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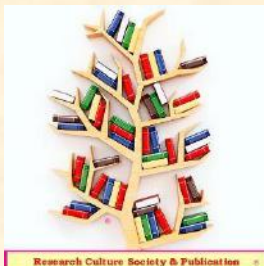
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Conference Special Issue - 28

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Email: editorijrscs@gmail.com

Web Email: editor@ijrscs.org

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INTERNATIONAL
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ON
GLOBAL TRENDS IN
ENGLISH LANGUAGE,
LITERATURE AND
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(ICGTELLL – 2023)

29 – 30 July, 2023

Conference Special Issue - 28

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Dr. C. M. Patel

(Research Culture Society & Publication)

Jointly Organized By :

Department of English, Mila University Center, Algeria

**‘ Research Culture Society’, ‘International Languages
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3rd International Conference on Global Trends in English Language, Literature and Linguistics

29 – 30 July, 2023

(Conference Proceedings / Special Issue)

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The department of English is one the twelve departments at Mila University Centre. It was founded in 2012 and There are about 60 teachers in total divided in between 30 part-time and full time teachers. There are about 800 students in the department of English who study in both bachelor and master levels. The department has two main buildings one is considered as the administration, and the other contains 20 classes, 5 amphitheatres, and 3 fully-equipped language labs.

The university Centre of Mila has four main faculties namely the faculty of Letters and Languages, the faculty of science and technology, the faculty of economics and management, and the faculty of law. The university was established on September 2008, and it is located in Trik Zegheya Route, county of Mila.

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English Literature Club: This club is as a group on WhatsApp and Telegram apps includes literature researchers and academicians. For sharing Literature, Linguistics and English language related information and knowledge.

Objectives of the International Conference :

Identifying the trends of literature, linguistics and Teaching languages. Identifying various knowledge forms of literature and linguistics. Analyzing the trends of literature, linguistics and Teaching languages

About the Conference:

English Language Literature and Linguistics Conference aims to bring together leading academic scientists, researchers and research scholars to exchange and share their experiences and research results on all aspects of English Language, Literature and Linguistics Conference. It also provides a premier interdisciplinary platform for researchers, practitioners, and educators to present and discuss the most recent innovations, trends, and concerns as well as practical challenges encountered and solutions adopted in the fields of English Literature and Linguistics Conference.

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How Hinglish has made inroads into contemporary fiction and media

Dr Janet Andrew Shah

Assistant Professor, Dept of English, Nirmala College, Hinoo, Ranchi - 834002

Email - janet_shah@hotmail.com

Ankita Kumari

Masters in English Literature, St. Xavier's College, Ranchi - 834001, Jharkhand

Email - ankita2601993@gmail.com

Abstract: *Language serves the dual purpose of communication and identification; with British colonialism, English, in fact, is rooted in our identity, thought, custom and tradition. More importantly, we have been using English to make a mark in the outside world. Pertaining to the hybrid culture of our country, India- Hinglish is a delicious wholesome food. Having a colonial past and inherent diversity, we are instinctively bilingual. The amalgamation or rather a deviation from standard English made inroads in the latter quarter of the twentieth century when South-Asian writing started receiving more significant acclaim worldwide. The success was seen in the works of prominent writers like; Salman Rushdie, Jhumpa Lahiri, Kiran Desai, Shobha De, Manju Kapur and Upamanyu Chatterjee. Perhaps Rita Kothari's Chutnefying English: The Phenomenon of English (2011) felt the pulse right before it started to spread its tentacles. The localised, informal style of writing can also be found in other media domains and not just fiction writing. Hinglish Live: Language Mixing Across Media (2022) analyses this mixture across a range of media domains. It traces the growth of Hinglish that is going to rise and rise in the near future. It has touched all: from teaching to technology, newspaper, cinemas, FM Radio to marketing.*

Key Words: *colonialism, hybridity, hinglish, diversity, language, communication, media, fiction.*

INTRODUCTION :

The manifestation of dual purposes of language in Indian society owing to the colonial rule has had ripple effects in shaping national consciousness and identity. The tug of war between the coloniser and the colonised in terms of culture appropriation convoluted into a noose or as Ngugi Wa Thiongo puts it as the cultural bomb: "The effect of cultural bomb is to annihilate a people's belief in their names, in their language, in their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves.....It makes them want to identify with that which is furthest removed from themselves; for instance, with other people's languages rather than their own...." (p 3,28) Undermining one's language and culture have been the prime target of colonisers. For instance, Lord Macaulay in 1835 introduced English language and British education to India. He wrote in the 'Minute': "A single shelf of a good European library was worth the whole native literature of India and Arabia". He envisioned in creating "a class of persons, Indian in blood and colour but English in taste, in opinions, in morals and in intellect." Hereafter, English got rooted in our identity, thought, custom and tradition. Instinctively bilingual and pertaining to the hybrid culture of our country, India- Hinglish is a

delicious wholesome food. The amalgamation or rather a deviation from standard English made inroads in the latter quarter of the twentieth century when South-Asian writing started receiving worldwide acclaim. The success was seen in the works of prominent writers like Salman Rushdie, Jhumpa Lahiri, Kiran Desai, Shobha De, Manju Kapur and Upamanyu Chatterjee. The localised, informal style of writing can also be found in other media domains and not just fiction writing. The growth of Hinglish that is going to rise and rise in the near future. It has touched all: from teaching to technology, newspaper, cinemas, FM Radio to marketing.

OBJECTIVE :

The objective of the study is to analyse the usage, popularity and rise of Hinglish in the linguistic landscape of India. What began as culture appropriation has been fascinatingly moulded into a form of English language that is best suited to our cultural setting. We will also address the global perspective on 'Hinglish', its presence in media and marketing and its relevance in the global linguistic scenario. After analysing the worldwide role that Hinglish is playing, we will also discuss the future of Hinglish.

LITERATURE REVIEW :

Indian Writing in English targets a wide range of audience that have undergone training in English as a second language. The social and intellectual class that has thus formed has appealed and catered to the needs of an international community by playing inter as well as intra-regional roles. But there's a class or a section of society that has counter-challenged this training of second language to a more simplified and mass-appealed medium of expression, that is Hinglish.

Before Hinglish as a term gained prominence, Salman Rushdie coined 'Chutnification' in his novel, *'Midnight's Children'* (1980). "Chutney is an Indian dish, which is a side dish and tangy, adding flavour to the main course of any meal. By adding '-fication', Rushdie changes an Indian word into an English one to stand for transformation. *'The Beautiful Roses'* by Swapna Rajput dons the hat of being the first Hinglish book in India (Hindi Language, English Script). Another work, *'The Queen's Hinglish: How to Speak Pukka'* (2006) by B.K Mahal has taken an interesting look at Hinglish- one of the biggest phenomena in the history of languages. Perhaps Rita Kothari's *'Chutnefying English: The Phenomenon of English'* (2011) felt the pulse right before it started to spread its tentacles. The localised, informal style of writing can also be found in other media domains and not just fiction writing. *'Hinglish Live: Language Mixing Across Media'* (2022) analyses this mixture across a range of media domains. It traces the growth of Hinglish that is going to rise and rise in the near future.

Though, a lot has been written about Hinglish being a global phenomenon; there is still a gap where the relevance of Hinglish in the global linguistic scene is yet to be established. There is a lack of effort in cementing the reputation of Hinglish in the global platform. The focus is more on Hinglish being popular among the millennials but not in bringing out the local colour. This limited presentation has turned Hinglish more into a trend and less into a language that will continually be in the minds of the people. With this study, a step is taken forward to substantiate the efficacy of the language that has given expression a new lease of life.

METHODOLOGY :

The present study focuses on the hybrid language- Hinglish and how it has made inroads into contemporary fiction and media. To study the wider impact, the methods incorporated are reading books, journals and online sources. Moreover, elements of quantitative research have also been

incorporated in the presentation of data. To meet the aim in substantiating the global relevance of the language, this study will also supplement our understanding with data and findings. The mass based linguistic appeal is not only limited to books but also marketing and media. The response of Gen Z and Gen Y to the development social-media platforms has been tapped in popularising the language. Watching this spurt, other sectors have followed too. Therefore, the method of study is not only textual but data based too.

DEFINING INDIAN ENGLISH AND HINGLISH

Raja Rao has talked about the Indianisation of English in the preface of his novel, *Kanthapura*:

English is not really an alien language to us. It is the language of our intellectual makeup-like Sanskrit or Persian language was beforeWe are all instinctively bilingual, many of us in our own language and in English. We cannot write like the English. We should not. We can only write as Indians Our method of expression.... will someday prove to be as distinctive and colourful as the Irish or the American.

Indian English carries the essence of Indianness in the global community. Doing away with linguistic elitism, Indian English takes up the role of link language for people from diverse linguistic backgrounds. It is neither the wholesale borrowing from our native languages nor an attempt to subvert English as a language but to make the language ours. David Crystal, in his lecture, 'What are your views on the trajectory of Indian English?' states the difference between Hinglish and Indian English: "Unlike Hinglish, which he explains is a blend of Hindi and English, Indian English can be defined as any of the forms of English characteristic of the Indian subcontinent." To put it lucidly, Hinglish is one of the satellites revolving around the planet, Indian English. There are varieties of English(es) from Kashmir to Kanyakumari.

Before Hinglish as a term gained prominence, Salman Rushdie coined 'Chutnification' in his novel, *Midnight's Children* (1980). "Chutney is an Indian dish, which is a side dish and tangy, adding flavour to the main course of any meal. By adding '-fication', Rushdie changes an Indian word into an English one to stand for transformation. Therefore, 'chutnification' in the novel means transformation of English having an additional connotation of making language used in the novel tangy, more flavourful and exciting." As Upamanyu Chatterjee has put it, 'to dislocate the English and let other things into it.' With Chutnification, the language carries additional taste, more like a taste enhancer. Perhaps, Hinglish is an upgraded version of Chutnification in its wholesomeness or khichdification. Manju Kapur's first novel, *Difficult Daughters* published in 1998 created a ripple effect in the literary world. A vivid portrayal of female protagonists in the novel with their trials and tribulations were made even more emphatic in annihilating the natural flow of the English language as it made way for capturing the Indian cultural essence. She incorporated a wide range of Hindi and Punjabi phrases in her work. In doing that, she presented India in local colours. One can also go back to Mulk Raj Anand's novel *Untouchable* (1935) in its depiction of wretchedness and oppression through colloquial native language and translation.

DISCUSSION

A portmanteau of Hindi and English, Hinglish has more often than not come to define a social group that is neither adept in Hindi nor in English. A new wave of India's best-selling authors isn't looking for an international nomination but just enjoying wider appeal for breaking the language barrier by refusing to be bogged down by the rules of grammar and spelling. Chetan Bhagat's '*Revolution 2020*' for its free-flowing passages or Rujuta Diwekar's hallmark '*Don't lose your mind, Lose Your Weight*' in

'Mumbaiya English' has sold over 200,000 copies. Rashmi Bansal, author of 'Stay Hungry, Stay Foolish' said in an interview that she is in the same best-seller list as Amitav Ghosh but 'nobody is going to interview me as they do him.' But she doesn't regret it as she is reaching out to 'real people.' This forgiving style of writing has opened newer avenues or more aptly floodgates for publishers to sell cheap mass-backed prose that can be read in one sitting. '*The Beautiful Roses*' by Swapna Rajput dons the hat of being the first Hinglish book in India (Hindi Language, English Script). Another work, '*The Queen's Hinglish: How to Speak Pukka*' (2006) by B.K Mahal has taken an interesting look at Hinglish-one of the biggest phenomena in the history of languages. Bharatendu Harishchandra, in the late 19th century, frequently referred to as the father of modern Hindi, denounced Hindi supremacy for Hinglish. Here is an example from one of his poems:

“When I go Sir, molakat ko, these

Chaprasis

Trouble me much.”

