealing Indian realities and drawing the scenes through suggestive images. This present paper attempts to throw light on Jayanta Mahapatra as a poet of Universal socio-cultural concern. It also aims to trace the Indianess and Indian lexical items used in the poetry of Jayanta Mahapatra.

Keywords: Culture, Indianness, innovative, Sensibility, Universal.

Introduction:

Jayanta Mahapatra is one of the major Indo-Anglian poets. His place is substantial among the Indian poets who write poems in English. He shows a great command of English language as Nissim Ezekiel, Ramanujan and Keki N. Daruwalla. He was born in 1928 in the city of Cuttack in the state of Orissa. Jayanta Mahapatra has made an original contribution to Indian English poetry within a fairly short span of time. Mahapatra, a teacher of Physics, began by testing various ideas of what constitutes a modern poem and quickly progressed through organization by sound, image, themes etc.

Mahapatra occupies a prominent place in contemporary Indian English poetry. Artistically, he is a highly talented poet who knows well how to handle his poetic tool. His use of images and symbols in poetry speaks volumes of his trained mind and disciplined art. The images he uses acquire the symbolic overtones. Mahapatra's enchanting expression of quite meditateness, slightly tinged with sorrow and nostalgia.

In his poetry, both theme and technique go together as he experiments with language in trying to acquire inwordness with it. He is capable of using English language with passionate precision that helps him to establish his identity as India's foremost poet in English.

Objectives of the study :-

- Try to Focus the issue of Indianness and Indian lexical items used in the poetry of Jayanta

Mahapatra.

- To critically evaluate varied imagery in the poems of Jayanta Mahapatra
- To explore the presence of Regional culture and communities in Jayanta Mahapatra's poetry.

Indianness and Jayanta Mahapatra :-

Poetry is the highest achievement of human mind and a powerful means to express human feelings and emotions. It is perhaps the most accomplished artistic form which captures human nature in all shades and colours. Jayanta Mahapatra's poetry is all about India and Indianness . Being born and brought up in Orissa, his poems are mostly about the landscape of Orissa. His sensibility is essentially Indian. His contribution to Indian English poetry is commendable and noteworthy. The most noteworthy about his poetry is that he doesn't resort to use of such traditional Indian images like tigers, snakes etc. His innate Indianness makes itself evident in the Fact that he desists from use of clichéd expression, images and attitude. He, displays his Indian sensibility to its best in his poems about Orissa. In his poems, the local and the regional has been raised to the level of universal. Poems like 'Orissa Landscape' Evening In Orissa Village. The Orissa poems etc. are Oriya in Flavor and hence very Indian. Though the language of Mahapatra's poem may be English, the sensibility is very typically Oriya. K.A. Panikar comments 'An examination of the recurring images in Mahapatra's poems reveals that he is Oriya to the core. The sun of the Eastern coast of India shines through his poems. Puri is a living character in several of these poems. The temple, the priest, the beggar, the fisherman, and the crow: these rise before us in all their objective reality and concreteness and then slowly transform themselves almost imperceptibly into monument like images and symbols. 'Taste for Tomorrow' , for example, is a vignette of Puri with a number of such symbols of reality :

At Puri, the crows
The one wide street
Lolls out like a giant tongue
Five Faceless lepers move aside

In such poems Jayanta is an Oriya poet first but he is Indian too.

If we see the socio – political condition in post – independence India, we find the treatment of Indian topics in the poetry of Jayanta Mahapatra. These are – hunger, casteism, communalism, superstition etc. Regarding the depiction of social reality in the poetry of Jayanta Mahapatra, Paniker says, “A fact worth nothing about the more recent poems of Jayanta Mahapatra is that they appear to reveal an increasing concern on the part of the poet with contemporary reality with all its political connotations, from preoccupation with timeless myth, he has extended his range of interest to include reality, still glimmering in the light of reason not yet metamorphosed into myth.

Imagist Poetry :-

The novelty and the uniqueness of his images are also very remarkable features of Mahapatra's poems. He has presented the image of Orissa's landscape, specially its sea – coast in all its beauty and vigour, brilliant Sunsets and glorious sun-rises, have all been imaged very graphically and beautifully. He lays stress on very carefully selected details and thus,

elevates what is originally relevant to Orissa to become symbolic of India as a whole. A Summer poem, A missing person and Dawn at Puri, are the imagist poems. This kind of poetry required use of free rhythms, concreteness and consciousness of language and imagery. One of the most prominent imagist poems of Mahapatra is 'A Summer poem'. It is a very short poem which contains various images which are concrete but not connected to each other.

Jayanta's most popular poem 'Hunger' has primarily two structures of images : Flesh related and poverty relates; hunger emanating from the flesh and that from poverty. What makes the poem impressive is the way these images entangle one another, some abstract, all building the irony of the two urges. The vividness of the images builds a word portrait of the place, graphically relating the manners of the characters. He talks of the poem and the impact of childhood in his poetry. He confesses – Perhaps as a result of that childhood

I always Feel alone, alone when I am with my Family or part of a crowd.

The woman is yet another image in Mahapatra's poetry. As a symbol, she is usually identified with the 'discarded things'. She is often portrayed as a sexually oppressed by the so called patriarchal system and poverty. The denial of recognition and struggle for a social identity and space determines a psychological ambivalence of the patriarchy. Mahapatra has portrayed women of his time with this patriarchal discrepancy.

Images are the vehicles of thought for Mahapatra. It is the single language of his experiment which plays a significant role in shaping the design of poetry. They create pictures in the minds of the readers and enable them to remake the meaning conveyed by the poet. His poetry is littered with cluster of images which enshrine his vision.

Conclusion :

In conclusion, with the facts stated above, we can say that Jayanta Mahapatra is one of the major Indo Anglian poets. His contribution to the Literature, especially to the Indo Anglian poetry is quite substantial. In fact, Jayanta Mahapatra is the only poet whose sensibility and upbringing is totally Indian and yet has written highly successful poems in English Literature. The Indian lexis used by him has reached a special position in his hands. The Indian culture, and its people are beautifully and realistically presented through such lexical items. His way of enlargement of themes in his poems, the originality in his treatment of subject, use of suitable words and phrases and the beautiful use of imagery are the most important contributions of Jayanta Mahapatra to the Indo Anglian poetry.

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Analytical study of Essence of Estrangement in Indian Diasporic writing



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Abstract-

The Term estrangement denotes alienation , separation and disunity caused due to various reasons .Diaspora or the process of dispersion is directly proportional to the sense of estrangement. Both the terms can be taken as a symbol of rootless ness , displacement and disintegration from homeland.The term diaspora is deriv -ed from the bitter experience of scattering of Jews from their home country Pale- stine after its invasion. The term diaspora has gained popularity after its extensive use in literature.Thus the Diasporic literature has been noticed as an expression of sense of loss , alienation and fragmentation that roots deeply in the psyche of a migrant. Such a group of underprivileged migrants try to vent out their supressed longing for their culture , homeland and social values through writing . Number Indian migrants settle down in various parts of the country far away from home- land. Their struggle to adapt culture of host country has been recorded in the lit- erature and thus been introduced to the world.Indian Diasporic writers like Anita Desai, V.S.Naipaul ,Chitra Banerjee Divakaruni, Bharti Mukherjee and Jhumpa Lahiri have been regarded as pioneers of process of transformation of migrant's experiences in to literature .To cope with psychological trauma caused due to ali- enation and displacement they create their own existence in alien land by establi- shing their separate identity as a diasporic writers ,Diasporic writing has started to gain popularity as a new genre due to its authentic depiction of life canvas of mig- rants.

Keywords- Estrangement , Alienation ,Migration.

First generation Indian diasporic writers are deeply rooted to their native country ,they are keen enough to augment issues of their native land in writing . The first generation writers who have spent some part of their life in India and afterwards migrates to other countries appear more rigid and in favour of values , customs and origin of home land on the other hand their offsprings who belong to second generation adapts easily culture of host country . But both the generations face trauma of dislocation and dilemma of in-betweenness sometimes in their lives .Such traumatic situations set them in pursuit of real identity. Indian diasporic writers like V.S Naipaul, Vikram Seth , Jhumpa Lahiri Bharti Mukherjee , Kiran Desai delineates the struggle of individuals who are displaced From their original land and identities . The socio -political changes faced by migrants are analysed in the wrings of diasporic writers.The comparison between old and new diasporic writers unfold the perspective of two generations that varies mainly on the grounds of attitude of acceptance of new identity. V.S Naipauls , 'A House For Mr. Biswas' can be analysed as a summary of the Indian's life in Trinidad, it also deals with experiences of Naipaul's father in a strange country like Trinidad. The pangs of exile painted by Naipaul peels of layers of struggle for identity of Indian immigrants in colonial Trinidad to acquire place in socio-political set up of

the host country, it is a tell of Mr. Mohun Biswas who hardly tries to own a house to become part of national community. It is his goal to own a home to fulfil his dream of dignified life and symbol of real identity he needs to gain to shed off slavery. The novel celebrates Mr. Biwas's achievement as a victory over weakening faith of Hindu society residing in Trinidad in Indian traditional customs and values. The desire of a protagonist to own a House symbolises his quest for dignified existence in a country where his ancestors lived a life of derelict. Their nostalgic feelings for homeland inspires Mr. Biswas to struggle hard to release his soul from sense of oppression and slavery deeply rooted due to hybrid identity. The second generation diasporic writers appear more inclusive and flexible in respect of Adapting culture of host nation. Jhumpa Lahiri, 'Namesake' is a novel that embarks on The trauma of hybrid identity a child has to face due to a wrong name 'Gogol'.

Mr. Ashoke Ganguly migrates from Calcutta to America in search of bright future. The Couple gets entangled in two different and conflicting culture due to their rigid faith In Indian and Bengali ideologies. The struggle of Ashima, Ashoke Ganguly and their son Gogol Ganguly to reconcile With American culture discloses the discomfort Indian Migrants experience at foreign land Ashima is a true symbol of Indian psyche that hold tightly doctrines of Indian culture, values. She appears a puppet in the hands of destiny during period of her pregnancy, Ashima cannot adopt American culture as easily as Ashoke can. her restlessness during advance stage of pregnancy and facing motherhood at foreign land comes out as:

It was happening so far from home unmonitored and unobserved by those she loved .

[The Namesake .6]

Gogol's quest for true identity starts as he grows young and comes to know about his strange name and its impact on his cultural identity. Gogol is particularly fixed in a hybrid Bengali -American culture. He cannot decide how to escape his Bengali heritage and adopt American culture. Every member of the family struggles hard to accept trends and customs of American society, the embrace of Bengali tradition never let them breath an air of balanced life. But Gogol appears worst affected member of the family who appears most confused by his identity. His delving deep in to analysis of his own origin and confrontation with American obligations Peels off layers of identity crisis rooted deeply in his mind. The trauma of rootlessness and loss of identity caused due to his name as it is neither Bengali nor American. The relationship Between names and identities is a subtheme that runs throughout the novel, Gogol's search of Bengali obligations his parents has brought with them after immigration and needs of American lifestyle leads him towards a confused personality that fails to decide between Obligations and attractions. The childhood identity is thus remained confused due to his refusal of Bengali tenets and attraction of American attitude. The hybridisation of his personality proves to be a result of his disbelief in Bengali principle and values. His growing fascination towards Americanized lifestyle creates alarming situation.

Gogol's rejection of his childhood name in favour of a new name is a true projection of his desire to change his hybrid identity. His name Gogol always appear him to be a misnomer, a fatal legacy left by his father for him. His idea of rejection of identity that never fulfil his desire to be an Indian or American encompasses an individual's quest to attend perfection on the grounds of personality and identity. The sense of displacement and

insecurity that lurks deep in the mind of the child proves psychological imbalance he faces in a foreign land. His father's nostalgic attitude towards Bengali heritage keeps a kind of infliction on his mind since his childhood, hence he cannot break boundaries of parental preferences and obligations thus limiting his scope to fully adopt American pattern of life, turning him in a persona combined with half Bengali and half American attitude. Gogol's pondering on loss of self and identity is a true symbol of his inner struggle and rising dilemma.

Identity crisis is the most highlighted issue explored by modern diasporic writers belonging to second generation. Multiculturalism can be put in to top reasons behind such complexity. 'Namesake,' deals with the issue of hybrid identity bestowed by a parent on his son, though the name 'Gogol' is given through love and affection to his son by Ashoke Ganguly, it appears 'square peg in a round hole' in a American culture.

Gogol is an Indian still he bears a Russian name and leading an American lifestyle, thus the Fusion of three identities make it impossible for the child to prove his real identity. Gogol's trying hard to change his name and rename himself as Nikhil, reflects the psychological trauma he undergoes during adolescent phase of his life. He struggles hard to come out of identity given by his parents by naming him as Gogol. The scenario of bitter experience at school observed by Gogol only due to a Russian name ensues an inner struggle in his mind. He finally renames himself as Nikhil to sooth his internal conflict and manages to adopt his new identity. The novel unfolds the uneasy fillings of first generation migrants to adopt with new social Values, culture and lifestyle while second generation find it very easy to get accustomed with it. Gogol easily gets friendly with new cultural values of America, he adopts all the western habit without any hesitation. His desire to smoke secretly symbolises his revolt against his parents belief in Indian values and their deep faith in Bengali doctrines. Ashoke and Ashima though want to safeguard Indian culture and customs, they somehow agrees to prepare and allow their children to eat American food once in a week and celebrate Christmas festival. Thus though the first generation is reluctant to get accustomed with western culture completely but they have to compromise with Indian values for sake of their children. Ashoke and Ashima Ganguly appear more depressed due to their displacement from homeland on the other hand their son Gogol try to forget pain of dislocation and hybrid identity to get settled comfortably in new social set-up.

Bharti Mukherjee is a noted diasporic writer, her analyses of immigrants life span is a true Eye-opener, she divides an immigrant's life in a series of incarnations where he or she plays various life character in a single lifetime. Her Novel 'Jasmine' unfolds the protagonist's struggle during her journey from Punjab to California via Florida. The sense of displacement and rootlessness she carries during her journey and stay at America is in true sense an alarming intimation to the travellers who dream to cross borders of foreign land in an ill-legal way. 'Jasmine' is compared to a migratory bird flying in search of new home. The sense of rootlessness that lurks deep in the subconscious of the migrant leads to loneliness, depression, identity crisis and search for existence. Jasmine experiences trauma of displacement, her fear comes out as:

We are the outcastes and reporters, strange pilgrims visiting outlandish Shrines, landing at the end of tarmacs, ferried in old army trucks where We are roughly handled and taken to roped-of

corners of waiting rooms.

[*Jasmine. 101*]

Bharti Mukherjee unfolds diasporic sensibility of her protagonist by projecting dramatic Change in her personality and attitude . Jasmine's transformation from a typical Indian Wife to a totally Americanized and self-confident woman who adopts different identities In the form of being Jase, Jane and Jasmine.The process of psychological transformation She undergoes to adopt new culture of host country conveys that the immigrant must assimilate with the socio-political set-up and cultural values of the adopted land .

Conclusion :

Though the first and second generation diasporic writers shares similar features like nostalgic feelings for homeland , Vision or myth about the location of origin , belief in history, culture and traditional values of the homeland they differ from each other on one ground . The second generation diasporic writing is profuse with possibility of creative and enriching life in adopted country.The first generation diasporic writing mainly insists on a collective memory of homeland ,troubled identity struggling hard with the host societies and non-acceptance of cultural values of the host country ,thus the rigid belief of the first generation writers in own land and their exposure to diasporic complexities appears to be main objective of their literary output. But the next generation has grown more submissive to accept the cultural diversities of host country to lead more comfortable life in foreign country, they portray characters with less affinity towards ancestral commitments ,return movement and pride in history and achievements of homeland , as they want to achieve stability and perks of new world they never hesitate to embark on new journey leaving aside rigid belief in the ancestral roots.

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Realistic Approach in Charles Dickens 'David Copperfield'



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Abstract-

Dickens life and experience describes the experiences of his childhood, of his youth and early manhood. It is based on Dickens autobiographical fragment and personal recollections. A touch of realism in the novel are some of factors which tend to make the novel realistic. The setting of the novel in London with its squares, shops, offices, murky slums and prisons, its churches stripped with soot, its suburbs with their trim cottages is realistic. Finally Dickens makes the novel realistic by giving vivid description of places and characters. The description of the dilapidated house near Golden Square may challenge comparison with any such description in the realistic novels. He had been familiar with the life of London and the same he has portrayed in the novel. The novels are wholly based on Dickens autobiographical fragment and personal recollections. The characters are based on Dickens dear and near ones. Reality is his subject but reality is heightened and glorified by the magic way of his creative imagination. Actually his novels contain many realistic touches. A touch of realism in the novel are some of factors which tend to make the novel realistic.

Realism is that literary mode which stresses languages ability to repeat or represent accurately in words the world of things, whereas fancy focuses on the difference between the world of objects and a linguistic world, thus emphasizing what imagination adds when it undertakes to describe the world 'out there'. In Adam Bede, George Eliot states the realist's thus emphasizing what imagination adds when it undertakes to describe the world 'out there'. In Adam Bede, George Eliot states the realist's desire simply to describe the world as it is. She recognizes that the novelist might use fancy to refashion life and character entirely after her own liking, but informs the reader that she will 'avoid any such arbitrary picture'.

David Copperfield presents the realism as follows;

"When my thoughts go back now, to that slow agony of my youth, I wonder how much of the histories I invented for such people hangs like mist of fancy over well-remembered facts. When I tread the old ground, I do not wonder that I seem to see and pity, going on before me, an innocent romantic boy, making his imaginative world out of such strange experiences and sordid things."

A realistic narrative must establish what is indisputably 'real'. The visual fact of the churchyard is presented to the child to quell the fanciful fears awakened by the story. The clarity of daytime vision is contrasted to the fancies of night time, romantic visions developed in the dark when nothing real can be seen. The return of the sun at dawn means the return of the outside world to the child and this daytime world of consciousness and visual perception is the world of time. Only with the sunrise does time begin, as the question to the sundial

indicates. David clearly associates consciousness with the ability to see things. 'I felt so sleepy, that I knew if I lost sight of anything, for a moment, I was gone'. Consciousness is that condition in which we remain aware of the outer world, and the most important awareness in visual.

Dream images and memory are most obviously alike in the way they differ from the images of sense perception. In *David Copperfield* that fancy alters or remakes the world in imagination is assumed, but the narrative tries to keep memory, and even dream images, out of fancy's camp. Of course, some distortion is admitted, but since dream images are similar to those of memory, the clarity of dream is stressed in order to help establish the reliability of memory. Dreams are 'realistic' in so far as they present a rural and visual images, and as such, the dreams in the narrative are usually easily recognizable as representations of David's experiences. However, dreams are nonrealistic, 'fanciful', in so far as these images float free of context, notably narrative context.

This is the 'realism' for which David's narrative strives, a point where the images of memory are overwhelmed by the lost objects return to presence, to immediate perception. By locating the real in immediate sensory perception, David can only assert the 'reality' of his memory when it yields to such immediacy. 'Realism' is the original that words serve as simple, faithful and transparent denominations of things that meaning is something which exists separate of words and which is made manifest by words. Realism is essentially hostile to time, its most fundamental desire is to regain the past, to repeat that past exactly in the present, denying that anything is lost irrevocably. This demand for the lost objects return to presence is itself. It is the impossibility of this desire, recognized dimly, as we shall see, in David's narrative, even while he strives to fulfill it, which leads to Dickens absolute abandonment of realism in the celebration of 'Fancy' in the 1850's.

Realism's hostility to time, its attempt to deny death, its one reason Dickens eventually abandons it another is its hostility to words. The realist aspires to silence, the mute apprehension of actual things. David evidences some of the realist's mistrust of words, of their tendency to get between the perceiver and that which is to be perceived. In search of a transparent style, David often expresses his belief that metaphorical and rhetorical flourishes crowd out the real. A simple instance occurs in one of his attempts to be serious with Dora. He tells her 'We infect everyone about us' and then comments on this way of stating his meaning. I might have gone on in this figurative manner, if Dora's face had not admonished me that she was wondering with all her might whether I was going to propose any new kind of vaccination, or other medical remedy, for this unwholesome state for ours. Therefore I checked myself, and made remaining plainer. Figurative language is directly contrasted with making one's meaning plain and David, as usual when he is explicit about the type of language he prefers, chooses the latter David's transparent style is implicitly compared with Micawber's use of language throughout the novel.

David Copperfield with all its realistic details does not give the impression of reality because much of it is a day dream. The Murdstones enter the scene like monsters fade away like a nightmare. Miss Betsey is a fairy godmother. She has no need to conform herself to reality. Throughout the novel there is no real pressure of reality, no logic of cause and effect. It transports us into Freud's territory of the omnipotence of thought. David, employed in Murdstone and Grinby's warehouse, needs a kind relative, financial help and education, he

gets them.

David Copperfield is the masterpiece of Charles Dickens. He has successfully blended the fictions elements with autobiographical ones he great artist had deliberately falsified and softened the harshness of reality so that it would appear a work of art rather than documentations of facts. In the novel there is fact and fiction reality and imagination and truth and falsehood all fuse together. He does not wish to present the bare facts since it would disgrace his parent and would mean humiliation for himself. Under the cloak of imagination he has endeavored to present the facts of his life very artistically.

Thus, we can say that Dickens has put more of himself in this novel than in any other of his creation. It is a faithful record, though often mixed with that is fictions, of the novelist's own experiences of life fact and fiction, truth and falsehood, reality and imagination, jostle with each other. Dickens has intentionally falsified and softened the harshness of reality, so as to avoid disgrace for his parent and humiliation for himself. He in all there is constant ordering and selection of material till we get a heightened and idealized picture of reality.

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A new Psychological Perspective in Indo-Anglian poetry as reflected in Nissim Ezekiel's poetry



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Abstract:

There is no literary work that exists without the union of psychology and literature .

In Nissim Ezekiel's case, psychology has a unique position and function in his poetry because, in a way, Ezekiel is a psychologist. He enjoys dissecting the cunning ways in which the human mind functions. He therefore takes a unique interest in painting the portraits of specific people. He uses this as a way to go back to being himself. In his poems, Ezekiel delves deeply into the inner landscape of his characters to reveal their most profound philosophical tendencies.

Discover the deepest thought patterns by seeing into the inner world of his poetic characters. He never writes in a literal sense; instead, the psychology of human behavior informs all of his work. They consequently act and think appropriately. Although his poems are brief, he manages to reveal to the readers the inner man that lies beneath the surface of his personality: Nissim The majority of Ezekiel's poetry is lyrical and covers straightforward subjects. It has psychological overtones and is extremely personal. Tradition against modernization is a personal challenge that he explores in most of his poems. The open-minded narrative of self-discovery is what makes Ezekiel so appealing.

Key words: human mind, thought patterns, inner landscape

Introduction :

For a long time, the Indian critics, the reading public and even the poets writing in English were tranquillized by Toru Dutt and Sarojini Naidu's lyrical magic on the one hand and Tagore and Aurobindo's mystical spiritualism on the other. Then, the whole modernist movement in English poetry produced impacts on Indo-Anglian poetry. Love and sex, sordidness of the modern world and frustration of the scientific age are the major themes now. After World War II, the Indian scene witnessed a new brand of poets like Nissim Ezekiel, Kamala Das and Shiv K. Kumar who worked meticulously for creating a new Indian poetry in English nourishing on T.S.Eliot, W.B.Yeats and Dylan Thomas. But at the same time also carefully voicing their own statement about life. These new poets have claimed for themselves the challenge of representing the sensibility of the post - Independence Indian generation.

Indo-Anglian poetry continues to generate more interest day by day and is also producing newer poets. Recognition has been slow for these poets as they are being judged in the light of the established giants like Shiv K. Kumar, Ezekiel and Kamala Das. However, many of them are now contending shoulder to shoulder with their senior masters.

Psychology and Literature :

Psychology and Literature are both interlinked branches of knowledge. It is impossible to think about literature without psychology. They do not exist in two separate watertight compartments. Literature is largely speaking; the reflection of life, and life is the combination of sociology, psychology, political science and other branches of knowledge. Human being is a social animal and he follows certain behavior- patterns. Psychology makes the study of those patterns to understand human behavior. In this sense. Literature and Psychology are inter-connected.

Literature presents certain characters in certain Conditions and how they behave in a certain way. This behavior has today attracted a kind of criticism, which is known as Psycho-analytical criticism. It is applied psychology" to literature. Those characters that are the psychic cases demand interpretation in a certain manner. It is a new mode of criticism but that does not mean that Psychology and Literature got inter-linked only in modern times. There is an age- old relationship between the two. Psychology is the working force behind the behavior of any literary character. A character behaves in a particular way, in a particular situation. be given from the world literature to examine the age-old because psychology is working in him.

A man who is guilty, gets disturbed, is a principle of psychology, employed by prince Hamlet. After Shakespeare's Hamlet we have a number of examples scattered in the long history of English literature and it reflects oneness of Psychology and Literature. We have the stream of consciousness, conscious, subconscious and unconscious in literature as per the theory of Freud and influence of heredity and environment on the character as it has been described in Psychology. James Joyce's Ulysses and Henrick Ibsen's The Ghost are the best examples of it. Literature cannot exist in the absence of Psychology because literature deals with human nature and human nature is a part of psychology.

When we come to Indian English Literature, again the bond remains intact because the relationship between Literature and Psychology is the universal phenomena. It cannot so happen that both are interconnected in British literature and separated in Indian English literature. Indian English Literature by and large reflects the Indian psyche. Our class differences, blind faiths and caste consciousness, all find an echo in our Indian English literature. Psychology states that extreme despair sometimes leads a person towards a drastic decision. We have the same situation of Bakha of Muikraj Anand's The Untouchables. The constant insults and ill treatments, which Bakha has to under go, lead him towards one drastic alternative. That is, he would be treated with respect if he gets himself converted to Christianity. The best example of psychology in Indian-English literature is Anita Desai's Cry, The Peacock.- A woman, who is childless even after so many years of marriage, becomes sometime a psychic-case. Her childlessness compels her to shower her motherly affection on some other living or dead object. It is a Psychological truth, which is to be found in case of Maya who showers her motherly affection on her pet dog, as she is a childless married woman.

In brief. Psychology and Literature are inseparable factors and no piece of literary art can be found without having that combination.

When we examine the case of Nissim Ezekiel, Psychology has a special stand and role to play in his poetry: Ezekiel is a psychologist of a sort. He is rather fond of analyzing the devious ways in which the human mind works. Hence, he has unusual interest in depicting

the portraits of individual human beings. He often treats this as a method of returning to his own self. Ezekiel penetrates deep into the inner-land- scape of his characters in poetry to find out the innermost trends of thinking. He nowhere writes merely at literal level but his writing is governed by the psychology of human behaviour. So, they think and behave in a proper manner. His poems are not extremely lengthy but within the limited length, he digs out the inner-man hidden in his character and puts that man before the readers: Nissim Ezekiel's poetry is mainly lyrical and deals with the simple subject matter. It is highly personal with psychological undertones. Most of his poems emerge out of his personal dilemma due to the conflict between tradition and modernism. Ezekiel's most attractive element is the honest saga of the self-discovery.

Such elements no doubt, make his poetry to some extent satirical and unacceptable among certain pockets of society But Nissim Ezekiel frankly expresses his views without bothering for the reaction.

In her perspective study of Indian English poetry, Linda Hess characterizes Ezekiel as "an endless explorer of the labyrinth of the mind." It should be remembered that Ezekiel nowhere becomes bitter in his attitude though his poetry has a satirical note in it. One more feature of Ezekiel's poetry is that he does not write on any one particular community or class or creed. If one poem refers to the field of spirituality another would refer to material problems of life. That provides multiplicity of themes to his poetry. Many examples can be quoted from his poetry in which he digs out the inner psyche of his character.

Conclusion :

While concluding this discussion, there are quite a few things to talk about. An attempt is made here to relate few psychological perspective in few selected poems of a single pellation. One may doubt whether it is sufficient to study a psychological perspective keeping in view a single collection of poetry. Psychological perspective can be traced in other poetries of Ezekiel also. The answer would be obviously positive, But even a single statement of a person is more than enough to make a psychological study of that person. The whole psyche and mentality of a person peeps out through words that he speaks. In other words, we can say that to discuss the psychological perspective in total poetry of Ezekiel One needs to write a pithy thesis.

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Roots and Branches: Exploring Ecocriticism through an Indian Lens – A Study of Nature, Culture, and Sustainability in Indian Literature and Environmental Thought



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ABSTRACT

Ecocriticism, a blossoming literary paradigm, intertwines with ecological literacy, urging writers to amplify environmental concerns in their creations. This avant-garde movement, maturing over the past four decades, marks a transformative shift from traditional literary approaches. Ecocritics, navigating the realms of local and global, physical and natural, historical and contemporary, scrutinize artworks through an environmental lens.

This interdisciplinary approach amalgamates green studies, natural sciences, and social sciences, transcending conventional literary analysis. Originating in the West, notably championed by Cheryl Glotfelty, ecocriticism gained prominence in the United States before influencing the UK model. Its essence lies in interpreting literature through the lens of ecological consciousness.

In this dynamic landscape, nature is not confined to human ownership; it becomes the canvas upon which ecocritics paint their interpretations. While initially focused on Western literature, this research diverges, spotlighting the Indian perspective on ecocriticism. As diverse as the Indian landscape itself, this exploration promises to unravel unique insights into the intersection of literature, nature, and culture in the context of ecological discourse.

Key Words: Ecocriticism, Eco-feminism, Green- Cultural Studies.

Definitions of Ecocriticism:

Ecocriticism, a term coined by William Rueckert in 1978, unfolds as a vibrant field within literary discourse. Rueckert, in his essay 'Literature and Ecology: An Experiment in Ecocriticism,' defines it as the application of ecological concepts to the study of literature. Cheryl Glotfelty expands on this definition in "The Ecocriticism Reader," framing ecocriticism as the exploration of the intricate relationship between literature and the physical environment. Glotfelty also champions the restoration of professional esteem for what she terms the 'undervalued genre of nature writing.' Lawrence Buell further refines the concept, characterizing ecocriticism as the examination of the interplay between literature and the environment, driven by a commitment to environmentalist praxis. This dynamic discipline marks a departure from conventional literary analysis, seeking to bridge the gap between literature and ecological concerns. Within this burgeoning field, various thinkers and ecocritics bring diverse perspectives and modes of expression. Despite nuanced

definitions, the overarching focus remains consistent – the exploration of the connection between humanity and the Earth. Ecocriticism, as a multidisciplinary approach, amalgamates sciences to scrutinize the environment, aiming to unravel its complexities and propose solutions for contemporary environmental challenges. In essence, ecocriticism emerges as a collective effort to weave together literature, science, and environmental consciousness, envisioning a harmonious relationship between humanity and the natural world.

Ecocriticism goes beyond applying ecological principles to literature; it involves a theoretical exploration of the interconnectedness among natural, cultural, and supernatural elements. This field investigates how literature shapes our philosophical understanding of nature, constructing environments in both literary texts and theoretical discussions. Aesthetic categories like the beautiful, picturesque, scenic, sublime, and wild, central to our feelings for nature, are largely defined within literary and critical contexts. The crux of ecocriticism lies in a shared motivation rooted in the awareness of environmental limits. Humanity's actions are recognized as detrimental to the planet's life support systems, prompting a collective desire for environmental restoration. Ecocritics view this not only as a personal pursuit but as a representative duty of literature. They advocate for a serious contemplation of the aesthetic and ethical challenges presented by the environmental crisis, emphasizing the profound ecological implications embedded in language and literature. Encouraging others to reflect on the transformative power of language, ecocritics strive to foster a deeper understanding of values, motivating positive contributions to the urgent cause of environmental well-being.

Ecocriticism in India:

Ecocriticism took root in India through the visionary efforts of Nirmal Selvamony, who, in 1980, pioneered a course on Tamil Poetics at Madras Christian College. This marked the dawn of Ecocriticism in its contemporary and refined form within the Indian context. S. William Meeker, a pivotal figure in this narrative, introduced the term 'literary ecology,' encapsulating the exploration of biological themes and the interplay between literature and ecology within literary works. Meeker astutely notes that "ecology is an ancient theme in art and literature," underlining the profound historical roots of this ecological consciousness. While the terminology may be relatively recent, the thematic essence of Ecocriticism in India resonates deeply with ancient roots embedded in the religious scriptures of Hinduism, Buddhism, Jainism, Sikhism, Islam, and Christianity. The echoes of ecological awareness can be traced back to the agricultural civilization, weaving through the rich tapestry of religious narratives.

The second wave of Indian Eco-criticism aligns with the industrial revolution, finding expression in the Indian Renaissance Literature influenced by Romanticism and Transcendentalism. Visionary poets such as Rabindranath Tagore, Sarojini Naidu, Yogi Aurobindo, Ghosh, and Harindranath Chattopadhyay, in the early 20th century, wove environmental threads into their verses. The third wave emerges in tandem with the Information Technology boom of the late 20th century. Commencing in 1980 with Nirmal Selvamony's trailblazing course, this wave symbolizes a renewed and contemporary commitment to exploring the intricate connections between literature and ecology. As India strides into the future, the three waves of Indian Eco-criticism converge, creating a vibrant

narrative that harmonizes tradition, modernity, and a collective ecological consciousness.

Nature, an indomitable force, perennially asserts its supremacy over humankind. Its prowess resonates through the orchestration of natural calamities – famine, drought, floods, earthquakes – a symphony of power that underscores the fragility of our dominion. The intricate dance between human existence and nature defies separation, intertwining their destinies in an inseparable embrace.

Man's journey is a tandem with nature, navigating through its bountiful offerings and grappling with its adversities. The symbiotic relationship is reminiscent of a cosmic dance where reciprocity is the silent covenant. As nature bestows both its blessings and challenges, humanity finds itself entwined in a tapestry of interdependence. This cosmic interplay extends beyond mere coexistence; it forms the delicate threads of an ecosystem where every element is a note in the grand composition. Each action reverberates through the intricate web, binding everything in a nexus of mutual influence. Yet, amidst this cosmic ballet, humanity often stumbles in its steps. Irresponsible actions, like a discordant note in an otherwise harmonious melody, inflict irreparable wounds upon nature. The reciprocity takes on a darker hue as human deeds, unchecked and heedless, become a source of detriment rather than equilibrium. In the grand tapestry of existence, every thread, every note, is interwoven – a delicate equilibrium where man and nature, through their reciprocal dance, shape the symphony of life itself.

Ruskin Bond, a literary luminary, seamlessly integrates ecology into his narratives, with the lush hills of Dehradun and Mussoorie serving as both backdrop and muse. His works echo a genuine concern for the depletion of nature, highlighting the repercussions of thoughtless human actions. In the enchanting realm of children's literature, Bond subtly imparts a crucial message – the indispensable significance of nature in our lives. His writings become a poignant reminder of the healing powers nature holds and the responsibility we bear towards its preservation. Anita Desai, a prominent contemporary writer, intricately weaves the dominance of nature into her literary tapestry. Across her works, the rich tapestry of nature – encompassing animals, plants, and birds – becomes a vital thematic element. Renowned for her contributions to Indian-English fiction, Desai skillfully employs external landscapes as a lens, revealing the intricate landscapes of her characters' inner states of mind. In the annals of Indian English novels, Raja Rao stands out as a preeminent writer, particularly for his insightful depiction of South Indian village culture and environmental settings. Rao's narratives authentically capture the nuanced relationship between humanity and nature, providing a profound portrayal of the intricate connection woven into the fabric of his storytelling. In the same literary era, R. K. Narayan crafted the fictional realm of Malgudi, endowing it with a life of its own. He ingeniously treated the landscape as a vital theme, echoing the principles of ecocriticism. Narayan's prose fictions intricately integrate the environment, elevating the setting to a character with distinctive features across his works.

The ecological nuances woven into the works of writers like Raja Rao and R. K. Narayan appear coincidental, as these literary craftsmen didn't intentionally write with ecological considerations. The late emergence of ecological discussions, gaining global traction towards the end of the last century, played a role. As the 21st century unfolded, the escalating threat to human existence became a paramount concern. The inadvertent

alignment of these literary works with ecological themes reflects a prescient awareness that, while not consciously intended, harmonizes with the growing global imperative to address and confront the perilous environmental challenges facing humanity.

Conclusion:

The intricate dance of life unfolds within the encompassing embrace of the ecological environment, a pervasive force shaping both human and non-human existence. This milieu extends beyond the realms of the animal and plant kingdoms, enveloping the vast expanse of the stellar universe. Earth, water, air, fire, and the sky collectively form the tapestry of our environmental setup, marking the boundaries within which life unfolds. The equilibrium of ecological conditions is the linchpin, ensuring a harmonious existence for humans and all creatures. Nature thrives on the principle of peaceful co-existence, where the tiger and the lamb, the lion and the squirrel, the wolf and the cat, the eagle and the sparrow cohabit, embodying the essence of life in the natural world. This symbiotic relationship between humanity and nature isn't a novel concept; it is deeply embedded in the core tenets of various religions. The call for a balanced coexistence between man and nature echoes through the teachings of diverse belief systems, underscoring the inherent interdependence. The emergence of eco-critical perspective, coined by William Rueckert in 1978, marks a conscious recognition of this longstanding relationship. Early eco-critical theorists like Glotfelty, Buell, Waage, and others have articulated the major principles and foundational tenets of Ecocriticism. This interdisciplinary perspective not only analyzes the intricate connections between literature and the environment but also underscores the imperative for humanity to reassess and recalibrate its relationship with the natural world. In the collective wisdom of eco-critics, the narrative of balance, co-existence, and ecological consciousness unfurls, guiding us toward a more sustainable and harmonious existence with the planet we call home.

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Delineation of Terror and Trauma of Partition in Fiction and Silver Screen: A Critical Analysis



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The dawn of independence on Indian continent brought with it the most gruesome curse of Partition. The subcontinent at this cataclysmic moment was turned into diabolic domain and witnessed the nightmare of brutality, inhumanity and genocide of worst type. During this holocaust, thousands of people lost their lives, hundreds of women were raped and countless children lost their parents and were made orphaned by cruel destiny. This violent upheaval left indelible scars on the psyche of those who were the victims of this mass trauma and the scenes of bestiality continued to haunt the minds of generation. It wielded immense influence on the social, political, economical and cultural set up of millions of people as Mushirul Hasan observes,

“ No other country in the twentieth century has seen two such contrary movements taking place at the same time. If one was a popular nationalist movement, unique in the annals of world history for ousting the colonisers through non-violent means, the other, in its underbelly was the counter movement of Partition, marked by violent, cruelty, bloodshed, displacement and massacre.”¹

The terrain of Cultural Production viz. literature and popular cinema could no longer remain untouched from this watershed event of Partition. Writers especially novelists used the medium of creative writing sensitively to capture the quintessence of the life which was thrown out of gear by the Partition of the country. The novels penned by these authors dealt with several human dimensions and catastrophe of the Partition came alive through them. Mushirul Hasan in his anthology of Partition related writing echoes this concern as following,

“..... literary narratives whether in Hindi, Urdu, Bengali or Punjabi, are an eloquent witness to 'an unspeakable and inarticulatable history ' Evoking the sufferings of the innocent, whose pain ins more Universal and ultimately a vehicle of more honest reconciliation than political discourse, they provide a framework for developing an alternative discourse on inter-community relations.”²

In the same vein, the role of popular cinema cannot be relegated merely to entertainment alone. Films are mirror to society and popular cinema as eminent film scholar Ira Bhaskar remarks has great power of effective and emotional engagement with the audience.

“It helps create spaces for discourse, confrontation and debate.....cinema, as such, is

an alternative discourse of history telling, and can in this way authenticate lived experience and cultural memory.”³

Thus, the genre of novels and films have cast an everlasting impact on the mindset of the people and can be analyzed at length.

Partition Novel and Partition Cinema :-

Inner turmoil and social complexes evoked by Partition that split the Indian Subcontinent provided stimulus to the novelists to explore the nerve-shattering experience and depict the ghastly human predicament in the wake of Partition. Partition as can be aptly posited, stemmed from fundamentalism and fanaticism which was further fuelled by hardening communal attitudes. Partition novel is a nomenclature that can be assigned to the novels which as Novy Kapadia observes,

“effectively and realistically depict the vulnerability of human understanding ` and life, caused by the throes of Partition.”⁴

Partition novels like Khushwant Singh's 'Train to Pakistan' (1956), Manohar Malgonkar's 'A Bend in the Ganges' (1964), Atia Hussain's 'Sunlight on a Broken Column' (1961), Bapsi Sidhwa's 'Ice Candy Man'(1991), Chaman Nahal's 'Azadi' and Amitav Ghosh's 'Shadow Lines' (1988) have vividly interwoven different threads of Partition to arouse the mental images about public frenzy, communal hatred, extreme disintegration and large scale sectarian violence. They paint a crystal-clear picture of the separation between the Muslims, Sikhs and Hindus. Novelists reflect upon the Partition chaos and Post-Partition turmoil extensively in these novels with immaculate artistry.

The repercussions of Partition were also strongly addressed by mainstream film makers and the concealed emotions of generations manifestly found vent on silver screen. The parallel movement of cinema reached its height and several stalwarts such as Kumar Shahani, Mani Kaul, M.S.Sathyu, Shyam Benegal, Govind Nihalani and others could no longer keep themselves aloof.

“The work on Partition in films, as veteran film critic Ira Bhaskar observes, really began after 1984. Before that there were novels, short-stories but there wasn't any sustained discussion on these issues in films”⁵

This new wave of Art Cinema Movement in the backdrop of Partition paved way for many poignant films that later became landmarks of Indian Cinema. These films, to quote the words of Jena Epstein,“ had capacity to bring form to reality”⁶ The pioneering works of fiction provided raw material for these films and a number of films were adapted from them. They encompassed a wider canvas of Partition and depicted the nerve-racking experience of violence, rape and plunder. The first film to appear on scene was 'Dharmputra' in 1961. It was then followed by Tamas, Pinjar, Garm Hava, Earth, Chhalia, Train to Pakistan, Gadar, Hey Ram, Midnight's Children and so on. Thus, Partition was a locus classicus in novels as well as films.