Perhaps Rita Kothari's '*Chutnefying English: The Phenomenon of English*' (2011) felt the pulse right before it started to spread its tentacles. The localised, informal style of writing can also be found in other media domains and not just fiction writing. '*Hinglish Live: Language Mixing Across Media*' (2022) analyses this mixture across a range of media domains. It traces the growth of Hinglish that is going to rise and rise in the near future. It has touched all: from teaching to technology, newspaper, cinemas, FM Radio to marketing. Under the editorship of Shobha De, Hinglish had been used to great effect in the film tabloid *Stardust* in the 1970s. With this, it entered the vocabulary of the educated middle-class. But this mishmash gained respectability only with Rushdie's '*Midnight's Children*' (1980). The spirit in combining the language of the colonisers and the colonised people is often seen in social media conversations, young-adult novels, pop-culture artists, mix of Roman and Nagari script in tattoos, apparels, logos and such others. The hegemonic ambitions were further fractured with advertising agencies and Bollywood. Anuja Chauhan, a prominent name in the media and movie industry provided the necessary facelift to the brands with applaudable catchphrases particularly with *Pepsi*: '*Yeh Dil Maange More!*', '*Mera Number Kab Aayega*', and such others. Other brands with Hinglish touch were *Kurkure* (*Tedha Hai Par Mera Hai*), *KitKat* (*KitKat Break Banta Hai*), *Mountain Dew* (*Darr Ke Aage Jeet Hai*) and *Lays* (*Be a Little Dillogical*). Hinglish laced titles and dialogues are common in movies now. *Love Aaj Kal*, *Jab We Met* by Imtiaz Ali have targeted Youngistaan- the social group that has the highest appetite for Hinglish. The young brigade to sound hip and cool derives maximum sense from such script. Such seamless blending also points to the new movement in Hindi cinema- a blend that is more truthful and authentic in addressing the present emotional conundrum and complexities such as *Monsoon Wedding*.

With the rise of netizens, Indians have found newer ways of coexisting with English. The birth of Hinglish has replaced traditional Devanagari script with the Latin script. Such hybridization has become a norm in online communication. The future of marketing too relies on Hinglish. The latter industry, among others, has been cashing in in the code-switching that targets majority of Gen Z. A survey by Milestone Localization states that a majority of demographic composition of Hinglish (44.2%) fell in the age bracket of 25-44. Most respondents from this demography hailed from the big metro cities like Delhi and Mumbai. Furthermore, exposure to Hinglish dropped in Tier 2 and Tier 3 cities. However, 83% of people prefer mixing Hindi and English in their speech.

The rising trend of Hinglish could be the reason behind Google Pay adding Hinglish along with nine different languages in its features. Given the usage and mass adoption, the global perspective

on 'Hinglish' shows keenness towards learning and using the language. With Hinglish as a linguistic course getting adopted in Portsmouth College in the year 2017, it reflects upon the wider grasp that the language has built. Thus, the mixing that is quite scandalous to language puritans or the inverted snobbery seen in the adoption of Hinglish to pull down monolingual status of languages should be discouraged where diverse expression can co-exist.

CONCLUSION

Over the period in Indian history, every era saw historical mixes and fusions e.g., Rekhta. These fusions were particularly enjoyed by Bhakti poets in the 15th- 17th centuries as Khichdi or amalgamated speech. As India grew in the 'Company Raj', the post-colonial India saw the growth of English parallel to Hindi significantly. Indian sensibilities mixed in diaspora writings have been achievable because of our colonial past. Hinglish is here to stay much to the dismay of language puritans. Such blend has also given impetus to translations in incorporating Indian sensibilities. As Daisy Rockwell- the translator of Geetanjali Shree's International Booker Prize winning novel *Ret Samadhi*- found acceptability in the fertile ground of the formidable blend; we have a future ahead of us that pushes beyond our mental boundaries of spoken and written language. Reports and studies do suggest that the bilingual population has been on the rise and more than ready to overpower English fluency. The predator and prey interaction that many scholars are pointing out undermine the space that Hinglish has carved for itself between monolingualism and bilingualism. It may or may not necessarily threaten the old orders but it definitely responds to the local taste and the masses that fall in-between owing to their access to climb the social order.

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Unlocking the Magic of Myth: Myths in Children's Literature in India

Pragya Lall

Research Scholar, University Department of English,
Ranchi University
Email: Pragya.Lall@gmail.com

Abstract: For centuries, the realms of Mythology and Literature have been intimately intertwined, as authors and poets draw copious inspiration from the rich tapestry of myths. Indian mythology, with their innumerable gods and goddesses, heroes and demons, provide a large imaginative field. The retelling and reinterpretation of myths and legends by successive generations of writers have bestowed upon the narratives their own unique perspectives and voices. The influence of mythology on Indian literature extends beyond mere content, permeating its very style and language. Countless Indian writers have ingeniously incorporated mythological elements, crafting a distinctive literary style that echoes the rhythmic and melodic cadences of traditional storytelling. Through their tales, these writers skilfully explore crucial issues, such as the societal role of women, the intricate dynamics of power and authority, and the complex interplay between thoughts and actions. This article delves into the question, why do writers use myths for story-telling and references works like Devdutta Pattanaik's *The Girl Who Chose: A New Way of Narrating the Ramayana* (2016), Sanjay Patel's *Ramayana: Divine Loophole* (2010) Arshia Sattar's *The Illustrated Ramayana* (2018), Sanjay Patel's *Ganesha's Sweet Tooth* (2012), Sudha Murty's *The Serpent's Revenge: Unusual Tales from the Mahabharata* (2016) to find an answer.

Key Words: Children's Literature, Epic, Myth, Mythology, Story telling, Young Adult.

INTRODUCTION:

Unlocking the Magic of Myth: An Analysis of Myths in Children's Literature in India aims to look into the use of mythological stories in current works of literature that are meant to be read by Children and Young Adults. The word myth by itself implies an orally handed down story primarily about the Gods, Goddesses, and real or imaginary Sages, rulers of past as well as of their rule. And what better way to impart the wisdom of the ages than recount these tales to children as stories, especially when told using simple language. The use of myths and folklores has fascinated writers and storytellers for ages. From the Greek and Roman myths that have captivated the young readers for generations, to the more recent resurgence of interest in Norse and Celtic folklore, myths and legends have proven time and again to be an enduring and popular subject for children's books. In the diverse and culturally vibrant land of India, myths and folklore have long been an integral part of storytelling traditions. These timeless tales, with their captivating narratives and moral undertones, have found their way into numerous children's books, enriching the literary landscape and allowing young readers to connect with their cultural heritage. This article delves into the significance of myths in Indian children's literature, highlighting notable examples and exploring the cultural richness and imaginative possibilities they offer.

In recent times Indian writers have earned a name for themselves for either retelling the Indian myths or using these myths and legends as a background to build their own stories, the wisdom of ages disguised as simple stories set in the contemporary world. They have helped in reacquainting young adults with India's imaginative tradition. Each writer has his or her way of using the myths. Writers like Devdutt Pattanaik, Amish Tripathy, Ashok Banker, Chitra Banerjee Divakaruni, Krishna Udayasankar, Kavita Kane, Ashwin Sanghi and Sudha Murty have earned themselves a name as authors who profusely use myths in their works. Prominent works that use myths either as a basis for a compelling story or retell them include Devdutt Pattanaik's *The Girl Who Chose: A New Way of Narrating the Ramayana* (2016), Amish Tripathy's *The Immortals of Meluha* (2010), Ashok Banker's *Prince of Ayodhya* (2003), Chitra Banerjee Divakaruni's *The Palace of Illusions* (2008), Krishna Udayasankar's *Govinda* (2012), Kavita Kane's *Karna's Wife: The Outcast's Queen* (2012), Ashwin Sanghi's *The Krishna Key* (2012) and Sudha Murty's *The Serpent's Revenge: Unusual Tales from the Mahabharata* (2016).

The topic revolves around the question, why do myths have a hold on the imagination of writers.

Myths serve as cultural anchors, connecting children to their roots and offering insights into India's diverse traditions and belief systems. They provide a window into the collective consciousness of the nation, conveying moral values, societal norms, and spiritual wisdom. One prominent example is the epic *Ramayana*. Indian infants, right from the time they come into this world have been surrounded by its *Shlokas* (religious chants). *Ramayana*, therefore, has readily been adapted into countless children's books. *Ramayana: Divine Loophole* (2010) by Sanjay Patel and *Ramayana: An Illustrated Retelling* (2018) by Arshia Sattar are two noteworthy adaptations that introduce young readers to the heroic journey of Lord Rama, the triumph of good over evil, and the importance of duty, loyalty, and sacrifice.

The term "Divine Loophole" in Sanjay Patel's *Ramayana: Divine Loophole* (2010) is a metaphorical expression that symbolizes the intricacies and moral complexities within the Ramayana story. In the Ramayana, Rama is represented as an incarnation of Lord Vishnu and is depicted as an ideal prince who later becomes an ideal King. Rama's unwavering devotion, righteousness, and commitment to *dharma* (moral duty) are well-known aspects of his character. While the specific concept of a "loophole" may not be addressed in Patel's book, the Ramayana explores various moral dilemmas and ethical choices faced by Rama and other characters. These moments often raise thought-provoking questions about sacrifice, duty, and the greater good. One significant decision Rama faces is regarding the purity and fidelity of Sita. In the 14th year of his exile, Rama's primary goal is to rescue his wife, Sita, who has been abducted by the demon king Ravana. Rama's ultimate decision to engage in a monumental battle against Ravana and his forces. This war is another significant aspect of the Ramayana. Rama must confront the ethical implications of violence, war, and the preservation of *dharma*. The decision showcases Rama's commitment to righteousness and the greater good, as he fights to restore order and protect the virtuous from evil forces. Helped by his brother Laxmana, Hanuman and the monkey army of Sugriva, he is successful in his quest. On returning back to Ayodhya, he learns that Sita is under scrutiny regarding her purity and fidelity because she was held captive in Ravana's castle for a year. Despite his unwavering love for her, Rama, as a just leader, must consider the opinions and perceptions of his subjects. Despite believing in her innocence, in order to maintain the purity of his lineage and honour his role as a leader, Rama makes the heart-wrenching decision to banish Sita to the forest. This decision highlights the moral complexity and conflicting duties faced by Rama, as he must balance a husband's personal emotions with the societal expectations from a King.

Ramayana: An Illustrated Retelling (2018) by Arshia Sattar gives an easy to grasp description of tough concepts. The decisions characters take in the Ramayana, may not go down well with readers when scrutinised through a self-cantered lens, but they emphasise an important aspect, and that is that one has to rise above selfish and self-serving actions if an individual intends to be morally right and work for the greater good of humanity. When Kakeyi demands that her long forgotten boons be granted,

youngsters today learn the important lesson of keeping their promises. King Dashratha could have easily refused to give in to Kakeyi's unreasonable demands of sending off his eldest son, the next in line to be the King, on exile and to pass on the reigns of his kingdom to Kakeyi's son, but he knows that as a King it is his duty to come through on his promise otherwise it will set a bad precedent and become an excuse for people failing to keep their promises. A world where one man cannot trust another is not something that is aspirational.