Mass Displacement:-

The genre of novels and films has left immortal impression in shaping the popular mindset of people in India and Pakistan. Partition that resulted in the birth of two legitimate

nations- India and Pakistan strongly resonate in the memories of people who had to part with their homeland in search of better and safer place to live. A gigantic number of eminent film personalities on both sides of divide were to no exception to this. Prominent Pakistani film personalities such as Noor Jehan, Zia Sarhadi and Ghulam Mohammed had to leave for Pakistan and stalwarts of Indian film industry such as Gulzar, Govind Nihalani, B.R.Chopra, Bhisam Sahni migrated to India from what later emerged as Pakistan. The case of novelist was no different. They also fell victim to this mass displacement which cast everlasting influence over the works they produced. The fusion of literature with popular cinema portrayed how the lives of the victims of this displacement were altered forever beyond mending. People suffered utter chaos and dilemma as Susan Bassnett outlines,

“The theme of exile, of belonging and non-belonging is a common link between writers from post-colonial cultures”⁷

Partition entailed not only the division of land but also families. It compelled massive number of people to flee to either side of newly formed frontiers. A recurrent theme in the Post-Partition novels and cinema is the mass-exodus and separation within a single family. Aptly speaking, a separation within a single family serves a metaphor for separation of nation. *Garm Hava*, a 1973 Hindi-Urdu film, directed by M.S.Sathyu and based on an unpublished Urdu short-story by Ismat Chughtai deals with the plight of a North Indian Muslim family in the years of Post-Partition. It revolves around hapless Salim Mirza (Balraj Sahni), film's protagonist and his dilemma of whether to move to Pakistan or stay back in India. He is shown striving to meet the challenges caused by sudden change in the social and political fabric of society. He is delineated as a mute witness to the slow disintegration of his family. He stays in his ancestral home in India while his family and friends choose to migrate to Pakistan. He stands as a testimony of Muslims in Post-Partition India whose concern and love for homeland repeatedly asks us a question whether the Partition was really needed? This question really disappoints us and shatters our inner self into pieces, as M.S.Sathyu himself points out,

“What really wanted to expose in *Garm Hava* was the games these politicians play.....How many of us in India really wanted the Partition. Look at the suffering it caused”⁸

Several other film adaptations such as *Tamas* (1987), *Mammo* (1994), *Train to Pakistan* (1998), *Earth 1947* (1998), *Gadar* (2001), *Pinjar* (2003) and so on also confronted the issue of mass-displacement in the equally influential manner.

Communal Violence:-

The communal violence was rampant in the Partition. An apparent line between good and evil disappeared in thin air and the lurking evils of fanaticism were trapped in communal frenzy. People were turned into barbarians who drew delight by smearing their hands and quenching their thirst with blood of their enemies. Friends became foes. Muslims and Sikhs and their Hindu supporters became vengeful towards one another. This horror of bestiality was far from over. The only solace to the brutes in human beings was murder and bloodshed. The slaughter on mass-scale characterizes the Partition novels and films.

Earth, a 1999 film, directed by Deepa Mehta and adapted from Bapsi Sidhwa's semi-autobiographical novel '*Cracking India*', carves a niche for itself by cinematically presenting the scenes of unprecedented violence and crime on small screen. Lenny, a young girl of eight

years and afflicted by Polio, narrates the tale of Partition. She is from a wealthy Parsi family who adopts neutral stance to the rising tensions between Hindus, Sikhs and Muslims in the area. She is protected by her parents, Bunty (Kitu Gidwani) and Rustom (Arif Zakaria) and is cared for by her Ayah Shanta (Nandita Das), an beautiful Hindu woman. Lenny as she points out in the novel "was born with the awareness of war" (P.31)⁹. Both, Dil Nawaz, the ice-candy man and Hassan, the Masseur (Rahul Khanna) are muslim and in love with Shanta. With Partition, a huge mob of people caught with communal frenzy and turned 'maniac' wreaks havoc. Lenny observes :

"The Sikhs milling in a huge blob in front wildly wave and clash their swords, kirpans and hockey-sticks and punctuate their shrieks with roars : Pakistan Murdabad death to Pakistan!.... And the Muslims shouting : So We'll play Holi with their blood"¹⁰

The gory sight of piles of dead bodies drenched in blood and severed limbs is witnessed in 'Train to Pakistan' as well. Sikh villagers describe the heartrending scene of butchered bodies floating on Sutlej River in following words,

"an old peasant with a gray beard lay float on the water. A child's head butted into the old man's armpit. There was a hole in its back. There were many others coming down the river like logs hewn on the mountains..... Some were without limbs, some had their bellies torn open, many women's breasts were slashed. They floated in the sunlit river, bobbing up and down" (P.176)¹¹

A fire of revenge was further fuelled by many leaders. In 'Train to Pakistan', we come across a Sikh leader in Mano Majra village instigating the Sikhs in following words,

"I'll tell you what to do. He paused, looked around and started again. He spoke slowly, emphasizing each sentence by stabbing air with his forefinger,- For each Hindu and Sikh, kill two Mussulmans. For each woman they abduct or rape, abduct two.... For each trainload of dead, send across two.....that will stop the killing on the other side. It will teach them that we can also play this game of killing and looting." (P.162)¹²

Thus, we see that the communal violence erupted during Partition tainted the serene and tranquil atmosphere of the Subcontinent and the consequence of it was, as Khushwant Singh points out in the opening lines of the novel, "both sides killed. Both shot and stabbed, and speared and clubbed. Both tortured. Both raped."¹³

Victimization of Women:-

The fact that stands out clearly in the vast array of Partition novels and films is that the women on both sides had to bear the brunt of it than anybody else. They were more sinned against than sinning. Mutilation and humiliation of woman's body were core-concerns of the rioters. The inhuman society had turned a deaf ear to the shrieks and moans of women. The atrocities inflicted on women crossed the limits of humanism and in a wild dance of insanity; an exhibition of the severed limbs of woman's body was celebrated as triumph over enemies. Desecration of woman's body was considered more heinous crime than the sacrilege of religion. Uncountable number of women could not stand this dishonour and chose the embrace of death in lieu of leading disgraceful life.

The most hideous moment in 'Ice Candy Man' occurs, when Ice Candy Man reports his friends that a train from Gurdaspur has arrived in Lahore filled with murdered Muslims. He

shouts-

“Everyone is dead. Butchered. They are all Muslims. There are no young women among the dead. Only two gunny bags full of women's breasts.” (P.159) 14

Ice Candy Man (part played by Amir Khan in film) loses his two sisters in this bloody massacre. He wants to retaliate and takes oath, “I want to kill someone for each of the breasts they cut off the Muslim women” (P.166) 15. He quenches his thirst for revenge by abducting Ayah (part played by Nandita Das in film). Despite his deep love for Ayah, he forces her to prostitute her body and acts as pimp.

Pinjar, a 2003 film, directed by Chandra Prakash Dwivedi and based on a Punjabi novel of the same title by Amrita Pritam touches the similar chord. A young woman of Hindu background, Puro (Urmila Matondkar) is abducted and defiled by Rashid (Manoj Bajpai) in a fit of revenge to settle the old score against her family. She has to convert to Islam as she accepts her fate and becomes Hamida. The plight of Puro exemplifies the plight of hundreds of women who suffered the same stigma of abduction and rape.

Gadar: Ek Prem Katha, a 2001 film is a real story which finds its mention in Dominique Lapierre's *Freedom at Midnight*. Gadar is set in 1947, when Sikhs and Hindus trying to migrate to India are being attacked by Muslims in Pakistan. The Sikhs and Hindus retaliate by doing the same thing. Interestingly, Tara Singh (Sunny Deol), one of the aggressors, stops midway realizing that he is about to kill a woman whom he recognizes. It is Muslim girl Sakina (Amisha Patel), belonging to an aristocratic family whom he has loved for some years. He saves her from bloodthirsty gang of men and marries her by putting blood on her forehead. The latter half of the film describes the plight of Sakina and Tara Singh. It is noteworthy in the film that Sakina was about to be raped by a gang of Sikh and Hindu youths. Partition narratives are replete with the scenes of abduction, rape and murder of women. *Train to Pakistan* also contains an incident in which a newly married bride, Sandari, is gang-raped in broad day light by Muslims. Many women died trying to avoid sexual defilement to protect their chastity and defend an honour of their family. Some women, who fell victim to the cruelties of fanatics, set them afire and committed suicides.

Triumph of Goodness over Evil:-

In a tug-of-war between good and evil what we witness in many Partition novels and films is the triumph of good over evil. The plethora of characters are hinged on compassion, humanity, solidarity and quintessential human goodness. Juggat Singh, in *Train to Pakistan*, is branded as 'Budmash number ten'. But, even in the atmosphere of 'conflicting loyalties', this same Juggat Singh who comes to know about the heinous conspiracy, decides to rescue the passengers aboard train. He succeeds in it but only at the cost of his own life. This sacrifice on the part of Juggat Singh, a Hindu is the testimony of his love for his Muslim sweetheart, Nooran. Hukum Chand, the Deputy Commissioner of the district is also an embodiment of human goodness who for the sake of Hasseena, a teenager prostitute whose life is also at stake, instructs the local police inspector to release Juggat Singh from the police custody in order to ensure the safe passage of refugees across the border. Iqbal is another character who underscores the principles of humanism and is against the exploitation of the poor by rich. He also believes that the Partition would bring nothing but devastation on both sides of divide.

The Parsee family in 'Ice Candy Man' hopes to be neutral when the communal violence reaches to its height. It shows the unprejudiced nature of the family. In fact, Lenny's Grandmother rushes to help Ayah in her plight and manages to recover her from her abductor. She also arranges for her to move to refugee camp at Amritsar. Family also exhibit magnanimity of heart by providing helping-hand to Hamida who is also a victim of savagery and is discarded by her family. They appoint Hamida in place of Ayah.

Tara Singh in *Gadar* initially acts as member of frenzy mob but later on rescues the Muslim girl Sakina. He not only provides shelter to Sakina but also marries her. But, as the fate allows it, they are separated from each other in a tactical manner by Sakina's family. Towards the end of film, however, Sakina's family has to yield and good triumphs over evil. Again, the transformation of the heart of Rashid is witnessed in *Pinjar*. He is repentant on his evil deed of defiling Puro to avenge on her family and confesses his true love for her.

People were living in a close-knit harmony and were concerned with woes and sufferings of each other. They were essentially good but were made evil by Partition following hate and distrust between them. There were several instances wherein a Muslim brings up an illegitimate Hindu child and vice-versa. Yash Chopra's debut film '*Dhool Ke Phool*', was modelled on the same line and featured a classic song,

“Tu Hindu Banega Na Musalman Banega,
Insaan Ki Aulad Hai Insaan Banega”

Amidst, the heart-piercing bestiality, there was flowing stream of immense compassion that reigned supreme.

Conclusion:-

Historical and fictional discourses as Post-modernists emphasize, run parallel to each other. The gruesome act of Partition in the year 1947 that bifurcated the Nation and affected all the facets of society served the background or was the central theme in many novels and films wherein protagonist's life was majorly impacted by it. Films being a potent medium to convey the social plight drew largely on the novels based on the Partition and portrayed it over celluloid. “Celebritis in these films became the voice of the marginalised, a new of behalfism as Salman Rushdie calls it”¹⁶. Many people relived their past through and identified their own experience with the experience of characters of films. Youths were acquainted with their turbulent past through these films. The fictional and cinematic representation of Partition on a vast canvas of present us a vision of this worst tragedy and people who became victims of this ghastly incident of Indian history. We may at the end of this discussion arrive at an apt conclusion that the repressed issues in society were in true sense brought to forefront by these novels and films.

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Mythology and Folklore in Modern English Literary Texts



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Abstract:

This research paper examines the role of mythology and folklore in modern English literature, exploring how these ancient traditions continue to enrich contemporary storytelling. Drawing upon a multidimensional approach, the paper analyzes specific texts, authors, and critical perspectives to illuminate the diverse ways in which mythology and folklore are incorporated into literary narratives. Through an examination of themes, characters, and symbols derived from mythological and folkloric traditions, the paper explores the thematic, symbolic, and cultural significance of these elements within modern literature. Additionally, the paper investigates the reception and interpretation of modern literary texts with mythological and folkloric elements, considering both critical discourse and reader response. By delving into the cultural and social implications of using mythology and folklore in literature, the paper highlights the enduring impact of these narratives on readers' understanding and interpretation of literature. Overall, the paper offers insights into the dynamic interplay between past and present, tradition and innovation, in the vibrant tapestry of modern English literary texts.

Keywords: mythology, folklore, modern English literature, storytelling, thematic significance, reception, cultural implications

Introduction:

Mythology and folklore have always been fundamental pillars of human storytelling, serving as repositories of cultural wisdom, symbolic imagery, and timeless narratives. In the realm of literature, these ancient traditions continue to exert a profound influence, shaping the thematic landscape and narrative structures of modern English literary texts. From the epic journeys of heroes to the enchanting tales of magical creatures, mythology and folklore infuse literature with a sense of wonder, mystery, and cultural heritage.

This research paper seeks to explore the intricate interplay between mythology, folklore, and modern English literature. By examining a diverse selection of literary works, we aim to unravel the ways in which authors draw upon mythological and folkloric motifs to enrich their narratives, evoke deeper meanings, and engage readers on multiple levels. Through careful analysis and critical interpretation, we will delve into the thematic, symbolic, and cultural significance of these elements within contemporary literary texts.

The purpose of this paper is twofold: first, to illuminate the enduring relevance of mythology and folklore in shaping modern literature, and second, to deepen our

understanding of the complex relationship between tradition and innovation in literary expression. By tracing the evolution of mythological and folkloric themes across different genres, periods, and cultural contexts, we hope to uncover the universal truths and timeless insights embedded within these age-old narratives.

In undertaking this exploration, we acknowledge the rich diversity of modern English literary texts that incorporate mythology and folklore, ranging from classic novels to experimental poetry, from mainstream bestsellers to avant-garde works of fiction. By engaging with a wide array of texts and perspectives, we aim to provide a comprehensive overview of the ways in which mythology and folklore continue to inspire, challenge, and enrich contemporary literary discourse.

Ultimately, this research paper invites readers to embark on a journey of discovery and interpretation, as we navigate the labyrinthine realms of myth and legend within the pages of modern English literature. Through our exploration, we hope to illuminate the enduring power of storytelling to transcend time, culture, and language, and to offer glimpses into the deeper truths and mysteries of the human condition.

Historical Background:

A. Evolution of Mythology and Folklore in Literature:

Mythology and folklore have been integral components of human storytelling since ancient times, serving as foundational elements of oral and written narratives across cultures and civilizations. In ancient societies, myths and folktales were passed down orally from generation to generation, evolving over time to reflect changes in social, cultural, and religious beliefs. With the advent of written language, myths and folktales were recorded in various literary forms, including epic poems, religious texts, and folk ballads, preserving them for posterity and enabling their dissemination to wider audiences.

B. Influence of Ancient Myths and Folktales on Modern English Literature:

The rich tapestry of ancient myths and folktales has profoundly influenced the development of modern English literature, shaping its thematic concerns, narrative techniques, and symbolic imagery. Throughout history, writers have drawn inspiration from classical mythology, Norse sagas, Celtic legends, and other folklore traditions, incorporating these elements into their works to imbue them with depth, resonance, and universality. From Shakespeare's use of Greek and Roman myths in his plays to J.R.R. Tolkien's creation of Middle-earth mythology in "The Lord of the Rings," the influence of ancient myths and folktales on modern English literature is pervasive and enduring.

C. Key Periods and Movements in Which Mythology and Folklore Played a Significant Role:

- **Romanticism:** During the Romantic period in the late 18th and early 19th centuries, writers such as William Wordsworth, Samuel Taylor Coleridge, and Lord Byron drew inspiration from mythological themes and folklore, emphasizing the importance of imagination, nature, and the supernatural in their works.

- **Victorian Era:** In the Victorian era, writers like Alfred, Lord Tennyson and the Pre-Raphaelite poets continued to explore mythological and folkloric motifs, often using them

to critique contemporary society and explore existential themes.

- **Modernism and Beyond:** In the 20th century and beyond, writers such as T.S. Eliot, James Joyce, and Angela Carter continued to engage with mythology and folklore, albeit in more experimental and subversive ways, challenging traditional narrative conventions and reimagining ancient myths for contemporary audiences.

The evolution of mythology and folklore in literature, along with their enduring influence on modern English literature, underscores the timeless power of these ancient narratives to inspire, enchant, and provoke thought across generations and cultures.

Theoretical Framework:

A. Analysis of Literary Theories Applicable to the Study of Mythology and Folklore:

- **Structuralism:** Structuralist literary theory, pioneered by scholars like Claude Lévi-Strauss, focuses on the underlying structures and patterns present in myths and folktales. It seeks to uncover the deep-seated binary oppositions and universal themes that inform these narratives.
- **Psychoanalysis:** Drawing on the work of Sigmund Freud and Carl Jung, psychoanalytic literary theory explores the psychological dimensions of mythology and folklore, analyzing the unconscious motivations, desires, and fears reflected in mythic symbols and archetypes.
- **Reader-Response Theory:** Reader-response theory emphasizes the active role of the reader in interpreting and constructing meaning from literary texts, including myths and folktales. It considers how readers' cultural backgrounds, personal experiences, and ideological perspectives shape their engagement with mythological narratives.

B. Examination of Cultural and Anthropological Perspectives on Mythology and Folklore in Literature:

- **Cultural Studies:** Cultural studies approaches mythology and folklore as cultural artifacts embedded within specific historical, social, and political contexts. It seeks to understand how myths and folktales reflect and shape cultural identities, ideologies, and power dynamics.
- **Anthropological Theory:** Anthropological theories of mythology and folklore examine these narratives through the lens of cultural anthropology, exploring their role in ritual, belief systems, and social organization. They emphasize the cross-cultural similarities and variations in mythic themes and motifs.

C. Discussion of the Role of Archetypes and Motifs in Modern Literary Texts:

- **Archetypal Criticism:** Archetypal criticism, influenced by the work of Carl Jung, focuses on the recurring symbols, characters, and motifs found in myths and folktales, known as archetypes. It explores how these archetypes resonate with universal human experiences and collective unconscious.
- **Motif Studies:** Motif studies analyze the recurring themes, images, and narrative elements present in myths and folktales across different cultures and time periods. They examine how motifs such as the hero's journey, the trickster figure, and the quest for immortality

are adapted and reinterpreted in modern literary texts.

By employing these theoretical frameworks, scholars can gain deeper insights into the cultural, psychological, and literary dimensions of mythology and folklore in literature, enriching our understanding of their enduring significance and impact on contemporary storytelling.

Mythological and Folkloric Elements in Modern English Literary Texts:

A. Analysis of Specific Texts and Authors Incorporating Mythology and Folklore:

1. Examples from Different Genres:

- Novel: Neil Gaiman's "American Gods" blends mythological figures from various cultures into a contemporary fantasy narrative set in America.
- Short Story: Angela Carter's "The Bloody Chamber" reimagines traditional fairy tales through a feminist lens, incorporating folklore motifs to explore gender dynamics and power.
- Poetry: Seamus Heaney's translation of "Beowulf" infuses the ancient epic with modern sensibilities, capturing the heroic ethos and mythical themes of the original text.

2. Exploration of Themes, Characters, and Symbols:

- Themes: Joseph Campbell's "The Hero with a Thousand Faces" has influenced countless modern works by exploring the monomyth or hero's journey, a narrative pattern found in myths worldwide.
- Characters: The archetype of the trickster, found in figures like Loki from Norse mythology or Coyote from Native American folklore, appears in contemporary literature as morally ambiguous or mischievous characters.
- Symbols: The motif of the quest for immortality, often depicted through mythical objects like the Holy Grail or the Philosopher's Stone, recurs in modern literature as characters seek eternal life or transcendent knowledge.

B. Comparison of How Different Authors Reinterpret and Adapt Mythological and Folkloric Elements:

- J.K. Rowling's "Harry Potter" series draws upon a wide range of mythological and folkloric creatures, such as dragons, werewolves, and centaurs, reimagining them within a modern magical world.
- Madeline Miller's "Circe" reinterprets the story of the witch Circe from Greek mythology, offering a feminist perspective and humanizing a traditionally villainous character.
- Kazuo Ishiguro's "The Buried Giant" integrates elements of Arthurian legend into a historical fantasy narrative, exploring themes of memory, forgiveness, and the passage of time.

C. Examination of the Cultural and Social Implications of Using Mythology and Folklore in Modern Literature:

By drawing upon mythological and folkloric traditions, authors engage with cultural

heritage and collective memory, fostering a sense of continuity and connection with the past. Reinterpretations of myths and folktales can challenge and subvert traditional narratives, offering alternative perspectives and critiquing entrenched power structures and societal norms. The use of mythology and folklore in modern literature reflects broader cultural and social concerns, such as identity, belonging, and the search for meaning in a rapidly changing world.

Through the analysis of these elements, we gain insight into how mythology and folklore continue to inform and enrich modern English literary texts, shaping both their form and content while reflecting the cultural, social, and ideological contexts in which they are produced.

Reception and Interpretation:

A. Critical Reception of Modern English Literary Texts with Mythological and Folkloric Elements:

Scholars and critics have offered varied assessments of modern English literary texts incorporating mythology and folklore, recognizing their creative innovation and thematic richness while also interrogating their treatment of traditional narratives and cultural heritage. Some works, such as Margaret Atwood's "The Penelopiad," have been praised for their imaginative reinterpretation of classical myths, garnering acclaim for their literary merit and insightful commentary on gender, power, and mythic storytelling. Others, like Dan Brown's "The Da Vinci Code," have sparked controversy and debate, with critics questioning the accuracy of their historical and mythological references and critiquing their reliance on sensationalism and conspiracy theories.

B. Interpretation of Reader Responses and Scholarly Analyses:

Reader responses to modern English literary texts with mythological and folkloric elements vary widely, reflecting individual tastes, cultural backgrounds, and interpretive frameworks. Some readers may appreciate the evocative power of mythic symbolism and archetypal characters, while others may find them alienating or clichéd. Scholarly analyses of these texts delve into their thematic, structural, and cultural dimensions, exploring how authors engage with mythological and folkloric traditions to address contemporary concerns and challenge prevailing literary conventions. These analyses may draw on various theoretical approaches, including structuralism, psychoanalysis, and postcolonial theory, to illuminate the multiple layers of meaning embedded within these narratives.

C. Discussion of the Impact of Mythology and Folklore on Readers' Understanding and Interpretation of Literature:

The incorporation of mythology and folklore into modern literature enriches readers' understanding and interpretation by providing a rich tapestry of cultural references, archetypal motifs, and symbolic imagery. Mythological and folkloric elements can evoke deep emotional responses and foster a sense of connection to the timeless themes and universal truths explored in literature, encouraging readers to reflect on their own lives and experiences. Furthermore, the inter-textual dialogue between ancient myths and contemporary narratives invites readers to critically engage with the cultural and social implications of these stories, prompting them to question inherited assumptions and explore alternative perspectives.

The reception and interpretation of modern English literary texts with mythological and folkloric elements are multifaceted processes shaped by a diverse array of factors, including critical discourse, reader response, and cultural context. Through ongoing dialogue and analysis, these texts continue to provoke thought, inspire imagination, and deepen our appreciation for the enduring power of myth and folklore in shaping the literary landscape.

Conclusion:

In conclusion, the exploration of mythology and folklore in modern English literature reveals the enduring significance of these ancient traditions in shaping contemporary storytelling. From the epic sagas of heroes to the enchanting tales of magical creatures, mythology and folklore infuse literature with a sense of wonder, mystery, and cultural heritage. Through our examination of specific texts, authors, and critical perspectives, we have witnessed the diverse ways in which writers draw upon mythological and folkloric elements to enrich their narratives, evoke deeper meanings, and engage readers on multiple levels.

Throughout history, mythology and folklore have served as wellsprings of inspiration, providing writers with a rich tapestry of symbols, characters, and themes to explore. From Shakespeare to Rowling, from Tolkien to Carter, authors have reinterpreted and adapted mythological and folkloric motifs to reflect the complexities of the human experience and address contemporary concerns. In doing so, they have contributed to the ongoing evolution of literary tradition, enriching our understanding of mythic storytelling and its relevance to modern life.

Moreover, our examination of the cultural and social implications of using mythology and folklore in literature has underscored the profound impact these narratives have on readers' understanding and interpretation of literature. By engaging with mythological and folkloric elements, readers are invited to explore universal themes, grapple with existential questions, and interrogate inherited beliefs and values. Through this process, literature becomes a dynamic forum for dialogue, reflection, and cultural exchange, bridging the gap between past and present, tradition and innovation.

As we navigate the labyrinthine realms of myth and legend within the pages of modern English literature, we are reminded of the timeless power of storytelling to transcend time, culture, and language. In the words of Joseph Campbell, "Myth is the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestation." Through our exploration of mythology and folklore in literature, we glimpse the infinite possibilities of the human imagination and celebrate the enduring legacy of storytelling in shaping our collective consciousness.

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Marginalization of Muslim Women in Anita Nair's *Mistress*



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Abstract:

Marginalization of women refers to the process of disempowering and downgrading the status of women in the society. Numerous Indian writers have depicted marginalized characters in their writings. Indian English women novelists have also portrayed the process of marginalization of women through the depiction of their female characters in their fiction. Almost all the novels of Anita Nair depict numerous female characters who experience their exploitation and marginalization in the male dominated society. Anita Nair's three novels *Ladies Coupe* (2001), *Mistress* (2003), and *Lessons in Forgetting* (2010) portray marginalized and exploited female characters which ultimately lead them to redefine themselves in their own unique ways. While talking about gender discrimination and the issues of domestic violence against women, Nair talks about the ways through which women find themselves trapped in the norms and confines of a male chauvinistic society. Nair's third novel *Mistress* shows women's subjugation, marginalization, and oppressed status due to the patriarchal framework of the society. The present paper intends to examine how Anita Nair has depicted marginalization of Muslim Women in *Mistress*.

Key Words: Society, Marginalization, Women, Freedom, Sea

Introduction :

Anita Nair is a prolific English woman novelist in contemporary India. Her novels *Ladies Coupe* (2001), *Mistress* (2003), and *Lessons in Forgetting* (2010) present various feminist issues of contemporary Indian society. In these three novels she deals with such varied issues as identity crisis, art, adultery, child abuse, man-woman relationship, evils of patriarchal framework, quest for freedom and self-discovery, domestic and sexual violence, impact of modernity, family, marriage, motherhood, female foeticide, women's sufferings, frustrations, aspirations, secrets, social and cultural oppression of women. Ashish Gupta points out, "Practically, an artist possesses a penetrating insight into the reality of things and thus with the help of perceptual philosophical understanding he tries his own way to spread social consciousness and awareness among the people and Anita Nair is one of such devoted Indian writers of the present times. She valiantly expresses her views on women's suffering in contemporary Indian society" (Gupta, 71). Besides, we come across marginalization of Nair's female characters due to patriarchal social framework resulting in their subjugation and sufferings. In her third novel Nair has depicted the worst conditions of Muslim women due to certain socio-religious factors. The present paper is an attempt to consider the marginalization of Muslim Women as depicted by Anita Nair in *Mistress*.

Concept of Marginalization

The Cambridge Dictionary denotes the term 'marginalization' as noun that means the act of treating someone or something as if they are not important. Marginalization refers to the social exclusion of groups of people who are disallowed access to different spheres of society. It occurs due to gender discrimination, disability status, age, sex, political, socio-economic, socio-religious factors, and ethnicity. Marginalized people often face irrevocable discrimination due to all the above-mentioned factors.

Mistress

Anita Nair's third novel *Mistress* is set in the surroundings of the river Nila and Nair artistically blends the story with the famous traditional dance form of Kerala, Kathakali. Two stories run parallel in the novel. We come across the story of Radha, Shyam and Chris and at the same time Koman reveals his convoluted past, his parental background and his search for identity as a kathakali dancer. The majority of the female characters in *Mistress* are shown as the victims of patriarchy and various types of female oppression and marginalization are evident in the novel.

Koman tells the story of his parents to Radha and Chris. His father, Sethu has been shown as a Hindu orphan who has already worked with the health department in Ceylon before he starts working with Dr Samuel Sagayaraj as his assistant in Nazareth. Once Sethu accompanies Dr. Samuel to Arabipatnam during his periodic visit to the Muslim community where Sethu encounters Saadiya in the common alley.

Saadiya is a fifteen years unmarried girl who comes from a very conservative Muslim family. She belongs to an orthodox Islamic community that takes pride in pure Arabic stock. Koman narrates the history of Arabipatnam where the Marakars, the navigators had sailed the blue seas and found their way in this enchanting city. They settled in Arabipatnam and considered themselves as original Kahirs and followed Islam. All the people of Saadiya's community in Arabipatnam consider themselves as descendants of the Sahabbakal, descendants of the incomparable Malik, descendants of the leader of Kahirs, with the purest of Arab blood in their veins.

The leader of the Kafirs had laid down rules for women as they thought that the natives were enchanted by their women. The first rule of Arabipatnam was that no strangers were allowed within the walls of their kingdom. Their women were told by the men, "None of you shall go out unless we are with you" (*Mistress*, 97). Some of those women wailed and tried to protest for the denial of freedom to them. Therefore, for a while they allowed their women to venture out until one man caught his mate looking at another man's wife and then the Kafirs laid down the second rule: "No man may look at a woman unless she is his wife, sister, mother or daughter. If a woman comes in his path, he must turn his back on her and let her pass" (*Mistress*, 97).

Further, the leader of the Kafirs asked them to build alleyways for the women to use, connecting a side door or a kitchen door. He further added that the men would use the main entrances and the streets, the women would keep to the alleys. He meant to say that it was through this way that men and women would enjoy their freedom. Further, they decided to disallow strangers beyond the Juma during the day and no strangers would be allowed to stay the night. The new rule was amended and the alleyways were made for women: "Two

feet wide and paved with stone, these alleyways snaked through the town, connecting kitchen smells and bruised hearts" (Mistress, 98). It is there in the Muslim community of Arabipatnam, hemmed in by the alleys, that Saadiya, a descendant of those ancient Kafirs and daughter of the leader of Arabipatnam, has been waiting for the arrival of her prince to pluck her from the prison. She believes that on some day her prince will come on a stallion. And so, in the company of Dr. Samuel Sethu arrives in Arabipatnam on a bicycle. When Sethu enters the gates of Arabipatnam, he observes, "He felt a frisson of excitement and on the heels of it he realized that there wasn't a single female in sight – child, girl or woman. Where were all the women" (Mistress, 97).

Saadia lives with her family in Arabipatnam in coastal Tamil Nadu. She lives alone in an enclosed room with Zuleika, the female servant of their family. The narration of her hopeless and confined state in an enclosed room is very touching, "Twenty feet by thirty feet. That was the measure of her sky, the peripheries of her life. She touched the grey walls of the terrace roof. Even if she stood on her toes, she couldn't look over the wall. It stood a solid six feet and two inches high, making sure she would never see what was not meant for her eyes, ensuring that she was not visible to anyone. Saadiya felt what was by now a familiar sense of despair" (Mistress, 99). She often doubts if she, like her sisters and every other woman born there, will live and die hidden by those walls and if there is never to be a way out from there. She often thinks of telling her inner thoughts to her Vaapa, but she is too much in awe of her father. She is the youngest daughter of Vaapa Haji Najib Masood Ahmed, one of the six chiefs of the town and its most respected man.

Saadiya knows varied rules and restrictions that have been laid down by their community for women. In her community women are not allowed to venture out on the main road or the common alleyways. Besides, women are not supposed to be seen by strangers. Nair narrates that women in the Muslim community are often married off before the legal age of their marriage as Saadiya's three elder sisters had been married off when they were thirteen. Saadiya is supposed to marry Akbar Shah's second son who is to return from Hong Kong. It is her strong desire for knowing the outer world that once she ventures out of her house cautiously to go to her sister Nadira's home so that she may be able to see the pictures in a book that Nadira's husband has brought from his latest trip to Singapore. When she finds that Naadira is not at home, she feels a rough desire to enter the common alley. Even when Saadiya knows that only men are allowed in the common alley and her father will be furious to know her trespass in the common alley, she enters the common alley. She walks on and till she reaches the road and then looks skyward to feel the sea breeze on her uplifted face. As she slowly lowers her face, her eyes encounter a young man's eyes. She fears and realizes that her uncovered face is seen by the young man. The young man is Sethu who is standing there leaning against a wall.

Saadiya gets brutal punishment from her father for her act of transgression. Her father punishes Saadiya by beating with hot iron rod on her skin. He doesn't want to leave her unpunished for risking the honour of their family. Saadiya doesn't consume anything and as her burns get worse, her parents call Dr Samuel to attend her. Before visiting to the Haji's house, Dr. Samuel has given the detailed instructions to Sethu: "Please remember that you will have to wait in the outer room. And that at no point must you make eye contact with any woman, even if she is old enough to be your grandmother" (Mistress, 132). Dr Samuel takes the help of Sethu while he treats Saadiya. During her treatment Sethu tells Dr. Samuel that he

has seen her in the common alley and so she might have received that brutal treatment. Dr. Samuel remarks, "My, she is very brave. If they knew that she had shown her face, they would have branded her face as well" (Mistress, 135). Meanwhile, Sethu and Saadiya get deeply attracted to each other through their affectionate facial expressions. Then as per Dr. Samuel's recommendations, the Haji agrees to move to Nazareth for further treatment of Saadiya and his pregnant daughter, Razia. However, the Hazi doesn't seem happy at the suggestion of the doctor. But as remorse overrides his worry about impropriety, he nods gravely as he says that his family members would accompany his daughters for the same. Saadiya feels delighted by, "the thought that in a day or two I was to be allowed to glimpse the world that existed outside the gates of Arabipatnam" (Mistress, 136).

Then Saadiya reaches Nazareth with her family members for further medical treatment. There the Haji rents a house near the hospital of Dr. Samuel. She breathes a sense of freedom as, "The sky over the house had no boundaries. I felt my heart flower. I wanted to spread my arms and gather the world to me" (Mistress, 137). At night her brother, Suleiman tells his family members that he is going out for a stroll near the sea as he has missed the sound of the sea. At that time Saadiya feels, "How easily you speak of missing the sea. Though we live so close to it, we don't get to see it either" (Mistress, 138).

While living in that house near the hospital, Saadiya and Sethu begin to meet each other regularly. For seven days they nurture their love and decide to live together. She protests against her family to live her life in her own way and to marry Sethu, a Hindu orphan. Then her family members disown her and wipe her from their lives. Saadiya then abandons her family and goes to live with Sethu. When Sethu tells Dr. Samuel about her decision of marrying Saadiya, Dr. Samuel gives warnings to Sethu regarding their religious differences and also predicts that they both will regret for their decision.

Saadiya's life with Sethu exposes her to another form of oppression, patriarchal domination of Sethu. She suffers from boredom and loneliness and seeks solace in reading the Holy Koran. However, she often thinks about her marginalization in her present state of life and feels that she is paying for her sins. She doesn't want to do any type of handiwork as suggested by Sethu. Saadiya feels herself torn between her ancestry and her present state of life. When she gives birth to a baby boy, she persuades Sethu to bring up their child as a true Muslim. Sethu doesn't protest but when she talks about the process of the khitan (circumcision), a religious act of cutting the foreskin off a boy's penis, Sethu doesn't allow Saadiya to perform the khitan and they quarrel bitterly. Sethu furiously asked her to leave him and go back to her family, "You may leave. You can go back to your family and your religion, but you can't take this child... May God go with you. Your God, not mine, because in your narrow mind there is no room for any God but yours" (Mistress, 228).

Fed up and dissatisfied with her life, Saadiya leaves her husband and son. As she cannot tolerate the patriarchal hold of Sethu any longer, she commits suicide by drowning herself into the sea. Sujata Chakravorty observes, "The difficulties in their perfect world begin when she, the wife, shows that she has a mind of her own and begins to exercise her will. This can't be easily fathomed by Sethu, and they drift apart emotionally. After Saadiya gives birth to a baby boy, she commits suicide, thus atoning for her 'sins'" (Chakravorty, 170). Nair has used the metaphor of 'sea' in the depiction of Saadiya's character as the sea stands for her freedom and we also see her departure from life into the sea. Anita Nair is successful in

delineating the plight of Muslim women through the story of Koman's mother. Maya Vinai aptly observes, "The power of modern literature lies in its willingness to give a voice to what has remained unexpressed in the social and individual consciousness. Anita Nair's unique socio-historic location, her versatility with different cultures, delineation of themes, her representation of women all make her fiction an interesting document on the Kerala reality, the caste gender dynamics of contemporary Kerala in particular" (Vinai, 55).

Conclusion

To conclude, Saadiya is the representative of all the marginalized women of her community and it is through her story we see marginalization and subordination of Muslim women in the Islamic community of Arabipatnam. Besides, Saadiya also proves a victim of oppressed domesticity that finally brings the tragic end of her life.

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The Communicative Aspect of Teaching English



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Communication is a complex and intricate field of social interaction. It is not merely exchange of words being said, but of the experience and the meaning behind the words. It is a basic and universal phenomenon- even a newborn baby with its cries communicates its need to the mother. Communication basically involves a sender, a receiver, message, medium and feedback which make it a two way continuous process on which all social activities are based. This paper is an attempt to explore the necessary things for the good communication and the vital role of a teacher.

Teaching is generally considered as only fifty percent interpersonal of communication skills. For a teacher, it is not just important to give a quality lecture but it is more important for the presentation of a lesson or lecture in class. Communication skills for teachers are thus as important as their in depth knowledge of the particular subject which they teach. Teaching is an honor and privilege. A teacher can have a huge impact on the students and their outlook on learning, life and how to deal with conflict. Teaching presents some of its own challenges when it comes to communicate is essential for any teacher-student relationship. Teachers should be aware of the importance of communication skills in teaching. They must also realize that all students have different levels of strengths and weaknesses. It is only through communication skills that a teacher can introduce creative and effective solutions to the problems of the students. Thus, a teacher can enhance the learning process.

Following are some of the communication skills that a teacher must possess so that they interact properly with the students.

Effective Body Language:-

This is the most powerful communication skill that a teacher must possess. Good presentation skills include a powerful body language supported by verbal skills. This can create a long lasting impression in the minds of the students. Thus, a teacher lectures will inevitably become more interactive and interesting for the students. Besides, a teacher should maintain the volume, tone and rhythm of their voice during a lecture.

Facial Expression:-

It requires a great deal on the part of speaker to control his emotions and let them not come on his face. Face is the mirror of the mind of a person. It conveys energy, grief, anger, jealousy, restlessness and a host of other feelings. Hence it is very important to check and control over our feelings. Although this is a difficult task, one can get over with it positively with continuous efforts.

Gestures:-

Similarly gestures or bodily movements at the time of communication should be moderately used. They should match the words and suit the occasion specifically. Some gestures are conscious whereas others are the result of our intention or bad habits. They can convey an altogether different meanings from what you intend. Gestures have universal as well as regional meaning. They vary from region to region and from community to community as well. Knowledge of such specific regional gestures is must for proper communication.

Postures:-

Another communicative aspect of language is posture i.e. static position adopted by body at the time of communication. One should not stand with akimbo in front of a higher authority. A boss humble and low shouldered posture can cause barrier to communication with subordinates. As this type of posture can be mistaken for his/her weakness. The authority should convey message moderately and confidently by assuming suitable and appropriate posture without damaging anybody's social standing. Contrary to this subordinates should assume humble and polite posture while talking to persons above in rank.

English has become a major language today because most of the information relating to the field of science and technology is available in that language. It is, therefore, most essential and greater need of the time to adapt the communication skills that give a strong impetus to the development of English language. The students must acquire these skills and prove themselves well versed in communicating in English.

Students are the future of every nation. That is why the role of teachers is so important to the society. It is through a teacher that generations of youngsters are deeply influenced. Overall improvement in a student can be expected when communication skills for teachers is given due importance. Thus, it is important that communication skills become a necessary ingredient of a teachers professional competency. Therefore we can say that good communication skills are a vital key to living a successful life. Business life, family life, social life and all relationships hinge on how well we communicate.

The most important thing is that the students should be motivated and not pressurized to learn English communication. They should not be looked down upon. The teacher should never hold them responsible for not knowing the simple English. The situation and standard of teaching English in most of the rural schools being known to all, one cannot expect better understanding process first and then make the students relearn the language.

To conclude, the students should be motivated, for only then will they discard the object of merely passing their examinations and truly develop their communication skills. So, I request all teachers to awake, rise and struggle on and stop not until English communication comes easily, if not efficiently from their students.



Decoding Neoliberalism and its impact on Indigenous Communities of India-An Insight into the Selected Indian English Fictions



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Introduction:

In 1992, mix economy pattern was accepted by the Indian Government for foreign investment into the Indian business market and the Indian marketplace was opened to all foreign multinationals which was the exact starting of neoliberalism in India. New companies and corporate houses made their ways to displace adivasi community from their native abode to get maximum economic benefit. After 1995, a major shift took place in India in the name of global development in which marginalization has no face in the national development. Postcolonial Indian English Fiction writers have neglected the threatening results of Imperialism, neoliberalism, Neoliberalism and Global Capitalism on Adivasi culture, identities and existential issues. Indian English Fictional World is promoting Neoglobal, Westernized values of Imperialism leaving behind the existential issues of the mass common population of India. Multiculturalism and Cosmopolitanism have damaged the Indian way of humanitarian and compassionate writings about native-indigenous communities and about massive marginal classes.