The second reason is the type of female characters that populate the world of Indian myths. Though at first glance, these female characters may not be very outspoken, they are, in fact, extremely empowered. Myths in Indian children's literature often feature strong and empowering female characters, challenging gender stereotypes and encouraging girls to embrace their inner strength. In *The Girl Who Chose: A New Way of Narrating the Ramayana* (2016) by Devdutt Pattanaik, Sita, traditionally depicted as a passive character, takes centre stage as an assertive and independent woman who makes choices for herself. It is Sita's decision to accompany Ram on his exile, she could have easily stayed in the castle (Pattanaik, 23), it is again her decision to wait to be rescued by her husband rather than fleeing Lanka with the help of Hanuman (Pattanaik, 63) and again it was her decision to not accompany Ram back to Ayodhya after her second exile, because she feared that in Ayodhya "reputation matters more than love" (Pattanaik, 97). This reimagining empowers young girls by presenting alternative narratives that break away from patriarchal norms and inspire self-confidence. It is interesting that while the original works never per se mentions in so many words that Sita is a strong character, the manner in which Devdutt Pattanaik highlights each of her major decisions proves her to be one.

The third aspect is of symbolism and universality of themes. Myths in Indian children's literature are replete with symbolism and universal themes, allowing young readers to explore profound concepts in an accessible manner. *Ganesha's Sweet Tooth* (2012) by Sanjay Patel and Emily Haynes is one such work. The book, in whimsical tales, explores creativity, imagination, and the joy of storytelling. By using mythology as a backdrop, children can engage with themes such as overcoming obstacles and embracing one's uniqueness. The story explains the origin of Ganesha's broken tusk. It narrates the story of how Ganesha greedy for a laddoo (sweetmeat) bites on a particularly hard one and breaks his tooth. Frustrated that his friends will no longer like him, he hurls his broken tooth at the moon. With the help of his friend Mr. Mouse, Sanjay Patel reminds Ganesha and in turn the young readers that friendships are not based on looks and gains, for Ganesha, with the body of a boy and head of an elephant, anyways does not look like any normal boy. And despite his already having an elephant's head instead of a human head, his friends love him and therefore, the loss of a tooth will not change anything. But, the fun is not over and there is more to teach, so the story continues. The tooth that Ganesha threw lands on the head of an old Muni Vyasa. Vyasa enquires the reason for tossing the tooth. Ganesha narrates his woe, but Vyasa tells him to not worry as his broken tusk will help Vyasa. Muni Vyasa was in fact searching for Ganesha to help him write the epic Ramayana. But the tale is too long for any mortal scribe and the task would break all pens. The only one who could do such a tedious job is Ganesha and the only instrument that can write for such a long time without breaking apart is Ganesha's broken tusk. Sanjay Patel uses very simple language to put across a very simple aspect, that children lose teeth, it does not make them ugly or less likable. It is part of growing up. And also helps bring home the point that just because something is broken does not mean it is of no use. It may not serve its original purpose, but can easily be adapted for something else.

Myths in Indian children's literature have not remained confined to traditional retellings; authors and illustrators have reimagined these timeless tales to make them relevant to contemporary young readers. *The Serpent's Revenge: Unusual Tales from the Mahabharata* (2016) by Sudha Murty offers a fresh perspective on the epic Mahabharata, presenting lesser-known stories and highlighting important moral dilemmas faced by the characters. These modern retellings bridge the gap between ancient wisdom and the modern world, making mythology accessible and relatable. Sudha Murty's retellings delve into the

lives of characters such as Ekalavya, Karna, and Gandhari, providing readers with a deeper understanding of their struggles and motivations. One of the tales in the book revolves around Ekalavya, a skilled archer from a lower caste who aspires to become a student of Dronacharya, the royal teacher. Ekalavya's story explores themes of discrimination and the importance of perseverance, as he faces obstacles in his path to knowledge and recognition. For Ekalavya has to cut off his thumb, as he had become a challenger to Arjun's position as a best archer, yet he perseveres, for he teaches himself to shoot precisely even without his thumb. Another intriguing tale features Karna, one of the central characters in the Mahabharata. Sudha Murty delves into Karna's complex journey, his loyalty, and his constant struggle with his identity. Through Karna's story, the book delves into themes of duty, honour, and the consequences of choices made in challenging circumstances, for instance, even though his mother Kunti abandoned the newborn Karna, when she came to him during the battle of Mahabharata, he promises not to fight four of his brothers, so that ultimately, she will still have five surviving sons, "But I assure you that I won't fight any of my brothers except Arjun." (Murty, 122), as it is a question of self respect for him to avenge Arjun's treatment of him, but it is his duty to respect the wishes of the woman who gave him life. The book also highlights the poignant tale of Gandhari, the wife of King Dhritarashtra and the mother of the Kauravas. Sudha Murty delves into Gandhari's perspective, portraying her internal conflicts and the sacrifices she makes for her family. This tale offers a nuanced exploration of motherhood, sacrifice, and the blurred lines between right and wrong. The work stands as a captivating addition to the world of Mahabharata retellings, offering readers a deeper understanding of the epic through its exploration of lesser-known characters and narratives.

Conclusion:

Myths in children's literature in India serve as a treasure trove of cultural heritage, imbuing young readers with moral values, a sense of identity, and an appreciation for diversity. They allow children to explore universal themes, empowering them with imaginative and thought-provoking narratives. They show that the stories may be old but their teachings are not outdated. They show the importance of self-respect as well as respecting others, keeping one's word, having a voice and standing up for one's self.

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The Use of ICT in English Language Teaching and Learning: A Review of Literature

Ms. Pooja Sharma

Asst. Professor, Department of Education, Dr C. V. Raman University, Khandwa (M.P)

Email - cvru.poojasharma@gmail.com

Abstract: The integration of Information and Communication Technologies (ICT) in English Language Teaching and Learning (ELT) has become increasingly popular in recent years, as technology continues to reshape education. This research paper aims to examine the trends in the use of ICT in ELT by analyzing recent literature and case studies. The paper explores the definition and characteristics of ICT in ELT, its benefits and challenges, and the different approaches to implementing ICT in ELT. The research also examines the factors driving the use of ICT in ELT, including changes in the job market, technological advancements, and the need to address the digital divide. Additionally, the paper analyzes the impact of ICT on student outcomes, teacher professional development, and institutional culture. The findings suggest that the use of ICT in ELT has significant potential to enhance the quality and relevance of English language instruction, and can provide opportunities for personalized learning, student engagement, and creativity. The paper concludes by discussing the implications of these trends for future research and practice in ELT.

Keywords: ICT, English Language Teaching and Learning, technology, digital divide, student outcomes, teacher professional development.

INTRODUCTION:

In recent years, the use of Information and Communication Technologies (ICT) in English Language Teaching and Learning (ELT) has become increasingly important as technology continues to reshape education. The integration of ICT in ELT can provide students with access to a wide range of resources and can enhance the teaching and learning process in various ways. However, there are also challenges associated with the use of ICT in ELT, such as the digital divide and the need for teacher professional development. This research paper aims to examine the trends in the use of ICT in ELT by analysing recent literature and case studies.

Literature Review:

The literature review explores the definition and characteristics of ICT in ELT, its benefits and challenges, and the different approaches to implementing ICT in ELT. The review identifies three main approaches to the use of ICT in ELT: the substitution approach, the augmentation approach, and the transformation approach. The substitution approach involves using ICT to replace traditional teaching methods, such as using audio or video recordings instead of textbooks. The augmentation approach involves using ICT to enhance traditional teaching methods, such as using online quizzes or interactive whiteboards. The transformation approach involves using ICT to create new and innovative teaching methods, such as using virtual reality or gamification.

Benefits and Challenges:

The literature review also identifies the benefits and challenges of using ICT in ELT. The benefits include increased student engagement, personalized learning, and the ability to access a wide range of resources. However, the challenges include the digital divide, the need for teacher professional development, and the potential for technology to distract students from learning.

Factors Driving the Use of ICT in ELT:

The literature review identifies the factors driving the use of ICT in ELT, including changes in the job market, technological advancements, and the need to address the digital divide. In the globalized world, the demand for English language skills has increased, and ICT can provide access to language learning resources for students who may not have access to traditional classroom instruction.

The use of information and communication technology (ICT) in English language teaching (ELT) has become increasingly popular in recent years. There are several factors driving this trend:

Student Engagement: ICT can make ELT more interactive and engaging for students. By using digital tools and resources, teachers can create more dynamic and immersive learning experiences that capture students' attention and motivate them to learn.

Personalized Learning: ICT can facilitate personalized learning by allowing students to work at their own pace and receive individualized feedback. Digital tools such as adaptive learning systems, online quizzes, and multimedia content can help teachers tailor instruction to meet the needs and interests of each student.

Access to Resources: ICT provides access to a wide range of resources, including online dictionaries, language learning apps, and educational websites. This allows students to learn from authentic sources and access information that might not be available in traditional textbooks.

Flexibility: ICT allows for flexible learning environments that can accommodate different schedules, locations, and learning styles. Online platforms and digital tools make it possible for students to learn at their own pace, communicate with teachers and classmates remotely, and access course materials from anywhere with an internet connection.

Globalization: The use of ICT in ELT reflects the trend towards globalization and the increasing importance of English as a global language. As more people around the world use English for communication and business, the demand for effective and efficient ELT programs that incorporate ICT is likely to continue to grow.

Overall, the use of ICT in ELT offers many benefits, including increased engagement, personalized learning, access to resources, flexibility, and alignment with the demands of a globalized world. However, it is important to ensure that the use of ICT in ELT is grounded in sound pedagogical principles and that teachers have the necessary training and support to use digital tools effectively.

Impact of ICT on Student Outcomes, Teacher Professional Development, and Institutional Culture:

The literature review also analyses the impact of ICT on student outcomes, teacher professional development, and institutional culture. The findings suggest that the use of ICT in ELT can have a positive impact on student outcomes, including increased motivation, engagement, and achievement. Additionally, the use of ICT can provide opportunities for teacher professional development, such as online training and collaboration. The review also suggests that the use of ICT in ELT can impact institutional culture by changing the way teachers and students interact and collaborate.

The impact of information and communication technology (ICT) on English language teaching (ELT) can be assessed in three main areas: student outcomes, teacher professional development, and institutional culture.

Student Outcomes: The use of ICT in ELT can have a positive impact on student outcomes, including improved language proficiency, higher levels of engagement and motivation, and increased autonomy and self-directed learning. Research has shown that digital tools such as multimedia content, online quizzes, and virtual learning environments can enhance students' understanding of English grammar, vocabulary, and pronunciation, as well as their ability to use the language in real-life situations.

Additionally, the use of ICT can promote collaboration and communication among students, which can lead to improved language production and greater intercultural competence.

Teacher Professional Development: The use of ICT in ELT can also have a positive impact on teacher professional development by providing opportunities for teachers to engage in online communities of practice, participate in webinars and online training programs, and access a wide range of resources and materials. This can help teachers stay up-to-date with the latest trends and developments in ELT, and can also support their ongoing professional growth and development.

Institutional Culture: The use of ICT in ELT can also have an impact on institutional culture by promoting a culture of innovation and experimentation. This can help institutions stay competitive and responsive to the changing needs of students and the wider community. Additionally, the use of ICT can help to break down traditional silos and foster cross-disciplinary collaboration, which can lead to new and innovative approaches to ELT.

While the impact of ICT on ELT can be positive, it is important to recognize that there are also potential challenges and limitations associated with the use of digital tools and resources. These may include issues related to equity and access, as well as concerns about the quality and relevance of online materials. Additionally, the integration of ICT into ELT requires ongoing training and support for teachers, as well as careful planning and implementation to ensure that digital tools are used in a pedagogically sound manner. Overall, the impact of ICT on student outcomes, teacher professional development, and institutional culture is an important area of research that requires continued attention and investigation.

Conclusion:

In conclusion, the use of ICT in ELT can provide significant benefits for English language teaching and learning, including increased student engagement, personalized learning, and access to a wide range of resources. However, the implementation of ICT in ELT also presents challenges, such as the digital divide and the need for teacher professional development. The review suggests that the transformational approach to the use of ICT in ELT, which involves creating new and innovative teaching methods, has the most potential to enhance the quality and relevance of English language instruction. Additionally, the review identifies the need for further research on the impact of ICT on student outcomes, teacher professional development, and institutional culture, and suggests that future research should focus on developing effective strategies for the implementation of ICT in ELT.

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Children of evil; Or, Regression of the morphable mind in *Lord of the Flies* and *Children of the Corn*.

Sherline Modak

Student, B. Ed, Loreto College, Kolkata.

Email - sherline.modak@gmail.com,

Abstract : *The stark intertextual parallels between William Golding's Lord of the Flies and Stephen King's Children of the Corn explore the dismantling of the natural order of civilisation. This paper argues that in these texts, representation of reality is superseded by reality as an event resultant of trauma. The subversion where children take up arms with the intention of violence is brought about by terror. Even though survival is the foundational step, the drives of fear and pleasure are deeply integrated into the motives. The borders marked by law, society, culture and religion are disrupted by an ubiquitous and omniscient entity in each of the texts. The "beast" pervades the psyche of the children in Lord of the Flies, while eliciting the demonic and the "savage" which the narrative purports exist at the very heart of human nature. On the other hand, the manifestation of fear and the religious rationalisation of the subsequent manslaughter bring the children to cultish acts of violence and obedience in King's short story. The abject, therefore, is persistent throughout the texts in which new societal orders form. Reason and democracy are suppressed by autocratic rule in Lord of the Flies. Whereas in Children of the Corn, the rebuilding of a neo-Old Testament World is brought about by the Age of Favour, where Jesus is a pagan being whose policy is to sacrifice his lambs. Putting children as pivotal forces demonstrates that young, morphable minds which should be disciplined in their innocence are instead subjected through regression. At the crux, lies the reason that this is due to the failure of civilisation as built and administered by adults. This very civilisation, that aims to curtail evil and propound peaceful coexistence, more often than not, offers various routes to produce and channelise the inherent tendency for evil present in humans.*

Key Words: *Intertextuality, Evil, Society, Fear, Violence, Childhood, Civilisation.*

Terror, in the oeuvre of classic Gothic writers, meant that which opens up the soul and arouses the faculties to an elevated state of life. Horror, on the other hand, petrifies. It contracts the same faculties to the extent that they are nearly eradicated. Therefore, horror can bring about a degeneration, a regression into the unspeakable aspects of human existence. To enter either of such experiences, the reality that we know of, or the realm that we perceive to be true, must be dismantled. Suspension in such spaces of terror or horror forces the mind to comprehend the preconceived demarcations as blurred.

Postmodernism, besides its excess of anxiety, dehumanisation and absurdity, brings about the dismantling of universal truth and objective reality. The order that was perceived as granted is decentred with an order that pushes to the forefront the hitherto unexplained. Maria Beville offers a definition of Gothic-postmodernity that aligns with the texts under consideration in this paper:

Through the terror of Gothic-postmodernist texts, we can question our own unconscious fears, beliefs and prejudices, not only in terms of the desire that instigates them, but also in terms of the repercussions for society in general. (Beville 16)

Lord of the Flies and *Children of the Corn* do not delve into the irrational and the grotesque with the simple intention of sensational popular literature. Both should be read as a critique of human

existence, and society at large; and, on grounds of absurd horror that depicts children regressing to violence. In this paper, it will be argued that the epicentres of *Lord of the Flies* and *Children of Corn* supersedes the real as we perceive of it by a realm germinated from experience of trauma.

Children of the Corn does not provide a detailed account of how the cult of children took up their rural weapons and killed all figures of authority, including their parents. The conclusion, however, reveals there is one born and baptised as Adam, and another to be born and baptised as Eve. Just as the book of Genesis relates how the World was created, the being who walks behind the rows, the one who demands favours in return for plentiful harvest, intends to bring about a neo-Old Testament World. This world has stemmed from cunning and murder devised by the children who will not grow up to be well-adjusted and matured adults. It is a world that exists within a capsule of restricted time, that is, the Age of Favour, where sacrificial lambs are under the watch of a pagan and vulpine Jesus. The violence by the hands of the children in *Lord of the Flies* is initiated by the survivalistic drive. They must fight the beast until help arrives, just as in *Children of the Corn*, we know that they must keep the corn appeased in order to live.

Terror or trauma manifestation into the monstrous and grotesque is abundant in most of Stephen King's writings, like *The Shining* or *It*. In order for humans to degenerate in their doctrines and actions, the monster must take shape while being irrevocably integrated with the psyche. In this context, it is Simon in *Lord of the Flies* who is reconciled with the beast. He recognises that since it is within human beings, it is something terrorising that is projected outward as the other. Therefore, it is futile to run away from it, to hunt it down and annihilate it, or appease it with other bestial sacrifices.

King associates the uncertainty of the unknown with our fascination with horror in his Foreword to *Night Shift*, the anthology of which *Children of the Corn* is a part: "Fear makes us blind, and we touch each fear with all the avid curiosity of self-interest . . ." (King ch. 1) In the stories that comprise this collection, the reader will encounter "all manner of night creatures; vampires, demon lovers, a thing that lives in the closet, all sorts of other terrors. None of them are real." (ch. 1)

I argue that *not-real*, in this context, does not necessarily refer to the simplifying connotations often attached to the childish imaginary. The *not-real* is, in fact, in opposition to the perception of the "I", what the "I" hitherto conceived as lawful and scientific. It is not the Other either, for even the Object has its signification that demarcates. Thereby, situating the events of the text as something *not-real* will lead us past the borders that define Subject and Object, and thereby, we tread into what Kristeva defined as abjection, that which "disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous" (Kristeva 4). Just as the cult of children who hunt down visitors for sacrifice to the corn, and Jack Merridew's tribe of savages with their original identities concealed and denounced under the masks of body paint, abjection is "immoral, sinister, scheming, and shady: a terror that dissembles . . ." (Kristeva 4).

The killing of the sow by the hunters in *Lord of the Flies* encases the pleasure in violence. Merridew the Chief and his group of savages represent the Freudian Id, that impulsive side of the mind that seeks instant gratification and carries out primal urges without consideration of consequences. The hunters move with the singular motive of the hunt, and derive satisfaction out of it: "Kill the beast! Cut his throat! Spill his blood!" (Golding 171). As Jack leaves the head of the sow as an offering to the beast, it shows that besides the drives of pleasure and survival, fear acts as an incentive.

Fear resulting from the indefinable but all-engulfing surveillance is what Jack felt while hunting on his own, and what led the hunters to run once the "silence accepted the gift" (154). The ancient, primal entity of evil is embodied in the head of the sow after the kill. In Simon's keen hallucinatory confrontation, the head loses its original identity of the mother sow, and rises as the titular Lord of the Flies: "Simon found that he was looking into a vast mouth. There was blackness within, a blackness that spread." (Golding 162)

Indeed, the blackness rooted in the psyche of the boys has, at this point of the novel, steadily begun to engulf the island. The biblical reference to Beelzebub is not lost on the readers, either. This same demonic influence controls and guides Jack's tribe of savages, which has now lost its former cultural identity bestowed by their civilisation. But caught under the threat of a storm without shelter and protection, even Ralph and Piggy find solace in the "demented but partly secure society" (171) of the hunters as they mime the hunt in a ritualistic dance that "hemmed in the terror and made it

governable" (171). In other words, the dance was to strengthen them as a herd or a mob, in order to impose their power over the dangers of Nature.

The boys move in their frenzy and kill Simon, who is mistaken for the beast. They lose their individual identities and form a "single organism" (171) which is abject in its dangerous passion. Despite its own ambiguity, however, here we observe a case where the Abject camouflages itself as the Subject- even though it is supposed to be in opposition- and labels the strange and the unknowable as the Other, which must be eliminated to secure safety. So, the mob as a whole works its teeth and claws in a maniacal drive for this purpose of the Id.

Similarly, the children of the corn move as one to enclose Vicky. When Burt brutally kills one of them while defending himself, he experiences the abject too, both in his own success and the temporary fascination that he exercised power over the situation. A momentary stunned silence perpetuates the herd, until their objective hurls them forward. While chasing Burt, they "(whoop) and (shout) back and forth to each other . . . having more fun than a five-alarm fire" (King ch. 17).

The lack of a detailed account of exactly how Vicky was taken and killed sharpens the mystery of the unknown entity at work: He Who Walks Behind the Rows. The corn has been described as rustling and breathing. When Burt discovers Vicky's crucified corpse, the spotless, perfect harvest encircles the clearing. The image is reminiscent of a predator's maw with bristling teeth closing in on the prey. Burt and Vicky, both outsiders from the ostensibly stable and sane world, are faced with the horror and revulsion of the other in Gatlin. It occurs like an omniscient and ubiquitous phenomenon: the dark shape that keeps an eye on both the hearts of the children and the visitors.

The spatial and environmental settings of the two stories provide for similar premises, that is, of being stranded in the middle of nowhere. *Lord of the Flies* explores its primary theme of inherent evil versus societal evil amidst the very heart of raw nature, an island untouched by human habitat. *Children of Corn*, on the other hand, depicts a space that has been marred by its original inhabitants. Gatlin, unlike an island with the potential of adventure, is the decrepit town where the mongrel dog is bored and the only administrators of the Law are a cult of children driven by the pagan need of their harvest. The terror within the mind is then mirrored in the surroundings. The tendrils become serpents in *Lord of the Flies*, and in *Children of the Corn*, it takes the mammoth form of the harvest itself which terrorises and manipulates the children.

Anyone who reads these texts would pose a pivotal question: Why? *Lord of the Flies* offers the answer by posing another question in return: Where did evil originate? Surely, the boys are, at the beginning of the novel, still obedient to their conscience and reason which have been shaped by the adults of their society. Even as they huddle together or devise plans to fight the indefinable, omnipresent beast of the island, Ralph and Piggy try their hardest to establish a democratic rule where the sound of the shell binds the children to the laws of equity. The breaking of the conch shell, thereby, symbolises the disposing of such values over the law of the jungle, where the rule of the thumb reigns. The institutional values imparted by the Western civilisation gradually lose hold as Jack Merridew's adamant, egotistic ideal prevails. It leads to him forming his tribe of hunters- the ones closest and most responsible for the grittier work. They thirst for blood; first for the pigs of the island, then of their former friends. Jack's rule is that of the autocrat, another Hitler, or a Mussolini.