C. K. Janu is a famous Adivasi activist. Who wrote the book *Mother Forest, The Unfinished Story of C. K. Janu* It is translated by N. Ravi Shankar. *Mother Forest* speaks about the importance of forest in Adivasi life. Janu has fought a big movement for the rights of the Adivasi in the forest in the Wayanad region of Kerala. Janu claims that nobody knows the forest, Adivasi customs and rituals better than us. She asserts, "When we walk through the forest she could make out the birds from the sounds they made and easily locate the direction. Ammeni could catch the spoor of an elephant quite quickly. They knew everything about the forest. She could quickly sense the coming rain or the summer cold" (Janu: 2004:22). C. K. Janu creates awareness among Adivasi women against their exploitation by outsiders. She appeals to all the Adivasi women to unite for their rights. Without mobilization, we could not achieve our goods; therefore, she claims that changes can be possible only with the participation of Adivasi women in the movement for their rights. Amit Sengupta has narrated Janu's view about the empowerment of Adivasi women:

What happens among our women is not what happens in civil society. In our case, unity in everything originates from our women. They have something in common that shelters us from meaninglessly adopting the ways of civil society. It is among our women that our traditions and the way we dress live on even now. There is a resolve that is hardened by the wind and the rain of the forest and the face of other difficulties. All our struggles have

been struggles to establish the ownership rights of the real owners of this land for the right to live on it. (Sengupta: 2015:26)

Just like C. K. Janu, Narayan is a regional Adivasi writer who wrote *Kocharethi* and other five novels and two short story collections. Narayan has explored the adivasi community Malayayar. Their certain culture, communion with nature, the position of women and the land disposition policy of adivasi. The novel shows that the Araya Adivasi community gives equal respect to women. Their place in the community is respective. Marriage is a traditional custom. When Kunjipennu is proposed by Kochuraman for marriage, she does not give a respond directly; she has respect for her Adivasi rituals. Apart from the shy behaviour of Kunjipennu, she is rebellious towards the extreme patriarchic view and male gaze who wants to seduce women only for their pleasure. When Narayanan wants to seduce her, she gives an extreme reaction. Her words show the courage of adivasi feminism, "Glancing at him through the corner of her eyes. She spots out the betel and said, no I am not willing. So just go away quickly. That hope will turn sour. See this sickle? You won't touch me while I am alive... An Areyar girl would not hesitate to attack the man who tried to molest her; she would even slit her own throat to thwart him" (Narayan: 2012:11).

Adivasi as Victim of New Global World Order of neoliberalization:

The agricultural aspects of Adivasi life have been treated by Narayan very poignantly. In the novel, Kunjipennu emerges as the mother figure that is equally strong to risk her family from external threats. Educational issues of adivasi are also raised by Narayan in the novel. Only education can bring change in the Arayar tribe, therefore the mother should be very careful about the education of their children. Novels show Adivasis understanding of the changing policies towards the land. The novel deals with the position and alienation from their land. The novel focuses the land of Adivasis could not separate from their communal harmony. They are uniting with it and celebrate their joy and sorrow with it. The process of industrialization and modernization brings change in the lives of Malayarar tribes. Novels show the tension between tradition and modernity. J.S. Jayasree comments on the introduction which shows the gist of the novel:

The deep anguish over alienation from land and nature that these words echo may appear mute before the public, political discourse aimed at establishing the rights over land. It has been recognized that land reforms have failed in a state that was widely seen as progressive. Narayan's way of responding to the crisis of confidence that all of us have to confront is not by active participation in political movements but by asserting through his literary works his solidarity with causes and people who are involved. (Kochareth:2012: VVXXVIII)

Hansada Sownendra Shekhar has won the Sahitya Academy Yuva Purskar for his book *The Adivasi Will Not Dance* in 2015. It is a passionate and comprehensive book of stories that shows the life of Adivasis in Jharkhand. The stories of this book take the Adivasi reader to a new path of progressive literature, showing the tormented life and hardships of indigenous Adivasis against the ugly face of capitalism and urbanity. Characters are fresh and free from stereotype presentation of Santhal Adivasis. This writing is path giving to political writing in India. Stories like *Eating with The Enemy*, *The Adivasi will not Dance* *November is the Month of Migration* show the tormented, disposed and marginalized life of the Santhal Adivasi community. The book was banned for the erotic representation of Santali girl character's

intimacy with non-advansi police, but the writer has tried to show the advansi world, as he has observed around him. The migration of Santali Advansis from Jharkhand to Bengal and the misery in their life has been shown in *November as the Month of Migration*. Talamai, an advansi girl is waiting for a train where a policemen offer a bread pakoda in exchange of sex, she endures the encounter as she has easily learned to do. She eats the pakodas, takes a 50 rupee note and returns to the family. The story stresses the relationship between the powerful and the powerless.

Mangal Murmu, in *Adivasi Will Not Dance*, is a sixty years old artist in evictee group who refuses to dance in a governmental program. Murrnu asks and scolds governmental officials that you are displacing us from our Santhal land and wants to dance before governmental authorities. Isn't your VIP noticing our displacement? Hansada's book *Adivasi Will Not Dance* is one powerful narrative of violence against Advansis. The exploitation through the mining and other corporate companies, the duplicity of the politician, and whimsical behavior of the missionary and the hollowness of middle-class sympathies come out with flow in this novel. Hansada's comment on the mainstream mentality of the capitalistic group that they speak of Advansis being treated as a heritage to which performs for tourists to show the rich diversity of India but are meant to forever stay as museum pieces, unable to access good education and health.

Sita Rathnamala wrote the autobiography *Beyond the Jungle* in 1968. This is the story of the Advansi girl probably the first writing from any Advansi written originally and published by Blackwood in 1968. She was born and brought up in the hilly region of Nilgiri hills. She is very much keen to go beyond the jungle and explore the world but her life journey taught her that beyond this jungle, there is another jungle of concrete which is more ferocious, cruel and ruthless. She is rejected by a man whom she loves because he is upper cast and she is a wilder Advansi. This autobiography shows the cruelty of the caste system and the discrimination faced by the Indian tribe. Regional Bengali and Oriya writing are really rich with Advansi identity. Advansi's grief, suffering, tormented life, pangs of distortions of culture seem authentically from these writings rather than Indian English fiction writing.

Invisibility of Advansi Subjugation in Postcolonial Indian English Fiction Writing:

Marginalization is not a new phenomenon as it is in literature. A serious comment has been made by S. N. Choudhary in the introduction of the book *Social Movement In Advansi India* where he opines, "Thousands of tribes have been displaced from their native place without any proper rehabilitation. It is neither just humanistic from a advansi point of view. Due to the absence of voice against displacement and silence on various issues, including exploitation, industrial houses prefer to install their project in advansi areas" (Choudhary: 2010:05).

The colonization of India has four hundred years of history, but the political, social, economic marginalization of advansi is older than that. Thousands of Indian English novels on the theme of post-independent India, postcolonial India, Global India as depicted in the novels of Arvind Adiga, Palash Maharotra, Salman Rushdie, Vikram Seth and Shashi Tharoor have been published on the middle-class life of India but several marginalizations of Advansis could not become part of their literary sensibility. It seems strange that, writer who had worldly knowledge about imperial exploitation and its crushing power over marginal cultures seems unaware of advansi victimization, exploitation, corporate loot and hardcore

marginalization. While writing colonial impact on the Indian psyche, novels must take Adivasi culture, subjugation and deprivation in consideration. In this regard, Virginias Xaxa, comments in *State, Society and Tribes*:

The reclamation of the forest for land cultivation, expansion of roads and railways, exploitation of minerals resources form of a key economic activity during the colonial period. Needless to say, these policies led to the large-scale 'scale destruction of natural resources and yet the problems and hardships suffered by the adivasi were not felt acutely unit the post-independence period. Either the exact impact of the policy was not realized or the policy, despite expropriating the rights of the adivasi people gives some freeway to them. By employing such processes, thousands of square kilometers of adivasi land were brought under the forest department. (Xaxa: 2008:108)

The history of Indian English fiction which took place nearly 1860 with the prose writing of Raja Ram Mohan Roy and the first English novel to be considered is *Raj Mohan's Wife*, means novel writing on Indian themes started during 1870, which was the peak period for adivasi revolts for theirs. International Adivasi *Ulgulan* of Birsa Munda started in 1890 which shook the colonial policies of the British Empire. Today Native American Tribes also consider Birsa Munda as an icon for adivasi dignity. Birsa Munda is in the heart of Native Americans but while writing colonial history, a massive part of adivasis freedom fight against internal colonialism and British colonialism was excluded by the historians as well as from the literary platform of Indian English writers. About the historical background of adivasi which could be the most inspiring episode of writing for all Indians, Gladson Dungdung, in his celebrated volume *Whose Country Is This Anyway*, foregrounds:

In Ancient times, the Adivasis had ownership rights on natural resources and they judicially used these resources for their survival. Consequently, the Adivasis were living with autonomy, peace and prosperity. The situation changed after the Aryan invasion and became worse during the British Rul. On one hand, the Aryans destroyed the Adivasi civilization, denied their indigenous identity and did not accept them as fellow human beings and on the other the British imposed violence on the Adivasis by grabbing their land, territory and resources and even named few of them as criminal tribes. (Dungdung: 2013:16)

Literature is the manifestation of one's emotions. It gives expression to pathos, sensibilities and exploitation of suppressed marginal who are broken, discontented from their culture. Indian English novelists like Kamala Markandeya, Ruth P. Jabhawala, Shashi Deshpande, Chaman Nahal and Arun Joshi brought the themes like the sense of alienation, monotonous urbanity, broken village culture, exploited feminism and degenerated identities in their senses of the historical revival of Indian English writing but social exclusion, subjugation, colonial suppression, poverty and deprivation of adivasi could not take place in their novel writing. It seems because of the writer's eliteness and Westernized outlook towards the social culture of India, they could not depict the adivasi culture of this land. Regarding the fragmented identities of adivasi, M. Hamid Ansari comments in his *Marginalization of Adivasi in India*, edited book *Social Exclusion and Adverse Inclusion* opines:

Across the nation, gigantic industrial, power, irrigation and mining projects representing the current development paradigm have caused Adivasi protests against land acquisition and displacement. Aligning our development needs with Adivasi rights and enhancing their FDI is the need of the hour. This is also essential to prevent the violent

manifestation of discontent and unrest in our adivasi areas emanating from exclusion and alienation. (Xaxa: 2012:22)

Conclusion

Today indigenous communities like Gonds, Kondhs, Baiga, Halba, and Bhil are marginalised in India. Tribal disposed from their native land after Independence is still waiting for rehabilitation and compensation- money. In Bastar, iron factories were set up and the rivers got polluted. There is no employment, no educational and health facilities for tribal youth so they chose the option of the struggle for basic amenities. Today, adivasi themselves seem as outsiders in their own heartland in the tribal area like Narayanpur, Dantewada, Kanker, Jugdampur and Gadchiroli. Indigenous adivasi people work as Sweeper and layman in the big homes and shops in these areas. In an Independent nation, tribal constitutional rights are marginalized and tribal are deprived of their forest rights. This chaos was taking place on Indian ground because, for the modern state, there is no sign of a tribal community in their agenda of development. In this way, they are left to remain doom in their own territory. Regarding tribal representation in the mainstream, Ramsharan Joshi says:

Parameters of development should be useful only when the tribal upbringing should be the centre of government. Otherwise, these territories will always be unstable with revolts. The government should think large-heartedly that before the concept of the nation took place, tribal were the owners of this forest, land and hills. Tribal were the sustainers of natural resources. British have exploited these tribal communities in very brutal manners. The government should study which laws were responsible for tribal destruction. Today tribal are in the phase of internal colonialism. Now there should be an end to this neo-colonization. (Joshi 2015: 137)

Neoliberal policies are controlled by the corporate Multinationals which are somehow sanctioned by the political power structure of India. Maximum benefits are the prime targets of these corporates having no mercy on Indigenous populations who are displaced and marginalized at their highest level. Regional literature of India is challenging such marginalization but mainstream novel writing does not much focusing on such drastic issues. This is the proper time for all of us to give rebellious voices to the Adivasi community and their dehumanization and disorientation.

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Development Of Indian English Campus Novels



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Abstract:

The popularity of campus fiction in the present day proves there is a huge interest in reading about the academy. These novels are largely read and appreciated off campus too. Writers of these campus novels provide a fascinating reading experience to their readers by interestingly weaving their stories in a limited setting of campus premises. The stories of the campus novels are simple, having a general appeal which enables them to captivate the attention of the readers of every age by providing them with the desired information, knowledge, and entertainment. The present study focuses on the evolution of Indian English campus novels that are very popular and widely read. It is also one such sub-genre which has enriched Indian English fiction. In recent times considerable progress has been attained in India in the field of campus novels. But as they have not been sufficiently explored, an attempt has been made in the present paper to carry out a survey of the campus novels in India. The paper attempts to throw light on the various focal points in Indian campus novels and provides examples for each type.

Key words: Contemporary Indian English, campus novels, universal appeal

If we look back to the history of the development of Indian Fiction writing, we find that three pillars of Indian English fiction, Raja Rao, Mulk Raj Anand and R.K. Narayan had played a significant role in it. Along with them Kamala Markandaya, who moved to Britain, after India declared, its independence had also contributed to the development of Indian English Fiction. These writers covered the thematic dimensions of partition, poverty, peasantry, subjugated women, rural-urban divide, feudal practices, communalism, and the East -West encounter in India. Raja Rao, Mulk Raj Anand, R.K. Narayan and Kamala Markandaya have portrayed Indian sensibility in a typical Indian way in their novels. Their novels present a tantalizing picture of Indian social, political, and economic life as also the psychological factors affecting human life and predicament.

With the change of time the Indian society changed. Independence brought new issues in the country and the thematic dimensions of the writers presenting the Indian society also changed, taking a shift from the previous generation to the new generation of writers that now focuses on various new themes. This new generation of writers has focused on emerging issues like globalisation and subsequent multiculturalism, post-feminism, queer theories, cultural conflicts, diasporic-sensibility, decline of ethical values etc.

Themes and forms of writing changed with the modern era. The new generation has its new novelists who explored an entirely new-fangled set of themes. These novelists were Chaman Nahal, Arun Joshi, Bhabani Bhattacharya, Nayantara Sahgal, Manohar Malagonkar and Shobha De. The socio-political depiction of the pre-independence and post-independence India is very

much highlighted through their writings. Along with them Indian diasporic writers like Salman Rushdie, V.S. Naipaul, Nirad C. Chaudhary, Anita Desai, Shashi Tharoor, Vikram Seth, Rohinton Mistry, Chitra Banerjee Divakaruni, Bharti Mukherjee, M.G. Vassanji, Amitav Ghosh, Farrukh Dhondy, Amit Chaudhary, Upmanyu Chatterjee, Arvind Adiga, Jhumpa Lahiri and Kiran Desai have got a wide range of readers across the world. Their works depict diasporic sensibility and complexities. This new generation of writers have got much acclaim for their writings throughout the world.

In independent India the issues of writers changed and a kind of deconstruction of writing took place. New themes and new genre in writing took the place of old themes. Writers shifted their points of view from the old themes like partition, patriotism, feudal practices, and communalism to new themes. Taking into the consideration the growth and development of the nation, new notions in writing began. Education also paved the path of the development of the new nation.

The older issues like partition, patriotism, feudalism, communalism etc. were replaced by altogether new burning issues like consumerism, westernization of Indian society, suppression of women and the significance of education. Thus, a transformation of themes took place which marked an important change in Indian English literature.

The older issues like partition, patriotism, feudalism, communalism etc. were replaced by altogether new burning issues like consumerism, westernization of Indian society, suppression of women and the significance of education. Thus, a transformation of themes took place which marked an important change in Indian English literature. Many new genres have begun in literature. Another major factor for the arrival of new genres in Indian literature is the looking at the west. The themes and the forms written around the world attract the attention of the writers globally. After the Second World War people turned to education to find relief from the effects of war. So, the expansion of education started globally. India also expanded its education system after independence. Several schools were built to expand school education whereas several colleges and universities were built to expand higher education. The expansion of higher education provided a new field for creative writers. They looked inside the world of academy for new themes. This also led to the beginning of the new genre, viz. the campus novel.

The growth and development of campus fiction in India has been traced to the publication of *The Long Long Days* by P.M. Nityanandan in 1960. However, we happen to have an Indian campus fiction much before the beginning of the genre of the campus novel, viz. *The Bachelor of Arts* by the eminent Indian writer R.K. Narayan which was published in 1937. It deals with the life of the protagonist, Chandran and his college life in the late colonial times. Later the novel shifts to the personal life of Chandran, his falling in love with Malathi after graduation from the college and his frustration of not getting married to the girl because of the Indian custom of horoscope. Though the novel only deals partially with the campus theme yet it still can be taken as an anticipation of the new genre that gradually came in to existence in the late 1950s or early 1960s.

The first Campus novel *The Long Long Days* was published in 1960. The publication of *The Long Long Days* by P.M. Nityanandan announces the beginning of the genre of campus fiction in India. The novel gives an account of all the activities of student life during 26 the 1960s.

R.K.Narayan's *The English Teacher* has Krishna, a sensitive and sincere teacher working at Albert Mission College, Malgudi. In the beginning, we see him as an enthusiastic teacher who avidly teaches literature to his students. He is also portrayed as an affectionate and protective father of Leela. But after his wife Susila's death, he is tortured by feelings of loneliness and lives a

mechanical life attending college and looking after his daughter. He is forced to face the harsh realities of life and is tempted to commit suicide. However, the thoughts of his daughter stop him and he continues to live an existential life. The novel concludes with Krishna resigning his post as English teacher and reuniting with his dead wife through his psychic communion. There are a few Indian English campus novels that were written before the 1980s. But these novels were eclipsed due to reading audiences who were not impressed by them. The Vermilion Boat by Sudhin N. Ghose is in three parts and recounts the college education of its hero. His college days are just a part of his growing up. The novelist concentrates more on his relationship with a Eurasian girl Roma than on his college life or campus events. The Flame of the Forest by the same writer too provides a campus setting and it contains "a fine satirical picture of the avaricious college professor, who prescribes his worthless anthology as a textbook for monetary gains" (Narayan, 153).

The novel brings out the sycophantic nature of the teachers whose aim is academic excellence through attendance of the Vice Chancellor "Durbars and not through their scholarliness and intellectuality. The Long, Long Days by P.M. Nithyanandan is a nostalgic account of college days in South India. The Serpent and the Rope by Raja Rao recounts the life of a young research student who devotes little attention to his studies. Rama Sarma's The Farewell Party is a reverie of a senior professor on the day of his retirement. Anita Desai's *In Custody* presents the world of Deven Sharma, a poorly paid Hindi lecturer in a provincial town. His stay away from the university, to safeguard Urdu poetry, is not very successful, and he is thought of by his fellow professors as having a break, enjoying romantic affairs. *Miracles Happen* by D.R. Sharma comes under the category of campus novels written during the 80s. Prema Nandakumar, can be considered as the first Indian writer who has written a full-fledged campus novel focusing on the activities of the academicians. Her novel, *Atom, and the Serpent* (1982), serves as the best example of Indian English Campus Fiction.

Nampally Road by Meena Alexander is yet another novel that has for its protagonists, teachers who are involved in political activities. Meena Alexander, basing her own experiences on *Nampally Road* narrates the story from the point of view of its female protagonist, Mira Kannadical. After having been a student in England for four years, Mira returns to India as an English Professor at Sona Nivas College in Hyderabad. There she witnesses political turbulence and unrest and is deeply moved by the problems of the people. She joins hands with her lover Ramu who drags her into politics and tries to define herself by getting involved in the society around her. Her relationship with Ramu enhances her social and political awareness and she tries to re-contextualize her teaching and writing. This novel is not a campus novel since the setting and background is not the university but the city. Moreover, the political problems of the city have gained dominance and there is no question relating to higher education or aspects relating to it. Anurag Mathur born in Delhi has experiences of having been educated at American universities. He graduated at St. Stephen's College, Delhi and at the University of Tulsa, Oklahoma, U.S.A. He is a journalist in the print and electronic media. He has to his credit two bestselling novels, *The Inscrutable Americans*, and *Making the Minister Smile*. *The Inscrutable Americans* is highly comical and humorous and narrates the fun filled adventure of a naïve 20-year-old boy who lives all alone in the U.S. Gopal Kumar left his native town Jajau in Madhya Pradesh to do a one-year in-depth course in Chemical Engineering in a small-town university in the U.S. His family has been in the hair oil business for decades and is used to vegetarian food. Gopal is also instructed by his mother to have vegetarian food cooked by Brahmins only and to keep himself away from beef. His life at Evansville is hilariously brought out by the novelist. Gopal is befriended by Randy who introduces American ways to him but he takes everything in

his stride. Randy attempts several times to make him lose his virginity but fails and finally Gopal returns to India. Ranga Rao's *The Drunk Tantra* is a campus novel that satirizes the involvement of politics and politicians in the affairs of the university. It shows the interest of the inhabitants of the university in promotions, not based on merits but on contacts. It shows how the pretentious intellectuals of the academy debase themselves by going out of the way and involving themselves in cheap practices to climb the academic ladder. *The Drunk Tantra* tells the story of its protagonist, Hari Kishen, who despite his amorous and inefficient teaching practices can succeed in reaching the top hierarchical position as a principal and later also tries for the post of Vice-Chancellor.

Shakuntala Bharvani, a college teacher, wrote the novel, *Lost Directions*, portraying a college teacher who tries to come to terms with her need for companionship. The novel presents the predicament of the narrator using a variety of narrative techniques like letters, folk tales, and short stories. Chetan Bhagat, a recent famous campus novel writer, wrote his grand *Five Point Someone – What not to do at IIT* in 2004. He also authored three other famous books namely, *One Night @ the Call Centre*, *The Three Mistakes of My Life*, *Two States: The Story of my Marriage*, *Half Girlfriend* and *One Indian Girl*. *Five Point Someone* is a grand campus novel set in the IIT Delhi campus. It is the story that narrates the tale of three friends who find it difficult to improve their grades. Despite being intelligent, they mess up their grades. They try hard to cope with the heavy workload and with heavy competition. The story is narrated by one of the three friends, Hari, who is smart and bright. His two other best friends are Alok and Ryan, and all the three stays in the IIT hostel. The novel is highly interesting with the three friends fighting with one another occasionally and for portraying the various encounters with their professors. Hari is even in love with one of his professors' daughter, which makes things even more complicated. The novel with its many incidents is a hit, given the present dismal side of educational institutions. It abounds in sarcasm and harsh criticism. Abhijit Bhaduri is another Indian English campus fiction writer who wrote the novel *Mediocre but Arrogant*. Bhaduri currently works as a Human Resources professional in the U.S. He is a man of many interests and loves theatre. He is an accomplished cartoonist and has illustrated several books. His debut novel, *Mediocre but Arrogant*, is set in a Business School campus and is a blend of fun, frolic, sadness, romance, and reflection. It is a funny story of how an unambitious undergraduate from Delhi University lands up in the highly competitive Management Institute of Jamshedpur (MIJ), India.

The novel is about the protagonist's life in the campus and the change that his campus life brings about in his relationships, in his dreams, and for that matter in his life itself. It is about the growing up of the undergraduate student. It again could under *Bildungsroman* category. Sudeep Chakravarti's *Tin Fish* is a look at the adolescent years of four boys as they grow up in a public school. Barun Ray nicknamed as Brandy has a pleasurable time with his friends Fish, Porridge and PT Shoes at the hostel. His father, having witnessed a shootout at the hostel opposite their house is appalled and hence admits Barun in a boarding school a Mayo College in Ajmer, Rajasthan. The novel has in its backdrop the political change in India. *Tin Fish* is sometimes funny, sometimes sad, and takes the readers on an exciting read about adolescent lives. *Anything for You Ma'am: The Love Story of an Initiaid* is a novel by Tushar Raheja, an IIT graduate. The novel goes off like a love story where Tejas, an IIT Delhi student, who, in his final year of Industrial Engineering is in love with his sister's friend, Shreya. Shreya lives in Chennai and Tejas in Delhi. He lies to his parents and Professors, skips out of his Industrial visit, and tries to leave for Chennai to see Shreya. But his plans are intervened by Prof. P. Sidhu who smells something fishy. Prof. Sidhu is determined to annihilate Tejas' plans. *Above Average* by Amitaba Baghchi is an interesting campus novel – a story of a middle-class teacher in Delhi yearning to be a drummer of

a rock band. Although Arindham Chatterjee, popularly known as Rindu, the protagonist of the novel is good in Maths and Science, his mind is on the IIT Rock Fest. The novel set in Delhi, highlights the follies of academic life. It is made up of a series of anecdotal stories that tears off the masks of affectation of the academicians, and brings out the hypocrisies and snobbishness of the protagonist's college friends. Although he was a seven pointer in the department, he was not taken seriously, academically, by his classmates or by his professors. He feels bewildered and shaken when his professor Kantikar rejects him and selects another student with a lower CGP than him for Ph.D. The author brings to light the fallacious standards of judging the academic worth of students. He finds the university a place of betrayals, jealousies and losses and is always reminded of his inner ordinariness. *Everything you Desire – A Journey through IIM* is a novel that reflects the student life of its author, Harshdeep Jolly. Jolly is an alumnus of the Indian Institute of Management, Bangalore and the book is an interesting insight into the emotions, aspirations, trials, and tribulations of an IIM student during his stay in the place. *Joker in the Pack – An Irreverent View of Life at IIMS* is a novel by Neeraj Pahlajani, an alumnus of IIM Bangalore and Ritesh Sharma, an alumnus of IIM, Lucknow. The novel describes the student life of Shekhar Verma, a middle-class boy growing up in urban India. He is pressurized by his parents, relatives, and neighbours to take life seriously and to do his studies well. Although he is immensely interested in cricket and Bollywood, he considers pursuing a career in Information Technology. Hence, he decides to graduate in IT, but gets disheartened when the IT field deteriorates and its professionals' salaries, crash. However, he makes up his mind to do an MBA and joins IIM Bangalore to get his dream job. The novel, progresses making him more mature and successful in the eyes of the society.

Three Makes a Crowd by Kaushik Sirkar is a narrative on hostel life at Dehradun's Rastriya Indian Military College. It is a story of three friends, Arnab, Saurav and Bhaskar and their escapades at the IMA. Karan Bajaj, the young writer of the novel *Keeping off the Grass* is an alumnus from IIM Bangalore, and was selected as one of the top ten young business leaders of India by the Aditya Birla Foundation. *Keeping off the Grass* is a novel that keeps us hooked to the life of the protagonist. The protagonist, Samrat Ratan, son of second-generation U.S. immigrants, leaves his plum job of an investment banker on Wall Street and comes down to Bangalore to join the IIM. Though finding his roots is his main aim in coming down to India, he gets addicted to smoking marijuana and undergoes a mix of bizarre experiences. Namita Gokhale's *The Book of Shadows* revolves around the life of a 34-year-old college lecturer, Rachit Tewari. Tewari suffers at the hands of her fiancée's sister who mutilates her face by throwing acid on it. This story deals with ghosts and is a chronicle of displacement, strangeness, and exile. It is a narrative that is deeply compelling and disturbing and leaves in the readers' mind deep shadows from the past. Soma Das is another noteworthy, contemporary campus novel writer who has set her debutant novel *Something of a Mock* tale in the famous JNU campus. Soma Das is a teacher at New Delhi's Miranda House. *Something of a Mock* tails based on similar lines as other campus novels and has a lengthy title, *something of a Mock tale at JNU where the Kurta fell in Love with Jeans*. It poignantly highlights the flaws and hypocrisies within the university and has taken enough care to portray its virtues. Soma Das, in this novel, has brought in the personal and intellectual journey of three students of JNU; Kaya, Shubhra, and Ragini towards maturity. The three friends after going to JNU find themselves misfits in the campus and their escapades into the many adventures of the campus are highly entertaining.

No Onions nor Garlic by Srividya Natarajan is a charming campus novel that is set in Chennai University. Natarajan is a talented creative writer and a teacher at the University of Ontario. In this novel, she humorously satirizes the caste stratifications that exist in educational

institutions. She shows how the academy, instead of breaking away and destroying social stratifications, serves to stabilize it through the ill practices of academicians. The novel wittily deflates the sanctimonies of the academicians and harshly criticizes the prevailing caste system. It shows, humorously, how intellectual gatherings like seminars and conferences take a secondary interest when it comes to sex and shopping. In fact, the novel mocks at the very seriousness of conferences and the author shows her familiarity with famous academic novels like *The Groves of Academy* and *Small World*. *The Funda of Mix-ology: What Bartending Teaches that IIM Doesn't* by Mainak Dhar is again a novel that could enter the compartment of campus fiction since it is the story of a young man, an IIM passed out alumnus, who is working in a firm called Dynamix. He has a high paying, high stress job and is immersed in his work. After a few years, he ponders over his mad pursuit of academic excellences at IIM and realizes that his IIM education did nothing to make him compete with the rat race of his job and the drudgery that characterized his day-today life. *Bombay Rains Bombay Girls* (2008) by Anirban Bose is set in a medical school where Adi, a small town eighteen-year-old comes to study medicine. When he joins, he suffers from severe inferiority complex. However, as days pass, he makes friends with Pheru, Harsha, Rajeev, Sam and Toshi, a motley crew. His success, which he thinks has come to him by fluke, makes him act as a leader. His friends regard him as a born leader. He gains confidence because of various incidents. The author, through the life of Adi, has created a campus life with a bunch of quirky characters, campus ragging and campus politics, together with the challenge of learning the mysteries of human anatomy, discovering love and heartbreaks, and interpreting new meanings of friendship. Another campus novel that projects feature of campus novels is *A Sunny Shady Life* by Sachin Garg. Garg is a Delhi-based novelist who graduated from Delhi College of Engineering in 2008. He has worked in a university in Paris and in a top financial firm in Delhi. *A Sunny Shady Life* starts in a college campus with stereotypical ragging. It revolves around the story of Sunny, a teenager from a middle-class background. He lands up in a reputed engineering college and undergoes a lot of hardship at the hands of the clerical staff and faculty. When he joins college, he is hopeful of having a successful life. But soon realizes that there is much more to it with all the loopholes in the Indian system of education. In his quest for success and idealism, he is helped by Vartika, his ladylove who is also a successful professional. It is Vartika who helps him during his testing times; he is suspended from college for a week and his life is transformed as he goes from being an idle to an ideal individual.

CONCLUSION -

The genre has developed quite a lot in India by the 21st century. Many new novels of this genre are still to be introduced. From 1960s to 2020s more than twenty-five campus novels have been published in English in our country.

Indian English campus fiction, like their British and American counterparts, aim at portraying the inside of the academy. They picture the happenings within the academy and in the endeavour, the insiders' experiences are depicted. As happens in most campus novels, the academicians, be they students, faculty members, or administrative staff, it is their follies and foibles that are showcased. Their petty politics, stupid squabbles, and intriguing incidents are forayed and this itself satiates the curiosity of the readers about the academy. Academy being a closed world is most often viewed as an intriguing household and at the same time an idealistic place because of its closeness and far-off view. However, with the academic novel writers' aims at disposing off this closeness, the readers are exposed to the struggles that the academicians face. In this perspective, Indian English writers are set upon exposing the follies and foibles of the academicians. In doing this, they are sometimes critical and satirical, sometimes humorous, and most of the times just record things in an uncommitted manner. Campus novelists show the

universities as the most unintellectual places where the academicians fail to give due importance to research and teaching. In addition, the necessity in participation in seminars and conferences and the weight-age given to publications force them to indulge in unethical practices. They indulge in somehow writing something and succeeding in getting those published. Campus novelists are interested in showing teachers as possessing little knowledge or sometimes even in showing them as being ignorant of their subjects. This aspect is found in Indian English campus novels.

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“Therigatha” The first Record of Women stories of Emancipation



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'I measure the progress of a community by the degree of progress which women have achieved.'

Dr. B. R. Ambedkar

Abstract -

When we study or talk on women literature or movement, we always refer foreign movement and literature of women. We do not peep into our history. We have strong women movement in region of Buddhist kings and its record is available in form of book, 'Theri Gatha'. Buddha offered complete freedom to women like men in his Sangha and we observed how many women achieved Nirvan. This movement free women from shackles of socio-religious slavery. There is need to do more study on this period.

Objective - To aware society on ground reality of women, their status, share, and importance

Research Method - Analytical method we be applied in this research paper.

Key words - Their - Lady Buddhist monk, Gatha - poem or collection of poems, Nirwan - A state of real happiness, Pali - Common language at the time of Gautam Buddha

Introduction

Women are 50% in population across the world, since beginning of culture there is no drastic change in this ratio. If we keep in mind the ratio of women with men, we realized that it is equal to men then we understand the importance and meaning of above quotation of Dr. B. R. Ambedkar. In this regard we must ask prominent questions to ourself and try our best to answer them, scientifically and logically. What is woman position in our society, is it same as it was in history? Does she have equal Religious and philosophical status to man? Is she inferior to man, what is the reason of this inferiority? What is her position in literature and in creation of literature?

No doubt woman is equal to man because both are human beings, her capacity of procreation makes little bit biologically different her than man. But, because of this capacity human race is alive therefore man depends on woman. Yet she is inferior to man in every phase; from primitive period to present period except Buddhist period. In 'History of Marriage Institution' famous historian says, "men used to fight for woman, one who wins gets absolute right on that woman" This fight is very violent and cruel, many times many men are died in it. No religion is founded by any woman across the world. Except Buddhism every religion has specific story of creation and depicts that woman is made up for Man, many holy

religious books treat her as second sex and vulnerable. Woman representation in literary text is also polished by patriarchy, she is shown weak, beautiful, doll, a way of sin etc.

It is said, the movement of women emancipation began in Europe in modern age. Second Sex, Room of Once own are known as pivotal books in it. European women came on road and fight for equal rights. This movement spread all over the world. In Middel Ages her position was miserable and she kept at home, even denied to wonder freely. If we look into the history of India, we find worse condition of women in middle - ages and she has been treated as an object of pleasure, procreation, thing which can be sold and purchased. Indian holy books of different religions do not offer justice to women.

Buddha the first Emancipator of woman

It was Buddha who first offer complete equal status to woman in society, at home, out side home, in religious practices etc. He allows woman to become monk to achieve 'Nirwan' by following Eight-fold path. He says, "Every human has equal capacity and can become Buddha like him if he follows his Dhamma or Eight-Fold path. Mahaprajapati Gautami is first woman who becomes lady-monk. Later many women enter i 'Sangha' to get Nirwan. The story of such women is written in " Therigatha". Theri means a woman who is following Dhamma to achieve Salvation (Nirwan). It is a ewritten in Pali language. Each story has its beauty, It was a revolutionary step taken by Buddha, before Buddha women were prohibited to attend salvation instead of doing hose-hold rutin work they did not involve in any religious practice or teaching etc. Prajapati Gautami, mother of Buddha embraced Buddhism with 500 ladies, it brought revolution in India. Because we do not find woman teacher before Buddha, woman left home, practice meditation and become 'Ahart' etc. While studying western woman's movement we must study the movement of women in Buddhist period. It is sorry to say that our historians did not bring this reality before the world. Our main stream literature also just forget this book.

Experiences of Lady Buddhist Monks

All ladies come from different socio-economic background and have different experience than other, they share how they become Buddhist monk, what kind of test they gone through and how society oppose them at first etc. Mahaprajapati tales us how Buddha denies first to give her entry in Sangha and then with help of Bhante Aanand she convinces Buddha that she will follow the rules of Sangha as strictly like male monks. After listening Buddha she says,

Like a dup like,
Clear, unruffled, and calm:
So the wise become clear, calm
On hearing words of Dhamma.
She feels free and happy in being in saint-hood.

Ambpali was the one of most beautiful ladies of Vaishali, kings and princes were ready to offer everything to get her in return. She had too much pride of her beauty, she thought, she can win anyone with the charm of her beauty. But she was defeated by Buddha completely and she left everything even her beautiful hair, nails, ornaments, clothes, big

house etc. Buddha realizes her that beauty is not permanent, everything is changing with a moment, so we shall not proud of any physical thing at all. She utters, 'after few days my physical charm will vanish, the beauty of nose, ear, hair, chest, hands, legs, lips, etc. there is no real happiness in physical attachment, real happiness is there in Dhamma, in Nirvana.' She starts living simple monk life, wonder in village for food and tells Dhamma in return to people.

The we have the story of Kisa Gautami who loses her small son and thinks he is live yet. Someone tales her that Buddha can make her son live again. Buddha was a first psychologist too, he understands her mentality and asks her to visit a home where no one die. She wonders in whole village; door to door but does not get a single home. Then she realizes the truth. Buddha tells her that death is universal truth, when anyone gets birth will definitely die on day. She tells her story in beautiful words, it is full up with emotions, misery, attachment, helplessness and at last discovery. It is very touching story of a mother. She pours her emotions in every stanza. One lady Monk says,

“Calmed, restrained,
Giving counsel unruffled,
He shakes off evil qualities-
As the breeze
A leaf from a tree.”

We have many stories and every story takes us in new world, offer us new experience and lesson. These lady monks share how Buddha brings pivotal change in their lives he gives them equal status likewise men. When then meditate they realize how this eight-fold path make any one happy in real sense. Person becomes free from all bonds, he neither feel happy nor feel unhappy in reaction to any good or bad action. They also come know that reciting any books, Mantra or word can not free them from mental slavery. We can quote here one Gatha again;

“And better than chanting
Hundred
Of meaningless verses is
One
Dhamma saying that on
hearing bring peace.”

Conclusion

As per our Indian literature is concerned “Theri Gatha” is first written record of women experiences in poetic form and it is a pride for all people of our country. But main stream writer hide it from general people because it belongs to Buddhist culture and offer equality to women. Even foreign male writers avoided it in their writing because either they like patriarchy or do not like show Buddhism as more humanistic religion than Christianity. But few Indian and foreign writers worked on it and make it available in English language also. This book is written in Pali language therefore we have women's movement in Buddhist period and there is need to do more research on this period to find out its significance and

impact in socio-religious life of society.

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Interpreting Diaspora as cultural Defeat in Kiran Desai's *Inheritance of Loss*



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"Diaspora" referred specifically to the scattering of Jews from Babylon around 500 BC. Over time, it came to encompass any group of people who leave their homeland to settle elsewhere. This experience involves both physically leaving your homeland and maintaining an emotional connection to it. Today, the term is more broadly applied to migrants in general, often with assumptions about why they choose to leave.

While going with numbers, Indian immigrants are spread around the world and form an integral part of the global diaspora counting to almost 29 million NRIs and PIOs. (<https://en.wikipedia.org/>) The movement of Indians abroad creates a complex situation. People leave their homeland (physical detachment) but still feel connected to it emotionally (psychological attachment). Globalization has opened doors for skilled Indians to work overseas, leading to cultural exchange. This is where writing by Indian immigrants becomes important. Diaspora literature is by people who identify as both Indian and citizens of their new countries. According to Stuart Hall, "there are at least two different ways of thinking about cultural identity. One in the term of shared culture and second of what we are" (Hall, 1990). Understanding the experience of diaspora helps us see why stories by immigrants often explore the challenges of belonging. These narratives deal with the struggle of feeling connected to both the traditions of their homeland ("home") and the values of their new country ("adopted land"). Books like "The Inheritance of Loss" illustrate this clash by showing the cultural differences faced by immigrant families and their efforts to navigate these sometimes conflicting traditions.

Ever since post-colonial literature have come into existence writers, like V.S. Naipaul, Anita Desai, Jhumpa Lahiri, Bharati Mukherjee, Rohinton Mistry, Kiran Desai, Meena Alexander, Salman Rushdie, have tried to create a new form of fiction within the English language by incorporating new images, style and themes. Diaspora wiring becomes one of the major type of writing in present days which relates to location and dislocation of humans and the consequences. "Being in diaspora means living in a cross-cultural context, in which change, fusion, and expansion are inevitable. Those aware of the complexities, produced a number of voices in recent years that echoed through the medium of literature" (Hussain, 2005).

Kiran Desai, born in India and raised partly in the US, draws on her own experience of migration in her writing. Her award-winning novel, "The Inheritance of Loss," explores themes of migration set in the 1980s. It tackles contemporary issues like poverty, religious extremism, and violence. Kiran Desai explores the crises and the disorientation in the

formation of cultural, national and linguistic identity. Both western and eastern immigrants go through the constant psychological endeavor to construct a new identity in dislocated place whether in America or in India. The people are always in a constant quest of fulfillment. Their struggle with past memories, present adjustments and future perspectives culminate in psychological unrest.

The novel depicts the life of all characters that are displaced and ruthless. The story (2006) opens up with the inhabitants of a town in the north-eastern Himalayas, the people who are dislocated in one way or another are Biju, Sai, The cook, Jammubhai Popatlal, Gyan, father Booty, uncle Potty, Lola, Noni and Nimi.

A community or culture being uprooted and relocated to a new geographic or cultural area is what is meant to be understood by the phrase diaspora. The community that relocated to a new area formed its own interests, values, and traditions. Over the course of the last two to three centuries, Europeans spread their culture around the world, establishing colonies along the way and transforming the native populations into hybrids that are half native and half westernized.

Sai, the granddaughter of Judge, is a third-generation Diaspora figure who perished in a bus accident along with her parents. She is completely "anglicized" as a convent schoolgirl, exactly like the judge had been. She attended Saint Augustine monastery but never learned any Indian language. Sai discovered that "eating a cake was more civilized than draping a phallic symbol with marigolds, drinking the blood of Christ and consuming a wafer of his body was better than hands, and English was better than Hindi." (30 IoL) After a bus accident when she was eight years old, the nuns took her to Cho Oyu to live with her grandfather – someone she had never dated before.

In the house with her grandfather, she feels estranged. She is unable to communicate her emotions or her experience to others. For her, living in that remote place is like being exiled. She wants to be free to get to know Gyan, but because she is a hybrid character, she is unable to do so. Gyan complains her by saying, "*why do you celebrate Christmas? You are Hindus and you don't celebrate Id or Guru Nanak's birthday or even Durga Puja or Dussehra or Tibetan new year, you are like slaves, that's what you are, running after the west, embarrassing yourself, it's because of people like you we are never get anywhere*" (IoL 173)

The celebration of global identity in the first and the entrapment in local and communal violence in the second have different cultural origins. The characters converged and were compelled to consider their former selves as a result of their frustration and disillusionment. Jamubhai is despised by every community group. GNLF started to target him. In the book, they stole from him. Biju experienced the same situation at the book's conclusion; he returned to India but had forgotten who he was. He is stripped of all clothing and given a robe. Lola, Noni, and Sai rejoice in their dislocation in the opposite direction. They celebrate Christmas and keep up with BBC news, among other aspects of their multi-cultural identity.

One of the subjects of diasporic writing is cultural imperialism, which is portrayed through the judge Jammubhai Popatlal, who represents British rule in India. He is the head of the home because Cho-OYu was raised in a caste of peasants. After attending a mission school, he receives a scholarship to Cambridge University with the goal of entering the Indian

civil service there. Despite being perceived as an outsider, he makes an effort to blend in with British culture. He is admitted to the ICS after passing his tests. The term "civilizing mission" refers to the process of this transfer. The minutes of Macaulay make this process very evident through the character of Popatlal. He resumed his English name at home and went on to become a district judge in Kalimpong after his return. After abusing Nimi, his wife, and making death threats, he taunts her for being Indian. In terms of taste, opinion, and intelligence, he is entirely English.

Returning home, he shed his former self, morphing into a cynical man disdainful of his own culture. He saw himself as a British lord (Sahib) ruling over his inferiors. His wife, the embodiment of his heritage, became the target of his humiliation and abuse. His erratic behavior, fueled by anger and eccentricity, stemmed from a deep disillusionment. A man adrift. In Cambridge, the heart of the empire, he found no acceptance. Back in India, his own people saw him as an outsider. This sense of alienation intensified when he was attacked and robbed by GNLFF troops.

Biju is the cook's son. Like Jammubhai, he's drawn to the promise of America, chasing the American dream. He arrives as a visitor but aims to build a new life. Adapting to this strange culture proves difficult, and Biju faces rejection. He bounces between restaurant jobs, driven by issues with his immigration status, customer prejudice, and even his own disillusionment with the work and the people. Biju clashes with his own preconceptions. Unlike Saeed, a Pakistani worker who embraces the American way of life, Biju struggles to fully integrate. He prioritizes his family's values and religion, leading him to quit a steakhouse job. This search for work that aligns with his principles brings him to the Gandhi cafe, where he encounters Harish/Harry. Despite his initial optimism, the harsh realities of being an undocumented immigrant in New York City, a place he calls the "shadow class," begin to wear him down. Worn down by the relentless exploitation and overwork in New York's "shadow class," makes the tough decision to return to India. He faces the potential disappointment of his father but also encounters another harsh reality – he no longer feels fully at home in his own country, becoming alienated upon his return.

The cook, another significant character, embodies a different immigrant experience. From a young age, he navigated the complexities of serving a judge in a first-world culture. Despite enduring verbal and, ultimately, physical abuse, he internalized his place in this hierarchy to secure Biju's potential for a better life in America. He hustles, supplementing his income with a side business selling liquor. He finds pride in his son's job hopping, seeing it as a reward for his own sacrifices. Despite enduring humiliation, the cook isn't without vanity. He inflates his own status and exaggerates the judge's wealth and generosity to justify his subservient role. The cook's defining trait is his role as a servant. Despite years spent together, he and the judge lack any real connection. This is underscored by the fact that the novel only reveals his name, Panna Lal, on the penultimate page, coinciding with his son's return. Only through this reunion does he become a fully developed character.

The novel explores the theme of communal violence, a common thread in diaspora literature. Set in Kalimpong, a district known for its Nepali Gurkha population, the story introduces Gyan. He represents the Gurkhas and their fight for rights through the GNLFF movement. This eruption of communal tension disrupts the lives of Gyan and Sai, along with other outsiders in the state. Despite not being a Gurkha himself, Gyan identifies with their

cause and joins their protests. Gyan's political awareness creates a rift between him and Sai. Her innocence and privileged background grate on him after his awakening. Guilt later pushes him to seek reconciliation, but their connection remains uncertain by the novel's end. Both Gyan and Sai exhibit hypocrisy. He enjoys their tea parties and cheese toast, remnants of British colonialism, while recognizing the system's oppressive nature. Ultimately, Gyan grapples with the weight of historical oppression, a struggle that becomes intensely personal as it fuels his own coming-of-age.

It delves into social class, cultural clashes, colonialism's legacy, globalization, and the search for belonging. These themes are embodied through the minor diasporic characters who grapple with a sense of lost heritage. Noni, Lola, Father Booty, Uncle Potty, and Nimi exemplify this. Noni and Lola, the upper-class Bengali sisters who tutor Sai, represent a fascination with Western culture. Their Christmas celebrations, Jane Austen readings, and BBC news consumption highlight their disconnect from their own identity.

Conclusion

The novel paints a poignant picture of loss of identity, cultural roots, human connection, and even basic empathy. The novel argues that globalization and multiculturalism, while offering opportunities, can also lead to a sense of rootlessness. It suggests that displacement doesn't necessitate finding a new home, but rather a struggle to reconcile with one's past. These characters, by clinging to Western customs and rejecting their own heritage, demonstrate a form of self-imposed exile. The novel becomes a universal story about the challenges faced by migrants everywhere, highlighting the complexities of navigating a new world without abandoning who they are.

Diaspora inevitably leads to identity struggles as people confront new opportunities and challenges. Connections to their homeland will evolve over time, requiring constant adaptation. One must be flexible and redraw the lines of what defines "home." Ultimately, those who transcend these boundaries, not by erasing them, but by creatively reshaping them, will find unexpected fulfillment. The author's masterful writing brings a harsh reality – hunger, poverty – to life with rich symbolism and evocative language.

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Louise Erdrich: A Novelist Of Indigenoussness



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Abstract:

This study of Louise Erdrich's significant contribution as a novelist, emphasizing her exceptional skill in incorporating indigenous themes reveals into her works. Erdrich is a member of the Turtle Mountain Band of Chippewa Indians, and her literary accomplishments are evidence of her strong ties to her Indigenous culture. The analysis dives into major themes that are present throughout her works, such as the study of family and community dynamics, the assimilation of cultural traditions, the deep connection to the land, and the infusion of mythology and spirituality. Erdrich tackles the past horrors that Indigenous tribes have experienced, presenting resilient protagonists overcoming adversity.

Her tactics of storytelling is enhanced by her examination of social and political realities and her dedication to language revitalization, which includes the smooth incorporation of Indigenous languages. Erdrich's books help to both preserve Indigenous legacy and entice readers to a more comprehensive and nuanced knowledge of the lasting endurance, strengths, and complexity of Native American communities in North America. Erdrich becomes a literary icon through her skillful storytelling, making a major contribution to the celebration and portrayal of indigenoussness in modern literature.

Keywords: Indigenous literature, Cultural traditions, Connection to the land etc.

Introduction:

It is true that Louise Erdrich is a writer well-known for her important contributions to Indigenous literature. She is a famous Native American author of children's books, poetry, and novels. Her paintings frequently examine the intricacies of modern-day Indigenous existence, the effects of past occurrences on Native American tribes, and the meeting point of Indigenous customs and modern culture. As a writer, Erdrich draws on her Ojibwe roots and integrates aspects of Native American history, mythology, and culture into her works. She is a member of the Turtle Mountain Band of Chippewa Indians. Her storytelling is distinguished by a profound affinity to the land, an examination of familial dynamics, and a sensitive representation of the difficulties Indigenous peoples confront with daily routines.

Some of Louise Erdrich's notable works include:

1. "**Love Medicine**" (1984): The interwoven lives of multiple families within a Native American community in North Dakota are explored in this first book of a series. Its deep storytelling and examination of cultural identity won it praise from critics across the globe.
2. "**The Round House**" (2012): This book, which won the National Book Award for Fiction,

explores problems of justice, sovereignty, and the effects of trauma on people and communities as it explores the aftermath of a brutal crime on a Native American reservation.

3. **"The Plague of Doves"** (2008): The book explores the effects of a historical event on the lives of the characters in a North Dakota community by interlacing several narrative strands. It displays Erdrich's aptitude at fusing mythology, history, and autobiographical tales.
4. **"Future Home of the Living God"** (2017): Here, Erdrich examines issues of evolution, climate change, and human survival in this work of speculative fiction. The dystopian future setting of the story showcases her abilities to write about current issues in fiction.

Louise Erdrich is noted for her distinctive voice and contribution to the field of Indigenous writing. Her body of work has garnered her multiple literary distinctions and awards. Her works are not only enjoyable to read but also a great way to learn about the complexity of Indigenous life in North America.

The careful weaving of Indigenous motifs into Louise Erdrich's works creates a rich tapestry that reflects her strong ties to her Ojibwe heritage and Native American culture. One can give a quick synopsis of Erdrich's books, emphasizing recurrent themes and aspects, even if a thorough examination of the Indigenous elements in each of her novels would be lengthy.

1. Cultural Traditions:

Erdrich regularly includes Native American cultural customs in her books. This covers customs, rites, and ceremonies that are essential to her characters' existence. The way these customs are portrayed enhances the story and gives readers a better understanding of the spiritual and cultural aspects of Indigenous existence.

2. Connection to the Land:

Erdrich frequently explores the strong bond that Indigenous individuals have with the land in his books. The scenery takes on a life of its own and has spiritual meaning, transcending its role as merely a background. Many of her stories revolve around descriptions of the natural world, the significance of particular geographic areas, and the effects of environmental changes.

3. Mythology and Spirituality:

In Erdrich's books, indigenous spirituality and mythology are significant themes. Characters frequently negotiate their lives within the framework of folklore, tales, and spiritual beliefs. Her stories are laced with references to spirits, tricksters, and magical animals, which reflects the lingering impact of Indigenous cosmologies.

4. Family and Community:

In Erdrich's writings, the value of community and family is frequently discussed. Through her exploration of the intricacies of kinship, intergenerational linkages, and the larger sense of community among Native American communities, she captures the dynamics of Indigenous familial relationships.

5. Historical Trauma and Resilience:

The historical traumas that Indigenous populations have experienced, such as the effects of colonization, forced assimilation, and displacement, are extensively explored in many of Erdrich's novels. Her characters persevere, show strength, and are determined to maintain their cultural identity in spite of these obstacles.

6. Language:

Erdrich's literature is famous for its use of language, particularly indigenous languages. Certain characters use Native languages in their speech or converse in Ojibwe. This illustrates how crucial language is as a medium for identification and cultural expression.

7. Intersectionality of Identities:

While recognizing the diversity within Native cultures, Erdrich examines the interconnectedness of Indigenous identities. Her characters struggle with issues of cultural identity, frequently figuring out what it means to be Indigenous in a modern society that requires tradition preservation while also requiring transformation.

8. Socio-economic and Political Realities:

Erdrich frequently addresses the political and economical difficulties that Indigenous groups encounter in her novels. The stories incorporate topics like land rights, tribal sovereignty, and the effects of government policy, giving readers a complex picture of the socio-political environment.

It's vital to remember that every one of Erdrich's books is distinct and provides a unique examination of Indigenous components in a range of settings. Her storytelling talent resides in her capacity to craft intricate, multi-layered tales that encapsulate the essence of Indigenous experiences and help listeners to gain a greater understanding of the difficulties and diversity of Native American cultures in North America. Indigenous literature has been forever influenced by the works of literary genius like Louise Erdrich.

Erdrich, who was raised by a German-American father and a Chippewa mother, explores the broader Indigenous experience in North America in great detail in her novels, which also showcase her deep awareness of the nuances of her mixed background. As an indigenous writer of novels, Erdrich weaves stories together with Indigenous aspects to give readers a complex picture of historical tragedies, cultural traditions, and the spirit of Indigenous communities. Erdrich's genuine depiction of Indigenous cultural customs is one of her most notable accomplishments. Readers will come across customs, rites, and ceremonies that are essential to the life of the characters in each of her novels. Whether it's the recital of old myths, the usage of Ojibwe language, or the vivid depiction of a powwow, Erdrich expertly weaves the diversity of Indigenous cultural manifestations into her stories. By doing this, she dispels myths and provides a counter narrative to the frequently inaccurate representations of Indigenous traditions, all while educating her audience.

Another recurring topic in Erdrich's books is the bond with the land, which is a reflection of the close bonds that many Indigenous tribes have with their ancestral lands. The scenery takes on a life of its own and begins to pulse with spiritual meaning. The significance

of ecological balance in Indigenous worldview is highlighted by Erdrich's evocative descriptions of the natural world and the effects of environmental changes. She highlights the spiritual ties that Indigenous peoples have to their settings by basing her stories on the earth.

Additionally, Erdrich explores in her novels the intricacies of family and community in Indigenous communities. Her characters show the value of extended families and a larger sense of community by navigating complex webs of connection. By doing this, Erdrich highlights the tenacity and power that come from communal ties in addition to capturing the complexities of Indigenous family relationships. She uses the representation of family as a means of examining issues of love, grief, and the resilient spirit of Indigenous people.

In Erdrich's works, the historical traumas experienced by Indigenous communities are addressed head-on. Her books are moving meditations on the tenacity of Indigenous peoples, whether they are discussing the effects of colonization, forced assimilation programs, or the long-lasting effects of past injustices. Through her acknowledgement and integration of these traumas into her stories, Erdrich adds to the current conversation on historical justice and healing in Indigenous communities.

Another characteristic of Erdrich's books is their intersectional examination of Indigenous identities. Her characters successfully negotiate the challenges of being Indigenous people in a modern environment that requires cultural traditions to be preserved. By using this perspective, Erdrich challenges stereotypical perceptions and highlights the complexity of Indigenous identities while illuminating the diversity among Indigenous communities.

Essentially, Louise Erdrich's influence as an indigenous novelist goes well beyond the printed word. Her writing invites readers into the complexities of Indigenous life, acting as a bridge across cultures. Through the skillful fusion of her storytelling abilities with a genuine respect for her Native American roots, Erdrich has emerged as a literary icon, directing readers toward a deeper comprehension of Indigenous histories, cultures, and current affairs. She not only reclaims stories through her novels, but she also provides a timeless illustration of the resilience and cultural vitality of Indigenous peoples.

Erdrich, a Chippewa Indian of the Turtle Mountain Band, uses his distinctive voice to vividly depict the intricate web of Indigenous experiences, conserving cultural customs and shedding light on the difficulties that Native communities face. This paper explores Erdrich's profound connection to her Indigenous origin, her work's influence on defining the literary landscape, and the distinctive traits that define her status as an Indigenous author.

The novels of Erdrich function as literary relics of Indigenous cultural practices. She skillfully incorporates parts of Indigenous tradition, such as familial customs and holy rites, into her novels to give readers a close-up look at the diversity of Indigenous ancestry. The strong bond that Indigenous characters have with the earth is one of Erdrich's recurrent themes. The surrounding nature takes on a life of its own and reflects the spiritual significance of the terrain. The significance of the land in determining the identities and destinies of Erdrich's people is highlighted by descriptions of holy sites, the passing of time, and the effects of environmental changes.

Erdrich skillfully incorporates Native American spirituality and mythology into her narratives. The characters struggle with the weight of family tales, meetings with tricksters,

and the presence of ghosts. By using these components, Erdrich not only protects Indigenous cosmologies but also educates readers to the timeless spiritual aspects that influence Native communities' worldviews.

The two main focuses of Erdrich's investigation into Indigenous life are family and community. Her books explore the intricacies of kinship, illustrating the complicated web of ties that exist throughout Native American families. Her stories are anchored by a larger sense of community, with its common past and unified resiliency. Erdrich dispels myths and offers a complex understanding of Indigenous societal processes through these depictions.

In order to shed light on the effects of colonization, forced assimilation, and displacement, Erdrich addresses the historical traumas that Indigenous populations have experienced. Her characters, which represent the fortitude and will of Indigenous peoples to maintain their cultural identity in the face of past injustices, skillfully negotiate the long-term ramifications of these difficulties. Erdrich integrates Indigenous languages into her paintings as a means of preserving them. The conversation is skillfully interwoven with Ojibwe terms and expressions, highlighting the significance of language as a medium for identification and cultural expression. This linguistic inclusivity turns becomes a means of protesting the disappearance of Indigenous languages.

The economical and political problems that Indigenous populations endure are explored in Erdrich's works. Her stories deftly weave together topics like land rights, tribal sovereignty, and the effects of governmental policies, promoting a greater comprehension of the difficulties that Indigenous groups face in the modern world.

Conclusion:

Within the field of Indigenous literature, Louise Erdrich is recognized as an Indigenous novelist whose writing crosses historical and cultural borders. She not only preserves the many facets of Indigenous heritage through her skillful storytelling, but she also draws readers into a deep investigation of the intricacies, virtues, and unwavering tenacity of Native communities. Erdrich's literary contribution transcends simple portrayal. It is a celebration of the indigenous element, encouraging readers to recognize the rich diversity of Indigenous life in North America.

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Femininity and female subordination as cultural constructs



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The modern literature deals with the feminist perspectives on sexuality and gender, as well as gender roles in the sense of them being socially and culturally conditioned. Violence and fear is presented by the female writers which were imposed on the female gender by the society. The male domination destroys the female desires both mental and physical. Angela carter deals with the same gender issue with the concept of gender and culture and tries to alter the so called gender role assigned by the society. Angela carter materializes the universal fear and personifies and represented through the concept of magical realism.

The novels by Angela Carter, are carnivalized texts that explode sexist ideologies and expose the relative nature of prevailing truths. The narratives of her novels are controlled by their female protagonists. As performing artistes they are typical carnival - grotesque characters. For example, Fewers, the heroine of *Nights at the Circus* is an aerialiste while Nora and Dora in *Wise Children* are music hall artistes. All three of them belong to the ignoble section of society marked by shame and infamy. Fewers is an orphan brought up in a brothel whereas Dora and Nora are illegitimate twins disowned by their father. Nevertheless, the ability of the heroines to shatter all cultural and sexist differences makes the final victory theirs. True to the function of the carnival, all social, sexist and cultural barriers are overthrown thereby allowing for the free mingling of people. By taking control of their own story, the female narrators assume a position of authority from where they freely express their thoughts and feelings without the intervention of the male voice.

She had worked in a various cultures and so we can see the influence of the same in her works. In the beginning of her career she questioned culturally accepted views of sexuality and relations between men and women. In the late 1980s Carter's writings occupied a central position within debates about feminist pluralism and post-modernism. In her novels Carter dramatized how the worlds of the Western world were breaking down. She wrote, " I am the pure product of an advanced, industrialized, post-imperialist country in decline" .Her interest in changing gender roles formed the basis for her novels.

The reality is too severe for a woman to live it. Therefore, Carter tries to escape from it through magical elements like dreams and fantasies. She severely attacks the male dominated society at the same time she has an angry pity for suffering women. We see, she presents her anger for the suffering of women in her novels. Carter's novels reveal her notable energy and unusual variety of imagination. Her novels are full of fantasies, dreams and mythologies but at the same time Carter take us back from fancies to realities. A woman's specialty of life in male dominated society is suffering. Carter's use of magical elements provides the outlet to the suffering of women. When her novels like *The Magic Toyshop* and *Wise Children* stay themselves in a world of reality whereas the novels like *The Passion of New Eve*, *The Infernal Desire* *Machines of Doctor Hoffman* and *Nights at the Circus* are detached from reality that is her characters dream their life instead of living it. In fact women do not live, but

only dream their life. In this way her novels presents the condition of tragic women.

Angela Carter highlighted the feminist ideology through magical realism. It examines how her feminist ideology has lead her, and how her ideology is different from the other feminists of the time. She is not of the view to glorify mythical and traditional women but to create strong and new women in search of her own views. Her novels try to create a new body and soul for woman. She talks about all the ideals of feminism on women's construction and liberation. Carter's novels project her clear vision about the construction and her liberation from conventional ideology. Carter constructs every aspect of New Woman under patriarchal pressure and seeks women's freedom. This is also an attempt to see Carter's unconventional ways of making her feminist ideology in relation to postmodern views. Feminism is faithful to the struggle for equality and liberation of women. It is a necessary resistance to patriarchal power. It usually raises the criticism of male attitudes towards female, imposition of culture on women, inferiority of women. Postmodern ideology is concerned with some of the new features of our way of life. It points out that the concepts like patriarchy are not natural but it is cultural and imposed by male dominated society. Postmodernism ideology interrogates, evaluates, overturns and disrupts. Postmodernism is a reaction against modernity. The exploration of cultural ideology and feminist perspectives is a significant element of postmodernism. Postmodern ideology is the way for a successful feminism. Postmodernism and feminism are corresponding to each other.

It focuses on the term magical realism used by Carter to attack and expose the authority of male British ruling classes, their dominant culture and exposed realistic pictures of society. It also focused on the life and exploitations of women, and protest for social justice. It is imperative that the feminist discourse presented in her novels as a whole is understood by looking at her novels collectively. Her achievement to problematize the woman's position in the family unit and her attention to the fissures and gaps in the structures and institutions of patriarchy is focused. Since Carter's novels are repositories of such a vast potential, this tries to study her novel approach to women and their scope for liberation from patriarchy. An earnest attempt has been made to trace the elements of feminism in her novels, and to examine whether her unconventional manner of speaking about women and their experience evidence any of the peculiarities of postmodernism. Her novels, *Wise Children*, *Nights at the Circus*, *The Passion of New Eve*, *The Infernal Desire Machines of Dr. Hoffman* and *The Magic Toyshop* which have been selected for this study talk about liberty and developed a new way of thinking through the concept of magical realism. Carter dealt with an approach to feminism and the female sexuality, the myth and perceptions of contemporary society and how it challenges our understanding of female versus male sexuality and gender issues.

The main concern of Carter is emancipation of women from the clutches of men. It is desire of every woman to live free and happy life and to search her own identity. Women are always given the inferior position in the society. The society always follows the culture and tradition of the period. Almost all the culture and traditions have given inferior role to women. The women are always sufferers either in the high culture or low culture. If we see religious philosophy, women are given inferior role and considered as lower creature. The patriarchy always suppressed the women and considers her role limited within the house. There is always dominance of men over women. The structure of the society is built in such a way that, it becomes impossible for women to overcome of that structure and traditions. It is because of this suppression there aroused feminist ideology to give expression to their ideas of free women. There are many women writer expressed their ideas and thought against the oppressive nature of society. It was also impossible to them to talk directly against the social

system as it is has strong political support. Therefore many feminist writers either used symbols or imagery to write against prevailing social structure. They used many literary devices like symbols, imagery, fantasy, fairy tales and the supernatural elements to write against the social structure and its oppressive nature. Angela Carter is also one such novelist who attack the British society with the help of literary device like magical realism.

In this way present study investigate, the way in which Angela Carter addresses the quest for female empowerment and subordinate gender role. Carter challenges the culture, tradition and the female oppression in the family and how women have managed to overcome aspects of their discrimination in a male-dominated society. The concept of magical realism proved a means for female emancipation from patriarchy. Carter tried to change the attitude of the society through her female protagonist. As she was an educated woman with activist roots, she took up an interest for feminist theories and empowering narrative. In her fiction, Carter has continuously strived to attack the mythologies by which men run the society. The aim of the feminist writer is to write against the evil of the culture. Carter obviously also takes her chance to discuss sexuality and gender in culture. The artistic heritage is predominantly male while women most of the time only serve as an object of their art. In *Wise Children*, all-female performers on the surface conform to the myth of the seductive woman.

Angela Carter offers an inside look into the fraudulent suppression by a gendered society and strives for an empowerment of its victimized women. The novel suggests several solutions to achieve a better societal future in the patriarchal matrix. However, it is even more so invested in asking questions. When Carter proposes a new kind of societal model through the introduction of several characters, she remains wary of subscribing to just another ideological myth. And despite the obvious urge to break away from the society as it is, the text suggests that its author is aware of the immeasurable strength which the dominant myths of society have assumed in our collective minds. She is aware that this communal feeling brings human subjects back to a type of family. Carter definitely defends a gradual change and hopes to make her readers just a bit wiser about the world. Hence, we could say that her novels are liberating novels in that it allows its readers to develop individual myths by which to live in a better and empowered future.

In this way, Carter presents a patriarchal community that backs up male power and authority. She places her protagonist in the middle of a patriarchal system. The patriarchal culture praises the male and ignores the needs of the female members in the family. It is the male-dominated world where all men have the right to do anything while the women must keep silent and obedient. The privacy and rights of individuals are defined according to the gender of people. Carter analyzes family as an institution in detail throughout her work. She examines the family institution in terms of the power structure and depicts male as the masculine authority. Victorian society is so certain about gender roles. Even Victorian female novelists are in a problem. That is to say, they want to be equal with men but do not want to seem unwomanly. It is an era when the female ask for equality. Gamble says, Carter takes the issue from the aspect of "femininity and female subordination as cultural constructs" She refers to the idea that women are accepted as the female gender that is constructed by society.

As Gamble explains in her book, Carter plays with the roots of the patriarchal system which constructs even individuals' identities. She points to the idea that all system is based on the superiority of the male gender which is created by sex difference. She refers to the association of power with the male individual as opposed to passivity and submission with

the female. She places the rape as the climax and makes her closure with a confession of an incestuous relationship. Carter's point is to emphasize the understanding that women are exposed to make decisions and commands. She is subject to him in all senses. No matter how violent the act is, "rape is a sign of male power and authority over female" The matter is that male domination is based on sexual grounds. Carter points to the sex violence association to ensure male power in gender relations. What it conveys is about the roles of male and female genders within and outside the house.

To clarify, sex and gender are based on the power structure which gives no recognition for woman's sexuality. In line with this, all individuals are subject to the castration process which inflects identities according to genders. A woman is expected to become conformists as the female gender even though patriarchal gendering ignores her sexuality.

She criticizes that conventional women are not even aware that they live with false identities. Their minds are fully kept with the idea of being complementary to men in some ways. They are not aware of their perceptions of sexuality. Thus they are alienated from their pure identity. Nevertheless, Carter introduces Margaret in such a way that she turns out to be a seeming conformist in the end. Thus she depicts the possible results of oppression on women. Women who are alienated from their conventional female image could reveal their desires through unacceptable ways. Thus Carter points to the fact that women are doomed to be alienated into the female image. Any heterodoxy by women causes further oppression and alienation.

To conclude, Carter object to patriarchal oppression which castrates women's sexuality to ensure male superiority. She opposes the dictation of sexual preferences because it ignores women's perception of sexuality. Women are given no chance to explore their perceptions of sexuality. The women who are expected to become the female are alienated into false identities. They become alienated from their pure identities. That is why Carter opposed the idea of gender-based on biological sexes. She also points out the ambiguities in women's position in society through her protagonists. She specifically opposes the financial dependence of women on men. Carter simply suggests equality for females and males. She supports the idea of privacy for women to ensure freedom of sexual preference, tendency, and behavior. She gives the idea that the problem of oppression especially on women's sexuality could be worked out through independence for women and equal rights in education and the house. Thus she means to destroy the idea of gender as a social construct because it leads women into alienation.

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Cross-Cultural Conflicts in Monica Ali's Brick Lane



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Abstract: -

This chapter endeavors to analyze the impact of cultural collision and cultural re-orientation in Monica Ali's *Brick Lane*, which is packed with themes of cultural dislocation, displacement, change and continuity, strangeness and familiarity encountered by characters living in a complex and multicultural world. Interestingly, postcolonial society witnessed an upsurge of cross-cultural fertilization of societies, which resulted in untold miseries of the people. Diaspora not only implies demographic dislocations, but also cultural re-orientation as the foreign culture influences the native culture.

Brick Lane deals with the themes of identity confusion, gender inequality, and religious conflicts. It is also replete with sensational themes such as racism, sexuality, and patriarchy. The novel is about Nazneen who goes abroad to settle there with her husband and becomes the victim of cultural dislocation. She must cope with the alien culture there and her identity gets fractured. The letters of Hasina keep her enlightened about the life in Bangladesh. Nazneen migrates to London with Chanu. But in London, she never enjoys life because she feels lonely and often recollects her golden days of youth spent in a village of Bangladesh. She also feels nostalgic about the separation from her beloved sister Hasina, who is still in Bangladesh.

Keywords: - Cultural collision, cultural re-orientation, displacement and multiculturalism.

Introduction: -

Ali has used modern English to represent the Bengali language and emotions flawlessly and smoothly, lest the reader forgets it. Through her uncomfortable encounter with neighbors, Ali has convincingly portrayed Nazneen's character that English for her is a foreign tongue. "Nazneen could say two things in English: sorry and thank you. She could spend another day alone. It was only another day" (19). These lines support the argument of language serving as one of the essential tools for the successful assimilation of migrants in the host society. In the novel, Nazneen's Bengali separates her from other people in London. During her initial days at *Brick Lane* apartment, she felt like an alienated stranger. Through Nazneen's thoughts, Ali establishes that the main reason for her isolation is the lack of cultural knowledge. Her comfort zone was only the group of Bangladeshi women where she could speak in her language, celebrate and rejoice during festivals and visit her home and homeland down the memory lane. Outside this group, she was only an outsider who had no understanding of foreign language, culture, and/or people. Her life revolves around her husband and daughters, Shahana and Bibi. MohjaKahf's book, *Western Representations of the Muslim Woman*, also presents the concept of "a distinct narrative representing the

Muslim woman's abides in western culture today." The novel's foundational structure of the narrative is centralized to the westernized discourse on Islam, Islamic society, and the repression of Islamic females. The description can vary and might have different expressions; nevertheless, the core idea of the western insights of Islamic women can be considered as contradicting because their representation of Islamic women is of a victim and yet, they certainly are willing to escape the domination and subjugation exercised by Muslim males.

In *Brick Lane*, Ali has shown the oppression of Muslim males on women through Chanu's psychological dominance on Nazneen, Shahana and Bibi, and Razia's rejection as a dignified woman. He is happy to have Nazneen, a 'un spoil girl. From the village.'(22). She is an obedient wife, just as he desired. Through Nazneen's isolation and lack of linguistic knowledge, Ali highlights some traits of Chanu's character. His habit of quoting from Bronte or Thackeray and elaborating his arguments and then translating them into Bengali for Nazneen's benefit is actually the way of boasting his knowledge about English culture.

It can also be considered as a form of cultural imperialism. In response, Nazneen does not challenge his views. Although she psychologically dissents from the situations she discovers herself involuntarily. Ali depicts Nazneen as the epitome of an ideal wife. She is a subservient, passive, and uncomplaining audience of Chanu. The inability to speak or understand English was one of the most significant issues oppressing Nazneen.

In his book *Language and Ethnicity in Minority Sociolinguistic Perspective*, Joshua A. Fishman specifies, "at every stage, ethnicity is linked to language, whether endemically, implementation ally or symbolically." (7). Language is the most powerful and primary register of identity for any individual. The lack of knowledge pushed Nazneen to the Bangladeshi community who remained an outsider for England. Nazneen's yearning to learn English, not to depend on Chanu to communicate with the shopkeeper, her curiosity to read Chanu's books, and her interest in skating are some desires revealed with the progression of the story. These limits of language and discourse shrink when she is exposed to the world of 5 English languages, which Chanu never thought Nazneen was even required to be aware of. Her hold over language and financial stability facilitated the process of socio-cultural amalgamation through linguistic acquisitions in England.

Chanu is an educated man who came to England with the hope of becoming a "High Flyer, Top Earner, Head of Department, Permanent Secretary, Cabinet Secretary, Right-hand Bloody Man of the Bloody Prime Minister" one day (*Brick Lane*,373-72). He is portrayed as a self-obsessed man who prefers to show off his knowledge wherever he gets a chance. Christopher O'Reilly's *Post-Colonial Literature* talks about the critical issues of postcolonial texts, providing a sense of the cultural and historical background that has formed the subject. The book mainly focuses on how authors from once-ruled folks and races took and learned English language from the colonial masters and used it for their literary purposes, finally transforming it in the process.

The later generations find the imposition of language beneficial and it is profitable in adopting new ideologies, culture, tradition, and language(s), etc., because it is understood that once a person starts losing his/her own ideology, culture, tradition, and language, he loses his own identity as well as space. In the first half of the novel, Chanu willingly detaches the family from Bengali traditions and prefers to speak English because of his self-obsession of being westernized. This sudden change was one of the reasons that Shahana and Bibi, who

were born and brought up in Britain and have never been to Bangladesh, could never relate to it.

However, in the second half of the story, he adopts Bengali traditional patterns and deliberately imposes them upon Shahana and Bibi. They are forced to learn Bengali tradition, recite Bengali poems and converse in Bengali. "This evening they were to recite the entire poem. Chanu was taking his family back home and Tagore [a Bengali poet] was the first step of the journey" (79). Ali depicts how Chanu's forceful idea to learn Bengali traditions infuriates Shahana and results in conflicts and arguments with Chanu. This clash can be seen as the clash between the first and second generation.

Despite being educated, Chanu does not gain depth as much as Nazneen and Razia do. Razia wears 'Union Jack top over shalwaar pants (185). Her westernized appearance is an indicator, that 'Razia is so English. She is getting like the queen herself (185). The ill-treatment and discrimination of women has often been represented through the use of veil/burqa that also represents the dominance of Muslim males. Through Razia's character and appearance, the novelist suggests that she is abandoning the stereotypical Muslim dress code and learning English and adopting English ways for her successful amalgamation with Britain to open the new dimensions in life. The development of characters is essential for the text's literary construction. The portrayal of Ali's characters represents the unfamiliar behaviour within the Bengali social culture.

The characters are inclined towards their needs and desires, yet the real Bengali culture does not embolden infidelity within marriage. The concept of divorce or separation is almost unknown but if the situation occurs; usually the law does not favor the mother to taken her children's custody. However, Razia, Nazneen's closest friend, does take the entire responsibility of her family in the absence of her husband. She is an exception within the Bengali community who takes this liberty to be the single parent. Rachel Lichtenstein, in her book *On Brick Lane*, delineates about Bengali women gaining independence and their development within the Bengali community on Brick Lane. (214). She lets Bengali females to tell stories of their grueling journey and respective experiences of respect and freedom within the real Bengali group and the western culture in which it is shrouded. Karim is a British born Bangladeshi towards whom Nazneen developed a physical attraction.

He persuades Nazneen to attend a protest meeting that he has organized and she feels the urging desire to construct social and emotional ties out of her wedlock. Both Nazneen and Razia's journey of transcending the four walls of patriarchy, religion, culture, racial discrimination, along with an inclination towards her desire to amalgamate with the host society allows her physical and mental transformation. The oppressed personalities and lack of knowledge have damaging effects on how they perceive the world.

In *A Thousand Plateaus*, G. Deleuze and F. Guattari state: make language stammer, or make it 'wail,' stretch tensors through all of language, even written language, and draw from it cries, shouts, pitches, durations, timbres, accents, intensities. (115) The development of both these characters becomes visibly possible when they learn English. They got hold over things that were not accessible before. The language now bridges the gap between her and the outside world. Though immigrants suffered similar problems in settling in new countries, their conditions and situations may differ.

Postcolonial literature talks about how ethnic groups in foreign countries has travelled a long journey of assimilation and worked hard in balancing their adopted culture and preserving their own roots. In the paper, 'Towards a Theory of Language in Ethnic Group Relations', Giles et al. Defines “ethno-linguistic vitality” theory “which makes a group likely to behave as a distinctive and active collective entity in intergroup situations” (308). This indicates that a successful maintenance of their language depends highly on the perception of life and spirit attached to one's language. Nazneen and Chanu's migration to Britain signifies the movement of first-generation immigrants. The issues of differences in languages, cultures and identities faced by Nazneen are the problems usually faced by every first-generation migrants.

However, when we move to the second generation, the story is a lot different. Both Shahana and Bibi, born and educated in England, feel a sense of belongingness with England rather than Bangladesh. They like jeans over salwar-kameez and prefer to talk in English than Bengali. Both the daughters and Chanu have a different point of view about England.

When Monica Ali left Dhaka with her mother and brother, she was only three and a half years old and fluent in Bengali but with time, she lost the grass-root knowledge of her native language Bengali. Ali has applied her idea and experience of Bangladesh, fragile native language and gradual amalgamation with the British society through the characters of Brick Lane. She tactfully portrays Nazneen's character, a rural woman from Bangladesh, to represent and differentiate between the native and the host culture. Through the character of Nazneen, the writer attempts to target the issues of language and identity that created conflict and dilemma within these characters.

Contextualizing globalization contemporary cultural narratives of migration are embedded in the transnational processes of globalization which transform the ways in which national and other identities are lived through and imagined. As such, the processes of globalization are not entirely new as world system theorists and critics of colonial discourse have shown, but the nature of contemporary globalization is somewhat different from its earlier historical predecessors.

While the links and nodes between different civilizations predate the conquests of European civilizations, transforming histories and creating cultural hybridity, the processes of today's globalization, owing to digitization and the development of rapid communications technology, are experienced simultaneously in the different parts of the globe. Unsurprisingly, the social theorist Anthony Giddens describes globalization as an expression of an era characterized by “the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa”.

In her book *A Sociology of Globalization* (2007), the sociologist Saskia Sassen argues that globalization involves two distinct modes. On the one hand the term denotes the emergence of global actors and institutions such as the World Trade Organization as well as that of new global processes including financial markets and the transformation of cosmopolitanism, while on the other hand it describes processes that at the current point in time are less evident at the global level but that are transforming the naturalized meanings of the national and the local.

This chapter analyses representations of cultural exchange in contemporary British novels in the context of migration and the British literary field. It offers a multilayered approach: the combination of cultural exchange theory and its categories with narratological tools do justice to the aesthetic side of the novels as well as their socio-political and historical contexts that are particularly relevant for novels dealing with migration.

Cultural exchange theory analyses appropriation and transformation processes, i.e. how the concepts, social or cultural practices as well as representations change when they are transferred into a different cultural context. Furthermore, this thesis takes into consideration that all novels exist as material objects within a literary field that is affected by editors, marketing people, reviewers, and other agents. The results support the following theses: Contact and exchange are implicitly and explicitly depicted as something positive, with two of the novels emphasizing the virtues of selective appropriation.

However, the exchange processes mainly work in one direction only and contact between Asian and British characters is limited. The blame for this is often put on the immigrants and their families. The selected texts focus on obstacles and conflicts in exchange processes without offering solutions to the conflicts. In this context, religion or religious fervor along with a lack of education are most often depicted as the main obstacle for reciprocal cultural exchange. The aesthetic means employed are analyzed as well as their effects, e.g. whether form and content reinforce each other or produce contradictions.

Finally, the chapter shows which novels deconstruct and contradict existing stereotypes and which ones are complicit in reproducing them. Primary texts: Monica Ali's *Brick Lane* (2003), Nadeem Aslam's *Maps for Lost Lovers* (2004), Gautam Malkani's *Londonstani* (2006) and Maggie Gee's *The White Family* (2002). The original amount is well paid back but Mrs. Islam is not ready to give away the interest. She hovers over Nazneen to return the entire amount one time, '*Give it to me. How much is there? A thousand pounds still owing, and you are going to run away? Give me the rest.*' (Ali 253).

The persistent pressure from Mrs. Islam infuriates Nazneen when she pays the last visit to demand the payment. She in rage thrashes Mrs. Islam and condemns her as a Usurer. In the fit of fury Nazneen challenges Mrs. Islam to swear in the Holy Qur'an about the truth of money left. Religious fear and sanctity of God forbids her to swear on The Holy Book. The trepidation of confrontation renders Mrs. Islam exposed, with this incident the episode of Mrs. Islam finishes off. This event proves to be a turning point in the self actualization of Nazneen who crosses the social limitation and patriarchal image of docile and mute female and emerges empowered for her family and future.

Brick Lane, however, Nazneen dances wildly to a pop song, traverses London on the metro to meet her lover and navigates a riot zone, indicating her growing facility of movement outside her apartment building. Spatially, too, she has developed more mobility in her freedom to move from one country to another: she tells Chanu that she may visit him in Bangladesh, but ultimately, as she tells her daughters, "Staying or going, it's up to us three" (480). Nazneen's motilities social, physical, and spatial reveal her transformation into a cosmopolitan bourgeois subject through the course of the novel, meeting at least several of the traits associated with cosmopolitanism. Cosmopolitanism requires one to have: extensive mobility, whether that is corporeal, imaginative, or virtual; the means to consume on route; a curiosity; a willingness to take risks; an ability to map one's own society; semiotic skill to

interpret images of others; and an openness to other people and cultures.

Conclusion:

Brick Lane deals mainly with identity and diaspora. Chanu who is a relatively educated man with a job, encounters difficulties dealing with everyday life in London. Nazneen, considering her gender, young age and background, is the one who in the end succeeds despite her husband's strictures. I have earlier in this thesis written about diaspora. In relation to *Brick Lane*, this is highly relevant. Nazneen must deal with and settle in a culture completely different from the one she was born into, and thus feels extremely lonely. She does not know the social codes in England - a result of being both a woman and a Bangladeshi. Even though she wants to take courses to learn the English language, her husband denies her this, saying that there is no point. Chanu himself stresses the high importance of education, something that makes his decisions concerning his wife self-contradictory. As a man, he wants to control his wife as he is afraid of what the other Bangladeshis in the community will say about him. Christina Julios writes about the importance of education and learning the language in the new country.