David Spitz (29) in his interpretation of the text argues that, Golding putting his British schoolboys on a paradisaal island where there is abundance of food, water and resources for shelter, is directed towards pressing that, no matter how far one is removed from the civil society, an individual's inherent nature itself is capable of producing evil. The key characters all bring something of their older civilisation with themselves, and this includes their ways of thinking, and their means of achieving a seat of authority. Thereby, it is difficult to conceive what "innocent, naked, non-socialised man is really like" (Spitz 30):

We still don't know what is innate and what is environmentally conditioned in man. Nor can we ever hope to attain this sort of knowledge; for the individual apart from society is an inconceivable thing- he is always, no matter how unique or peculiar a person, still a social animal. (Spitz 30)

In *Children of Corn*, however, the habitat is already nestled within a civilization, or, to be more precise, what once was a civilization. Gatlin is the "nicest little town" (King ch. 17) with its café, gas station and the Grace Baptist Church. The short story only gives so many answers, and those only

includes a hypothesis of why the children had to resort to violence, or feel the survivalistic need to obey the word of He Who Walks Behind the Rows:

"Perhaps a religious mania had swept them. Alone, all alone, cut off from the outside world by hundreds of square miles of the rustling secret corn . . . Alone under the watchful eye of God, now a strange green God, a God of corn, grown old and strange and hungry." (King ch. 17)

New societal orders, thereby, form in both the texts. Even as burning a fire on the mountain and keeping watch is not necessarily the only resort to call for human resources and help, it is buttressed throughout the narrative that the corn itself is the reason that encircled around the town and swallowed the innocence of the children. Burt, the protagonist, deduces that it must have been the possibility of the harvest drying up that instilled fear of extinction into the masses of Gatlin: "The corn. Maybe it was dying. Maybe they got the idea somehow that it was dying because there was too much sinning. Not enough sacrifice." (King ch. 17)

The ones who shouldered the responsibility of keeping the generation going were the children. The possibility of death, a concept of pre-womb void that the human consciousness cannot wrap itself around, drove them to gather arms. The word of God (here, the Old Testament God of Wrath) must be obeyed in order for human civilization to survive. The terror and trauma of murder must be rationalised through religion. The subliminal issues in King's narrative, the ones which starkly parallel in intertextuality with the regression of the children in *Lord of the Flies*, encompass the cracking of the veneer of the religious and cultural aspects of socialisation. Thus, the children of the corn could quickly adapt to the proclamations of the corn god's authoritarian demands and warnings.

Simon in *Lord of the Flies* is portrayed as the sinless child, the voice of Christ-like understanding, and the sacrificial lamb. Unlike Vicky and Burt, the matured adults striving to repair their broken marriage, lack of communication and hatred for each other, Simon is the bridge between Ralph and Piggy's voice of reason and Jack's autocratic rule of the thumb. The scene where his mauled body floats out into the sea describes Simon as returning to the cusp of Nature in its beauty and tranquillity.

Vicky's sacrificial corpse, on the other hand, is described in painstaking details in *Children of the Corn*, just as the gore in *Lord of the Flies*:

"She had been mounted on a crossbar like a hideous trophy, her arms held at the wrists and her legs at the ankles with twists of common barbed wire, seventy cents a yard at any hardware store in Nebraska. Her eyes had been ripped out. The sockets were filled with the moonflax of cornsilk. Her jaws were wrenched open in a silent scream, her mouth filled with cornhusks." (King ch. 17)

Beside the Christ-like Simon's gentle journey into the sea, Vicky presents a sinister and malevolent display of Christ in his most wretched and grotesque form. It strengthens their parallels if one considers how both Simon and Vicky tried their utmost to warn about the potential of danger, or the nature of it.

The significant moral message of "be good to your children" lies implicit in King's writings, observes Sara Martín Alegre (113). The presence of "sacrificial children" (105) determines the representation of the collapsing American familyhood, where the children bear the brunt of adult failures, insecurities and resentment. The serpentine coil of violence tightly ensnares both parent and child through intergenerational abuse.

Alegre opines that in order to portray the faults of the adults, writers like King "offer adult readers disturbing images of victimised and victimising children" (106). The children of the corn are introduced to us as brutal, animalistic children who seem to have been brainwashed by religious forces. From her personal experience of preaching where souls are saved, Vicky says, "They like to get hold of them when their minds are still rubber," (King ch. 17). These are the victimisers, the children who prey on any unfortunate visitor who happen to tread into their territory.

By the end of the text, as Malachi walks into the corn, the reader is offered a glimpse into their world, and comes to understand that the members of this predatory cult are, in fact, victims themselves: "Ruth turned away, still crying. She had conceived a secret hatred for the corn . . . But she also feared it." (King ch. 17)

During this neo-Genesis, the children operate according to the mechanisms of religion and culture as devised by adults. King portrays how such open up pathways where violence is the norm. On

the other hand, William Golding has observed the years of the Second World War, and elucidated how evil was rampant by people from the socialised and lawful order. This is precisely manifested in the parachuted man (beast from air) and the ship (beast from water), which pose as symbols of war-ravaged nations.

Both *Lord of the Flies* and *Children of the Corn* establish that when adults fail in their responsibilities- including those of peace, administration, cooperation, and resourcefulness- children rise to the occasion as a horrendous consequence of desecrated innocence. The psychological and environmental positions that the children are placed in, are steeped with deep repercussions of social, political and even economic problems. Trauma, thereby, is nestled in their psyches, as a consequence of failure of the civilisation that is built and administered by adults. This very civilisation, that aims to curtail evil and propound peaceful coexistence, more often than not, offers various routes to direct the inherent tendency for violence present in humans. It is observed, therefore, that the culmination of both the texts proves that humans, even in their childhood, are inescapable, or irredeemable, from the pathways that are paved by society through which evil can be channelised.

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Role of Men in promoting Feminism in Real life

Dr. Shubha Jha

Asst. professor (Dept. of English), Bundelkhand University, Jhansi

Mail: shubha.jha@rediffmail.com

Abstract: *This research paper is intended towards analysing traditional & contemporary over changing role of men in enhancing the position of women in society and welcoming female participation and indulgence in literary diaspora leading towards a better world based on equality*

Men and women both being an important constituent of society can act as a silent supporter or an oppressor for each other. Men can be Feminists or supporter of feminism by their integrated vision that transforms the traditional hierarchy into a dynamic power to achieve end goals of equality. As said by Bell Hooks "Feminism is for everybody" The book gives an inspiration for the present and future generation with a vision to imagine living in a world free of domination and supporting mutual vision and cooperation making a peaceful positive world full of possibilities. Male voices are becoming a part of Feminist movement and extending their solidarities. History of English Literature is full of many male feminist writers like Gustave, Flaubert, Henry James, D.H Lawrence, William Shakespeare, Leo Tolstoy etc who liberally supported female psyche and her freedom of expression and participation. So it is well evident that when men embrace feminist thinking and practice it results in mutual growth, supportive partnerships and emotional well being of both male and female.

Keywords: *Patriarchal monarchy, discrimination, sexism, misogyny, solidarities, oppression, resistance, criticism, monarchy, hazardous.*

INTRODUCTION:

In 1689, Jhon Locke published his first treatise of government positing as a part of broader argument against patriarchal monarchy that the rights of mother's should be taken as seriously as those of fathers. The research paper embraces the role and importance of men in the struggle of female undergoes in her fight for gender equality.

OBJECTIVE:

My research nowhere intends towards signifying and highlighting men and diminishing women capabilities in the drive of equality and feminism. Instead, the aim is the make this fight less gender specific isolated and, more practical with a broader approach. If men believe in equality and supports women empowerment, they are indirectly redefining their own identity. Since society has been majorly dominated by males for a very long time so indirectly somehow, they are responsible for gender discrimination to a greater extent and now it's a high time to include them in the process of solution.

LITERATURE REVIEW:

The most workable and clean definition of feminism by Bell Hooks is her book 'Feminist theory from Margin to center' was Feminism is a movement to end sexism, sexist exploitation and oppression' that

clearly states that the movement is not about being anti-male but the real problem is sexism and gender discrimination so men and women together can contribute in solving the problem. Men can actively take part in promoting change and in encouraging other fellow men to do so. An Australian sociologist, Michael Flood has written, 'The most important thing is that we have a responsibility to be introspective'. Men's participation in gender justice movements could strengthen feminine efforts. Some forms can be opposing violence against women, raising awareness about sexism, educating young people in school and universities. Men can play an important role in challenging other men over their sexism, misogyny and violence by calling it out supporting victims or becoming witness.

METHODOLOGY:

Feminist methodology, observations, and narrative/ discourse analysis.

CONTENT:

There can be significant obstacles for men in doing so like lack of awareness of the issue, resistance or hostility from other men, criticism and difficulty in finding likeminded supportive men. Inside of all the obstacles the self realization is important for men that they are equality crucial in creating a society that's free from sexism, patriarchy and misogyny. And a society free from these evils will not only benefit women but will ensure a flourishing humanity for everyone. Men should be able to develop free will to account for the discursive and the institutional systems that afford them unearned privilege at certain relational costs that must be borne by women. On the other hand feminists too much realize that pushing men from the gender and feminist debate could harm the foundations of the feminist movement. A man within the space of feminism should not be perceived as a stigma both by the society as well as feminists. We should understand a simple fact that men and women are not born sexists but they are forced to accept indulgence which implies fulfilling societal norms failing which they are labelled as weak, gay, coward or mentally unfit. Lack of positive experiences from family, school and society adds on to the bitter experiences for both genders. In this way sex-role stereotyping is dangerously hazardous for both genders. Men are also oppressed and under constant pressured under patriarchy and are expected to behave in a particular way. So feminism offers the best path in understanding these ongoing issues and supporting each other towards possible solutions. Men can promote gender equality by ensuring the creation of opportunities for women by tackling the gender the gender gap at work places. Traditional gender roles cannot be dismantled without the input of men. The feminist movement in India was first supported by few social reformers like Raja Ram Mohan Roy, Ravindranath Tagore, Ishwar Chandra Vidya Sagar and Mohandas Karam Chandra Gandhi who propagated the idea of gender equality and female education. The holistic development of any society is possible only when both men and women equally do social, economic and cultural contributions.

ANALYSIS/DISCUSSION:

World history shows that famous political leaders, revolutionists or artist are men which indirectly proves that conditioning of a boy with higher priority was a global concept. So, for women to grow with equality, it is necessary for men to develop a positive attitude towards women as it has a great impact on social reformation.

RESULT:

Since men play an equally important part in society along with women in the form of son, husband and father etc., hence they have a huge impact on their children's lives. So, men's participation in feminism drive can be in various forms like to defend women's rights, opposing violence against women, supporting feminine causes and interests, defending females against being objectified, raising awareness against sexism. Men can set absolute wonderful example before their son's by their actions

showing world can be a better place to live in where men and women cooperate each other with better understanding based on equality and where no women feels marginalized.

Execution, implementation and evaluation of gender equality in mainstream public policies and budgets. Ensuring and encouraging increased participation of women in decision making processes and in government from lower to higher levels and public employment. (Event: 'Women's access to leadership: what works? On International Women's Day ,2016)

CONCLUSION:

So overall it can be said that men play an important and significant role in changing lives of women they are connected to, directly or indirectly, by their supportive and understanding attitude towards women. Men can be the best companion and supporter for women in overcoming her obstacles for existence and in winning silent war against their marginalised position in male dominated society. Safe, healthy, educated, heard and empowered girls and women are a boon in progress of a society and Nation, as they are capable of positively influencing and empowering their children and family in turn.