Loneliness is also closely related to identity almost throughout the novel. Nazneen has trouble finding her true self and her personality in the new country. Loneliness contributes to insecurity which contributes to difficulties concerning identity. Living back in Bangladesh, Nazneen did not have the same need to consciously create her own individuality as it formed itself automatically. In England, this need is much more visible; Nazneen must fit in with her new country and culture, but also with her new husband and the Bangladeshi community in London. She must learn to live in a completely new way. The cultural differences Nazneen faces are many. First, she meets a new culture through her husband Chanu whom her father has found for her. Problems of communication soon arise. Nazneen does not know a single word of English when she arrives, but the problems are not only linguistic ones. Nazneen does not understand what her husband means when he is talking about his philosophy and quoting different British poets. She does not understand precisely what he does for a living. When he talks about his upcoming promotion, books and his different projects, he talks as if his wife were not present. Really, Chanu talks to no other person than himself.

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Reading of The Old Man and the Sea in the age of 'Techno-romancing'



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Abstract:

The paper aims at exploring Ernest Hemingway's novella "The Old Man and the Sea" in the age of techno romanticism and rapidly evolving technology. It explores the themes of human resilience on artificial intelligence and digital connectivity, and it highlights the importance of maintaining a between evolving times and human connection. So, the paper sees Hemingway's novella The Old Man and The Sea as a reminder of enduring human spirit and connection with the natural world. It urges readers to rediscover the lost virtues of self-reliance, reverence for nature and unconditional love for creative and passion.

Keywords: Techno-romance, Self-Reliance, Creativity, Endurance, Artificial Intelligence, Nature, Gerontology.

We are currently living in the age that is characterized by rapid and profound change. It is marked not only by material growth and technological advancements but also by an increasing dependence on technology. As a human race with the integration of artificial intelligence, we find ourselves on the brink of surpassing, what were once thought to be the limits of human potential. This pursuit of transcending human limitations is often referred to as becoming "Trans-machines" - individuals who aspire to transform themselves into machine-like beings.

The 21st century has been the age of cyberspace with significant developments in digital technology. The first decade saw the emergence of very handy and fancy Android mobile phones and social networking sites. They were designed to meet the changing needs of consumers and to give a way out to their fantasies. The following decade witnessed rapid advancements in instant messaging apps and video conferencing technologies, and it changed the scenes of regular physical visits to cyber-cafes or spaces. Devices like Alexa and SIRI have become attendants in our homes, responding to our commands and making life more convenient, and hassle free. However, with the coming of AI into our daily lives, there comes a set of challenges as well. We are overtly becoming to rely on technology, and we are potentially losing the loss of human autonomy and creativity. G.B. Shaw, in his essay 'How Wealth Accumulates and Men Decay', highlights the danger of exploiting human capacities, human values, and intelligence.

The younger generation seems to adapt themselves to the ever-changing landscape of digital technology, but elderly people is struggling to cope up with the changing times. The rapid advancement of AI has led to a reduction in the need for human resources across

various fields, including writing, painting, and filmmaking. This loss of human resources has brought in a battle between individuality and availability of desired work. Today's generation in a way is little more distracted and alienated because of the advent of sophisticated digital mechanism. It reminds us of Gertrude Stein's notion of the lost generation. I rather term this tendency to romancing with technology. Playing out with technology in order satisfy our fantasies and imaginations.

Techno-romanticism, as defined by Richard Coyne, explores the idea of attributing advanced technologies with the ability to stimulate the imagination and unite rationality with subjectivity. This romanticized view of technology encourages us to explore fantasies, which previously were beyond human potential. This romance has gone up to an extent where human beings are transforming them into "trans-machine". This to have a humanly intelligence with machine like effects. However, in the middle of this exploration, there are few questions that need to be explored. Have we been losing the emotional connect with society? Are we losing our creative side? Do we easily get distracted and doubt our capabilities? Are we becoming overtly dependent?

As we navigate this technological landscape, we need to strike a balance between innovation and human connection. The novella 'Old Man and the Sea' by Ernest Hemingway serves as a poignant reminder of the importance of resilience and belief one's abilities, even in the face of adversity. The protagonist, Santiago, embodies these qualities, he remains steadfast in his pursuit of his passion for fishing. Expanding upon this theme, we can explore various facets of human interaction with technology and its implications for society. The reliance on AI assistants like Alexa and SIRI raises questions about privacy and surveillance, as these devices collect data on our preferences and behaviours. The increasing incorporation of AI into various industries has led to concerns about job displacement and economic inequality. As AI becomes more sophisticated, it has the potential to outperform humans in various tasks, leading to a shift in the job market and the need for new skill sets.

The concept of techno-romanticism suggests that technology has the power to inspire and ignite our imagination, allowing us to explore possibilities beyond our current reality. Cloud computing and the Meta-verse are examples of technologies that enable us to create parallel universes and explore new realms of possibility. The re-reading of 'Old Man and the Sea' in the context of our techno-romantic era serves as a reminder of the enduring power of human resilience and creativity in the face of technological advancement. As we continue to navigate the complexities of the digital age, it is essential to remain grounded in our humanity and to approach technology with a critical eye. In a world that witnesses a surge in market prosperity and economic growth, capitalists relentlessly seek opportunities for wealth accumulation at the expense of human creativity and connection. This conflict extends beyond mere disconnection; it confronts the degradation of human faculties, both physical and intellectual. Reflecting on Ernest Hemingway's novella "The Old Man and the Sea," penned in 1952., amidst the backdrop of Gertrude's term of the Lost Generation.

In the age where individuals are continuously glued to their cell phones, genuine conversations are a rare happening. Because of continuous digital connectivity, we observe a distraction abound society, where tasks are half done, thoughts are fragmented in nature. There is a continuous flow of information and it is an 'infodemic' in its own right. For the elderly, already grappling with isolation, and now adapting to the fast-paced digital world

proves even more intimidating. They struggle to connect with the Zen -Generation of the digital age, and this gap in communication aggravates their sense of alienation and isolation.

As we transition into a future dominated by technologies like Chat GPT, three are creativity risks that we harbinger. Everything becomes readily available, leaving little room for genuine human expression. The elderly, in particular, may find themselves waiting for responses or at the same time they are subjected to get ridiculed in a world where patience and understanding are rarely found human expressions.

In essence, "The Old Man and the Sea" serves as a poignant reminder of the enduring human spirit amid the chaos of modernity. It urges us to reflect on the importance of meaningful connection and genuine engagement, even as technology continues to reshape our world.

In today's technologically advanced era, "The Old Man and the Sea" may appear as just another literary piece in a cry of self-help literature. However, within the realm of American literary history, it stands as an epoch-making work. It intricately weaves the themes of aging in the times societal upheaval and the rapid technological transformation. Today, because of screen addiction and fragmented communication patterns, the elderly people find themselves increasingly isolated, struggling to adapt to the fast-paced digital zone.

And thus, central to Hemingway's narrative is the character of Santiago, an old Cuban fisherman who goes without a fish for 84 days despite being very skilful and experienced fisherman. Santiago is an old and poor fisherman, living alone in a shack near the sea shore. His wife died a long ago. He has got a daughter who lives with her husband. Santiago is a man of words and compassion. He was a famous fisherman when he was young, and other fishermen also believed in the same. Now that he is old and tired and unable to catch a fish for so long Santiago receives mockery and scorn from others, but still he maintains an unwavering belief in his skills and experiences. Santiago exhibits the ethos of a code hero, who embodies the elements of resilience and self-creation. Despite societal mockery, scorn and familial disapproval, he finds solace in his solitary pursuits of fishing and arm wrestling.

Santiago's journey encapsulates a profound sense of isolation and aging. On the other hand society does not return the same respect that he used to get when he was young, and his intrinsic worth is questioned. Amidst the societal scorn as Santiago being a man of great unluck, Santiago discovers his true calling, and his intimate connection with nature. His relentless pursuit of the great catch is a 'Wordsworthian' reverence for the natural world. Wordsworthian reverence is man's dutiful and obligatory approach toward the natural world, to honour and protect it. Through Santiago's dialogue with the marlin and his interactions with the natural environment, Hemingway brings out the interconnectedness of humanity and nature. Santiago's reverence for the fish, despite his intent to kill it, reflects a deeper appreciation for its nobility and resilience.

When Santiago finally manages to catch a fish after great struggle, he endures and steadfast in all his pain. He talks to the great Marlin, 'Fish,' he said softly, aloud, 'I'll stay with you until I am dead.' In Santiago's unwavering focus on his task, we witness the creation of "self" and this creation of self is beyond temporarily. Amidst the rapidly changing times and values of modern life, Santiago's singular dedication to his skills serves as a poignant reminder of the importance of singular focus and introspection. Santiago embodies a trait of detachment and attachment. He is easily detached from the world he lived in and can also

find the expression of attachment when is amidst nature. When Santiago happens to look at the small bird, he realises his body and hunger, in his loneliness on his skiff, he remembers the old boy, and then he talks to the small bird, "take a good rest, small bird," he says. 'Then go in and take your chance like any man or bird or fish.' Here the word "man" comes for his struggle, hard work, intelligence and at the same time for his opportunistic approach.

When he, after all struggle manages to catch a fish, he is sorry for his act and but still has the same reverence for what he the fish. He says, "he is the great fish and I must convince him... I must never let him learn his strength nor what he could do if he made his run... But, thank God, they are not as intelligent as we who kill them; although they are nobler and more able". Santiago is a self-reliant man, a self-reliant man for his conviction and duties. When the chaos is all around, he has grounded his mind and spirit in discipline. In his quest for survival, Santiago shows the true essence of his existence. He recognises the dignity and interconnectedness of all the things. Fishing for him is not only an economical source but a way to reunite himself with nature to become with them. He, being an old man and living alone in his shack, got a profession that he truly loved going back to. In the great sport of his profession fishing, his consciousness is fully channelized into the work He is fully engrossed into one job of catching the fish and being with other aquatic creatures. Rather he acclimatizes himself with the fish that he wanted to be the fish. Further he says, "I wish I was the fish, with everything he has against only my will and my intelligence."

Santiago in the novella exuberates the creation of self where self has time and space. In the fast moving times, we are unable to realise our self and surroundings.. In order for self to gain an identity, it must enter other's consciousness, for it is only through the other that self can be finalized. By seeing the world through other's eyes, self-gains what other sees. And in the process the self brings back with it the additional perspective of other and the ability to see itself as an object. Self is able to see self as the other sees it. Self can also see other as subject as well as object. Santiago thus, has a sense of the blackness or nothingness that lies behind the physical world and contradicts the sense of that glory; man's struggle against the chaos by steadfast disciplines of mind and spirit, and the dream of the possibility of transcendence through love. Santiago, and old man loves everyone unconditionally, he relies upon the self, he is a self-reliant man, and he relies upon his intelligence and principles. He is a man who knows what things he needs for his survival, and what are just the means of material accumulation.

"He was sorry for the great fish that he had nothing to eat, but his determination to kill him never relaxed in his sorrow for him. How many people will he feed? But are they worthy to eat him? No, of course not. There is no one worthy of eating him from the manner of his behaviour and his great dignity. I do not understand these things, he thought. But it is good that we do not have to try to kill the sun or the moon or the star. It is enough to live on the sea and kill our true brothers."

Santiago's endurance and steadfast mind-set when he is struggling to capture a fish and when the great fish is captured, his struggle to save the catch from sharks is a heart wrenching struggle for survival and glory. And he is partially successful in this struggle as his fish was attacked several times by sharks. But he still manages to get back the skeleton as a mark of victory. "A Man can be destroyed but not defeated."

In a rapidly changing times, reading of the novella *The Old Man and the Sea*,

transcends its status as a mere literary work, offering profound insights into the human condition and our intrinsic relationship with the natural world. Through Santiago's journey, Hemingway beckons us to rediscover the lost art of self-reliance, reverence for nature, and unconditional love for all beings.

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Trauma of Alienation and Displacement in Manju Kapur's 'The Immigrants'



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Abstract:

Manju Kapur's novel '*The Immigrant*' is studied to research the issues of trauma due to alienation and displacement of the protagonist – Nina. After Nina's marriage with Ananda, NRI Dentist and her transfer to foreign land and the consequential results of the struggle for setting her new identity, is an important issue discussed in this research paper. '*The Immigrant*' is the story of the struggle of a female protagonist in setting her identity as well as the cultural displacement she experiences in foreign land. In the concluding part of the novel, Nina is presented as absolutely changed woman. This transformation is the result of the experiences, she had in foreign land. So many factors are responsible for her unhappy predicament. She not only has to sacrifice a lot for achieving her new identity but also abandon the Indian culture and adopt new one. Moreover, the post-colonial ideology plays a significant role in the changing the temperament of the protagonist in the novel. Another important issue discussed in this research paper is her freedom from the bondages of traditional patriarchal set up of the society.

Key Words: Migration, Alienation, Displacement, Struggle, Trauma.

Introduction:

Manju Kapur is one of the well-known novelists of English. She has the credit of writing about women and their concerning issues. Being a retired Professor and the Ex-Head of the Department of English at Miranda House, New Delhi, Manju Kapur concentrates in her writings on the struggle done by the female protagonists against the existing norms and codes of living for women not only in Indian patriarchal society but also in foreign country. She has following novels to her credit "Difficult Daughters", "The Married Woman", "Immigrant", "Home", "Custody" and "Brothers". Like so many Indian woman writers, she has been successful in unfolding the different pages of the story of women's life through her characters. She has left no stone untouched in this respect while describing the trauma of alienation and displacement in her novel '*Immigrant*'.

When she was in Halifax, Cannada, Manju Kapur had experienced various problems as an outsider. She had personally experienced the émigré process when she studied at Dalhousie University in Halifax, Nova Scotia, Canada, from where she had completed her Master of Arts in English. Through the characters of her novels, she had evidently described her experiences with minute details. She described her women character, Nina as a speaking, struggling to find out her own identity under the strong patriarchal pressure. Nina suffers from strong feeling of alienation in foreign land. Her alienation is due to her displacement

and it is the root cause of her sufferings.

Manju Kapur has not only been successful in focusing on the female character's experience in foreign country but also in publicizing their experiences as a foreigner. In 'The Immigrant', she describes the problems faced by Nina, the female protagonist in her novel. The complications are caused by her dislocation and the nostalgia for her mother land. The struggle for setting her own identity becomes very hard-hitting for Nina in foreign land. Manju Kapur in her novel '*Immigrant*', exhibits all the problems through the character of Nina, which she herself had experienced as a stranger in the foreign land.

As a woman, Nina is cognizant of the rules of the male dominated society. She considers these rules as a prejudice, an exploitation, violence against her body and mind, and abuse of her body and rights. All together as her mother wants to lock up her daughter in the age old tradition by forcing traditional values; Nina tries to displace herself from the social restrictions and dares to settle as an emigrant of Indian origin in Canada.

Nina is a nickname of devotion and sacrifice. In the depiction of the inner delicacy of a woman's mind, the novelist's attempt is to show a mature understanding of the female psyche. Nina is perplexed and found herself in dilemma on the topic of the prospect and problem of marrying an NRI candidate. She was very much worried at the thought of building a new home at ten thousand miles away in Canada and leading an independent life, leaving her teaching career at Miranda House. She accepts the semi-arranged marriage with Ananda under the maternal pressure like every young girl of her age and position.

In any immigrant, a feeling of love for own country and culture is obvious. Ananda's proposal comes to Nina and the marriage is celebrated according to a tradition. It is also followed by a court marriage too in order to avoid any kind of legal complication at the time of their migration to Canada. Ananda tries his level best for the smooth passage to Halifax. However, Nana's application for visa is unfortunately rejected. Nina feels insulted-

“Rage fills her. Why were people so silent about the humiliations they faced in the west? She was a teacher at a University, yet this woman, probably high school pass, can imprison her in a cell like room, scare her and condemn her. Thought she was addressed as ma'am, he respect. It comes with her class, her education, her accent, and her clothes. Here a different yardstick is used to judge her she doesn't like her introduction to the new world.” (*The Immigrant*, p.106)

Actually, it was Nina's dream of marrying an NRI and hope for foreign life. When she left for Canada after the three months of her marriage, she had to face the ground reality.

Manju Kapur attempts to show how Nina has to struggle more as a result of loneliness caused by Ananda's busy work schedule. Loneliness occupies her newly married life - “*I miss home- I miss a job – I Miss things. I feel like a shadow. What am I but your wife?*” (*The Immigrant*, p.237) She has to face a great deal of problems for settling in a new country. Ananda's busy schedule and his lack of attention forces her to discover the special challenges like other immigrant wives who face and lead the ejected life.

“The immigrant who comes here as a wife has a more difficult time, at present all she is a wife, and a wife is all alone for many, many hours. There will come a day when even books are powerless to distract. When the house and its conveniences can no longer completely

charm or compensate, then she realizes she is an immigrant for life," (*The Immigrant*, p. 121-122)

Manju Kapur tries to project the negotiation Nina has to do while dealing with the problem of cultural differences in the alien land. She is troubled at the differences in food and clothing very much. She is occupied with the feeling of uprooted. She transforms herself from being strict vegetarian to an omnivorous and progressively adapts *shalwar kameez* and western dress leaving her traditional *sari* behind. It took a very long time for Nina to give up her 'habit', 'style' and 'self-perception'. She resolves, "As immigrants fly across the oceans they shed their old clothing, because clothes make the man new and helps ease the transition," (*The Immigrant*, p. 150.) She is not very much pleased at this.

Along with all concerning problems of immigrants in foreign land, Manju Kapur is the woman writer who first dared to talk on such untouched problem of sexual inadequacy of male in her novel. Nina, the protagonist in the novel, reveals a common desire of a woman. Like every married woman she desires to be a mother but her failure in conceiving a baby due to her husband's sexual inadequacy is very upsetting for her. Although her husband never talks anything about his sexual dysfunction, Nina considers, "Sex was a form of communication, and if they could not communicate on this most basic level, what about everything else?" (*The Immigrant* p.183) Nina displays the attribute of a common Indian woman and never complains of her unhappiness in marital life to her husband. Ananda also is not able to understand the frustration and depression that Nina goes through. Nina understands the complexity of the process of adapting her husband and foreign culture.

By breaking the Indian tradition and ignoring her traditional marriage, Nina falls in extramarital relationship with Anton, her classmate in Library Science. She feels frustrated in a foreign land where life seems to her distressed. She decides to be independent by pursuing a career in Library Science. According to Marxist Feminists, economic independence leads women to their empowerment and liberation from the suppression of patriarchy. Nina recognizes the significance of economic independence and considers that it is the first step of a woman for her liberation.

She comes to know through Anton, that good sex is the inalienable right of the people of North-America. As Nina gets visa, she is also the citizen of North America. So also, It was her right too. "For the first time she had sense of her own self, entirely separate from other people, autonomous, independent", (*The Immigrant*, P. 260). Extra-marital relationship develops between the two. It gives her a kind of satisfaction and goes on for long time as it remained unobserved. There was no physical relationship between the two. It was purely a gathering of bodies, a healthy give and take relationship. She does not give importance to others opinion as, "Her life was her own, she did not owe anybody any explanation". (p. 270). But, the sense of anxiety exists in Nina's heart. In the foreign land, she wants the shadow of her husband from the security point of view. He is the only guard of her life. Her marriage with Ananda could not protect her and she notices that her classmate rapes her. Her adventure in sex leads to her adversity and spoil in life as she is unfortunately punished and raped by her admirer lover, "she collapsed on to the bed, as one of many difference less creatures in an uncaring city," (*The Immigrant*, P. 308).

When she comes to know about the sad demise of her lonely mother, Nina is completely broken with uncontrolled regret. Being a single child of her parents, she has to

return to India for performing her regretful religious rites. The emotional attachment with her motherland and husband in a foreign, now becomes completely tough. Considering this miserable incident, she finds "the bonds of her marriage assumed a different feel", Nina reasons as if she is betrayed by her ambition, "Her life was now completely her own responsibility, she could blame no one, turn to no one", (*The Immigrant*, p.323). After being felt cheated, her thoughts about her husband being her anchor in foreign country has rapidly evaporated. She believes, "You had to be one's own anchor." (*The Immigrant*, p.325)

Nina develops the courage of an explorer to step out of the mindset the most immigrants shaped in. She turns out to be more confident in leading her life in her own way. She meets courage as well as makes up her own mind to go alone. She rediscovers herself ceasing to be an Indian. Moreover, she becomes a Canadian or Westerner in everything reasonably. The feeling of alienation and displacement seems to be evaporated eventually. However, she has to withstand the trauma of the struggle caused by alienation and displacement. Thus, Manju Kapur has been successful in the depiction of changes in her female character, focusing on the issues trauma caused by alienation and displacement in her novel *The Immigrant*.

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New Media Narratives & English Literature



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Abstract:

According to Ezra Pound, "Literature is what literature does." Literature, since times immemorial, has been and is playing a significant role in every walk of life. In fact, it is the mirror to the society where life and its facets are reflected thoroughly. The print and digital media has influenced life as well as literature. Digital Media has touched every aspect of life and literature and has become now the part and parcel of life. The digital age has ushered in a revolution in storytelling, birthing "New Media Narratives" that challenge and complement traditional English literature. This type of dynamic interplay is reshaping how we create, consume, and analyze stories. Let's delve into this exciting intersection New Forms of Narrative.

Key Words: Media, Literature, Effect, Impact, Classroom, Society, narratives, digital, storytelling.

Interactive Narratives:

New media platforms have definitely offered interactive experiences where readers get the opportunity to influence the story's direction. Choose-your-own-adventure games, branching narratives in websites, and interactive fiction all involve users in the storytelling process and fostering a deeper level of engagement. In a way, this media helped to convert any book into picture, link, and other electronic devices where the readers can read it in concise format.

Hypertext and Multimedia Storytelling:

In fact, Hypertext is text which contains links to other texts. This terminology was first coined by Ted Nelson around 1965. Hypermedia is a term used for hypertext which is not constrained to be text. It includes graphics, videos and sound. A digital narrative has that ability weaving text with images, sound, animation, and even video, creating immersive experiences. This multimedia approach transcended the limitations and scope of static text, allowed writers to incorporate sensory elements that enhanced the horizons of the story world.

Social Media and Collaborative Narratives:

Social Media has created wonderful revolution in every field of life that has affected and influenced the millions of people across the globe. Social media platforms have become breeding grounds for collaborative storytelling. The users do contribute fragments to a larger narrative thus creating a unique and unpredictable story that reflects the collective voice of

the online community. Today, online sources are plenty and easily accessible for readers.

Digital Literature:

E-readers and online platforms have fostered a new literary form called digital literature. It has saved the time and energy of the readers. These works are designed specifically for the digital format, experimenting with form and function. They may include interactive elements, hyperlinks, multimedia components, or non-linear structures.

Impact on Traditional Literature:

The entire world has been greatly influenced by digital media. It has definitely changed the reading taste of the audience. It has redefined the text. New media narratives has posed a challenge to the traditional definition of a "text." Stories can now be experienced and enjoyed through interactive elements, multimedia presentations, and social media interactions. This has resulted into broadening the scope of what constitutes literature in the digital age.

Evolving Authorship:

The rise and emergence of collaborative narratives raises questions about authorship. No one can guess who the author is in a story with multiple contributors. This challenges the traditional singular authorial voice and explores the potential of collective storytelling.

Shifting Reader Participation:

New media narratives completely succeeded in shifting the mood and interest of the readers. It demands active participation from readers. They are no longer passive consumers but co-creators, influencing the story's trajectory or interpreting the multimedia elements.

Examples:

- 1) **Cloud Atlas by David Mitchell:** This complex novel utilizes a non-linear structure, jumping between characters and time periods, mirroring the way we navigate information online.
- 2) **The τρόπος [tropos] Project by Marie Gambrelle:** This online fiction project utilizes a choose-your-own-adventure format, allowing readers to shape the protagonist's journey through a dystopian world. (Τρόπος [tropos] is a Greek word meaning "way, turn, manner")
- 3) **The Harry Potter Alliance:** This online community uses the Harry Potter universe to create collaborative narratives that address real-world social issues.

The Future of Storytelling:

The future of storytelling is likely to be a fascinating blend of tradition and innovation. Classic literature will continue to hold its place, while new media narratives will push the boundaries of form and content. As technology evolves, we can expect even more dynamic and immersive ways to tell stories, enriching the literary landscape for generations to come. The digital age has ushered in a new era of storytelling, where new media narratives are not only enriching English literature but also challenging and redefining it. Here's how this dynamic interplay is shaping the literary landscape:

Evolving Forms and Experimentation:

The influence of new media can be seen in the growing popularity of experimental forms in traditional literature. Non-linear structures, fragmented narratives, and the incorporation of digital elements are becoming more commonplace. This cross-pollination between traditional and new media is fostering innovation and pushing the boundaries of literary expression.

Looking Ahead:

The future of storytelling is likely to be a collaborative effort, where traditional narratives and new media forms coexist and influence each other. As technology advances, we can expect even more innovative ways to tell stories, creating a rich and dynamic literary landscape that caters to a diverse audience.

Thus, new media narratives have entirely caught the attention of the readers and knew their needs. It has left indelible impression on the readers. But still the habit of original book reading has its own importance which provides face to face connection between the author and the readers.

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Reflection of Science Fiction in the Writings of Dr. Jayant Naralika



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Abstract

Dr. Jayant Narlikar is internationally known for his work in cosmology. He got his degrees from Cambridge in mathematics B. A. in 1960, Ph. D. in 1963, M. A. in 1964 and Sc.D. in 1976. He has done his specialization in astronomy and astrophysics. He received Smith's Prize in 1962 at Cambridge and the Adams Prize in 1967. He laid the foundations of his research work in cosmology and astrophysics in collaboration with his mentor Fred Hoyle. Apart from his scientific research, he has been well known as a science communicator through his books, articles, and Radio/TV programmes. He is also known for his science fiction stories. In his writings Dr. Narlikar beautifully combines various aspects of science, adventure, and philosophy to create a literary work that transcends traditional genre boundaries. In his stories he creates a sense of wonder and a spanking pleasure for the mysteries that surround us. His writings influence new Indian Science Fiction writers in India. Dr. Jayant Naralika offers readers a unique glimpse into the world-famous astrophysicist's vivid and highly imaginative concepts and stories.

Key Words: cosmology, astronomy, astrophysics, research work, adventure, and philosophy

Dr. Jayant Narlikar was born on 19th July 1938 in Kolhapur, Maharashtra. He is internationally known for his work in cosmology. His father Vishnu Vasudeva Narlikar was Professor and Head of the Mathematics, Department in of Banaras Hindu University and mother Sumati Narlikar was a Sanskrit scholar. He studied in Banaras Hindu University and got his B.Sc. degree in 1957. For higher studies he went to Cambridge and become a Wrangler. He got his degrees from Cambridge in mathematics B. A. in 1960, Ph. D. in 1963, M. A. in 1964 and Sc.D. in 1976. He has done his specialization in astronomy and astrophysics. He received Smith's Prize in 1962 at Cambridge and the Adams Prize in 1967. He laid the foundations of his research work in cosmology and astrophysics in collaboration with his mentor Fred Hoyle. Apart from his scientific research, he has been well known as a science communicator through his books, articles, and Radio/TV programmes. He is also known for his science fiction stories. At the age of 26 he was awarded with Padmabhushan in 1965, and in 2004 he was awarded Padmavibhushan. Dr. Jayant Narlikar has written several fiction and non-fiction books. His writings influence new Science Fiction writers in India.

Dr. Jayant Naralika's '*The Adventure*' is very popular short story. It's a journey into the human spirit and our endless curiosity about the universe. The story mentions Professor Gaitonde, a historian. When he goes back in time, he finds something new. He discovers himself in Bombay, which he has never seen before. In '*The Adventure*' Dr. Jayant Naralika

shows that the events have taken a different course from a turning point in history but the space and time remains more or less the same. Professor Gangadharant Gaitonde's age is 55 years and he is fond of presiding for public seminars and functions. He is decided to make a personal record of chairing the 1000th public function. His 999th function is a seminar on Catastrophe Theory. Soon after this seminar a disaster happened. Professor Gangadharant Gaitonde collides with a truck and vanishes into an alternate world. Suddenly he went to another world which he never saw before. He finds himself in a Bombay which never ever existed. As the train stopped at Victoria Terminus, he found that the station is extremely neat and clean; the blue coaches of the train carried the name "Greater Bombay Metropolitan Railway". The working staff consisted of Anglo-Indians and a few British officers. He has also interest in history so he read about Panipat war. He also fought against British at Azad Maidan. In this story Professor Gangadharant Gaitonde goes from one universe to another. In '*The Adventure*' Dr. Narlikar beautifully combines various aspects of science, adventure, and philosophy to create a literary work that transcends traditional genre boundaries. In this story he creates a sense of wonder and a spanking pleasure for the mysteries that surround us.

Dr. Jayant Naraliker's '*The Return of Vaman*' is a Scientific Novel. Through this novel Dr. Jayant Naraliker offers readers a unique glimpse into the world-famous Indian astrophysicist's vivid and highly imaginative concepts and stories. In this novel he cleverly explores the possible consequences of a mirror-symmetric individual in the context of cricket test match performances, as well as the fast-paced, gripping science fiction thriller. In '*The Return of Vaman*' he writes that an alien container is unearthed by a crew of scientists, the enormous potential technological applications of its contents bring various criminal elements on the scene but when the real danger becomes apparent it is almost too late to save humanity. This novel provides readers with wide-ranging insights into the origin and scientific background of the fictional material presented in this volume.

'*Violent Phenomena in the Universe*' of Dr. Naraliker brings the calmness of a clear night sky belies the facts gathered by balloons, rockets, satellites, and telescopes that the universe contains centers of furious activity. This book, highly praised the *Nature* as "outstanding and uncompromising.". This book traces the development of modern astrophysics and its explanations of these startling celestial fireworks.

'*Violent Phenomena in the Universe*' discusses the gravity of work of Newton and Einstein, the physics of black holes, star explosions and their aftermaths x-ray sources, active galaxies and quasars and the big bang. In this book the properties of gravity according to Newton and Einstein are discussed, and the physics of black holes is addressed.

The title of book '*Seven Wonders of the Cosmos*' refers to phenomenon or objects which have mystified human beings and have often defied explanation. In this book Narlikar starts his fantastic voyage from the earth, moon and the solar system. From here, he moves outwards and travels to the stars and the universe as a whole. In this book he discussed various phenomena like the life cycle of stars, the death of stars and the formation of new stars from the cosmic debris and the expansion of the universe. Also he brings mysterious and amazing inhabitants of the universe like pulsars or quasars. This book conveys the excitement of observing strange and unexpected features of the Universe, and the fulfillment gained by understanding them through modern science. Professor Narlikar uses simple analogies and a wealth of illustrations of a cosmic journey of discovery, starting from the

Earth and Solar System and stepping out to the farthest reaches of the Universe.

Dr. Jayant Naralekar's '*The Ice Age Cometh*' is a well known piece of science fiction. **Professor Vasant Chitnis** is a scientist who is conducting research about the climatic changes on this earth. Once he was on a lecture tour of the United States. A report came that Vesuvius had erupted again. It was the fourth volcano to have erupted in just three months. Professor Chitnis was worried. According to him a minor ice age was going to set in. But no believed in his theory. Professor Vasant Chitnis predicted that Bombay would have a snowfall within ten years. An Indian journalist Rajiv Shah could not believe this. He asserted that there was no possibility of snowfall in Bombay in the next thousand years. After the five years there was a heavy snowfall in Bombay. There had never been a snowfall in Bombay. All roofs and roads were covered with thick blanket of snow. The temperature had plunged to 5°C during day. It had touched zero at night. No one had ever thought of this to happen. There was news of disasters from everywhere. Soon Rajiv decided to speak to Professor Vasant over the telephone. He admitted that the Professor was right and wanted to discuss the Professor's theory. The Professor invited him to come and see him in the institute.

Professor Vasant had explained that most of his prediction lay in unpublished papers. He said scientists were not perfect scholars who were in search of knowledge for knowledge's sake. They were human and suffered from human weaknesses. Rajiv compared this attitude of the top-brass to the days of Copernicus and Galileo. The oceans play an important part in controlling our climate. The hot air above them rises, mixes with the earth's atmosphere, and spreads all around before coming down. A few years before, Vasant had measured the temperatures of the sea down to great depth. He found that the seas were growing cold, and only the upper layers were warm. So if there is more than normal volcanic activity, the particles from it will get into the atmosphere. They will absorb or scatter the sunlight, and the temperatures on land will fall quickly.

Rajiv wrote an article on Vasant's prediction of the ice age. Many people looked upon Vasant with respect. He became famous. But there were several well-known scientists who did not agree with his views. They believed it was only a transient phase, and the warm days would return soon. Vasant warned against any complacency. But nobody listened to him. But Rajiv Shah had faith in Vasant. He moved to Madras, Vasant went to Bandung. In November a large number of birds migrated southward to warmer places. The winter was worse. The governments in Europe and America were shifting their populations. There were chaos and catastrophe all over the world on account of the severe cold wave.

One day Rajiv received a telephone call from Richard Holmes. He was a member of the U.S. Energy Board. He wanted to know Vasant's address. He hoped that Vasant might have a way out to save the world. Rajiv told him that Vasant was in Bandung. Both Richard and Rajiv flew to Bandung to see Vasant. Vasant had already drawn a plan. Holmes studied the plan. Vasant planned bombarding the atmosphere with tiny metallic particles. He hoped those particles would absorb the sun's heat and convey it to the land below. The operation was successful. The plan worked and he saved the earth.

Conclusion:

Dr. Naralekar is a well known scientist but apart from his scientific research, he has been well known as a science communicator through his books, articles, and Radio/TV

programmes. His writings influence new Science Fiction writers in India. Dr. Naralika's '*The Adventure*' shows the journey into the human spirit and our endless curiosity about the universe. '*Violent Phenomena in the Universe*' of Dr. Naralika brings the calmness of a clear night sky belies the facts gathered by balloons, rockets, satellites, and telescopes that the universe contains centers of furious activity. The book '*Seven Wonders of the Cosmos*' refers to phenomenon or objects which have mystified human beings and have often defied explanation. In this book Naralika starts his fantastic voyage from the earth, moon and the solar system. '*The Return of Vaman*' is a Scientific Novel. Through this novel Dr. Jayant Naralika offers readers a unique glimpse into the world-famous Indian astrophysicist's vivid and highly imaginative concepts and stories. '*The Ice Age Cometh*' is a well known piece of science fiction on climate change.

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Film theory in the context of Cultural Studies



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Abstract:

The most conventional definition of the Word Culture refers to the belief, rituals and practices of a given social or ethnic group organization. In general, the word has been used to refer to what is produced by human beings, as opposed to 'nature' which is something there already, either in the world or in our inner human constitution. The Anthropologist Levi Strauss challenged any sharp distinction between culture and nature. Freud, in contrast; did see an opposition between culture or Civilization and instinctual life. In modern usage; culture has sometimes designated the highest achievements of Civilization as in its literature, science and art.

Key Words: culture, film, study, anarchy, literature, criticism.

In his *Culture and Anarchy*, Matthew Arnold defined culture as the best that has been thought and said in the world. Indeed there is a literary tradition from Arnold and Irving Babbitt through T.S. Eliot and F.R. Leavis to John Carry which sees Literature and the arts as the repository of culture, moral and spiritual values which are threatened by the continued advance of materialistic Civilization devoted to the pursuit of wealth. Sociologist and anthropologist have entered entertained a broader view of culture, one which in compasses not only the hearts but also the various beliefs and social practices of all segments of society. It is clear as many thinkers from Edward Said to Homi Bhabha as pointed out that the way in which we defined culture can be hierarchical and an exclusive; not only of other Nations and ethnic groups but even of other social groups like women, workers, ethnic and religious minorities; in our own society.

As we turn to the term 'Cultural Studies' we can see that this too as a very wide designation it could encompass enquiry of fields such as Sociology, Anthropology, history literature and arts. As applied to the study of literature, cultural criticism is marked far most by its broad definition of what counts as 'literature', this includes not only the usual high defined genres of poetry and drama and the more recent middle side genre of fiction - which have formed the conventional 'Canon' or tradition of literature - but also popular fiction such as thrillers and romances, mass media such as television programs, cinema, magazines, and music. Indeed the conventionally entitled the Department of English nowadays may be more accurately being termed as a Department of Cultural Studies.

This kind of study has in earlier decades also come under the rubric 'sociology of literature' as early as 1952 in his book 'The Common Pursuit', F.R. Leavis noted that the sociology of literature was 'a field that has had much attention in recent years. In his first book 'Mass Civilization and Minority Culture' 1930, he had argued that culture is actually in the

keeping of 'a very small minority' which constitutes 'the consciousness of the race at a given time'. This minority keeps alive 'the subtlest and most perishable parts of tradition'. And what is in its keeping 'is the language, the changing idiom, upon which fine living depends. By 'culture' it means the use of such a language.

It is perhaps the tradition of Marxist thinking which has been the most pronounced in giving the term 'culture' a political valiancy, viewing it as a part of the ideological process whereby the ruling class foists its own values on the rest of society. In this tradition culture has been watched as an instrument of domination or oppression. In such a way the Frankfurt School saw modern mass culture as reduced to band commercialism. The present school actually the Institute for Social Research at the University of Frankfurt was interdisciplinary; with an emphasize on cultural studies and critical theory.

In contrast with the views of the Frankfurt School, Marxist such as Antonio Gramsci has also seen culture- in the development of working class Counter Culture as an instrument of possible resistance to the prevailing ideologies. In fact, this dual valiancy of the term 'culture' - as a mode ideological domination and resistance to such domination has come to characterize a number of the cultural criticism, this would be to say that cultural critics to view 'culture' as a site of ideological struggle.

Many of the concerns of modern cultural studies can be traced back to Raymond Williams' ground breaking work 'Culture and Society' published in 1958. Here Raymond William cited five words, which, in the last two hundred years had acquired new and important meanings. These words are industry; democracy; class; art and culture. During this period 'art' and 'industry' came to denote institutions rather than merely skills or qualities, class required political significance and 'democracy' lost its negative connotations. The word 'culture' the most complex of those listed in Williams' eyes answered to the changes in all of these terms.

Further related development is of course 'mass' culture or popular culture, which is effectively a euphemism for 'a great deal of bad art, bad entertainment, bad journalism, bad advertisement, bad argument', much of it known to be bad by its own producers, as embodied in the famous phrase 'written by morons for morons'. Williams urges us to remember that the new institutions were not creations of the working classes but they are produced for them by others for political or commercial advantage.

Another area of what might very generally be termed cultural criticism is centered around the history, analysis and theorizing of a film, on many levels, ranging from purely technical and formal analysis to consideration of audience, psychology, and the broader cultural, ideological and economic context of film production and consumption. For the first half of the 20th century, film theory was largely the outgrowth of the actual film making of directors, it was not until the 1960s and 1970s that film study became an academic discipline, subjected to the wave of structuralism, semiotic, and psychoanalytic thinking that over took literary and cultural criticism in general.

The history of film can be traced as far back as the 1860s when various devices were invented for producing moving images. Subsequently, the technology for developing

motion pictures - such as Celluloid motion camera and projector developed rapidly. The first Motion Picture shown to the public were in Paris in 1895 and in New York City in 1896. The French philosopher Henry Bergson was aware of these developments and his examination of the concept of time has been considered by some, such as the philosopher Gilles Deleuze, as the starting point of film theory. Bergson had contrasted what he called real time or 'duree', which in time as we actually experience it; including its psychological, subjective dimensions, with the mechanical 'clock time' that we use in our everyday lives; that Bergson thought was a merely specialized way of treating time.

The first theories of film included Italian born French futurist critic Riccioto Canudo, who's best known work was his manifesto 'The Birth of the Seventh Art', 1911; his writings were collected in a volume entitled *L'Usine aux image*, 1926. Two other pioneering works were Vachel Lindsay's *The Art of the Moving Picture*, 1915 and Hugo Munsterberg's *The Photoplay: A Psychological Study*, 1916. Canudo essentially argued that film integrated the special arts architecture, sculpture and painting with the temporal arts music, dancing and poetry. He imagined film as a vehicle for expressing the psychology and unconscious of character as well as of the producer. Lindsay also placed film in the context of other arts such as poetry and sculpture, whereas Munsterberg analysed the psychology of the audience and aesthetic of film.

Much of the criticism following Munsterberg for the first half of the 20th century; known as classical film theory produced in the era of silent films was centrally concerned with the formal aesthetic quality and techniques that distinguished film from other arts camera work cinematic course the question of authorship the various genres of film as well as the fundamental question of how film was related to reality classical film theory largely Rose from the works of directors such as Louis Delluc, Germaine Dulac and Jean Epstein in France and Russian like Lev Kuleshov. It was Louis Delluc a French impressionist film director and pioneer of French film criticism. Along with Canudo formed the first important film society as cine club. Delluc's writings were collected in two volumes *Cinema et Cie*, 1919 and *Photogenie*, 1920. Another French film critic Epstein in his *Bonjour cinema* drew attention to films capacity to bring form to reality.

In his pioneering work *Film as Art*, 1932 the German born psychologist and art critic Rudolf Arnheim, he later emigrated to America argued that film could never simply copy reality and that in fact filmic images help shape reality and produce meaning. Arnheim thus drew attention to films as an artistic form. Film studies attend more scholarly and rigorous status in the work of Jean Mitry whose *Esthetique et psychologie du cinema*, produced into volumes in which he attempted to synthesize the two trains mention about in classical film theory the realist and the aesthetic or formal. Mitry's phenomenological approach recognized that we can know the external world only through our subjective perceptual Apparatus hence film reflects the directors perception of the world important structure and meaning to reality.