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Anita and Me: A Coming-of-Age Story

Simmy Bansal

Assistant Professor - English, S. D. Kanya Mahavidyala, Mansa (Punjab, India)

Email – simmi.bansal91@gmail.com

Abstract: *The novel, Anita and Me (1996) by a renowned British-Asian author Meera Syal is all about the Indian family of Kumars that has migrated to Britain, about their daughter Meena's relationship with the white girl Anita Rutter and the predicaments of Indians living in Britain that include the serious questions of dual identity and cultural hybridity. The present paper aims to discuss the characters and situations through which it becomes possible to make a deeper analysis of differences between the Indian culture and the British culture. The central character is a little girl named Meena who yearns to become like her English friend, Anita. She finds herself unable to associate with her parents' rich Indian culture and longs for white people's culture. It is the strange relationship between a brown and a white girl that becomes the spine of the paper. Besides the relationship between these two girls, the paper also throws light on other major concerns i.e Meena's confrontation with the British culture and her discovery of self after Nanima's arrival, her Punjab-born parents' relationship with their English neighbours and the unflinching love of diasporic Indians for their roots etc.*

Keywords: *Cultural hybridity, Dual identity and Self-discovery.*

INTRODUCTION:

Since the movement from one particular place to another has been an inevitable phenomenon of human life, several related concepts i.e Immigrant, Exile and Diaspora need to be examined closely. Whereas 'immigrant' defines a forward- looking attitude and a physical movement, 'exile' refers to a compulsory isolation categorized into self-imposed exile, forced exile, political exile and so on. The word 'Diaspora' also relates to the movement but with various connotations.

The word 'diaspora' is literally a scattering, carrying within it the ambiguous status of being both an ambassador and a refugee. The requirements of the two roles are different. While one requires the projection of one's culture and the ability to enhance its understanding, the other seeks refuge and protection and relates more positively to the host culture. (Singh 7)

Diaspora has its roots in Greek 'Diasperian'—'Dia' means 'through' and 'Sperian' means 'to scatter or to disperse'. So, it is the scattering or the dispersion of a group of people to a hostland away from their homeland who thereafter form a diasporic community. Meera Syal, in her works i.e *Anita and Me (1996)*, *Life Isn't All Ha Ha Hee Hee (1999)* and *The House of Hidden Mothers (2015)*, has primarily talked about such diasporic communities. She has brilliantly penned down the experiences of first, second and third generations of diasporic Indians living in Britain. Bhikhu Parekh, whom Manjit Inder Singh mentions in his book entitled *Writers of the Indian Diaspora: V. S. Naipaul*, compares a diasporic Indian to a tree.

The diasporic Indian is "like the banyan tree, the traditional symbol of the Indian way of life, he spreads out his roots in several soils, drawing nourishment from one when the rest dry up. Far from being homeless, he has several homes, and that is the only way he has increasingly come to feel at home in the world" (Singh 8).

Even though the diasporic community undergoes a wide range of experiences being a part of the different nations, the very concept of their being homeless and of having several homes raises many questions of dual identity and cultural hybridity. As a result, the members of the diasporic community

find themselves in limbo and fail to locate themselves in both the countries - the country of origin and the country of adoption. Diaspora is always marked by a strong desire to go back to the origin and very soon, the desire turns into nostalgia. The country of adoption might be providing many opportunities but these opportunities can never lessen one's love for the roots and this journey from roots to routes and then back to roots comes under the title 'diaspora'. It is pertinent here that the journey to roots is not always the physical one but one can also reach there through imagination. Salman Rushdie in his famous essay, "Imaginary Homelands" has rightly put forward, "Our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind" (Rushdie 10). Apparently, there might be 'multiple homes' but there is no 'Home'.

Literature Review:

In the "Introduction" of *Diasporic Indian Women Writers: Quest for Identity in Their Short Stories*, Telugu Sireesha quotes Kapil Kapoor that diaspora is like a "leaf falling off a tree, the leaf separates from the tree and it's wafted away, far away" (Sireesha 10). Diaspora is being defined here as the separation from the homeland.

Robin Cohen in his book entitled *Global Diasporas : An Introduction* describes diasporas as communities of people living together in one country who 'acknowledge that "the old country"—a notion often buried deep in language, religion, custom or folklore—always has some claim on their loyalty and emotions' (Cohen 9). In a diasporic situation, "the old country" no longer remains a mere geographical area but it attains much more significance. "The old country" becomes an idea and that idea continues influencing the present all the time in this situation.

The relationship between the past and the present is also talked about in Salman Rushdie's essay "Imaginary Homelands". 'The writer who is out-of-country and even out-of-language may experience this loss in an intensified form. It is made more concrete for him by the physical fact of discontinuity, of his present being in a different place from his past, of his being "elsewhere".' (Rushdie 12)

Analysis of *Anita and Me*:

Meera Syal's debut novel, *Anita And Me* (1996) is a semi-autobiographical story of her own childhood since the novel begins with the words, "I do not have many memories of my very early childhood, apart from the obvious ones, of course" (Syal 9). Meena, the central character of the novel is Meera's own reflection who gets influenced by the Tollington Wench, Anita and develops a strong desire to be like her. Syal's first novel was such a great success that it was shortlisted for the 1996 Guardian Fiction Prize and it also won the 1996 Betty Trask Award. Yasmin Hussain in her essay, "Childhood in *Anita and Me*" observes:

It is ultimately a 'coming of age' story. Codes of behavior and acceptance of fate as advocated by the parental generation are further shown in the novel to be no longer satisfactory for the younger generation. The text records the consciousness of the protagonist, as she adjusts and responds to where she lives and to those around her. Meena finds her life torn between the world's attitude towards her and her own definition of her role in life. This dichotomy of difference is used as the basis for the turmoil she experiences in her life. (Hussain 111)

Anita's influence is so mesmerizing that Meena sees everything only through Anita's eyes. Apparently, there is a big gap between "what Meena wants to be" and "what her parents and their culture want her to be".

It is also Anita who becomes the basis of Meena's sex education at such an early age of life. She hands her over a teenage magazine, *Jackie* giving voice to her those instincts which Indian parents never want to be talked about openly. "... she gave voice to all the wicked things I had often thought but kept zipped up inside my good girl's winter coat." (Syal 138)

Meena's desire to become like the "Tollington Wench" and to join her gang that includes Fat Sally and Sherrie too also stands in deep contrast to her parents' Indian cultural values. Meena's life, thus, is composed of two parallel worlds which differ from each other in terms of culture, tradition, religion, and her own experience and these two worlds are—the surrounding indigenous British society and her own family life. In her eyes, Anita is an angel with her blonde hair, huge green eyes, a curling mouth and a brown birthmark under one eye. "I had never wanted to be anyone else except myself only older and famous. But now, for some reason, I wanted to shed my body like a snake slithering out of its skin and emerge reborn, pink and unrecognizable." (Syal 146) Meena's dream soon turns into a reality when she is befriended by "wild Anita" and it is their friendship that gives a direction to the novel. Yasmin Hussain writes, "The plot within *Anita and Me* centres around Meena's relationship with Anita Rutter as a 'rose-tinted' friendship that changes everything one summer as it transforms Meena from immaturity to a more acute awareness of society and a dawning of racial awareness" (Hussain 111).

It is only after her Nanima's arrival in Britain that she starts developing love for Indian culture and says, "I desperately wanted to visit India and claim some of the magic as mine" (Syal 211). Slowly and gradually, she finds chopping and cooking interesting and gets determined to work hard for her eleven-plus exam. The sense of displacement, she had been carrying along with her like a curse, has now shrivelled into insignificance and she discovers her true self. It is pertinent that Robert whom Meena meets in hospital also plays a significant role in liberating her and there comes time when she has to wrinkle her forehead to recall Anita's appearance.

Since identity is not always to be determined only by the parents' origin and the outer forces do play a significant role, Meena is one such character having dual identity. Through Meena's character, it is found out how the definition of culture starts varying for Indians living in Britain and for their offsprings born in Britain. Meena's desire for white culture and her parents' rich Indian culture stand in deep contrast to each other. She is neither "Pure Indian" nor "Pure British" and this dual identity forms the core of the novel. John McLeod in his essay, "Diaspora Identities" says that this 'in-between' position of the migrant has been used as the starting point for creating new, dynamic ways of thinking about identity which go beyond older models, such as national identity and the notion of 'rootedness'. (McLeod 216) Meena is a hybrid of both the cultures and it is this hybridity that helps her realize her true self. Homi K. Bhabha, who is often seen as the high priest of diaspora theory, says, 'These "in-between" spaces provide the terrain of elaborating strategies of selfhood—singular or communal—that initiate new signs of identity' (Bhabha 1). As a child of the parents who have migrated to Britain, it becomes almost natural for Meena to inherit the diasporic predicaments of her parents and these predicaments lead to her regeneration. The parents often try to transmit their culture to their offspring by making them participate in cultural activities; Kumar Sahib also does so by making Meena participate in *Ghazal Mehfil*s. But the second generation, represented by Meena, gets irritated by this parental insistence as they have created their own world outside their parents' cultural sphere. Meena's imaginary world is totally different from her parents' Indian world and this difference between longing and reality gives birth to the diasporic predicament.

Since, the novel focuses on how an individual in diasporic situation undergoes varied experiences and how these experiences help realize his/her true self, it is a coming-of-age story.

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Potential Benefits of Reflective Teaching Skills

Mr. B. Jaheer

Assistant Professor of English, Annamacharya Institute of Technology and Sciences, New
Boyanapalli, Annamaayya (D), Rajampet-516115, A.P.
Email:zahoob@gmail.com

Mr. C. Kiran Kumar

Assistant Professor of English, Annamacharya Institute of Technology and Sciences, New
Boyanapalli, Annamayya (D), Rajampet-516115, A.P.
Email:kirancherry1957@gmail.com

Historical Roots of Reflective Teaching:

Numerous philosophers, theorists, teacher educators and researchers contributed to the establishment of reflective teaching. According to the education literature, however, a few key theorists with their varied concepts of reflection have had an important influence on much of the writing on reflection in teacher education. One of these theorists is John Dewey (1933), and he is frequently recognized as an eminent twentieth century influence on reflection in education. Much of his discussion about reflection which is found in his book, *How We Think* (Dewey, 1933), help to promote thoughtful action by teachers. His work was influenced by earlier Eastern and Western philosophers and educators, including Buddha, Plato, and Lao-tzu . Dewey was also one of the first educational theorists in the United States to view teachers as reflective practitioners and as professionals who could play very active roles in curriculum development and educational reform

Routine action: Dewey distinguishes between human action that is reflective and that which is routine. According to Dewey, routine action is behavior that is guided by impulse, tradition, and authority and it can also be defined as the random “stream of consciousness” of everyday experience (Calderhead, 1989, p.44). Dewey states that in every school there are routine definitions of reality or a collective code in which problems, goals and the means for their accomplishment become defined in particular ways. Teachers, who are less reflective, according to Dewey, often uncritically accept this everyday reality in their schools and concentrate their efforts on finding the most effective means to solve problems that have largely been defined by this collective code. This means that teachers who are less reflective teach in a routine fashion and follow what is recommended in the designated textbooks or in the guidelines of teaching. They also teach lessons in the same way it was taught in the past without questioning or adjusting their teaching methods.