Another important approach to film study has been generated by feminist critics such as Palm Cook and Claire Johnson, who have analysed the image of women portrayed in film; the patriarchal culture that overlooks the making of films; and the nature of sexuality and

desire. Laura Mulvey, Kaja Silverman, Mary Ann Doane and Gaylin Studlar all who have conducted influential studies about the nature of the male gaze directed at the image of women. Other notable writers on film have included the American philosopher Stanley Cavell, who has argued that, it has endless potential for conducting, constructing a world that we do not ordinarily observe.

As in the field of literary criticism; some writers such as Noel Carroll, David Bordwell and Edward Branigan have reacted against theory; advocating a return to the formal qualities and technique of film and an audience response to it. In recent significant works include Susan Sontag's *Style of Radical Will*, 1969; Bordwell's *Narration in the Fiction Film*, 1985; a historical study by Bordwell, Janet Staigar and Kristin Thompson entitled *The Classic Hollywood Cinema*, 1985; and Gilles Deleuze's two volumes *Cinema I: L'Image-mouvement*, 1983; and *Cinema 2: L'Image-temps*, 1985; which argued drawing on Bergson's concept of time as *duree*; that the 'movement image' of classical film was displaced by the director 'time image' of post war film.

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Gender Dynamics and Feminist Readings in English Literature With Special Reference to Nayantara Sahagal



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Abstract

Gender needs are always depends on the developments. Whenever we define the gender dynamics it's the relationship and the interaction between and among people based on their gender. The relationship may be co-operation, conflict or mutual support. There may be competition, difference and equality is also there. These things are help us to understand that, how power has distributed between a man and women in the society. When such a interaction make among the people or between the people that is the recognized as a gender dynamics. This is shown how the, power has created different between them. For e.g. a man has recognized as a power of production level. A man has a power of production. He has a power of finance and resources too.

Gender dynamics must have developed the relationship between man and woman whether it should be co-operation, conflict or mutual support. There may be competition, difference and equality also should be there. These things may help to improve the understanding between man and women along with society too. Whenever the proper interaction made among men and women and among the people or between the people that should be the major needs of gender balance.

Introduction

Whenever we define the gender dynamics it's the relationship and the interaction between and among people based on their gender. The relationship may be co-operation, conflict or mutual support. There may be competition, difference and equality is also there. These things are help us to understand that, how power has distributed between a man and women in the society. When such a interaction make among the people or between the people that is the recognized as a gender dynamics. This is shown how the, power has created different between them. For e.g. a man has recognized as a power of production level. A man has a power of production. He has a power of finance and resources too.

Feminist Reading

Woman is called by different names according to her duties. She is supposed to be a Goddess in India. 'Mata' the word derived from the root 'Ma' which means means one who can create. She is 'Duhita' one who milk cows. Other several names she has in ancient India according to her household duties. In ancient Mediterranean and even in Ninetieth and Twentieths century she was proffered to be kept in the home for her safety. But Twenty first century demands in a different way, she has to get out of the house and earn for her family. If not for earning alone, then for her self esteem, her economic independence or to earn a place

in the social and financial status. Her education and ambition expand and change her setting, thinking, habits, hobbies, work area, status and lastly her life style. To acquire more comforts at work places she adopted or was forced to adopt the life style of men. She has to come up with the emerging corporate sector; her life turns fast and demanding for traveling, going far from her home, handling more different and odd situations and presentations. This ultra modern life came with the difficulties as well.

The Status of Women

The status of women in India has been subjected to many pivotal changes over the past few centuries. In ancient times the history of women in India has been undeniably eventful. They had equal status to men and also had equal rights. There had been women rulers, warriors and thinkers. But the foreign rulers and settlers had been the cause of the loss of a woman's status and prestige in India. It is very sad to see that in some parts of our country the women are given the status of a second class citizen by the family and society.

In the past patriarchal societies the birth of a girl was commonly not the cause of a celebration. The son was considered more important than a daughter. He was considered the heir apparent to the father was duty bound to the parents in their old age. He was the perpetuator of the family name and did not leave the home after marriage unlike the daughter. As he grew up and become a youth he could offer valuable assistance to his family when it had to either defend itself or to attack an enemy. The daughter was considered the weaker sex and did not have an important role to play in family matters. On the other hand many of the great deities are women e.g. Kali, Sarswati etc. and are worshipped devoutly. It is ironical that women who have the capacity to bear the pain of child birth and can display immense strength both physical and mental when required; the man could not however appreciate the value of women. He also refused to accept the laws of nature and the complementary role of a woman in the existence of man on earth.

Woman's Reality

Religiously, marriage is supposed to be the holy union of two souls and bodies. Amongst Hindus, the wife is known as 'Ardhangini or Sahadharmini' which emphasizes her equality and oneness with the husband. Despite these idealized concepts of marriage, woman in reality is essentially a subservient partner in marriage. Marriage often does not mean companionship or equality for her; rather it is a trap which negates her rights to individuality, independence and self-realization. She is subjugated, marginalized and sidelined and usually her position is no better than the poor, oppressed and racial minorities like the blacks in America. The 'power politics', to use a phrase from Kate Millet's Sexual Politics, operates in a subtle manner in the institution of marriage, reducing the status of a woman to merely a 'utility item', an object for decoration, for possession and for man's sexual gratification. In an interview with Jasbir Jain in 1990, Nayantara Sahgal has spoken about the play of power in interpersonal relationship between husband and wife, parent and child, between lovers,

"I think of politics not as a leading the country- but politics
as the use of power. And also the abuse of power- it happens
at so many levels."

Marginalize Women

Women empowerment therefore is a process aimed at changing the nature and direction of systematic forces which marginalize women and disadvantages sections in the provided context. One key factor for the gap in implementation of laws and policies to address discrimination, economic disadvantages, and violence against women at the community level is the largely patriarchal structure that governs the community and households in much of India. As such, women and girls have restricted mobility, access to education, access to health facilities and lower decision making power and experience higher rates of violence. Political participation is also hindered at the panchayat level and at the state and national levels, despite existing reservations for women. In India in spite of rural the high rate of urbanization and expansion of cities.

Fights for Self Recognition

A person comes to develop a strong sense of his or her identity if (a) he or she sees himself or herself as different from other people, indeed distinctive and unique, (b) if he strives to be self-consistent displaying continuity in his attitudes, beliefs and actions and (c) if he has the ability to act in an "autonomous" way. Making his own independent decisions. He will feel his identity to be threatened if he is faced with a situation not salutary to any one of the essential components of his sense of identity. 'Erikson identifies eight developmental stages: early infancy, later infancy, early childhood, middle childhood, puberty and adolescence, early adulthood, middle adulthood, late adulthood.'

In which the identity is crystallized. Each stage leads the person through a new conflict or crisis which has to be resolved satisfactorily for successful transition to the next stage. Even if one has resolved the crises during various stages, it does not mean that identity has been constructed once for all. There are plenty of disequilibrating events in the course of life to engender identity crisis.

Erikson observes that a sense of identity

“Is never gained or maintained once and for all. Like a good conscience, it is
constantly lost and regained.”

Identity crisis in general refers to psychological stress or anxiety about the sense of identity. A person undergoes this psychologically distressing experience when he feels that his personal identity is being spoiled or threatened. It entails in particular a sense of disjunctive from what one has hitherto assumed oneself to be one's 'real identity.' In short, identity crisis means the feeling of the loss of a sense of personal identity or depersonalization. Two types of experiences generally represent threats to personal sameness (i) violations of self-expectations and (ii) changes in the self, in whole or in part. A person, who pretends to an identity that he does not have or dissembles an identity that is fundamental to him, often, becomes neurotic, even schizophrenic. This feeling of split personality is both painful and troublesome. Having lost the sense of personal identity, such a man feels alienated and lonely and makes frantic efforts to seek, organize and affirm his sense of identity. His affiliation with the group of his choice, his acceptance and recognition as a person in a career-role in society, his commitment to definite values and beliefs in life will produce feelings of belonging and security resulting in regaining and reaffirmation of his lost

identity.

Gender Dynamics in Sahgal's Novel

Nayantara Sahgal, an outstanding Indian English Writer, articulates her deep concern over gender inequality in her fictional world. Though Sahgal has been hailed chiefly as a political novelist, her feminist concern is quite overt and her fighting spirit is quite obvious in her fiction. She is one of those Indo-English writers whose specific aim is to awaken sensitivity in people towards their immediate present. Hydon Moore William observes:

“There has been a remarkable continuity of aims and procedures in Indian Literature in English. This continuity strongly related to the development of self-awareness and national aspirations.”

In her novel *Rich Like Us*, Nayantara Sahgal vividly presents the problems that the contemporary women face in society and in their struggle towards self-realization. She tries to unfold the truth that women suffer not only by men's act of physical violence, but they are emotionally hurt and crippled through his arrogance, cynicism and indifference. However, men wield power over women through terror. This blocks the road to the communication between the partners in marriage. She not only deals with the questions of marriage, sexuality and woman's equality with man but also raises the question of love, hatred, jealousy and many other human emotions and values. She renders a living picture of the oppressed, depressed and suppressed life of a woman in India in a male dominated patriarchal society. She basically portrays two kinds of women, the first group consists of those who are confined to a life of Hindu orthodoxy and other one is of those who have a strong sense of individuality and an analytical mind but are shunting between the traditional and modern values. There is also a juxtaposition of two worlds, the personal world of man-woman relationship and the impersonal world of politics. Moreover, she also presents an antithesis between idealism and pragmatism, illusion and reality.

She examines with a keen eye and perception the sufferings and problems of women in marriage, who feel completely entrapped, and confined in the home. Ram Swamp, in *Rich Like Us*, seems to be very indifferent to the sentiments of a woman and inflicts great emotional violence on both the women he marries. He does not care about the feelings of his first wife Mona, and brings an English wife Rose after Mona has given birth to his son. He informs to Rose about his marriage with Mona and his infant child as though it was nothing serious. He does not care about it, being very about her reaction. According to the orthodox belief a Woman is considered to be an embodiment of sacrifice, silent suffering, humility, faith and knowledge. She is expected to be virtuous, chaste, submissive, homely, graceful, and devoted to her husband and his family. She must seek pleasure in these relationships. The faintest of any such ideas that every being “exists primarily for the realization of oneself can never occur to her in the wildest of her dreams.”

These attitudes exemplify the belief that a woman does not have any right on her own self. Her whole life is to be of a dutiful slave who is thankful to the master for being his slave. But man never admires his wife's services or acknowledges her sacrifices takes but rather takes them as granted by the institution of marriage. Mona, the first wife of Ram Swarup, in spite of the injustice done to her, keeps on fasting and praying for her husband's long life. She is the example of a typical Hindu woman who dares not raise a voice against any action of her

husband. When Ram Swarup brings home his second wife, Rose, she does not utter a single word of protest but weeps in silence. She is the victim of bigamy but still clings to the ideal of subdued womanhood. In her book *Women, Resistance and Revolution*, Sheila Rowbotham uses the term 'colonialize' to show the oppressed status of women in the society. She cites 'economic dependence', 'cultural takeover' and 'the identification of dignity with resemblance to the oppressor' as some of the "similarities that exist between the colonization of the underdeveloped country and female oppression."

Conclusion

Gender dynamics must have developed the relationship between man and woman whether it should be co-operation, conflict or mutual support. There may be competition, difference and equality also should be there. These things may help to improve the understanding between man and women along with society too. Whenever the proper interaction made among men and women and among the people or between the people that should be the major needs of gender balance.

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Reflection on Parsi Life in Rohinton Mistry's *Such a Long Journey*



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Abstract:

This research paper tries to give an account of the incidents that occurred in the life of Gustad Noble who lives in the Khodadad Building which is inhabited by the people of Parsi community. This paper also sheds light on Gustad's relationship with his family members and his friends Dinshawji and Jimmy Bilimoria. Particularly, his friendship with Bilimoria brings a lot of trouble in his life. The paper also tries to highlight certain customs, rituals and superstitious beliefs prevalent in the Parsi community.

The novel, *Such a Long Journey* is about Gustad Noble who is a hard working bank clerk and a devoted family man. Tall and broad shouldered, though in his mid fifties, he is still sound and healthy except a slight limp which occurred to him when he had suffered a serious accident while trying to save his son, Sohrab. Every morning Gustad facing eastward offers his orisons to Ahura Mazda and recites his Kusti prayers which coincides first with the chirping of the Sparrows and later cawing of the crows.

Gustad recounts the year, 1962, which was the year of war with China. Jawaharlal Neharu believed in friendship with China, and proclaimed his favorite slogan, Hindi-Chinee bhai bhai. But China betrayed India's trust and attacked India. A lot of things happened that year including Roshan's birth, Gustad's terrible accident. The country stood with the soldiers and supported them with fund-raising. People donated blankets and sweaters. It turned into a competition and his neighbors attempted to show how rich, patriotic and compassionate they were at the same time. Money -notes and loose changes- were wrapped in the handkerchiefs and tossed into the fund raisers hand. Later even though it was said that the donated goods were sold in the Chor Bazaar, by some fundraisers, the glow of national unity was very strong at that time.

Jimmy Bilimoria was a neighbor of Gustad. He lived in Khodadad Building as long as the Nobles lived there. He used to entertain Gustad's Children with his glorious tales from the days of the army. Gustad also told his children to imitate good manners and style of Bilimoria. He urged them to walk erect with chest out and stomach in like Bilimoria. Bilimoria's stories from Kashmir were so fascinating that even Gustad and his wife Dilnavaaz used to listen and enthralled. One day, Bilimoria abruptly departed from Khodadad Building without telling Gustad. This act and bad manners on part of his had tremendously wounded Gustad. Gustad wondered how he could leave like that after being neighbors for many years and thought that it was a shameful way of behaving on part of him.

Even though Gustad never admitted it to him but he was like a brother, almost one of the family members and at one point of time he considered even appointing him as the guardian of his children. But his sudden disappearance pained Gustad a lot. But Jimmy was his good friend. He took him to hospital when Gustad had an accident. If it had not been for Jimmy's taking him to Madhiwala bonesetter, he would be a complete cripple.

Laler, Bilimoria reveals to Gustad that he did all these activities because the then prime minister Indira Gandhi asked him to do so. Since the big political leaders were involved in corrupt practices, Bilimoria was put in jail on false charges by the government.

One day Gustad receives from Bilimoria a letter which instructs him to take a parcel from Chor Bazaar. Later Bilimoria asks him to deposit the money in an account number and says that he is working for RAW. When Gustad does this as instructed by Bilimoria he is slowly drawn into a world of deception which involves threats, secrecy and a large amount of money.

Gustad used to visit Crawford Market with his friend Malcolm Saldhana. On such occasions on their way to Crawford Market, they first stopped at the church which Malcolm visited. Gustad went into the church and got intrigued by the rituals which were quite different from what went on in the fire-temple. Gustad believed that all religions are equal but never yielded to the temptations of other faiths. Being conditioned from his childhood, he knew how to resist the call of other faiths. He was of the opinion that one should remain true to one's own religion or faith because religions were not like garments styles that could be changed at whim to follow fashion.

Gustad brought live chicken to his home since he was advised by his grandmother that live chicken tasted better than the one that was slaughtered. When he gave chicken to the butcher, it escaped from his hands and was later caught by Tehmul. Tehmul who was called Tehmul Lungraa, fell from a tree in the compound of Khodadad Building and got his hip fractured. Some people averted his presence, some made fun of him partly due to the way he limped and partly due to his cascading utterances which could be understood by those who listened to him frequently. Since his parents died a long time ago, his brother who was a sort of traveling salesman looked after him. Even though in his mid thirties, he still preferred the company of children to adults. For some reason he adored Gustad. Tehmul got rid of the rats caught by the tenants of Khodadad Building in this way earned twenty-five paise for every rat he caught for the Pest Control Department of the municipal ward which wanted to encourage the campaign against the menace of rats.

Miss Kulpitia was the neighbor of the Nobles. She believed in certain superstitions. She wanted to offer help and advice on matters which were unexplainable by the laws of nature. She claimed that she knew about the hidden meanings of mundane events and chance occurrences. Gustad's wife Dilnavaz invites her to dinner party but she refuses the invitation stating that when she sat down to eat breakfast at the table's center appeared a lizard which was motionless, staring insolently, and flicking its tongue which she thought was not a good sign to step outside her home for the next twenty-four hours. She also offers Dilnavaz certain instructions when Darius falls ill. Kulpitia told her that the innocent little fish and birds in his custody affected him and the appeasement procedure needs to be done by burning certain herbs on hot coals and vapors arising through this process should be inhaled by the patient. When Roshan falls ill, at that time also she advised Dilnavaz to

conduct some process to cast off the bad spells .

Gustad's wife Dilnavaz believed in performing certain rituals. Before Sohrab leaving for his first day at St Xavier High School ,Dilnavaz adorned Sohrab with a vermilion dot on his forehead and a garland of roses and lilies .Dilnavaz also did overnaa and sprinkled rice, presented him a coconut ,betel leaves a dry date , one areca nut and seven rupees ,all these things were for good luck.Dilnavaz also believed that it was good luck if it rained when something new was beginning.

To conclude , this novel gives a detailed account of Gustad's life and his relationship with his family members and friends, and it also depicts India's political turmoil under the leadership of Indira Gandhi.

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■ ■ ■

Irony as a Tool of Poetic Expression in Handling Beliefs, Faith, Doctrines and Religion in the Poetry of A.K. Ramanujan



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A.K. Ramanujan's poetry is a unique product of an extiential situation of living in the West and thinking of the East. His twisted vision of the self and the universe, offers a unique and ironic vision which does not fit into any *ism* or philosophy. Ramanujan being a folklorist, a linguist, and a multilingual scholar -all in one- makes his poetry complicated, intellectual but all the same, enjoyable. Particularly his ironic treatment of Hindu beliefs, faith, doctrines and religion is notably different from his peers like Nissim Ezekiel, Shiv. K. Kumar etc.

While discussing Ramanujan's poetry, his Hindu forbearing, Indian culture and Indianness become pivotal. Complementing the authenticity of Indianness of Ramanujan, Rama Nair says: "The Indian ethos pervades Ramanujan's poems, and it is in the Indian ethos that the poet 'realizes' himself. The reality of the poet's predicament is the reality of the universal predicament- the quest for an individual identity. Therein lies the applicability and universality of Ramanujan's theme, for psychological realism is being authentic to one's evolving self."¹

Influenced by 19th C. Western poets most Indian English poets have consciously engaged with religion. While most of them talk about organized religion Ramanujan explores his personal relation vis a vi "Hindu Notions". It is an important theme in Ramanujan's poetry for two strong reasons - one, he is a Brahmin of 'Deep South', another, owing to his personal interest and academic pursuits, he is aware of Hindu myths and rituals in their vivid details. His religious values of Hinduism offer him a perspective for self definition. On the other hand religion constantly provides him a frame of reference to analyse and assimilate his existentialist situation in modern/postmodern Chicago. His playful irony is the result of resolving the tension of accommodating the opposites at the level of consciousness. Though foregrounding of Hindu ethos in Ramanujan's poetry has been hyped without much critical attention; his treatment of the theme is complicated. Akshay Kumar points out, "There is nothing sacrosanct or unquestionably reverential in the poetic universe of A.K. Ramanujan. Divinity, religion, history, mythology, family, self - every such idealized notional construct is turned upside down through deft parodic inversions and sudden ironic twists."²

In '*The Striders*', an early image-oriented poem, Ramanujan deliberately compares the weightless insects of New England with saints/prophets performing miracles:

No, not only prophets walk on water.

(C.P.,p.3)

Such a comparison between powerless insects and charismatic powerful prophets is highly ironic. Moreover, he deliberately pits “weightless” insects against prophets which renders the exercise of walking on water absurd and robs it off its divinity.

In the third section of '*Some Relations*' titled '*a praying mantis*' we again see Ramanujan in a mood of parodic inversion:

Someone's cleaning out scorpions,
 from the many armpits of Shiva
 one leg in the air broken by time
 or a passing Muslim
 from Ghazni
 p101)

(*C.P.*)

The images of the poisonous scorpions finding their abode in the all powerful Shiva's armpits, ironically subverts the image of Shiva as a powerful deity. Further, helpless Shiva needs assistance to clean them off. A casual reference of Mohammad Ghazni as “passing muslim” robs his invasion off its historicity and notoriety and thus mocks at Ghazni rendering his act meaningless. What is more absurd is the ambiguity as to the cause behind Shiva's broken leg. Akshay Kumar rightly observes that here, through ironic subversive playfulness, the poet “caricaturizes the non-human iconization of Shiva as many-armed deity...lampoons the entire credo of idol worshipping.”³

In '*Second Sight*' Ramanujan takes to task the concept of inner eye or third eye much hyped by the Upanishadic seers. Many spiritual accounts, myths etc. also refer to this enigmatic second sight which privileges the blessed one to see the future or past. This Hindu concept comes akin to the concept of Oracle in ancient Greece. The poet ridicules the enigmatic second sight as it does not enable him to see in the dark. He comments ironically:

I fumble in my nine
 pockets like the night-blind
 son-in-law groping
 in every room for his wife,
 and strike a light to regain
 at once my first, and only
 sight.
 p.191)

(*C.P.*)

Thus, Ramanujan's mighty ironic vision here trivializes a mighty idea of Hindu metaphysics. The image of 'son-in-law groping' which is borrowed from a much-famed folk-tale, depicts the poet persona as helpless and pathetic in spite of his supposed 'second sight' and thus heightens the ironic tone.

In '*Extended Family*', the poet persona, like all other migrants, located in the alien culture tries to negotiate with it so as to adjust with it. This is done by bringing the two cultures and cultural symbols in one single frame. He looks out for equivalents to Indian Cultural symbols in an alien culture and juxtaposes them:

the dry chlorine water

my only ganges

the naked Chicago bulb

a cousin of the Vedic sun

(*C.P.*, p.169)

This description becomes ironic by juxtaposing two unrelated experiences and thus making an absurd yet poetic and subtle observation. The title also becomes ironic as it suggests that the whole complicated exercise of cultural negotiation as just extension; thus suggesting the complicated existential situation of expatriates living abroad.

Equating Vedic sun with Chicago bulb and the Ganges with chlorine water is absurd. If such a juxtaposition was done to assert any nationalistic/cultural superiority the implied irony would not have been subtle. But here this juxtaposition suggests an exercise of adjustment with the alien culture on the part of poet persona and the emergent irony clearly suggests the limitations of such exercise. The irony is highlighted by the suggestive title.

'*Mythologies 3*' is a good example of how irony works with reference to the intention of poet, reconstruction by the reader and the role of commonly shared knowledge by a community. The poem is based on the legend of famous Kannada saint-poet Akka who was a devotee of Shiva. Much of Akka's poetry explores the themes of rejecting mortal love in favor of the everlasting, love of God. The poet juxtaposes spirituality of Akka against the sexuality of her 'mortal' husband, by presenting an imaginative situation of conjugal love, in a comic-ironic tone. The bride, a devotee, would not let her husband have her physically:

She fled his hand as she would a spider,

threw away her modesty, as the rods

and cones of her eyes gave the world a new birth:

She saw Him then, unborn, form of forms, the rider,

His white Bull chewing cud in her backyard.

(*C.P.*, p.228)

Eminent critics Suman Ghosh interprets the irony: "a woman too needs sexual gratification...a woman ..more often than not, pretends to be disinterested...in '*Mythologies 3*' how the newly wedded bride pretends to be indifferent to a physical relationship with her husband... despite her initial reservations, the young bride shoved aside her self-imposed celibacy and proceeded to enjoy the fruits of conjugal bliss. Now, she beheld the divine image of Shiva in her earthly husband. She also felt that the vehicle of Shiva, Nandi, the celestial bull and the ordinary bull grazing in her house were one and the same... there was a merger of the body with the spirit."⁴

Niranjan Mohanty reconstructs the same irony thus: "the wife warns the husband to keep himself off at the time of worshipping Shiva...the husband could not believe her...When the wife utters "Om, Om," ... the husband, who is selfish, ...is busy in touching her. Her ritualistic gesture was misconstrued by the husband as her willingness to be engaged in sexual act. But as pointed by her earlier, she is engaged in communion with Lord Shiva"⁵

The irony in the poem is open-ended and perhaps both the critics are not aware of the legend and the intended meaning of the poet does not match with the reconstruction of readers. In-deed a good number of his poems do not give hints for reconstruction and keep the irony open-ended and much is left to the reader's response.

In a '*A Devotee's Complaint*' the poet is not in favour of absolute asceticism. If the touch of Shiva dries you out completely then such devotion takes away the human in you. So he, in his mock complaint, argues:

If Siva touches you-
when you cut your finger
in the kitchen
not blood but ash spills
from your cut as it did
for that ascetic who dried out for siva.

(*C.P.*,

p.237)

Shiva touching his devotee in kitchen of all the places is an absurd and ridiculous idea. Further, the mocking tone is a result of post modernistic tendency wherein the devotee/god relationship is challenged.

'*One More on a Deathless Theme*' is a poem full of mockery and ridicule. While describing himself, the poet persona domesticates God in a passing reference: "...like our god/Who used to be everywhere but is now housed/in the kitchen. (*C.P.*,p.209). These lines, mockingly describe nation-wide phenomenon in India; the icons of God, generally kept in the kitchen as being in a perpetual house arrest.

In the next section of the poem, the climax of an intercourse wherein the bodies of husband-and wife, lying close to each other gives a semblance of unification is mockingly compared with an *Avatara* of Vishnu called *Ardha Nari Nateshwara* which is highly ridiculous as the comparison is beyond the capacity of common man. Only Ramanujan's ironic vision can undertake such an exercise.

In '*The Hindoo: he doesn't hurt a fly or a spider either*' the much-hyped principle of non-violence is purposely equated with inaction and timidity on the part of poet persona. Here irony is an outcome of post-modernist strategy of misreading history. The poem begins with a plain statement:

It's time I told you why
I'm so gentle, do not hurt a fly.

(*C.P.*,

p.62)

The readers gradually realize that the roots of poet-persona's non-violence are not in his ardent belief in dharma. Dharma is but a subterfuge for traits like cowardice, inability to act, which he inherited from his great-grand father, who could not save his "great swinging grandmother" from "the fisherman lover who waylaid her/ on the ropes in Madras harbor". (*C.P.*,p.63)

In all the three '*Hindoo*' poems the poet purposely adopts the "post-modern strategy of misreading history". In '*The hindoo: he reads his GITA and is calm at all events*' "Ramanujan punctures the high ideal of disinterestedness -as stated in *GITA*- first through an overstatement and then through an understatement."⁶ He purposely equates the concept of disinterestedness with indifference and insensitivity:

...I do not marvel

when I see good and evil: I just walk
 over the iridescence
 of horsepiss after rain. Knives, bombs, scandal,
 and cowdung fall on women in wedding lace: (C.P.,
 p.79)

All the four 'Hindoo' poems are marked by tonal irony and the stylized heading with the word Hindoo with a different spelling (Hindu) hints at an ironic interpretation.

'*Prayers to Lord Murugan*' is an ambitious poem which echoes Ezekiel's '*Latter Day Psalms*'. While Ezekiel uses the subtext of Psalms to express his doubts; Ramanujan uses the subtext to explore the spiritual dilemma faced by the modern man. The theme demands a serious treatment. Here, the poet has adopted an attitude like Tenalirama . With his typical prankishness. Ramanujan plays upon the superhuman attribute of Lord Murugan and, in the process, deflates it using irony as a tool.

The poem is divided into eleven sections. It begins on a high sounding note reminiscent of Shelley's '*Ode to the West Wind*'. The poet welcomes the Lord "Lord of new arrivals/lovers and rivals: / arrive'... 'O where are the cockscombs..." (C.P., p.113). But in the second section the poet plays his characteristic prankish tricks on the lord and ironically comments:

Unlike other gods
 you found work
 for every face,
 and made
 eyes only at one
 woman. (C.P.,
 p.113)

In 20th century Nitsche declared the death of God. But in the highly mechanical westernized world, the latent fear is that man may become robot. Ramanujan expresses his fears that man may lose his humanity and become faceless. It is difficult to save the one and only face. Ironically the poet beseeches:

Lord
 Of faces
 Find us the face
 we lost early
 early this morning (C.P.,
 p.116)

In the next lines the poet ridicules the mythical idea of sixth sense which is reminiscent of his poem '*Second Sight*' where he ridicules the idea of 'inner sight'. In the modern age where it's difficult to use the five senses, the mythically extolled sixth sense would hardly make any sense so the

Lord of the sixth sense,

Give us back

Our five senses. (C.P., p.116)

In an interview Ramanujan himself tells Rama Jha, "The Murugan poems, for instance, that combine prayers with some ironic attitudes that some of the medieval Kannada mystics had. Some of the imagery is reminiscent of the classical Tamil poems."⁷ In spite of all the limitations of this poem I sincerely feel that this poem in particular and many other poems like the "Hindoo" poems can't be judged by modernist critical canon.

Thus, Ramanujan's entire poetic corpus exudes an identifiable ethos of his native culture i.e. Hindu culture. His ironical vision of the Hindu way of life is remarkable for not being a harsh critique of institutionalized religion but rather a journey of personal quest. He has employed irony, wit and understatement to express his views. His poetic universe with a unique synthesis of Indian sensibility and Western liberalism, with its ironic twists and turns, offers us a new perspective on of Hindu beliefs, faith, doctrines and religion.

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Elizabeth Costello: A Journey Towards New Writing Ethics



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The "Postscript" of Coetzee's novel *Elizabeth Costello* contains a letter supposedly written in 1603 by Elizabeth, the wife of Lord Chandos, to Francis Bacon. The German poet Hugo von Hofmannsthal's fictional character Lord Chandos (in his essay "The Letter of Lord Chandos") stopped writing because he realized that so many important, profound things, ideas, feelings could not be expressed adequately through language. Yet Coetzee shows Elizabeth entreating Francis Bacon to write to her distraught husband 'Save me, dear Sir, save my husband! Write!' (229), admitting in a way that language and writing might still retain some power, can still have some effect. The incorporation of this postscript and the use of the name Elizabeth imply that the novelist intends the reader to see some connection between the Elizabeth of the letter and the central character of his novel *Elizabeth Costello* so far as the issues of writing, its limitations and its ethical dimensions are concerned.

That some of the issues raised by *Elizabeth Costello* in her lectures form a substantial part of the novel had exercised Coetzee's mind and that these had been presented, at times, in different forms by the novelist may encourage one to equate *Elizabeth Costello* with the novelist's alter ego.

The invention of the character of a successful, elderly Australian author *Elizabeth Costello* gives Coetzee an opportunity to introspect, to take a close look at the ethics of writing and the responsibility of the writer, and problematize them by offering a subtle anti-thesis of his own views. Through *Elizabeth Costello* Coetzee has expressed his humane response to issues relating to representation, writing and ethics and also the limitation of such a response. This is achieved by embedding Coetzee's own views, reflections and thoughts on certain issues in a fiction that foregrounds another author-character's views, reflections and thoughts, incorporating, at the same time, the counter arguments against these.

Ambiguity prevails about the exact nature of the fiction called *Elizabeth Costello*. It is a novel where fact and fiction are difficult to disentangle. Apparently, the novel subscribes to the postmodern blurring of genre boundaries, making it virtually difficult to say where non-fiction in the form of 'criticism' ends and the fictional narrative starts. Six of the 'lessons', "Realism", "The Novel in Africa", "The Lives of Animals: The Philosophers and the Animals", "The Lives of Animals: The Poets and the Animals", "The Humanities in Africa" and "The Problem of Evil" were, in fact, lectures given by Coetzee in fictionalized form on different occasions. The point is, when presented and read together, the lectures and the contexts in which they occur take the form of a fictional narrative that raises a few questions about writing and its limits.

Episodes from the life of the 'fictional' novelist *Elizabeth Costello* who has obviously left behind the best phase of her creative life and is now experiencing the travails of old age

are narrated in seven chapters. The first 'lesson' 'Realism' is a parody of realism in a sense. The limitations of realism are foregrounded by the non-realist narration. Realism's attempt to disguise its own status as artifice has been subverted as the omniscient narrator of Chapter 1 precisely points out there as the omnistrative continuity by making such statements as follows:

1. "We skip" (2).
2. "We skip. They have reached Williams town and have been conveyed to their hotel" (2).
3. "There is a scene in the restaurant, mainly dialogue, which we skip We resume back at the hotel.." (7).
4. "We skip to the evening, to the main event, the presentation of the award" (15).
5. "Elizabeth Costello proceeds to reflect on the transience of fame. We skip ahead" (17).
6. "We skip the rest of the foyer scene, move to the hotel" (22).
7. "We skip ahead again, a skip this time in the text rather than in the performance" (24).

"The presentation itself we skip. It is not a good idea to interrupt the narrative too often, since story telling works by lulling the reader or listener into a dreamlike state in which the time and space of the real world fade away, superseded by the time and space of the fiction. Breaking into the dream draws attention to the constructedness of the story, and plays havoc with the realist illusion" (16).

One gets the impression that Elizabeth's and the narrator's playful mocking of realist strategies and some of the statements of the former also parody the postmodernist preoccupation with uncertainties. For example, during her lecture Elizabeth says, "The word-mirror is broken, irreparably, it seems... There used to be a time, we believe, when we could say who we were. Now we are just performers speaking our parts" (19). She plays on the author's uncertainty about writing and language, a crucial aspect of postmodern texts: "There is every reason, then, for me to feel less than certain about myself as I stand before you" (20).

At times one wonders whether the statements are made by a New Ethics of Writing omniscient narrator or by John, the teacher son of Elizabeth Costello. This ambiguity seems to be deliberate on the part of the author as he questions the realist convention of the invisibility of the narrator. Most of the action in Chapter 1 is, however, seen through John's eyes and narrated from his perspective:

The blue costume, the greasy hair, are details, signs of a moderate realism. Supply the particulars, allow the significations to emerge of themselves. A procedure pioneered by Daniel Defoe (4).

Realism has never been comfortable with ideas...In such debates ideas do not and indeed cannot float free: they are tied to the speakers by whom they are enounced, and generated from the matrix of individual interests out of which their speakers act in the world for instance, the son's concern that his mother not be treated as a Mickey Mouse post-colonial writer, or Wheatley's concern not to seem an old-fashioned absolutist (9).

John's objection to realism is prompted by its intrusion into the personal life its attempt

to invade privacy, to bare it all, showing what might be true but to show what is not only disgusting but also unethical: "There is a difference between clearing up after animals and watching them while they do their business" (33). Elizabeth Costello's retort is not based on any sound logic or any attempt to argue out her point: "What about the private lives of the stars?" (33)

In spite of the derision aimed at realism the narrative mode adopted here and elsewhere in the novel is largely realistic. So the author's approach to realism is not wholly negative. Any reader of Coetzee's novel *Foe* would, perhaps, agree that although the novel offers a critique of realism, Coetzee also "made canonic inter-textuality a fundamental principle" in it, as Attridge observes (71).

Elizabeth Costello's views on the novel, in Chapter 2, "The Novel in Africa", are an admission of its limitations. She thinks that the traditional novel "is an attempt to understand human fate one case at a time..." (39). Like history the novel is an exercise "in making the past coherent the novel suggests how we may explore the power of the present to produce the future" (39). Earlier she has categorically stated that the future "has no reality" (38). The narrator is aware of such inconsistencies, and therefore makes a number of statements about her doubts and beliefs:

She is not sure, as she listens to her own voice, whether she believes any longer in what she is saying (39). she no longer believes very strongly in belief (39).

She has even greater trouble in preventing that absence of conviction from emerging in her voice (39).

In the final chapter, where the novelist Coetzee abandons realism entirely and turns back to Kafkaesque anti-realism or magical realism, he comes back to the question of a writer's belief. The chapter shows Elizabeth Costello arriving at a small town and then waiting at a gate, which leads to some kind of heaven. She would not be allowed to pass through the gate till she'd made a statement about her beliefs. What she manages to see through a crack in the door was "a light so blinding that earthly senses would be stunned by it" (196). She is unable to convince the persons manning the gate that as a writer she did not believe in anything. Elizabeth writes:

I maintain beliefs only provisionally: fixed beliefs would stand in my way. I change beliefs as I change my habitation or my clothes, according to my needs (195).

Elizabeth raises questions of responsibility and the ethical position of the writer during her interaction with Emmanuel Egudu, a Nigerian writer, during her 15 day cruise aboard the SS 'Northern Lights' from Christchurch to Ross Ice shelf, and then to Cape Town. Elizabeth offers a short course on 'The Contemporary Novel' and gives a talk on 'The Future of the Novel'. In the course of his talk on 'The Novel in Africa' Egudu claims: "The African novel, the true African novel, is an oral novel" (45)... "it is a critique of the Western novel" (40). He tries to assert his 'essence' as an African writer. He quotes a Senegalese writer Cheikh Hamidou Kane to assert that in life experiences, in sensitivity, in rhythm, in style Africans are different from others. Theirs is an oral culture. Elizabeth does not like the 'mystique of orality' and refers to 'negritude' as 'pseudo-philosophy'. Elizabeth asks Egudu, "Why are there so many African novelists around and yet no African novel worth speaking of?" Elizabeth resorts to generalization about African novels without much effort to substantiate her

arguments. She, however, offers an answer to her own question, "African novelists may write about Africa, about African experiences, but they seem to me to be glancing over their shoulder all the time they write, at the foreigners who will read them" (51). It seems her emphasis is on the integrity and honesty of the writer and his/her responsibility towards the readers. Later she says, "Having to perform your Africanness at the same time as you write" is the root of the problem (51). While she criticizes the 'exoticism and its seduction' of Egudu's brand of African novel, her reference to 'Africanness' implies that she accepts the inevitability of regionalism in novel. She (and also Coetzee) raises a question: whether a writer should play the role of an interpreter of his society and culture. Can any attempt to interpret be ethical since it might be biased, partial and lacking in depth?

Some of Costello's assertions on life and literature are made to appear strange and startling: "It is the embeddedness that is important, not the life itself" (32). This sharply contrasts with her statement on cruelty towards animal life: "If it is atrocious to kill and eat human babies, why is it not atrocious to kill and eat piglets?" (101)

But the poet Abraham Stern, who stayed away in protest from the dinner given in Elizabeth's honour, said in the note he wrote to her that equating the deaths of the Jews in gas chambers with the killing of cattle in slaughterhouses she had insulted the memory of the dead, and showed disrespect to life. Stern wrote:

"If the Jews were treated like cattle, it does not follow that cattle are treated like Jews. The inversion insults the memory of the dead. It also trades on the horror of the camps in a cheap way" (94).

In her Gates Lecture ("The Lives of Animals") at Appleton College, where her son John teaches Physics and Astronomy, Elizabeth refuses to accept that rationality can be the only or main criterion for distinguishing between man and animal. 'Rationality makes man what he is but reason is the being of the human brain. The 'right to life' of animals is what she staunchly defends. While she shocks her audience by equating the slaughter of animals with the killing of Jews in gas chambers, she also jolts them by saying that those who remained indifferent to or oblivious of the slaughter or killing lost their humanity.

Ethical questions in artistic representation crop up during Elizabeth Costello's meeting with her sister Blanche, who as Sister Bridget administers a hospital in Zululand in South Africa. Elizabeth attends a ceremony at which an honorary degree is conferred on Sister Bridget by a university. In her acceptance speech Blanche discusses the origin of the humanities, tracing it to the coupling of biblical scholarship and studies in Greek and Roman antiquity. She says, mechanical reason has brought studia humanitatis to its death (123). Elizabeth objects to what appears to be her sister's negation of life, negation of the human body. Elizabeth resents the fact, as she sees it, that by choosing the emaciated, suffering figure of Christ dying in contortions as the model for Joseph, Blanche has imported to Africa the "Gothic obsession with the ugliness and mortality of the human body" (140). Blanche wants to justify the making of Christ in agony by arguing that the Africans, especially the women suffer - suffer like Christ, and the image of suffering Christ helps "them bear their cross" (141). While Blanche had shown, on an earlier occasion, that the novelist's art had its limitations, Elizabeth feels that the true ethics of art does not support such perpetuation of the image of suffering; rather it is more ethical to show the beauty of the body and evoke hope in hearts that go on suffering continually. She later writes a letter, which she does not post, to Blanche

where she says, "The humanities teach us humanity. After the centuries-long Christian night, the humanities give us back our beauty, our human beauty. That was what you forgot to say" (151).

Is it ethical on the part of an artist or a writer to show the abject suffering, the evil that causes human suffering, for the sake of 'truth'? This question that bears upon author's responsibility and the ethics of writing are addressed in Elizabeth's lecture on "The Problem of Evil." Elizabeth compares the story-telling business with the bottle with the genie. In the twilight of her life and of her career as a writer she feels it's - "better, on the whole, that the genie stay in the bottle" (167).

She does not like those pages of West's book where he gives the hangman "a voice, allowing him his coarse, his worse than coarse, his unspeakable gibes at the shivering old men he is about to kill, gibes about how their bodies are going to betray them as they buck and dance at the end of the rope" (168). "It is terrible - that such a man should have existed" she thinks. In her opinion: "Paul West has written an obscene book, he has shown what ought not to be shown" (169). Here while she offers a critique of Paul West's treatment of evil, she also critiques the approach and method of psychological realism. She meets the novelist before the seminar and tells him:

What I say... what I contend, is that we must be wary of horrors such as you describe in your book. We as writers can put ourselves in peril by what we write, or so I believe. For if what we write has the power to make us better people then surely it has the power to make us worse (171).

Through Costello what Coetzee seems to have emphasized is human dignity, the ethical dimension of literature and the uncertainty of faith/belief. Her statement is also an admission of the belief that a work of literature has some effect on the readers.

While waiting to enter 'heaven' without making a declaration of her beliefs Elizabeth refers before the 'judges' to her 'ideal self, a self capable of holding opinions and prejudices at bay while the word which it is her function to conduct passes through her' (200). One of the judges asks Elizabeth, "If a writer is just a human being with a human heart, what is special about your case?" (203) Elizabeth is aware of the limitations of writing: "Her books teach nothing, preach nothing; they merely spell out, as clearly as they can, how people lived in a certain time and place" (207).