Reflective action: Dewey defines reflective action as “active, persistent, and careful consideration of any belief or supposed form of knowledge in light of the grounds that support it and the further conclusions to which it tends” (p.9). Dewey also views action based on reflection as intelligent action, in which its justifications and consequences have been considered, as opposed to appetitive, blind, or impulsive action. Dewey argues that reflective action is a process that involves more than a logical and rational problem-solving process. Instead, it involves intuition, emotion, and passion and it is not something that can be neatly packaged as a set of techniques for teachers to use . This indicates that in reflective action, in contrast to routine action, reason and emotion are integrated. Dewey also states that the sense of wonder at a problem and the purposeful and reasoned search for a solution are the most important features of reflection. In addition, Dewey claims that the acquisition of certain attitudes (e.g., of open-mindedness, responsibility, whole- heartedness) and skills of thinking (E.g., reasoning and ordering thought) are essential for the development of reflection.

Open-mindedness, responsibility, and wholeheartedness: According to Dewey (cited in Calderhead, 1989), open-mindedness, responsibility, and wholeheartedness are dispositions that push a more reflective teacher toward a critical and supportive examination of his/her teaching. Zeichner and Liston (1996) show that open-mindedness is an active desire to listen to different sources, to give full attention to alternative possibilities and to accept strengths and weaknesses of the one's and the others' perspectives. Dewey's conception of open-mindedness can be compared to the sociologist C. Wright Mills'. Conceptions of beliefs and believers. According to Mills, there are three types of believers: vulgar, sophisticated, and critical Valli, cited in Zeichner and Liston, 1996). Dewey's conception of open-mindedness is similar to Mills' understanding of critical believers. Critical believers, according to Mills, are willing to enter sympathetically into opposing points of view because they realize that all belief systems have weaknesses and can be strengthened by the confrontation with different beliefs.

The second precondition of reflective action, according to Dewey (1933), is the attitude of responsibility which involves careful consideration of the consequences to which an action leads. Teachers acting responsibly think of three kinds of consequences of their teaching: (1) personal consequences (the effects of one's teaching on pupils' self-concepts); (2) academic consequences (the effects of one's teaching on pupils' intellectual development); (3) social and political consequences and other things.

The third attitude necessary for reflection, according to Dewey (1933), is wholeheartedness. Dewey indicates that teachers who become wholehearted regularly examine their own assumptions and beliefs and the results of their actions. Larrivee and Cooper (2006) point out that teachers acting wholeheartedly approach all situations with the attitude that they can learn something new and Farrell (cited in Larrivee and Cooper, 2006) characterizes these teachers as being committed to seek every opportunity to learn.

According to Dewey, the possession of these attitudes (open-mindedness, responsibility, wholeheartedness) and skills of thinking "emancipates us [more reflective teachers] from merely impulsive and routine activity...enables us to direct our actions with foresight and to plan according to ends in view of purposes of which we are aware. It enables us to know what we are about when we act" However, Dewey argues that more reflective teachers do not reflect about everything all the time. Instead, he suggests that a balance between reflection and routine, between thought and action should be undertaken by teachers who want to become more reflective.

The teacher education literature is filled with various definitions of reflective teaching or reflective practice. Writers or researchers on reflection in teacher education do not have a general consensus on what reflective teaching amounts to and what it implies for teacher education. Terms such as *reflective practice*, *inquiry-oriented teacher education*, *research-in-action*, *teacher as decision-maker*, *teacher as professional*, and *teacher as problem solver*, all draw on some notion of reflection in the process of professional development (Larrivee and Cooper, 2006; Taggart and Wilson, 2005;. At the same time, Calderhead argues that these varied terms of reflective teaching indicate a vast number of conceptual variations with their alternative implications for the organization and the design of teacher education courses. In addition, he argues that the concept of *reflective teaching* has been defined in various ways based on the context of the writer's or researcher's professional education or beliefs about teaching and teacher education. Although scholars and researches define the term reflective teaching differently (Bartlett, 1990; Calderhead, 1989; Jay and Johnson, 2002), these various definitions can be classified into five perspectives: that is, reflective teaching from a technical perspective, a contextual perspective, a social perspective, an experiential or deliberative perspective and a critical perspective.

The technical perspective: Reflective teaching from a technical perspective means that teachers when they reflect, focus on the strategies and methods used to research predetermined goals .

Teachers who reflect within this perspective are also concerned with what works in the classroom to keep their students quiet and to maintain order rather than with any consideration of the cultural and social context in which their teaching is embedded. Cruickshank (cited in Bartlett, 1990) defines *reflective teaching* within this perspective as the teacher's thinking about what occurs in the classroom lessons, and about possible means of achieving goals or aims. Cruickshank (cited in Bartlett, 1990) also views *reflective teaching* as a means to give a more reflective teacher "an opportunity to consider teaching even thoughtfully, analytically, and objectively" According to Cruickshank's definition of *reflective teaching*, the development of teaching techniques is regarded as the most essential way for helping teachers to improve their practice.

The contextual perspective: Reflective teaching from a contextual perspective means that reflection involves clarification of and elaboration on the underlying assumptions and predispositions of classroom practice as well as consequences of strategies used. Taggart and Wilson point out that teachers when they reflect within a contextual perspective, can understand concepts, contexts, and theoretical bases for classroom practices and can defend those practices and articulate their relevance to student growth. They also argue that clarification of assumptions and predispositions of practice and consequences help contextual practitioners assess implications and consequences of actions and beliefs.

The social perspective: Reflective teaching within the social perspective indicates that reflection should not be viewed as a solitary process involving a teacher and his or her situation, but as a social process taking place within a learning community. Solomon stresses the idea of reflection as a social practice and argues that without a social forum for the discussion of teachers' ideas, their development is inhibited. Pollard and Tann (1993) also argue that reflective teaching is enhanced through collaboration and dialogue with colleagues. Pollard and Tann (1993) state that the value of engaging in reflective activity is almost always enhanced if it can be carried out in association with other colleagues. Collaborative work or collaboration and dialogue with colleagues are based on the social nature of learning (Vygotsky, cited in Pollard and Tann, 1993). According to Pollard and Tann (1993) through collaboration aims can be classified, experience can be shared, language and concepts for analyzing practices can be refined. Also, through collaboration the personal insecurities of innovation can be reduced, evaluation can become reciprocal and commitments can be affirmed. Brookfield points out that although critical reflection often begins alone, it is most fruitfully conducted as a collective endeavor. Teachers, according to Brookfield (2002), need colleagues to help them know what their assumptions are, how these could be researched, and how they might change their practices.

Based on these perspectives it can be defined that teachers who want to become more reflective as those who avoid adopting a bureaucratic or technical role that has been historically given to teachers. Instead, more reflective teachers focus internally and externally on the social conditions of their practice. Thus, action plans that are generated from the process of reflection examine the ethical and political consequences of teaching based on their experiences, values, beliefs and research, and generally occur as collaborative work.

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Fake news detection using linguistic inquiry with syllable pattern of words based on CNN approach

Prof. Dr . A. Joseph Succour Jolly

Professor cum Dean (Admn.) Department of Education, Bharathidasan University, Tamilnadu, India.

Prof. Dr. S. Saravanaselvan

Professor & Head, Department of English, Bharathiar University, Tamilnadu, India.

Abstract: Consumption of news from social media is gradually increasing because of it's easy to access, cheap and more attractive and it's capable to spread the "fake news". Fake information deliberately created is purposefully or unintentionally created over the internet. Some people spread wrong information on social media to get the attention or financial and political gain. This is affecting a larger group of society who are blind by technology. We need to be smarter at the recognition of fake or real news. In this research we have implemented Linguistic Inquiry with Syllable Pattern of Word (LISPW) feature set for detection of fake news based on Convolutional neural network (CNN). The Linguistic features involved certain textual characteristics converted into a numerical form such that they can be used as an input for the training models. Tensorflow is used for implementation of the proposed framework and provides visualizations for the CNN. Confusion matrix and classification reports are validated and achieved accuracy score of 98% by using Linguistic Inquiry with Syllable Pattern of Word. Also, to check the headline or fact of the news, a module is developed to check for contradiction between inputted news and web scraped news related to it.

Keywords: Fake news, Feature Extraction, Deep Learning, Convolutional Neural Network, LISPW.

INTRODUCTION :

Social media is a platform that is capable to share user generated content, information, ideas and expression and that too easily accessible, cost-free and in the quickest dispersal mode Kai Li et. al. (2020). Nowadays it has become an easiest, earliest and excellent source of news consumption Abhijnan Chakraborty et. al. (2019).

Since there is no administration body upon social media, it enables the lower quality news spread than the actual news and many times delivers fake news. The news with images and videos attracts the reader's attention and become a stronger story-line in comparison to traditional news sources. No matter internet and technology collaboratively have reduced the difficulties in various terms, but in addition, social media have given origin to misinformation. The presentation of misinformation which is facilitated by intrinsic human tendencies defines fake news.

Fake news denotes a type of yellow press which intentionally presents misinformation or hoaxes spreading through both traditional print news media and recent online social media Jiawei Zhang et. al. (2019). Fake news has been existing for a long time, since the "Great moon hoax" published in 1835. Counterfeit news or fake news is a bit of false data created for business enthusiasm to pick up

consideration and produce promotion income or to spread scorn related violations to impact the world politically Kyeong-Hwan Kim et. al.(2019). News articles that imply to be truthful, however which contain purposeful misquotes of reality with the expectation to excite interests, draw in viewership, or cheat. As of late, there have been numerous examples of unsubstantiated or false data spreading quickly finished online informal organizations.

According to a post-election statistical report, online social networks account for more than 41.8% of the fake news data traffic in the election, which is much greater than the data traffic shares of both traditional TV/radio/print medium and online search engines respectively Madhu Nakerekanti et. al. (2019). An important goal in improving the trustworthiness of information in online social networks is to identify the fake news timely.

Everyday access of news sources, for example, web based life channels, news sites, and online papers have created demanding to verifying reliable news sources due to enhancement of misleading information. We center around the ID of phony contents or articles in news sites. First, we present database for the phony news discovery task, using numerous news spaces and depict the accumulation, explanation, and approval process in detail and present a few exploratory examinations on the acknowledgment of etymological varieties in phony and real news content.

Detecting fake news from social media is a quirky challenge Kai Shu et. al. (2018). In addition to information about news content; user engagement and user's social behavior on social media needs to be explored. It is obvious to have a comprehensive dataset including news content, social context and spatio-temporal information to ease the research CagdasBak et. al. (2018). It is a challenge to have a dataset with spatio-temporal information which signifies how fake news generates over time, how the user reacts and how to extract useful temporal patterns for early interventions.

The Overall Objective of the project 'Fake news detection' is to classify the news article or other documents into certain or not. Classification is the method to forecast the label which is unidentified before to distinguish between one object to another on the basis of selected feature or attributes Wee Jing Tee et. al. (2018). In this method, data will be divided into two part first one is training data i.e. information to be related to find out the category label, second one testing data where we perform the test to know the category label of the new object. We explore identification of fake news using various models and classifiers and predict the accuracy of different models and classifiers. Through this project, we examine which model will give more accuracy and classify the news into real or fake.