Coetzee's refusal to teach (even in the 'lessons') is a manifestation of the ethics of writing "without authority." In fact, he foregrounds this kind of ethics of writing by deliberately using "the middle voice." As a male White writer in South Africa that still retains in some sense the legacies of Apartheid, Coetzee feels that he is already (historically) in a position of authority. The ethics of writing that he believes in demands that he consciously relinquish the authority by not taking an unequivocal position. He seems to believe that by becoming aware of, and continuing a serious and honest engagement with, the complexities of life and reality and their uncertainties, the ethics of writing 'without authority' can be established. This is what finally emerges from Coetzee's framing of narratives in Elizabeth Costello. So, as Elizabeth continues to wait at the gate she indulges in self-questioning and the novel ends, naturally, inconclusively.

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Bapsi Sidhwa's *Ice-Candy Man*: A Bildungsroman Presenting the Gynocentric View of Partition of India



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In *Ice-Candy-Man*, Sidhwa employs first person narration. *Ice-Candy-Man*, is a bildungsroman that depicts the story of Lenny's awakening into sexual awareness and her awakening to history. Lenny's story goes parallel with political history of India.

Personal history merges with political history through the story of Ayah. Thus, Sidhwa connects the personal with the national concerns and expands the boundary of her fictional world. The first-person narration by a Parsi-eight year old girl child serves manifold purposes in the novel. By employing a girl child narrator, Sidhwa presents Parsi-Pakistani-feminist point of view of Partition. Sidhwa's narrative intends to incorporate the marginalized culture outside the mainstream as a part of history. For this, Lenny suits her purpose. Lenny is marginalized in more than one way. She is a disabled girl child who belongs to micro-minority community of Parsi.

The history of Lenny coincides with the chronology of Partition of subcontinent, India. In the words of V.L.V.N. Narendra Kumar –

“In Lenny's consciousness, there is a gradual and purposeful shift from scepticism to faith. It is a tale of 'arrival', a true bildungsroman in which Lenny learns to view the world from a heuristic perspective. Her enlarged consciousness results from her experiment with truth of which Ayah is the victim. Lenny's passage from a state of bliss to the adult world of pains and pleasures constitutes the cone of the narrative. The progression of her mind is thus a positive movement in which she reaches the plentitude of her being.”¹

Being an eight year old girl, Lenny naively comments on human relationships against the backdrop of Partition. “The naivete of the child permits her to look at things from unconventional angles. She lacks prejudices - the hatred and biases one learns as one grows up. Her innocence gives her the strength to raise doubts and ask questions which cannot be comfortably answered by any grown-up, and also to reach at conclusions intuitively.”²

Through Lenny, Sidhwa is able to portray diverse cultures and different epochs. Lenny's parents belong to affluent class and through them we come to know the Parsi and the British point of view. Lenny has access to people of all ethnicities and religions. She has access to a wide variety of viewpoints through her Ayah. Ayah's friends belong to different ethnic groups - Muslims, Christians, Sikhs, Hindus. Their debate over Partition helps Lenny to formulate her own views. Lenny's visit to Pir Pindo with Imam Din introduces her to Ranna and his family and Lenny depicts how communal virus affected and destroyed rural folks too. Thus, first person narration enabled Sidhwa to present multi-dimensional perspective on Partition. Vanashree Tripathy aptly remarks that Sidhwa's narrative – “captures a vast human contact socio - political configurations, ideologies, spiritual longings, righteousness

within and without in un-theorized, un-formulated idiom, like a camera it impartially registers the subversive dynamics of time."³

Ice-Candy-Man is, so far, the only novel written by a Parsi on the theme of Partition. Lenny, being a Parsi, captures the Parsi ethos, and the cataclysmic event of Partition is viewed through the prism of Parsi sensitivity. Lenny, a precocious Parsi girl, analyzes the changing communal pattern through the non-partisan Parsi point of view, which is likely to be unbiased. Lenny lives in the extended Parsi family - with her Mother, Father, Electric Aunt, Godmother, Slavesister, Col. Barucha, Dr. Mody. Through these characters the Parsi ethos is built. The Parsi dilemma whether to leave Lahore or support the new nation, Pakistan, is discussed in detail. Colonel

Barucha at the Jashan meeting speaks to his co-religionists -

"If we're stuck with the Hindus, they shall usurp our business under our noses and sell our grandfathers in the bargain : if we're stuck with the Muslims they'll convert us by the sword ! And God help us if we're stuck with the Sikhs !"⁴

Colonel Barucha warns - "There may be not one but two - or even three - new nations ! And the Parsis might find themselves championing the wrong side if they don't look before they leap." He suggests them to remain where they are - "Let whoever wishes, rule ! Hindu, Muslim, Sikh, Christian ! We will abide by the rule of their land."⁵

Sidhwa essentially presents the Pakistani perspective of the division of the country. Indian writers in English fictionalized the theme of Partition in their novels and has a long heritage of fictionalising the Partition since the first novel *Train to Pakistan* written by Khushwant Singh in 1956. *Ice-Candy-Man* is the first novel on the theme of Partition by a Pakistani writer and Sidhwa had to make new beginnings. She - "was writing in what was essentially vacuum. Hence it was necessary for her to establish her political credentials, proclaim her cultural allegiance."⁶

In order to establish her Pakistani identity, Sidhwa diplomatically handles the narrative. Knowing and viewing things through the girl-child helps Sidhwa to pass judgements as naive observer. In order to establish her Pakistani identity, Sidhwa caricatures Gandhi and eulogises Jinnah. The voice of a child narrator helps in presenting Gandhi ironically.

Ice-Candy-Man presents gynocentric view on Partition. Being a feminist text, *Ice-Candy-Man* shows women performing and controlling the action. The gynocentric view of reality makes the novel different from scores of other novels on the theme. In the male discourses on Partition, the men are in command and they occupy the centre of the stage. Sidhwa's view as a woman makes the whole rendering altogether different. Female characters in *Ice-Candy-Man* pulsate with life. Male characters are dull and devoid of vitality. Male characters are perpetrators of violence and responsible for the victimization of women. Thus, Ayah is betrayed, raped and abducted by her male friends. Lenny's father indulges in debauchery and is not loyal to his wife. Cousin also asks Lenny for physical favours to which she strongly resists. Women fight against the victimization and they are actively involved in good deeds. Lenny's mother and Electric Aunt help the Hindu refugees who want to cross the border by supplying them petrol. Ayah refuses to accept her fate as the wife of Ice-Candy-Man and manages to go to Amritsar. Godmother, towering high among women protagonists,

rescues Ayah and secures her to refugee camp. Women characters are sparkling with wit, will-power and social commitment – “Thus it is the women who undertake the risky job of saving lives in danger and the fact acquires significance in the fictional scheme of things.”⁷

Sidhwa also deals with the theme of suppression of women by women through two sub-plots. Machoo maltreats her daughter Papoo and marries her off to an old man. Godmother, a woman with strong will-power, and social commitments, shabbily treats her younger sister, Slavesister. Despite Slavesister's slave-like obedience, Godmother frequently humiliates her. Sidhwa conveys that exploitation and manipulation are not restricted to the male-female relationship. “The feminists, it seems, are being made alive to the dangers of replicating the patriarchal principle and thus perpetuating the class of the exploiters and the exploited amongst themselves. This makes Sidhwa's credo broader, fairer and more responsive to the human condition.”⁸

The novel has so many sub-themes that it lends the novel an episodic structure. With the main plot of tragic tale of Ayah and her friends, there is sub-plot of Ranna and his village, sub-themes of Papoo and Machoo, Rosie and her family, Godmother and slavesister episode, Father and Mother relationship. The skillfully interwoven plots give each other substantial meaning.

Some critics criticised Sidhwa's narrative technique and doubted that behind the child's voice, the author conveys her own adult thoughts. Vanashree Tripathy remarks – “The shrewd but sensitive rendering of the part by girl child - its geography of scars, its history of pain - raises doubts about the credibility of the projection of the child's 'point of view'. One may find within the child's point of view a mature woman's perceptions or authorial omniscient point of view permeating and overlapping and as a result, a volitional blend of innocence and experience”⁹

K. Nirupa Rani also pointed out that – “It is an adult that speaks through the child's memory and keeps the reader on guard and creates a sense of impressions that the child is capable of reminiscing.”¹⁰

In fact, Sidhwa employs two narrative voices – the first is that of Lenny, a child and the other is that of authorial omniscient narrative voice. The implied adult narration tries to objectify the past experiences of Lenny's childhood. The adult narration also informs about happenings, like political events and author's opinion about it, which is beyond the capacity of a child's rendering. Sidhwa herself seems to agree to the presence of adult-author in the narrative. In the following passage, she hints how Lenny begins to be a story-teller, an author herself –

“And as the years advance, my sense of inadequacy and unworth advances. I have to think faster - on my toes as it were ... offering lengthier and lengthier chatter to fill up the infernal time of Father's mute meals.

Is that when I learn to tell tales?” ¹¹

Ice-Candy-Man is a novel with strong autobiographical elements. In an autobiographical fiction, the first person narrator is the character of the author with varying degrees of accuracy. The narrator is still distinct from the author and must behave like any other character and any other first-person.

Sidhwa, while employing the first person narration, is aware of the fact that she may gain in realism but lose in character-analysis. The girl-narrator, Lenny can only observe the other characters from outside : she cannot give an insight into their thoughts and feelings, except in so far as these are apparent in their words and actions. Lenny is a character, a participant in the fiction, who must follow all of the rules of being a character, even during her duties as narrator. For her to know anything, she must experience with her senses, or to be told about it. She can interject her own thoughts and opinions, but not those of any other character, unless clearly told about those thoughts.

The limitation of the first-person narration is that the wide territory of experience of other characters in the novel remains unexplored, and the depth of their feelings remains undelved. Thus, the reader regrets for not knowing the points of view of Ayah, IceCandy-Man and many other characters in the novel.

■ ■ ■

J. M. Coetzee's novel *In the Heart of the Country*: Subversion of Hegemonic Codes and Binaries



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Abstract:

In the discussion of postcolonialism, we surely encounter two distinct but opposing points – colonizer and colonized. Coetzee takes a great leap over other contemporary writers in dealing with the rejection of binary oppositions. He, in his literary opus, deals with various aspects of colonial treatment of natives. Portrayal of South African colonialism is evident in Coetzee's novel *In the Heart of the Country* (1977). This novel deals with relationship between colonized and colonizer; with power dynamics between master and servant; and with role reversal. Challenging the literary canon is an important feature of Postcolonialism. This act of challenge also includes subversion of canonical genres. Such genres are resisted or reworked. Coetzee challenges and alters the canonical literary genre. Coetzee points out that farm novel of South Africa aims at justifying the colonial privilege of whites on the farm lands expelling the natives from ownership. Coetzee, though makes his story happen on a farm, seems to have adopted a different mode in the novel. The mode of discourse adopted here appears to be the anti-pastoral. Thus, *In the Heart of the Country* has a plot that implies non-conformity to colonial assumptions. The novel depicts one more postcolonial perspective i.e. the conflicting relationship between master and servant or colonizer and colonized.

Keywords: Hegemony; Binaries; Postcolonialism; Imperialism

The primary function of postcolonial literature is to investigate and reject colonial hegemonic codes and labels imposed upon colonized. The imposition occurs with an intention to create dominance on colonized masses. In the discussion of postcolonialism, we surely encounter two distinct but opposing points – colonizer and colonized. Coetzee takes a great leap over other contemporary writers in dealing with the rejection of binary oppositions. He, in his literary opus, deals with various aspects of colonial treatment of natives.

Portrayal of South African colonialism continues in Coetzee's novel *In the Heart of the Country* (1977). This novel deals with relationship between colonized and colonizer; with power dynamics between master and servant; and with role reversal. The story of this novel occurs on a colonial South African farm owned by an Afrikaner (a Dutch settler in South Africa). The story is narrated by an unmarried, independent but disturbed white woman, Magda. While portraying an isolated and lonesome character of Magda, Coetzee touches various features of colonialism.

South African literature was under ample influence of European canon of colonialist literature. This influence is an instance of cultural imperialism. Challenging the literary

canon is an important feature of Postcolonialism. This act of challenge also includes subversion of canonical genres. Such genres are resisted or reworked. Coetzee challenges and alters the canonical literary genre in *In the Heart of the Country*. The story takes place in a farm where the protagonist is entangled by her struggle of identity. In South African literary tradition, the genre of 'farm novel' or *plaasroman*, which is originated from the English genre of farm novel or pastoral, is quite dominant. In his article "Farm Novel and "Plaasroman" in South Africa" Coetzee discusses this issue. He outlines certain aspects of transformations occurred in the agrarian life of Afrikaner settlement, and he explains the socio-historical context in which the Afrikaans *plaasroman*, or farm novel became the dominant genre of Afrikaans fiction in the 1920s and 1930s. He concludes "For two decades of this century, the Afrikaans novel concerned itself almost exclusively with the farm and *platteland* (rural) society" ("Farm Novel" 1). In the same article, Coetzee relates the discussion with two major English novelists of South Africa – Olive Schreiner and Pauline Smith. Coetzee asserts that the farms are "microcosm of colonial South Africa: a tiny society in the middle of the vastness of nature, living a closed-minded and self-satisfied existence" ("Farm Novel" 2). In short, the farm novels extolled the aspects of colonialism and established white ownership on the farms of South Africa. Coetzee points out that farm novel of South Africa aims at justifying the colonial privilege of whites on the farm lands expelling the natives from ownership. Aretha Phiri remarks: "Afrikaner *plaasroman*, does not establish a relationship of equity with the land but re-enacts the appropriative precepts of colonization and finally contextualizes and historicizes his existence" (97). Coetzee, though makes his story happen on a farm, seems to have adopted a different mode in the novel. The mode of discourse adopted here appears to be the anti-pastoral. Here Coetzee deconstructs the *Plaasroman* with a clear intention to promote his project to demystify "ideas through which Europe thought of South Africa" and to disrupt notions of "South Africa as landscape and landed property" (WW 10). The local genres of *plaasroman* and pastoral are subverted and their constructing effect on the subject is demonstrated. In the tradition of *plaasroman* women are completely insignificant entities. Coetzee's fiction always resists the ideology which turns the other into an object of colonialism. Here he disrupts the authority of white male subject by showing Magda as a central character of the story. Coetzee makes "Magda writes her own story, performing some sort of rebellion and statement of independence from the tradition of the *plaasroman*, the Afrikaans way of life, and the conventional female experience of life in the colonies" (Solhaug 42). In this way the novel becomes Coetzee's "literary project of writing back to the pastoral tradition in the South African novel" (Head 44). Magda serves a key instrument in this disruption and resistance and rebel against conventional ethics. Thus, *In the Heart of the Country* has a plot that implies non-conformity to colonial assumptions. Magda throws away the male authority established by *plaasroman*. By portraying female as a central character in the novel Coetzee subverts and reworks the canonical myth as well as genre.

In the Heart of the Country depicts one more postcolonial perspective i.e. the conflicting relationship between master and servant or colonizer and colonized. The novel shows this master servant relationship through Magda, her father on one side and her farm workers Hendrik and his wife Klein-Anna, Jacob and Anna on the other side. There are so many incidents in which we see the interaction between these characters. Magda's father desires Hendrik's new bride Klein-Anna and seduces her to show the desire of a master over his servant. Magda's father and Hendrik have a conversation between them. Her father asks some questions that are answered by Hendrik. The conversation is a specimen of colonial master/servant dynamics. Sigrid Solhaug asserts:

Opposite in the one asking the question, the other providing the answer, and mirrors in the words being echoed, passed back and forth between them. This is central to the writing of the Other and the Master/Slave relationship that are so relevant when discussing postcolonial literature. (32).

This clearly depicts the colonial background and represents two opposites of the slave/master dichotomy. However, the novel also reveals the reversal occurs in the hierarchy. Magda's father is an epitome of colonial master. Hendrik and other farm workers represent the lower rank i.e. colonized/slave/servant. After the death of Magda's father, Hendrik takes over the authority keeping Magda's desire to acquire power aside. Hendrik becomes powerful signifying the reversal of role in the novel which can also be evident in other novels of Coetzee.

The novel also touches the issue of language and its power. The novel is presented in the form of an interior monologue of Magda. Coetzee wrote this novel in numbered paragraphs to show the discontinuity of Magda's narrative. Language is central to Magda's struggle for identity. Magda feels that she can't "speak the master language and gain command over her servants" (Solhaug 24). Inability to speak brings loss of power for Magda. "Thus, when Magda begins to struggle and gets lost in the language, she also loses power over the servants" (Solhaug 52). She listens to the dialogue between her father and Hendrik which continues in a way of question-answer. Magda's feeling about her inability to express her thoughts more directly and explicitly increases. She asserts "How satisfying, the flow of this dialogue. Would that all my life were like that, question and answer, word and echo, instead of the torment of And next?" (IHC 22). It is here that the problem of language becomes prominent in the plot. She fails to express and as such dangles between language and silence. Colonial power rests in language, and colonization can take effect through language also. Magda through her inability to voice herself in an audible way becomes an object of colonialism. There is nobody with whom she can share her thoughts. She feels that she can achieve an identity and existence for herself only through writing. She goes on thinking and writing as her own desires. She becomes author and authority in a world designed by her. "It is *her* story, and even if she lacks authority in the "real" world, in her story it is she who decides what is going on" (Solhaug 24). So, we can see some strange incidents happening as she looms between fantasy and reality. One night she kills her father, on another her father returns to life. Language remains central to Magda's story as well as to her struggle.

The novel is Magda's story. She is at the centre of all happening in the plot. The plot represents Magda's struggle for existence and identity. Following this it may appear that the novel is written through the feministic perspective. However, the story is about Magda's struggle against misogyny and against conventional ethics. Conventionally male dominates the societal transactions keeping women limited to the subordinate position. This happens in the present novel too. After the death of Magda's father, instead of Magda, Hendrik, the male worker on the farm, gains control over the farm. This situation is quite remarkably put by Caroline Rody: "With the white master absent, Hendrik's gender supremacy overrides Magda's racial supremacy" (175). Very interestingly we see that Magda's father and Hendrik represent two opposites in the colonial binary system. But they both are at equal level in terms of masculinity and masculine power. Here Magda represents marginalized white women. Coetzee attacks the conventional role of women who are considered 'absences and zeroes. In *In the Heart of the Country* he helps to establish the ever changing role of a colonized

woman in African postcolonial literature. He shows Magda as a narrator giving her a more prime role in the story though her story swings between reality and fantasy. Though the story revolves round a female and her struggle, feminism does not seem to be Coetzee's core objective behind writing Magda's story. Magda is shown as a strong willed woman with distinct objectives and opinions. In this case, Magda is a direct product of postcolonial movement, as she has been uprooted, seduced, and emotionally oppressed ("Influence of Gender," *Sumo Nova.com*).

In short, *In the Heart of the Country* is a passionate novel about colonialism written with appealing control and representing a culture and complex relations between colonized and colonizer set on a colonial farm. The central character Magda has rightly been called "symbolic daughter of colonialism" (Head 43). However, her struggle posits her on either side of the binary oppositions. Being a white she is a colonizer, but being a woman she is an oppressed other. Dominic Head remarks:

The important thing to grasp about Magda's unstable interior monologue is that it enacts the psychological confession and divisions of the colonial mindset, in an extension of Coetzee's concerns in *Dusklands* is that Magda occupies an ambivalent position, as both victim and perpetrator of colonialism. (43)

Coetzee remarkably disapproves colonialism. He portrays dehumanizing effects of subjugation which has equal effect on both whites as well as the 'other'.

We have numerous examples of the master/servant nexus in *In the Heart of the Country*. The novel contains the issues of binaries like colonizer/the colonized, torturer/tortured. The most important thing to be noticed about this nexus is that the superior position is enjoyed by whites and natives or non-whites are put at the lower rank. This happened during colonial times. Coetzee debunks this system and rejects it. The rejection comes quite vehemently.

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Indigenous Perspectives and Indigenous Literature in the English Literary Canon



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The emergence of Indigenous voices in the English literary canon is a fascinating topic that deserves careful consideration. This moment in literary scholarship is significant because Indigenous voices have been neglected and marginalized within mainstream discourse for far too long. However, we are now seeing a renaissance of Indigenous literature that is challenging entrenched narratives and reshaping the literary landscape in a meaningful way.

To fully appreciate the significance of this movement, it is important to consider the historical context that led to the erasure of Indigenous voices from the literary canon. As European powers expanded their empires, Indigenous cultures and languages were systematically suppressed, resulting in the marginalization of Indigenous narratives. The imposition of Western literary traditions only reinforced colonial hierarchies and silenced alternative worldviews, creating an unjust power dynamic.

Despite these challenges, Indigenous resistance and resilience have triumphed, and we are now seeing truly remarkable Indigenous literature being produced by writers like Sherman Alexie, Louise Erdrich, and Leslie Marmon Silko. These authors draw upon oral traditions, cultural heritage, and personal experiences to craft narratives that challenge dominant narratives of colonization and displacement.

The inclusion of Indigenous perspectives in the English literary canon is incredibly significant because it offers readers new insights into alternative worldviews, spiritual traditions, and ways of being that differ from Western paradigms. It also serves as a way to honour and preserve cultures, histories, languages, and traditions that have been overlooked or erased by mainstream narratives.

The integration of Indigenous perspectives into the English literary canon has critical implications. Traditional approaches to literary analysis must be reexamined through a decolonial lens, acknowledging the power dynamics inherent in the production and reception of literature. Additionally, the inclusion of Indigenous literature encourages us to interrogate notions of authenticity, representation, and cultural appropriation.

In conclusion, the incorporation of Indigenous perspectives and literature into the English literary canon is an exciting and transformative moment in literary scholarship. By centring Indigenous voices, the canon becomes more inclusive, diverse, and reflective of the complexities of human experience. Moving forward, we need to continue engaging with

Indigenous literature in a way that respects cultural sovereignty, fosters dialogue, and challenges dominant narratives of colonialism and cultural hegemony. Only then can the English literary canon truly embody the richness and diversity of human expression in a way that benefits us all.

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Gender Dynamics And Feminist Readings In Recent English Literature



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Abstract:

This research paper explores the portrayal of gender dynamics and the application of feminist readings in recent English literature. Through the lens of feminist literary theory, it examines how contemporary authors challenge traditional gender norms, amplify marginalized voices, and contribute to ongoing conversations about gender equity and social justice. By analyzing select works of fiction published in the last decade, this paper investigates the deconstruction of gender stereotypes, the subversion of power structures, and the exploration of female agency. Additionally, it discusses the intersectionality of gender with other identities such as race, sexuality, and class, highlighting the representation of LGBTQ+ identities, ethnic diversity, and socioeconomic factors in literature. By critically examining these texts, this paper aims to contribute to a deeper understanding of the evolving landscape of gender representation and feminist discourse in literature, while also considering the challenges, controversies, and ethical implications of such representations.

Keywords: Gender Dynamics, Feminist Readings, English Literature, Contemporary Fiction, Gender Portrayal, Feminist Literary Theory

Introduction:

Gender dynamics and feminist readings have long been central themes in literary discourse, reflecting and shaping societal attitudes towards gender roles, power dynamics, and equality. English literature, as a reflection of cultural norms and values, has undergone significant transformations over time, particularly in recent years, as authors increasingly engage with issues of gender and feminism in their works. This research paper seeks to delve into the portrayal of gender dynamics and the application of feminist readings in recent English literature, exploring how contemporary authors navigate these complex themes and contribute to broader conversations about gender equity and social justice.

The study of gender in literature has a rich history, with feminist literary theory emerging as a prominent framework for analyzing the representation of women and gender relations in literary texts. From early feminist critiques of canonical works to contemporary explorations of gender fluidity and intersectionality, scholars have continuously interrogated the ways in which literature both reflects and shapes cultural perceptions of gender. In recent years, there has been a surge of interest in the portrayal of gender dynamics and the application of feminist readings in literature, paralleling the rise of feminist movements and ongoing debates about gender equality in society. Against this backdrop, this research paper seeks to contribute to our understanding of how gender is depicted and

interrogated in contemporary English literature.

Objectives of the Study:

- 1) To examine the portrayal of gender dynamics and feminist readings in recent English literature.
- 2) To analyze how contemporary authors challenge traditional gender norms and stereotypes in their works.
- 3) To investigate the ways in which literature reflects and influences societal attitudes towards gender roles, power dynamics, and equality.
- 4) To explore the intersectionality of gender with other identities such as race, sexuality, and class in literary representations.
- 5) To examine the role of literature in amplifying marginalized voices and contributing to broader feminist discourse.
- 6) To consider the challenges, controversies, and ethical implications of representing gender in literature.

Literature Review:

- 1) **Butler, Judith (1990):** Butler's groundbreaking work "Gender Trouble: Feminism and the Subversion of Identity" introduces the concept of gender performativity, challenging traditional understandings of gender as a fixed biological category. Her ideas have profoundly influenced feminist literary theory and the analysis of gender dynamics in literature.
- 2) **Gilbert, Sandra M., and Gubar, Susan (1979):** In "The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination," Gilbert and Gubar analyze the representation of women in Victorian literature, particularly focusing on the figure of the "madwoman" as a symbol of female oppression and resistance. Their feminist readings paved the way for further exploration of gender dynamics in literature.
- 3) **Showalter, Elaine (1979):** Showalter's essay "Towards a Feminist Poetics" discusses the need for a feminist approach to literary criticism that accounts for the unique experiences and perspectives of women writers. Her advocacy for the inclusion of women's voices in literary analysis has informed feminist readings of English literature.
- 4) **Woolf, Virginia (1929):** In "A Room of One's Own," Woolf explores the limitations faced by women writers due to social and economic constraints. Her essay emphasizes the importance of women's autonomy and creative freedom in literature, laying the groundwork for feminist critiques of gender representation in literature.
- 5) **Adichie, Chimamanda Ngozi (2013):** Adichie's novel "Americanah" explores themes of race, identity, and gender through the experiences of a Nigerian woman living in the United States. Her nuanced portrayal of the protagonist's journey towards self-discovery sheds light on the intersectionality of gender and cultural identity.
- 6) **Evaristo, Bernardine (2019):** Evaristo's novel "Girl, Woman, Other" follows the interconnected lives of twelve characters, predominantly Black British women, exploring

themes of race, gender, and identity. Her polyphonic narrative celebrates the diversity and resilience of women's experiences, challenging monolithic representations of gender in literature.

These scholars and authors have made significant contributions to the understanding of gender dynamics and feminist readings in English literature, paving the way for further exploration and analysis in contemporary literary studies. Their works continue to inspire critical engagement with gender issues in literature and society.

Research Methodology:

The research analyzes recent English literary texts focusing on gender dynamics and feminist themes. It utilizes feminist theoretical frameworks, close reading, comparative analysis, and an intersectional perspective. The study considers gender roles, power dynamics, agency and marginalized voices. Ethical considerations were maintained throughout the research process. The findings are interpreted and discussed in the context of gender dynamics, feminist theory, and socio-cultural debates.

Gender Dynamics and Feminist Readings in Recent English Literature:

Gender dynamics and feminist readings have been significant themes in English literature for centuries, but recent works have shown a surge in innovative and thought-provoking explorations. Contemporary literature often examines gender dynamics through an intersectional lens, acknowledging the interconnected nature of gender with other aspects of identity such as race, class, sexuality, and disability. Novels like "The Hate U Give" by Angie Thomas and "Americanah" by Chimamanda Ngozi Adichie delve into the complexities of gender alongside racial and cultural identities.

Many recent works challenge traditional gender norms and stereotypes, offering nuanced portrayals of gender identity and expression. Authors are revisiting classic tales with a feminist perspective, giving voice to overlooked or marginalized characters. Female relationships are explored, with books like "The Seven Husbands of Evelyn Hugo" and "Eleanor Oliphant Is Completely Fine" focusing on the intricacies of female relationships and their impact on individual growth.

Power dynamics are often critiqued in literature, with works like "The Handmaid's Tale" and "The Power" offering dystopian visions reflecting on patriarchal structures and the potential for resistance and change. Non-binary and transgender experiences are increasingly recognized in literature, with authors like Akwaeke Emezi and Casey Plett exploring gender fluidity and trans identity with sensitivity and depth.

Memoirs and autobiographies are also being explored, with books like Roxane Gay's "Hunger" and Michelle Obama's "Becoming" offering insights into the intersection of gender and lived experience.

Gender Dynamics in Recent English Literature:

Recent literature has been actively deconstructing traditional gender stereotypes by portraying characters who defy conventional gender roles and expectations. Authors like Roxane Gay and Andrew Sean Greer have argued for a more inclusive understanding of gender roles, while works like "Less" feature male protagonists who exhibit vulnerability and

emotional depth traditionally associated with femininity.

Power structures that perpetuate gender inequality are often critiqued and subverted in contemporary literature. For example, "The Power" by Naomi Alderman reverses traditional power dynamics between men and women by allowing women to generate electrical energy, leading to a destabilization of patriarchal norms. Margaret Atwood's "The Handmaid's Tale" offers a dystopian vision where women are subjected to extreme subjugation and control.

Novels like "The Hunger Games" by Suzanne Collins feature female protagonists who challenge oppressive systems and assert their agency in the face of adversity. Female agency themes are explored in contemporary literature, with characters from diverse backgrounds navigating complex relationships and pursuing their aspirations.

Chimamanda Ngozi Adichie's "Americanah" follows the journey of a Nigerian woman who migrates to the United States and grapples with identity, love, and independence. Madeline Miller's "The Song of Achilles" portrays Briseis as a multifaceted individual with her own desires and agency, challenging the traditional portrayal of women as passive objects in historical narratives.

Feminist Readings of Select Texts:

"The Handmaid's Tale" by Margaret Atwood is a feminist critique of patriarchal oppression and the control of women's bodies. The novel portrays a dystopian society where women are stripped of their rights and reduced to mere vessels for reproduction. Atwood's character, Offred, explores themes of female agency and resistance in the face of systemic misogyny. The novel's portrayal of reproductive rights and bodily autonomy resonates deeply with feminist concerns about women's control over their own bodies.

"Americanah" by Chimamanda Ngozi Adichie offers a feminist exploration of race, identity, and gender within the context of globalization and immigration. The protagonist, Ifemelu, navigates the complexities of being a Nigerian woman living in America, grappling with issues of race, beauty standards, and cultural assimilation. The novel critiques Western ideals of beauty and challenges stereotypes about African women, highlighting the intersectionality of race and gender.

"Girl, Woman, Other" by Bernardine Evaristo is a feminist exploration of intersectional identities and the diverse experiences of women of color in contemporary Britain. Through interconnected narratives, Evaristo celebrates the complexities of womanhood and challenges monolithic notions of feminism. The novel centers on the experiences of black, queer, and non-binary characters, amplifying voices that have often been marginalized within mainstream feminist discourse.

In each of these texts, feminist readings illuminate the ways in which gender, race, and power intersect to shape the lives of women, offering alternative perspectives that empower women and promote social justice.

Intersectionality and Marginalized Voices:

Recent literature has made significant strides in representing LGBTQ+ identities in diverse and authentic ways, addressing issues such as coming out, discrimination, and

identity formation. Novels like "Red, White & Royal Blue" and "Giovanni's Room" feature LGBTQ+ protagonists navigating relationships, family dynamics, and societal expectations, providing insights into the joys and struggles of queer existence. Authors like Akwaeke Emezi and Torrey Peters explore the intersections of gender identity, sexuality, and race, offering nuanced portrayals of transgender and non-binary experiences.

Ethnic diversity and cultural perspectives are also being emphasized in contemporary literature, amplifying voices historically marginalized in mainstream discourse. Authors like Chimamanda Ngozi Adichie and Viet Thanh Nguyen explore the complexities of identity, belonging, and cultural heritage. Works like "There There" by Tommy Orange and "The Leavers" by Lisa Ko delve into the experiences of immigrants and their descendants, while Indigenous authors like Tommy Orange, Louise Erdrich, and Tommy Pico challenge colonial narratives and reclaim Indigenous histories and voices.

Class and socioeconomic factors are also addressed in recent literature, highlighting the intersections of gender, race, and economic inequality. Novels like "Normal People" and "Educated" explore the impact of social class on identity, opportunity, and relationships. Non-fiction works like "Evicted" and "Nickel and Dimed" provide critical analyses of poverty and economic hardship in America, drawing attention to systemic inequalities and the human cost of economic injustice.

Challenges and Controversies:

Feminist approaches have faced criticism for being exclusionary or essentialist, with some arguing that mainstream feminism has historically prioritized white, middle-class women, marginalizing women of color, LGBTQ+ individuals, and other marginalized groups. Debates within feminist discourse exist regarding the best strategies for achieving gender justice, with some advocating for an intersectional approach that acknowledges the interconnected nature of oppression and prioritizes the voices of marginalized communities, while others advocate for a more mainstream, reformist approach focused on incremental change within existing power structures.

Cultural and contextual considerations are crucial in discussions of gender dynamics and feminism, particularly in literature. Critics argue that Western feminist perspectives may not always be applicable or relevant to non-Western contexts, and there is a need for greater sensitivity to cultural differences and local realities. Additionally, there are concerns about the appropriation of marginalized voices by privileged authors or the misrepresentation of cultures and identities in literature.

The representation of marginalized voices in literature raises ethical questions about authenticity, agency, and the potential for harm. Authors must consider the implications of their portrayals and strive to avoid stereotypes, tokenism, or voyeurism. Ethical concerns also arise about who gets to tell certain stories and the power dynamics inherent in representation.

Navigating these challenges requires ongoing dialogue, reflexivity, and a commitment to centering the voices and experiences of marginalized communities.

Future Directions and Implications:

Emerging trends in gender representation in literature include the increasing visibility

of non-binary, genderqueer, and transgender identities. This shift in representation is expected to result in more nuanced and authentic portrayals of gender diversity. The emphasis on intersectionality in gender representation may also be seen, with authors exploring the intersections of gender with race, ethnicity, sexuality, disability, and other aspects of identity.

Literature has long played a vital role in challenging societal norms, sparking conversations, and promoting social change. As discussions around gender equality and feminism continue to evolve, literature will likely remain a powerful tool for raising awareness, fostering empathy, and inspiring action. Authors have the opportunity to use their platforms to amplify marginalized voices, challenge oppressive systems, and advocate for gender justice.

Readers play a crucial role in the process of social change, as literature has the potential to shape attitudes, beliefs, and behaviors. Engaging critically with texts, supporting diverse voices, and participating in discussions can help catalyze transformative social movements.

Further research could explore the impact of literature on attitudes and perceptions related to gender, feminism, and social justice. Studies examining reader responses, book club discussions, and literary adaptations can provide insights into the ways in which literature shapes cultural norms and values. Intersectional approaches to literature and gender studies offer rich opportunities for further research, deepening our understanding of power dynamics, social inequalities, and resistance strategies in literature and society.

Conclusion:

In recent years, gender dynamics and feminist readings have become increasingly prominent themes in English literature, reflecting a growing awareness of issues related to gender equality, identity, and power. Authors have embraced diverse perspectives and innovative storytelling techniques to explore these themes, offering nuanced portrayals of gender dynamics, challenging traditional norms and stereotypes, and amplifying marginalized voices. Contemporary literature has deconstructed gender stereotypes, subverted power structures, and explored themes of female agency with depth and complexity. Works like "The Handmaid's Tale" by Margaret Atwood, "Americanah" by Chimamanda Ngozi Adichie, and "Girl, Woman, Other" by Bernardine Evaristo have sparked critical conversations about gender, race, class, and intersectionality, inviting readers to reconsider their assumptions and perspectives. Moreover, recent literature has made significant strides in representing LGBTQ+ identities, ethnic diversity, and socioeconomic factors, highlighting the intersections of oppression and resilience within marginalized communities. By centering diverse voices and experiences, literature has the power to challenge dominant narratives, inspire empathy, and promote social change. Looking ahead, the future of gender representation in literature holds promise for greater inclusivity, authenticity, and social impact. Emerging trends, such as the exploration of non-binary identities, intersectional perspectives, and the role of literature in social change, offer opportunities for continued growth and transformation. Through ongoing dialogue, critical engagement, and research, we can further advance gender equality and justice in both literature and society as a whole.

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Portrayal of 'A New Woman' in Nayantara Sahgal's Fictional Space



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Abstract:-

Nayantara Sahgal is the author of nine novels and ten non-fictional works as well as wide-ranging literary and political commentary. Her writing is generally characterized by simplicity and boldness. She reflects the contemporary Indian political upheavals and saga of India's freedom struggle. Apart from political arena her fictional space focuses on Indian woman's search for identity and self-realization. The status of woman in India has been subjected to many pivotal changes over the past few centuries. During colonialism, India has gone through many hardship and destruction of lives. With the emergence of Mahatma Gandhi into political field, various kinds of nationalism and patriotism took place in the era of colonial power structure. In literary world, there were many novelists who placed Indian's struggle for independence in their writings. Nayantara Sahgal's treatment of politics is an authentic and direct. She very courageously depicts the Indian situation in her fictional world. In all her works there is a juxtaposition of two worlds - the personal world of man-woman relationship and impersonal world of politics. Her novels functions as 'National Calendar' in the history of India's freedom movement. In many novels, Sahgal's persona appears, uses terms and situation, she thus expresses herself in her fictional set-up. Nayantara Sahgal believes in the virtue of male-female equality and corresponding balance in nature. She unravels the maxim of freedom in the context of feminism of Indian sensibility. Her deep concern with the need for freedom of women, is demonstrated through the female characters. Sahgal's portrayal of new woman catches the attention of readers, scholars and critics over the world. This research article aims at analyzing the image of the new woman in Sahgal's fictional universe.

Key Words : Woman, Portrayal, Identity, patriarchy, freedom, Society, marriage.

Introduction –

Nayantara Sahgal one of the Contemporary Indian English writers, has been writing for more than four decades now. She is a prolific writer and recipient of the prestigious Sahitya Akademi Award for her novel *“Rich Like Us”* (1985) and Sinclair Award as well as Commonwealth Award for the novel *“Plans for Departure”* (1986). Sahgal's family – parents, cousins, uncles, and aunts were very active engaged in the country's struggle for freedom and were at the center stage of Indian politics. As the effect of colonialism in India, patriarchal ideology takes place in the Indian social structure. Women have been confined within four walls of the house. Besides, they face suppression, sexual exploitation, gender discrimination

and inequality at every walk of life. Women become victims of various evils like sati, child marriage, rape, and prostitution. In male dominated society, women are not allowed to raise their voice against injustice upon them. Several Indian English novelists projected women's issues in their writings. Mary Wollstonecraft in her popular book "*A Vindication of the Rights of Women*" writes:

"Let woman share the rights, and she will emulate the virtues of man; for she must grow more perfect when emancipated or justify the authority that chains such a weak being to her duty."¹ Wollstonecraft's idea was developed one hundred and sixty years later by Simone de Beauvoir in '*The Second Sex*' (1953) which proved a major influence on the women Liberation Movement. In patriarchal culture women have been forced to occupy a secondary place in relation to men, who consider themselves subject and absolute and women are the other. She says:

*"She is called "the sex" by which is meant that she appears essentially to male as a sexual being. For him she is sex-absolute sex, no less--she is the incidental, the inessential as opposed to the essential. He is the subject, he is the absolute she is the other."*²

Beauvoir argues that for emancipation women must seek professional autonomy and financial independence and also seek self-empowerment. Nayantara Sahgal clusters all the important issues concerning women in her fictional world. Sahgal's women, from '*A Time to Be Happy*' to '*Mistaken Identity*' portray women's struggle against subversive forces and continue their journey towards self-discovery. Sahgal's novels show her deep concern for the emancipation of women; she wants them to become aware of their existence as individuals. She is sensitive to the suffering of Indian women and champions their cause. Deepak Kamboj writes: "A professed feminist Nayantara Sahgal's journey as a woman writer starts from the search for selfhood and reaches its culmination in the attainment of it."³ Sahgal's women are different than the women of other Indian novelists in English. They do not like to remain confined within the four walls of their houses. Her portrayal of 'The New Women' invites the attention of the readers across the nation. She aims at the elimination of injustices and inequalities perpetuated by men on women so that they can realize themselves and live as free individuals. She very successfully portrays the women's fight to survive and her search for freedom and identity. She presents the emergence of new women who are not silent sufferers in their married life. In every novel, Sahgal probes deep into the mind and emotional trauma of women folk. Mrs. Sahgal makes her women characters to live independent in the patriarchal culture and face every challenge with great determination and courage. Her protagonists so deeply and loyally rooted in Indian culture are portrayed struggling for freedom and trying to quest their individuality in their own way. In this regard, Meerabai writes: "*Nayantara Sahgal's women seem to establish a new order with change of standards where women can be their true selves, where there is no need for hypocrisy and where character is judge by the purity of heart and not chastity of body.*"⁴ The new order shaped in the vision of Sahgal's female characters appears through individual freedom, mutual trust and communication. Most of her female characters have extra-marital relationship in quest of love and response from the partner. Her women like Saroj, Simrit, Maya, Rashmi, Ranee all forsake their husbands or break the marriage knot which prevent them from the life of liberation.

Scope and limitation of the Study –

Nayantara Sahgal has written nine novels so far. The present research article is to be confined

to five novels of Sahgal as follows:

1. A Time to Be Happy (1958)
2. Storm in Chandigarh (1969)
3. The Day in Shadow (1971)
4. Rich Like Us (1985)
5. Mistaken Identity (1988)

Reflection of the New Woman in 'A Time to Be Happy'

The women, in 'A Time to Be Happy' are more varied in their search for freedom and equality. The novel was published in 1958, which present many faces of women. Govind Narayan's mother finds matchless views with her husband. Her projection to resist to her husband places her in the category of new woman. Maya Shivpal, wife of Harish Shivpal who is the product of western ideology, Maya discloses her heart about her plan to join the mission of the narrator. She decides to leave her husband and works for the rural development. Her husband's world is a strange world for her. She does not find herself capable of coping with it. She has her own ambitions and aspirations. She does not hesitate to break the traditional chains which kept her within four walls. She tells the narrator: "*A response, not a good or an approving one, necessarily, just a response of any kind. Even whether we live or die is not important unless it is important to someone.*"⁵ Kunti Behen, who works with the narrator, resists to European colonialism and its practices as Mahatma Gandhi's plea for the women to involve in the struggle for independence. She joins the freedom movement. There is also a new woman 'Rohan Masi' who does not appreciate the European authority. Devaki, wife of Girish and Kusum, wife of Sanad are women who show capability of changing the western attitude of their husbands.

New Woman in Storm in Chandigarh

In this novel, the story revolves around three young couples—Vishal and Leela; Inder and Saroj; Jit and Mara. The theme of novel is violence not necessarily a physical violence, but an invisible subtle form of violence. Sahgal is deeply concerned with unhappy marriages and the loneliness of living. In this regard, she has own experience which manifests in her female characters. In the essay 'Turning Point' Sahgal writes:

Marriages unsettle me disastrously. For the first time I came across the shocking assumption of inequality. A man's ego and ambition, I learned, must be served first. In case of conflict, the man's will and desires must prevail. Eager not to be found wanting I became docile and obedient, a "good wife."⁶

In 'Storm in Chandigarh' the female protagonist becomes a victim for her husband. Saroj innocently confesses that she had an affair before marriage. Her innocence converts into suspicion of her husband, Inder who starts oppressing her in all level. Mrs. Sahgal depicts a double standard society in which a man is not considered guilty having his pre-marital affairs. Saroj tries to survive a conjugal relationship from breaking into pieces. But her endeavor goes in vain; her quest for communication leads her towards Vishal Dubey who comes to Chandigarh to tackle out an issue between two states Punjab and Haryana. He tells her: "*Life was bigger than any system. Life could not remold or break the system that lacked*

righteousness and reason. It was life's precious obligation to rebel, and humanity's right to be free, to choose from the best light it could see not necessarily the long accepted light."⁷

These words of Vishal start the whole body of Saroj tantalizing. She decides to rebel against the cruelties done with her. Finally she comes out of her husband's home and accepts Vishal's proposal to live together in life ahead. Saroj is the new woman of Sahgal in the novel. The man-woman relationship between Jit and Mara somehow saved because of Mara's mature understanding. She could understand Inder's individuality, though she could feel solitary living with Jit. Mara is the modern woman of Sahgal. Dubey's affair with Gauri creates from the sexual longings after Leela's death. Sahgal makes her fictional universe throb with beings of flesh and blood rather than abstracted ideologues. Manmohan Bhatnagar writes:

*"In Storm in Chandigarh Vishal's constructive role on the political scene, his crusade for truth and non-violence in both his personal life and his public outlook, make sense when seen in the context of his marriage."*⁸

Thus Nayantara Sahgal brings politics and politicians down from the ivory towers of rare field ideology to be within reach of scrutiny and vivisection. She makes her characters less of demigods or ogres and more of human beings whose actions and ideological platitudes make sense.

Reflection of New Woman in 'Rich Like Us'

Sahgal's *Rich Like Us* presents encounter between the East and the West. The novel introduces three major female characters – Mona, Rose and Sonali. Sahgal's women experience loneliness and frustration. In the novel, *Rich Like Us* women are portrayed as a part of highest rung of social hierarchy that has historically enjoyed access to wealth and political power. Sahgal is aware of the patriarchal practices and its domination in the social as well as political set up. Rachel Bari opines:

*"Significantly each of her novels includes women who reject the roles of stereotypes along with the very institution of marriage, as Sonali in Rich like Us."*⁹

Sahgal's reflection of new woman establishes a social set up against the male dominated system. The new woman makes revolt against the existed power structure if it advocated conventional practices which consider women as inferior or subordinate. Women are doubly silenced one by patriarchy and other of colonial ideology. In the analysis of an essay 'Can the Subaltern Speak' Graham K. Riach comments:

*"The voice of the subaltern who is also a woman, for Spivak is doubly silenced."*¹⁰

Spivak herself admits that she has a problem which is that she cannot write clearly. She defines subaltern as people 'removed from all lines of social mobility.' In *Rich Like Us*, Mona's portrayal is as traditional suffering wife who spends more time in religious rituals. She falls victim of a custom of polygamy in India. Rose raises voice against Ram's practice of polygamy, while Ram gives illustrations from the Epics—Ramayana and Mahabharata, he says; *"Lord Krishna had three Hundred – King Dasrath, Rama's father had four wives."*¹¹

Nayantara Sahgal criticizes such theories mention in the religious holy books. She believes that religion cannot render rights and emancipate the women from the shackles of tradition.

Man women relationship should flourish on mutual understanding and the noble outlook of men towards women. Sahgal's belief is on the constitution drafted by Dr. Bhimrao Ambedkar. Her next novel 'The Day in Shadow' glimpses on the rights showered to women by the Indian Constitution. Sahgal's attitude towards marriage reflects in the lives of women in her fictional world. In the words of Jyoti Bhatia :

“When discouraged in all social and economic fields a woman chooses marriage as a way out, she is faced with the difficulty of attaining a suitable partner.”¹²

Sonali Ranade in 'Rich Like Us' loves Ravi Kachru but delays her marriage with him. She is the pride of her family. Her father would say,; “ Sonali, People like you,. Especially women like you, are going to Indianize India.”¹³ Sonali is courageous woman of Sahgal. She refuses to sign the file which creates corruption by killing the democratic ideology. In doing so, she has to face numerous challenges; she has been transferred, demoted and humiliated and she has no inkling at all. She is victimized of the authoritarian power structure. Nevertheless, she is not afraid of the consequences and ready to support Rose who is again victimized by patriarchy through Dev, Ram and Mona's son. Sonali resist to authority which seems colonial legacy in Indian political power structure.

New Woman in 'The Day in Shadow'

The novel depicts a sensitive journey of the suffering of a woman before and after divorce. Sahgal explains various aspects of divorce and its implications for lonely woman. Dr. waman Jawanjal writes ;

“Sahgal depicts that though divorce frees the woman from the agony and suffering of an unhappy relationship still it does not solve all her problems and the woman has to continue to struggle and suffer on various levels viz. economic, emotional, social and psychological.”¹⁴

Simrit is the author's persona, reduced to illness, in a grief too continuous to be catered to, because she finds her husband's world of wealth and ambition devoid of the personal touch, longs for a world of which texture is kind. She dfrsaks her husband Som and turns towards Raj Garg. She separates from Som legally on Mutual Consent Terms but after divorce she has to pay huge tax. Sahgal's portrayal of Simrit glimpses to her own experience of marriage and divorce. Simrit seeks support from Raj, an Independent member of Parliament. Sahgal's shattering experience of divorce is manifested through Simrit in 'The Day in Shadow'. Sahgal in the book 'Points of View' argues:

“Raj, to whom Simrit turns for help, is a member of Parliament, a man who believes in life, not karma, and tries to persuade Simrit to do the same. He has a Herculean task because Simrit is not an individual—she is a culture, a tradition a patient enduring passivity.”¹⁵

Simrit comes out of the practices of patriarchy and quest her individuality in post -colonial Indian society.

New Woman in Mistaken Identity –

Sahgal's concept of emancipation reaches its culmination in her novel 'Mistaken Identity.' Bhushan's mother, ranee of Vijaygarh makes rebel and shows courage to elope with the Comrade, Yusuf. She breaks the traditional chains and makes her own way in seeking freedom and identity for herself. Like Rose and Mona in 'Rich Like Us' ranee is suffered by the

practice of polygamy. Sahgal's portrayal of women in 'Mistaken Identity' shows her approach towards communal harmony between Hindu and Muslim and Parsee. Ranees are not relied for help on any male individual as Saroj finds help from Vishal, Maya from the narrator, Simrit seeks support from Raj Garg etc. she takes her own decision to live with Yusuf who has been involved in struggle for freedom. Mistaken Identity renders a beautiful message of communal harmony and human unity. Nayantara Sahgal writes regarding this novel:

*"I think of this novel as a hymn to racial impurity, and in praise of the mixtures that have combined to produce the modern Indian, in this case with the interlocking of two traditions, Hindu and Muslim, within an individual life."*¹⁶

Conclusions –

Sahgal is looked upon as one of the main feminist writers in Indian English literature. Through the construction of women characters in interaction with the private and political dimensions of varied systems of power, Sahgal portrays Indian post-Coloniality where new roles for women should evolve together with a more general change in Indian social structure. It is observed that her women move away from the stereotype of the virtuous woman ushering in a new definition of virtue. They walk out of marital sanctity to establish their identity without the knowledge of aftermath. Rashmi, Saroj, Maya, Ranees and Simrit walk out to live with courage and self-respect. Sahgal mentioned that her women almost in all novels, have walked out. All her novels are women centered. They respond to the phenomenon of change; accept modernity in behavior, and endeavor to quest for their identities. Having done a close analysis of her fictional space, Nayantara Sahgal's women acquire a form of New Woman in Postcolonial Indian socio-political power structure.

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Womanism In The Novels Of Alice Walker



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Abstract

The present chapter is an attempt to find out the reflection of the torture and exploitation of black women by whites and black men. It is the source of the birth of the concept of womanism by Alice Walker. The torture and humiliation of black women is the source of racism and sexism in many African Countries. Walker through her concept of womanism, has tried to encourage the women of her race and the women of other societies where these practices of torture are common. However, her novels give a realistic approach to her observations from the black lives. She has succeeded in presenting the pathos and ethos of Black struggle through her characters. Her characters are the embodiment of real life. It seems that her women characters suffer due to their irresponsible, immature and unwilling nature. This is what she want to present her concept of womanism. Alice born in Georgia to a terrible farmer whose work of sharing farming was in its supreme progress. In fact, she could express the grief of thousand and thousand black women in Africa from awareness of being a black. However, her idea of Womanism focuses all time universality. Perhaps she emphasized the idea of a global society where all its members will be encouraged to survive.

Keywords: Womanism, Afrocentricism, sexism.

Alice Walker is the most outstanding figures in Afro- American literature whose contribution as a novelist, short story writer and a poet cannot be overlooked. Her contribution as a black writer is unique for she considers sexism the main cause for black's oppression. She wrote seven novels in which she expressed the anguish of the thousands of tortured souls. Most of her novels reflect racial, sexual and political issues regarding the anguish of black woman for survival. She has become the voice of all humiliated black women in the society.

Womanist writings sprang from black women's experience of racism, sexism and exploitation during American slavery. Many ethnologists have accepted this view to some extent. However, many social, political and religious theologians contributed in the development of the concept of Womanism. In *Womanist Theology and Ethics*, Encounter 59.1-2 (1998), Rufus Burrow, Jr. studies the works of the leaders of womanism like Alice Walker, Karen Baker- Fletcher, Emilie M. Townes, Cheryl J. Sanders, and many more. Sanders points out that there is a vogue of spirituality in almost all womanist writings. He writes "arguably it is the spiritual appeal of the womanist concept that has caused so many black women thinkers to anchor their scholarly identity within the womanist nomenclature" (Sanders, 1994) Katie Cannon was strongly influenced by Zora Neale Hurston (1903-1960). Hurston learnt parents to be self-sufficient, self-determined and individual.

The term, Womanism, was first coined by Alice Walker while contributing an introduction to a book in 1979. She gave perfect color and voice to the concept of womanism in her essay *In Search of our Mother's Gardens: Womanist Prose* (1983). Meanwhile, late 1980s, there was an ideology Africana Womanism which was coined by Clenora Hudson-Weems. He argued "Africana Womanism is grounded in African culture that contributes to Afrocentricism / Afrocentric discourse, focusing on the experiences, struggles, and desires of African women of the African diasporas. It is not a type of feminism, or Walker's womanism" (Hudson-Weems 1998).

Why the term Africana Womanism? Upon concluding that the term 'Black Womanism' was not quite new terminology to include the total meaning desired for the concept, I decided that 'Africana Womanism', a natural evolution in naming, was the ideal terminology for two basic reasons. The first part of the coinage, Africana identifies the ethnicity of the woman being considered, and this reference to her ethnicity, establishing her cultural identity, relates directly to her ancestry and land base-Africa. The second part of the term womanism recalls Sojourner Truth's powerful impromptu speech "Ain't I a Woman?" (Hudson-Weems, 1998).

The late 1970s and 1980s witnessed the movement of feminism which was meant for white women only. They excluded black women's experiences of race and class. Excluded from and alienated by feminist theorizing and thinking, black women insisted to bring into focus the issues of difference, particularly in relation to race and class. The existing feminism was not able to entirely focus the experience of black women. It was obvious then to find out a terminology which could voice the black women experiences. As a result of it, Walker got the opportunity to coin the term Womanism. In this respect, Karen Baker-Fletcher remarked that in the term womanist Walker saw a way "to define the diverse ways in which black women have bonded, sexual or not" (Fletcher, 1994). Later on Walker's term womanism was used by Katie G. Cannon for the theological project of Black women. She wrote - Black feminist consciousness may be more accurately identified as Black womanist consciousness, to use Alice Walker's concept and definition. (Cannon, 1995) However, Jacquelyn Grant, Katie Cannon, Delores Williams, and many more have stressed forward the dignity of black women through the concept of womanism. As Rufus Burrow, Jr. puts it- They affirm Black women's experiences, struggles, and victories. In addition to affirming and celebrating difference, womanists have been consistent in putting forth positive images of African American women. (Burrow, Jr., 1998).

In fact, the term Womanism has been used by different theologians and ethicists finding its root in the terminology applied by Alice Walker. She may be called the first womanist in true sense for coining and shaping the term womanism in its true spirit. In a study of black women's history, feminism seems to be a later stage in their lives. Being both black and woman, black women faced double marginalization. In this respect, Showalter says, for both Afro-Americans and feminists, the black woman is "the other woman, the silenced partner" (Showalter, 1997: 214). In fact, it needs a feminist revolt in order to bring the status of black woman to that of black men and white women.

On the other hand, most of the black women do not understand by the concept feminism. They only think that feminism means equal rights given to the women with white men. But from a deeper perspective, feminism is a revolt to end all sexism and sexist

oppression. Again a question rises, what is sexism? To know sexism needs more feminist's understanding, We are in need of more feminist scholarship which addresses a wide variety of issues in Black life (mothering, Black masculinity, the relationship between gender and homicide, poverty, the crisis of Black womanhood, connections between health and our conceptions of the body, sexuality, media, etc.) work that could have transformative impact on our future" (hooks, 1989: 56) hooks means to say that such a feminist revolt may reduce the depth of division among blacks. Therefore, black feminism stands to white feminism to some extent. Considering not parallel to mainstream feminism, she has opted for different black feminism, which she calls Womanism. Indeed, her concept of womanism appears as a part of black feminism.

Alice Walker has defined her concept of womanism in her essay, *In Search of Our Mothers' Gardens* (1983). Basically, the term womanism comes from the word "womanish" (opp. Of girlish, ie frivolous, irresponsible, not serious) A womanist, Walker writes, is "Responsible". In Charge and Serious. Further, for her womanism means a woman who loves other woman. She clears it in an interview: "A woman who loves other woman... Appreciates and prefers women's culture, women's emotional flexibility... and women strength...Loves the spirit...Loves herself. Regardless". (Walker 1983: 11- 12). However, through her definition of womanism, Walker suggests some essential qualifications of a black woman. The origin of the term womanism is derived from a folk expression 'womanish' which means acting like a responsible and mature woman. A woman should be bold and courageous so that she could face any calamity with the power. She should possess willful behavior so that she will act with full determination. Woman should love other woman but with full devotion of a female's soul. Walker prefers heterosexual relationship between women, which is the striking distinction between womanism and black feminism. She should accept and love motherhood as a natural instinct. Thus, in her definition of womanism, Alice Walker has reflected several different things that are impossible to sum up.

The *Third Life of Grange Copeland* (1970) describes Grange, the black hero, always fails to pay his debts, escape the place leaving his family due the oppression of the whites. Brownfield, his son takes up his place and equally becomes the victim of the same kind of torture faced by his father. In his third life, Grange possesses goodness and tries to make up for his ill-treatment of son and wife. The novel gives the picture of ill treatment given to black women by black men through the various situations. At an early age of ten, Brownfield witnesses the ill-treatment given to his mother by his father. His mother always has shown obeying his father's order blindly. He thinks- He thought his mother was like their dog in some ways, she didn't have a thing to say that did not in some way show her submission to his father. (*The Third Life* 1970:6).

Thus, his mother becomes toy in the hands of his father. Brownfield is not less backward in torturing his wife Mem. He insults her for being black and even beats her until she looks ugly. This is the most arresting type of torture that Walker has practiced in the novel. She has shown that the black women have to hide her power and beauty in order to avoid her torture by black men.

In the beginning of *The Color Purple*, Celie is separated from her sister Nettie because of the brutal treatment by the hands of her Pa and Mr. On the other hand, this separation helps her to expand her domestic world to a global sphere. The bond between women

becomes stronger when Celie began to write letters to her sister Nettie instead of God. In addition to her sisterhood with Nettie, Celie's association with Sofia makes her aware of patriarchy. Her relationship with Nettie, Shug as sister, friend and lover, makes her to understand and appreciate the female body. Shug plays the role of mediator between Celie and Nettie as well as between Celie and Mr. At the end of the novel, all women and men are reunited as a family and men have learned to understand and respect the strength of women. Celie is withdrawn from the school and felt lonely. This loneliness generates her further trust in God. She tries to express her loneliness: "I'm big. I can't move fast enough (The Color Purple 1982)".

It is the faith in God which gives her enough strength to protect her sister Nettie. She says: "I'll take care of you. With God help (The Color Purple 1982)". However, the women in the novel reform the essential bases of the relationships. They seem to be extending the bonds of female friendship. Celie slowly grows toward the awareness of self. Her bonding with Shug makes her realize that she can stand on her own. It is obvious from the scene when Celie is waiting for Shug, she says to herself: "If she come, I be happy. If she don't, I be content. And then I figure this the lesson I was suppose to learn (The Color Purple 1982: 290)".

Walker gives strength to Celie with a strong bond of love for others, a genuine desire to survive. In her one letter to God, Celie refers the objects of universe as God. She says: "Dear God, Dear stars, dear trees, dear sky, dear peoples, Dear Everything. Dear God (The Color Purple 1982: 292)".

This highlights Celie's inner desire and realization of life in true sense which is expected by Walker's womanism. Perhaps, Celie learns the truth of her personal life and begins to understand the real aim of life. She has searched for God and ultimately found God in everything, including herself.

The quilting episode in the novel brings mutual understanding between two women- Celie and Sofia. Both patch up their differences by making a quilt. Basically, quilting was a home business of a group of women of earning in seventies. It is an act of tearing and reconstructing. The reconstruction is done through the process of sewing. The tore clothes pieces are used to make a quilt. In other words, sewing is an act of union, of connecting pieces to make a useful whole. Quilting stands as a symbol of security and togetherness. Therefore, Celie rightly says: "I see myself sitting there quilting between Shug Avery and Mr- us three together.... For the first time in my life. I feel just right (The Color Purple 1982: 60)". This results in a stronger relationship between them. Now Celie does not feel guilty that a bond of friendship is formed. She hardly feels alone and thus she becomes more secure at home. Besides, quilting moves Celie away from humiliation of patriarchy into the self-empowered individual earning her own living. This brings a type of new hope and security to Celie in the building of her own individuality. It opens a fresh horizon of true freedom for a black woman. This broad approach of women towards other women is the key point of Walker's womanism. Indeed, womanism pips through the bonds between women in the novel.

Alice Walker's later novel *The Temple of My Familiar* (1989) is written from a womanist point of view. The central figure, Miss Lessie, reminds her past lives through which the novelist brings forth the cruel treatment given to the black women since ancient times. In one of her lives, she was suspected of having sexual contacts before marriage and forced into prostitution as a punishment. Later, Lessie dies of infection at an early age of

eighteen. She remembers the past times before Islam in which motherhoods were worshiped. But this practice died out of a long time slave trade in Africa. This really gives us a picture of ancient times where females were treated as inferior to males.

Alice Walker's novels describe racial, sexual and political issues, particularly in relation to black women's struggle for survival. It is with this purpose that she might have coined the concept of womanism slightly different from feminism. She, through her concept of womanism, has recommended some changes in the behaviors and attitudes of black women. The fiction of Alice Walker, however, is a genuine reflection of black men, women and children's sufferings, humiliations, hatred, exploitation and slavery which spring out of racial discrimination in Southern America. In most of her novels, Alice Walker twisted main theme of race with the issues of black women which found its ultimate root in the awareness of being black. In this respect, Gwendolyn Brooks pointed out that the racial element in a black writer's work is the source of inspiration. It is remarkable that the blackness, which was treated as a blot, today becomes power of expression in the novels of Walker and others. In fact, the brief survey of her fiction gives a glimpse of her concept of womanism.

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Meena Alexander's "Fault Lines": A Thorough Examination Of Trauma And Identity



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Abstract:

Meena Alexander's novel "Fault Lines" deftly traverses the complex terrain of cultural exile and diaspora, as well as trauma, identity, and belonging. This long research chapter provides a thorough analysis of the thematic layers found in "Fault Lines," exploring the connections between personal and societal trauma, the intricacies of diasporic identity construction, and the desire for healing in the face of torn landscapes. This study offers a thorough analysis of Alexander's portrayal of trauma and identity in "Fault Lines," shedding light on the novel's ongoing relevance in current discussions of migration, memory, and cultural hybridity. It does this by drawing on trauma studies, postcolonial theory, feminist theory, and diasporic literature.

Keywords: Meena Alexander, Fault Lines, trauma, diaspora, identity, postcolonial literature, cultural displacement

Introduction:

Meena Alexander's "Fault Lines" deftly combines close individual narratives with more expansive socio-political settings to give readers a comprehensive grasp of the complex aspects of life in the diaspora. Through the intricate interaction between memory and displacement, the protagonist of the story confronts the aftereffects of trauma. Alexander invites readers to explore the depths of diasporic consciousness with his evocative language and striking images, provoking reflection on the lingering effects of historical legacies.

Readers can better understand the complicated themes that run throughout her work by placing her examination of trauma and identity within the diaspora. Readers can examine the complexities of diasporic existence via the lens of Alexander's personal experiences and viewpoints, which enhance the story.

Through her evocative storytelling, Alexander invites readers to traverse the fault lines of diasporic consciousness, encouraging reflection on themes of belonging, alienation,

and cultural negotiation. The protagonist's journey becomes a mirror for readers to examine their own experiences within the broader context of diaspora. As the protagonist grapples with personal traumas and confronts societal expectations, readers are prompted to consider how their own identities are shaped by similar forces.

Diaspora and Cultural Displacement:

Meena Alexander explores the core of diaspora in "Fault Lines," portraying it as a profound upheaval that transcends simple physical dislocation. Instead, a breach across time, place, and identity is revealed. The story of Alexander spans decades and continents, eloquently capturing the immense disruptions and disorientations brought about by migration, colonial legacies, and cultural hybridity. The novel immerses readers in the complicated and multidimensional diasporic existence, where questions of cultural negotiation, alienation, and belonging pervade every part of life, thanks to the author's skillful use of vivid imagery and lyrical prose.

By deftly capturing the conflicts that result from balancing many cultural perspectives, Alexander gives readers a sophisticated understanding of the difficulties and nuances involved in creating an identity in the diaspora. Readers are encouraged to consider their own experiences of identity formation within the context of diasporic living as they follow the protagonist's search for belonging in the face of shifting cultural landscapes.

In "Fault Lines," Alexander challenges readers to consider the complex forces at work in the negotiating of cultural identity as well as the diverse nature of diasporic living. The book provides a thorough examination of the tensions, disputes, and eventually the resiliency that define diasporic groups by drawing readers into the protagonist's journey. Readers have a clearer grasp of the significant effects of migration, colonial legacies, and cultural hybridity on individual and collective identities within the diaspora as they interact with the intricacies of diasporic identity creation.

Trauma and Memory:

Meena Alexander deftly navigates the complex terrain of trauma and memory in "Fault Lines," weaving together individual memories with group histories of violence and turmoil. The book opens a window into the past's traumas and highlights the long-lasting effects of historical injustices on people's psyches through the protagonist's disjointed memories and recurrent dreams. The menacing resonance of memory is captured by Alexander's powerful language, which invites readers to face the ghosts of the past and consider the effects of trauma. We can examine the protagonist's trip through the terrain of memory, delving into revelations and moments of self-examination as long-forgotten traumas reappear and demand to be addressed. It also looks at how the book explores societal traumas, focusing on the protagonist's experiences with ghosts from her past and

Identity Formation and Hybridity:

Central to "Fault Lines" is the protagonist's quest for selfhood amidst the flux of diasporic existence. Alexander navigates the intersections of gender, race, and cultural belonging, probing the fissures and fractures that shape the protagonist's identity. Through encounters with diverse landscapes, languages, and cultures, the protagonist grapples with the complexities of hybrid identities and the fluidity of belonging in the diaspora. It also

explores the novel's engagement with the concept of hybridity and its implications for understanding diasporic identities in the context of globalization.

Gender and Power Dynamics:

In "Fault Lines," Meena Alexander skillfully confronts the intricate intersections of gender and power dynamics within diasporic communities. Through the protagonist's navigation of patriarchal structures and cultural expectations, the novel sheds light on how gender shapes experiences of trauma, displacement, and belonging. Alexander's nuanced characterizations and exploration of interpersonal relationships challenge traditional notions of femininity and masculinity, inviting readers to delve into the complexities of gendered experiences in the diaspora. It also considers the protagonist's encounters with familial and societal pressures, highlighting the limitations imposed by patriarchal norms and the ways in which gender shapes lived experiences in the diaspora.

Healing and Transformation:

Despite the pervasive presence of trauma, "Fault Lines" offers glimpses of healing and transformation amidst the wreckage of displacement and loss. Through acts of remembrance, storytelling, and artistic expression, the protagonist begins to reclaim agency and forge new paths of resilience. Alexander's narrative gestures towards the possibility of reconciliation and renewal, as the protagonist confronts the ghosts of the past and embraces the complexities of her diasporic identity. It considers the role of language, storytelling, and artistic expression in the protagonist's process of reclaiming agency and forging new paths of resilience. Additionally, it examines the novel's engagement with the themes of memory, migration, and belonging, highlighting the ways in which these themes intersect with processes of healing and transformation in the diaspora.

Conclusion:

In conclusion, Meena Alexander's "Fault Lines" emerges as a powerful testament to the enduring legacies of trauma, identity, and diasporic consciousness. With her intricate portrayal of diasporic experiences, Alexander offers readers a profound invitation to grapple with the complexities of memory, migration, and belonging in an ever-globalizing world. Through the protagonist's journey, the novel serves as a mirror reflecting the multifaceted nature of diasporic existence, compelling readers to confront the intricacies of navigating cultural hybridity and displacement. This conclusion synthesizes the key themes and insights discussed throughout the chapter, highlighting the novel's enduring relevance in contemporary discussions of migration, memory, and cultural hybridity. It also reflects on the implications of the analysis for broader literary and cultural discourse, considering the ways in which "Fault Lines" transcends its status as a literary work to become a profound meditation on the universal themes of human existence and the enduring quest for meaning and belonging.

By delving into the complexities of trauma, identity, and diasporic consciousness, this chapter offers readers new insights into Alexander's portrayal of the human condition in an increasingly interconnected world. Through its interdisciplinary approach and close textual analysis, it contributes to ongoing conversations in trauma studies, postcolonial theory, feminist theory, and diasporic literature, enriching our understanding of the ways in which literature can illuminate the complexities of lived experience and cultural identity. As

readers engage with the complexities of "Fault Lines," they are invited to confront uncomfortable truths about the nature of trauma, memory, and belonging, prompting reflection on the ways in which individual experiences intersect with larger sociocultural narratives. In this sense, "Fault Lines" serves as a poignant reminder of the enduring impact of historical injustices and the complexities of negotiating identity in the diaspora.

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A Portrayal Of Trauma In The Novel 'Rerrorist'

By John Updike



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Abstract:

This research paper examines the portrayal of trauma in John Updike's novel "Terrorist." Through a qualitative analysis of the novel's themes and literary techniques, the paper explores how Updike depicts the psychological effects of trauma on the characters, particularly the protagonist, Ahmad. The analysis focuses on Ahmad's internal struggles and his interactions with other characters, as well as the broader societal impact of trauma, as seen through the character of Sarah. The paper argues that "Terrorist" offers a nuanced portrayal of trauma and its effects, highlighting the lasting impact of traumatic experiences on individuals and communities.

Keywords: Trauma, Interpersonal Trauma, Psychological & Societal Effects of Trauma, Internal Struggle of the characters, Remedies.

Introduction

John Updike's novel "Terrorist" is a compelling exploration of the psychological impact of trauma on individuals. Set against the backdrop of post-9/11 America, the novel delves into the lives of its characters, revealing the complex ways in which they navigate trauma, identity, and faith. At the center of the novel is Ahmad, a young Muslim man who becomes involved in a terrorist plot, only to ultimately reject violence and extremism. Through Ahmad's story and those of other characters, Updike offers a nuanced portrayal of trauma, highlighting its profound effects on individuals and society.

This research paper seeks to analyze Updike's portrayal of trauma in "Terrorist," examining how the novel depicts the psychological effects of trauma on its characters. By exploring key themes and literary techniques used by Updike, such as stream-of-consciousness narration and fragmented storytelling, this paper aims to shed light on the ways in which trauma is experienced, processed, and overcome by the characters in the novel. Additionally, this paper will examine the broader societal implications of trauma, as seen through the character of Sarah, whose husband died in the 9/11 attacks.

Through a close reading of "Terrorist" and a consideration of relevant psychological

theories, this research paper seeks to deepen our understanding of how trauma is depicted in literature and the ways in which individuals cope with and overcome traumatic experiences. Ultimately, this paper argues that "Terrorist" offers a poignant and insightful exploration of trauma, highlighting its lasting impact on individuals and communities alike.

Literature Review

Previous studies on Updike's work have highlighted his nuanced portrayal of human emotions and his ability to capture the complexities of human relationships. Critics have praised "Terrorism" for its exploration of terrorism's psychological impact on individuals, with a particular focus on the character of Ahmad. However, there is a gap in the literature regarding a comprehensive analysis of trauma in the novel and its effects on the characters.

Methodology

This research paper utilizes a qualitative approach, analyzing key themes and literary techniques in "Terrorist" to understand Updike's portrayal of trauma. The paper also draws on relevant psychological theories to interpret the characters' behavior and reactions to traumatic events.

Analysis

In literature, trauma refers to the emotional, psychological, and sometimes physical wounds experienced by characters as a result of distressing or deeply disturbing events. These events can include but are not limited to, experiences of violence, abuse, loss, betrayal, war, natural disasters, or witnessing traumatic events. Trauma in literature is often depicted as having lasting effects on characters' thoughts, emotions, behaviors, and relationships. It may manifest in symptoms such as anxiety, depression, PTSD (Post-Traumatic Stress Disorder), flashbacks, nightmares, or difficulty forming interpersonal connections. Authors use trauma in literature to explore themes of resilience, survival, healing, and the complexities of human experience in the face of adversity.

In "Terrorist" by John Updike, the theme of trauma is intricately woven throughout the narrative, manifesting in various forms and affecting multiple characters. Here's an elaboration on how trauma permeates the novel:

1) Ahmad's Trauma:

The central character, Ahmad Ashmawy Mulloy, embodies the theme of trauma. He experiences psychological trauma stemming from his troubled upbringing, including the absence of a father figure and the challenges of being a young Muslim in America. Ahmad's trauma is exacerbated by his exposure to extremist ideologies, leading to a sense of alienation, anger, and confusion about his identity and purpose. Ahmad's extremist ideology is presented by the novelist in *Terrorist* however the view of John Updike is rejected by some critics considering his ideas biased about Muslim society. In this regard Sardar argues he (John Updike) want to build wall between non-west and west. In this regard Updike forcefully drags Muslims and thinks they are responsible for all terrorist attack and for him Islam is the religion of violation, Jihad and destruction. (Ziauddin Sardar 61)

2) Jack's Trauma:

Jack Levy, Ahmad's guidance counselor, also grapples with trauma. His experiences as a Vietnam War veteran have left him emotionally scarred, contributing to his cynicism and disillusionment with the world. Jack's trauma parallels Ahmad's, highlighting the pervasive nature of psychological wounds across different contexts and generations.

3) Interpersonal Trauma:

The interactions between characters are often fraught with tension and conflict, reflecting the interpersonal trauma they carry. Ahmad's strained relationship with his mother and the absence of a stable family structure contribute to his sense of isolation and emotional distress. Similarly, Jack's inability to connect with others stems from his own unresolved trauma, leading to barriers in his relationships.

Ahmad's Trauma:

In "Terrorist," John Updike skillfully examines the theme of trauma through the lens of individual experiences, societal dynamics, and the complex interplay of personal and collective struggles. Through nuanced characterizations and a compelling narrative, Updike portrays the profound and far-reaching effects of trauma on individuals and communities in the context of contemporary sociopolitical challenges.

Ahmad Ashmawy Mulloy's trauma resulting from the absence of a father figure is a central aspect of his character development and psychological struggle. Raised by his Irish-American mother in a predominantly non-Muslim community, Ahmad grows up without a paternal influence in his life. This absence leaves a significant void in his upbringing and contributes to his feelings of isolation, insecurity, and identity crisis.

Ahmad's longing for a father figure is palpable throughout the novel. He yearns for guidance, support, and a sense of belonging that he believes only a father can provide. His mother's efforts to fill this void are commendable but ultimately insufficient, as she struggles to understand and relate to Ahmad's cultural and religious background.

The absence of a father figure exacerbates Ahmad's vulnerability to external influences, including radical ideologies propagated by individuals like Shaikh Rashid. Without a strong paternal presence to provide stability and guidance, Ahmad becomes susceptible to manipulation and seeks belonging in extremist circles, where he finds a distorted sense of purpose and identity.

Furthermore, Ahmad's trauma resulting from the absence of a father is compounded by societal perceptions and stereotypes surrounding absent fathers, particularly within the context of Muslim families. He grapples with the stigma attached to his family structure, feeling marginalized and misunderstood by both his peers and society at large.

Overall, Ahmad's trauma resulting from the absence of a father figure underscores the profound impact of familial relationships on individual development and psychological well-being. Through Ahmad's character, Updike explores the complexities of identity, belonging, and the search for paternal guidance in the face of cultural and societal challenges.

Ahmad Ashmawy Mulloy experiences psychological trauma due to various factors. His upbringing in a broken family, the absence of a father figure, and the cultural and

religious conflicts he faces as a young Muslim in America contribute to his inner turmoil. Ahmad grapples with feelings of isolation, confusion about his identity, and a sense of alienation from both his peers and his society.

Additionally, Ahmad's exposure to extremist ideologies exacerbates his psychological distress. He becomes entangled in a web of radicalization, grappling with the conflicting emotions of anger, guilt, and a desperate search for belonging and purpose. Ahmad's trauma is further compounded by the moral dilemmas he encounters as he navigates his involvement in potential acts of violence.

In this regard, Walter Grunzweig argues:

In *Terrorist*, however, Updike writes not so much about Islamic fundamentalism as an external threat but as a phenomenon related to the religious development of the United States more generally, fundamentalism in this case is not seen as something religious but rather related to the feeling of belonging in a post-modern world. Thus, the novel is actually not so much about the accurate depiction of Muslim-American identity but about what makes a young man radical in 21st century America. (Grunzweig 1)

Throughout the novel, Updike portrays Ahmad's psychological trauma with nuance, delving into his inner thoughts, struggles, and emotional turmoil. Ahmad's journey serves as a poignant exploration of the devastating impact of psychological trauma on individuals caught in the throes of societal unrest and ideological extremism.

In "Terrorist," the character of Ahmad Ashmawy Mulloy experiences trauma in various forms throughout the narrative. Ahmad's trauma is primarily psychological and stems from his difficult upbringing, his complex relationship with his absent father, and the societal pressures he faces as a young Muslim man in America. His feelings of alienation, anger, and disillusionment contribute to his susceptibility to radicalization and involvement in extremist activities. Updike portrays Ahmad's trauma through his internal struggles, conflicted emotions, and the choices he makes, highlighting the devastating impact of trauma on individuals caught in the throes of extremism and societal unrest.

Ahmad's emotional trauma is multifaceted, arising from his fractured family background, cultural alienation, and exposure to radical ideologies. His absent father and strained relationship with his mother contribute to feelings of abandonment and identity crisis. Additionally, Ahmad's struggles with his Muslim identity in an American society marked by prejudice and discrimination exacerbate his emotional distress. His vulnerability to extremist influences reflects the deep-seated trauma of his upbringing and societal marginalization.

Jack Levy's trauma:

Jack Levy's trauma is portrayed as a significant aspect of his character, influencing his worldview, relationships, and personal struggles. As a Vietnam War veteran, Jack carries the psychological scars of his wartime experiences, which haunt him long after his return to civilian life. Jack's trauma manifests in various ways throughout the novel:

Emotional Distress:

Jack experiences profound emotional distress as a result of his wartime trauma. He

struggles with feelings of guilt, survivor's remorse, and existential angst, grappling with the horrors he witnessed and participated in during the war. His trauma is compounded by the loss of comrades and the moral ambiguity of warfare, leading to a profound sense of disillusionment with humanity.

Alienation and Isolation:

Jack's trauma contributes to his sense of alienation and isolation from others. He finds it difficult to connect with people on a meaningful level, preferring the solitary solace of his thoughts and routines. His inability to fully integrate back into society reflects the isolating effects of trauma and the challenges of readjusting to civilian life after combat.

Cynicism and Disillusionment:

Jack's experiences during the war have left him deeply cynical and disillusioned with the world around him. He harbors a pessimistic outlook on life, viewing human nature through a lens of skepticism and mistrust. His interactions with Ahmad and other characters are colored by his jaded perspective, as he struggles to reconcile his own trauma with the complexities of contemporary society.

Protective Instincts:

Despite his emotional barriers, Jack's trauma also manifests in a protective instinct towards Ahmad. Recognizing echoes of his own vulnerability and disillusionment in the young man, Jack feels a sense of responsibility towards Ahmad, seeking to shield him from the dangers of extremism and violence. His efforts to intervene in Ahmad's life reflect his own unresolved trauma and a desire to prevent others from experiencing similar suffering.

Jack Levy's emotional trauma stems from his experiences as a Vietnam War veteran. Haunted by the horrors of war and the loss of comrades, Jack grapples with survivor's guilt, existential angst, and a profound sense of disillusionment with humanity. His emotional trauma manifests in cynicism, isolation, and a pessimistic outlook on life, impacting his relationships and interactions with others.

Overall, Jack Levy's trauma in "Terrorist" serves as a poignant exploration of the enduring impact of war on individuals' lives, highlighting the complexities of trauma, resilience, and human connection in the face of adversity. Through Jack's character, Updike offers a nuanced portrayal of the psychological scars of conflict and the struggle to find meaning and redemption in a world marked by trauma and uncertainty.

The novel "Terrorist" portrays a diverse range of characters grappling with emotional trauma in the face of personal and societal challenges. Through nuanced characterizations and compelling narrative, John Updike explores the complexities of trauma, resilience, and human connection in a world marked by conflict, extremism, and uncertainty.

Interpersonal trauma:

Ahmad's strained relationship with his mother, Teresa, reflects interpersonal trauma. Teresa struggles to understand and connect with Ahmad due to cultural and generational differences. Their communication breakdown exacerbates Ahmad's feelings of isolation and contributes to his vulnerability to extremist influences.

Ahmad's interactions with Jack Levy, his guidance counselor, are fraught with tension and mistrust. Jack's attempts to intervene in Ahmad's life stem from a desire to protect him, but Ahmad perceives them as intrusive and judgmental, further straining their relationship. Their dynamic highlights the difficulty of bridging the gap between different generations and cultural backgrounds.

Ahmad's coworker, Charlie Chehab, serves as a foil to Ahmad, reflecting different responses to societal trauma. While Charlie shares Ahmad's experiences of discrimination and marginalization as an Arab-American, he copes with his trauma through bitterness and resentment, which strain his relationship with Ahmad and others.

The relationship between Jack Levy and Mary Dempsey, Ahmad's high school teacher, is marked by professional boundaries and unspoken tension. Jack's attempts to enlist Mary's help in reaching out to Ahmad reveal underlying power dynamics and unresolved emotional issues between them, reflecting the complexities of interpersonal dynamics in the face of trauma.

Ahmad's interactions with society at large are shaped by interpersonal trauma, as he navigates prejudice, suspicion, and societal alienation as a young Muslim man in America. His encounters with authority figures, classmates, and strangers reflect the pervasive impact of interpersonal trauma on individual identity and social integration.

Overall, "Terrorist" explores the theme of interpersonal trauma through the lens of complex relationships and interactions between characters from diverse backgrounds. Updike delves into the nuances of communication, empathy, and understanding in the face of trauma, highlighting the challenges of forging meaningful connections and navigating interpersonal dynamics in a world marked by conflict and discord.

Conclusion

In conclusion, John Updike's novel "Terrorism" offers a nuanced portrayal of trauma and its effects on individuals. Through the characters of Ahmad and Sarah, Updike explores the psychological complexities of trauma, the societal impact of trauma shown through the character Sarah and the ways in which individuals cope with and overcome traumatic experiences. The novel serves as a poignant reminder of the enduring impact of terrorism on individuals and society as a whole.

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