The remaining paper is organized as follows: Section II relates the literature survey, machine learning techniques for fake news detection method is introduced in Section III. Experimental results are discussed in Section IV and finally Section V concludes the paper.

LITERATURE SURVEY:

Through this section, we summarize some of the existing research works in the field of Machine learning/deep learning to analyses about Fake News Detection and build a model according to the existing applications.

H. Ahmed et al. (2017) extracted linguistic features such as n-grams from textual articles and training multiple ML models including K-nearest neighbor (KNN), support vector machine (SVM), logistic regression (LR), linear support vector machine (LSVM), decision tree (DT), and stochastic gradient descent (SGD), achieving the highest accuracy (92%) with SVM and logistic regression. According to the research, as the number of n increased in n-grams calculated for a particular article, the overall accuracy decreased). The phenomenon has been observed for learning models that are used for classification.

K. Shu et al. (2017) achieved better accuracies with different models by combining textual features with auxiliary information such as user social engagements on social media. The authors also discussed the social and psychological theories and how they can be used to detect false information online. Further, the authors discussed different data mining algorithms for model constructions and techniques shared for features extraction. These models are based on knowledge such as writing style, and social context such as stance and propagation.

M. Granik et. al.(2017)presents a simple approach for fake news detection using naive Bayes classifier. This approach was implemented as a software system and tested against a data set of Facebook news posts. We achieved classification accuracy of approximately 74% on the test set which is a decent result considering the relative simplicity of the model. These results may be improved in several ways that are described in the article as well. Received results suggest, that fake news detection problem can be addressed with artificial intelligence methods.

Conroy et. al. (2015)mainly focuses on categorizing the news based on finding the degree of accuracy or correctness in the news. Include mainly two categories for assessment linguistic cue approach (with machine learning) and network analysis approach. Both approaches adopt machine learning techniques for training classifiers to suit the analysis. These papers show the current development of correctness assessment methods, their goals and classes with the aim to propose new hybrid system for detection.

Pasquini et. al. (2015) introduces a paper which is huge impact on the deception of users, whose opinion can be seriously influenced by altered media. In this work, we face the challenge of verifying online news by analyzing the images related to the particular news article. Our goal is to create an empirical system which helps in verifying the consistency of visually and semantically similar images used within different news articles on the same topic. Given a certain news online, our system identifies a set of images connected to the same topic and presenting common visual elements, which can be successively compared with the original ones and analyzed in order to discover possible inconsistencies also by means of multimedia forensics tools.

Gupta et al. (2012) have assessed the credibility of twitter experiences with Page-Rank approach for credibility analysis. Identification of classifier approach, the credibility analysis and event graph-based optimization approach presented. Castillo et al. (2011) have investigated with four types of features: message-based features, user-based features, topic-based features and propagation based features to classify a tweet to be credible or not

FAKE NEWS DETECTION METHOD

The block diagram of Fake news detection method using Linguistic Inquiry with Syllable Pattern of Word (LISPW) based on Convolutional neural network (CNN) is represented in below Fig. 1. The first step in this classification problem is dataset collection phase, followed by preprocessing, implementing feature extraction, and then performs the training and testing of dataset and finally running the classifiers.

FakeNewsNet is a multi-dimensional data repository that currently contains two datasets with news content, social context, and spatiotemporal information. The dataset is constructed using an end-to-end system, FakeNewsTracker. We describe and compare FakeNewsNet with other existing datasets in FakeNewsNet: A Data Repository with News Content, Social Context and Spatial temporal Information for Studying Fake News on social media. The proposed method has been evaluated on Gossipcop and PolitiFact dataset from the FakeNewsNet Dataset. The dataset contains the following information:

- Real and fake news content: Contains news articles with attributes such as news id, title, text, URL, authors and source.
- News and user engagement: Specifies the number of times a news article has been shared by a user.
- User-user relationship: Specifies the user network on social media.

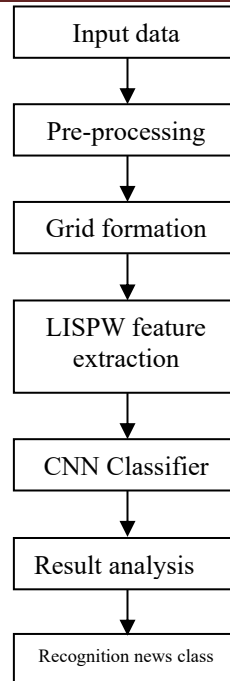


Fig. 1: Process block diagram

After the acquisition of content, pre-processing is carried out. Which includes the following steps:

- All letters in the document are converted to lowercase
- Numbers are removed
- Punctuations, accent marks are removed
- White spaces are removed
- Stop words are expelled.

The LISPW method extracts the features of given data by using the syllable pattern with various projection points. This separates the content in the statement with relevant attributes to form the better learning database compare to other traditional data retrieval methods. To overcome the problem and to enhance the classification performance, a novel feature extraction method with the Deep Learning (DL)based classification model can be implemented to retrieve best attribute among the overall database. CNN along with Linguistic Inquiry with Syllable Pattern of Word (LISPW)feature set used in this research are the novelty of our proposed approach. Linguistic features involved certain textual characteristics converted into a numerical form such that they can be used as an input for the training models. These features include percentage of words implying positive or negative emotions; percentage of stop words; punctuation; function words; informal language; and percentage of certain grammar used in sentences such as adjectives, preposition, and verbs.

At initializing phase,

$$y(n) = \{y_0, y_0 \dots y_0\} \forall n = 1, 2, 3, \dots m \dots (1)$$

Where, 'm' represents the number of features.

$$\omega_i(n) = \left(\frac{q_i^n(y(n))}{\sum_{i=1}^N (q_i^n(y(n)))} \right) \forall n = 1, 2, 3, \dots m \dots (2)$$

Where, $\omega_i(n)$ represents the weight value of attributes for i^{th} iteration.

$$L_{1:i}^m = L_{1:i-1}^m \times L_i^m \dots \dots \quad (3)$$

Where, $L_i^m = \frac{1}{N} \sum_{n=1}^N P_i^n(y(n))$,

$$P_i^n = e^{\{-\sum_{y \in T_D} f_i(y)\}}$$

Weight value update as,

$$\omega_i(n+1) = \sum_{l=1}^N \omega_i(n) \delta(x_n) \dots \quad (4)$$

Update Attributes,

$$y(n+1) = \frac{1}{N} \sum_{l=1}^N \delta(y_n) \dots \dots \quad (5)$$

$$m_i^* = \max(L_{1:i}^m) \dots \dots \quad (6)$$

$$\omega_i^*(n) = \max(P_i^n(y(n))\omega_i(n)) \dots \dots (7)$$

Where, the algorithm of LISPW is as follows below:

Algorithm 1: Linguistic Inquiry with Syllable Pattern of Word (LISPW)Algorithm

1. Input: Input Data T_D , Output: Features of attributes $F_D(s)$. For $i = 1$ to M //Loop run for 'M' number of iteration.
2. Initialize attributes 'y' and the weight value ' α '
3. Estimate the likelihood of the attributes by $L_{1:i}^m$.
4. Update weight value and Update Attributes.
5. Find maximum likelihood, m_i^* .
6. Find maximum relevance value, $\omega_i^*(n)$.
7. Update weight value of attributes and get best relevance value to form feature set.
If $(L_{1:i}^m) > 0$, then
 $s_v = \{s_{v-1}, i\}$
End if
8. Else
Continue for loop 'i'.
End If
 $F_D(s) = T_D(s_v)$
End 'i' Loop

Deep learning classifier operation includes the following expressions as,

$$F_D(s) = \{T_{D1}(s), T_{D2}(s), \dots, T_{Dm}(s)\} \dots \quad (8)$$

In the input layer of classifier, the data sequence can be formed as the matrix as in below equation.

$$X_D(s) = \begin{bmatrix} F_{D1}(s) \\ F_{D2}(s) \\ \dots \\ F_{Dm}(s) \end{bmatrix} \dots \quad (9)$$

Form the matrix arrangement, the block correlation feature can be estimate by,

$$F(X_D(s).X_D^*(s)) = X_D^* \cdot e^{T-T_m} \dots \quad (10)$$

Where, 'T' and ' T_m ' represents the attribute values from matrix $X_D(s)$.

$$K_m = \frac{1}{2^{q-1}} \left(\frac{\sqrt{2q}}{l} \right)^q k_q \left(\frac{\sqrt{2q}}{l} r \right) \forall q = 1, 2, \dots, N \dots (11)$$

Where, r represents range of featuredistance, ' l ' represents the length of feature vector.

Texture relevancy as

$t_n = F^T \omega_n$; ' ω_n ' weight value of attributes.

Extract the training features and form the network by

$$X_b = \overline{X_b} + \sum_{i=1}^N t_i(d)p^i \dots (12)$$

$$\hat{T}_s = \left((X_b^d - \overline{X_b})^T (P^T) \right)^T \dots (13)$$

Where, the relevance factor $X_b^d \in R^{(T-T_p)M}$ can be written as

$$R^{(T-T_p)M} = \hat{T}_s^T Q^T + \overline{t t_a} \dots \dots (14)$$

Where, ' P ' and ' Q^T ' – Predicted component. The predicted label can be representing by

$$V(k) = \frac{d_{ij}}{R_j - R_i} \dots (15)$$

Where, d_{ij} – Distance matrix for ' i ' and ' j ' of the relevance matrix ' R '

The algorithm of Deep Learning(CNN Classifiers)is as follows below:

Algorithm 2: CNN classifier

1. Input: Training set $F_D(s)$
2. Output: Classified Result $V(k)$
3. Arrange the input series in the sequential order $F_D(s)$.
4. Estimation of block correlation feature $F(X_D(s).X_D^*(s))$
5. Estimate the kernel model of classifier K_m .
6. Estimate the relevancy using kernel function with feature points.
7. Extract the training features and form the network.
8. Estimate the matching score for the correlated blocks by \hat{T}_s .
8. End

This work implements the aforementioned a different model in Python and evaluates its performance on two real-world fake news datasets. The following subsections describe the datasets in detail; explain the implementation decisions and the comparison baselines, as well as the achieved results. The baseline methods comprise state-of-the-art techniques for fake news classification and a few more newly produced base lines.

EXPERIMENTAL RESULTS :

The proposed method has been evaluated on Gossip cop and PolitiFact dataset from the Fake News Net Dataset. Next, each dataset is spilt into training and test subsets (80–20% split).For the evaluation of results, four metrics have been used, which are based on the number of True Positives (TP), False Positives (FP), True Negatives (TN) and False Negatives (FN) in the predictions of the binary classifiers:

Accuracy: The capacity of the framework to precisely characterize information depends to a vast degree on the illustrations that you give.

$$Accuracy = \frac{TP + TN}{TP + TN + FN + FP} \dots (16)$$

Precision also called positive predicted value is the fraction of significant instances among the retrieved instances.

$$Precision = \frac{TP}{TP + FP} \dots (17)$$

Recall also known as sensitivity or True Positive Rate (TPR) is the fraction of significant instances that have been retrieved over the total amount of relevant instances.

$$Recall = \frac{TP}{TP + FN} \dots (18)$$

F1 score also F-score or F-measure is a measure of a test's accuracy for binary classification.

$$F1 - Score = 2 * \frac{Precision * Recall}{Precision + Recall} \dots (19)$$

True Negative Rate or Specificity is defined as follows:

$$Specificity = \frac{TN}{TN + FP} \dots (20)$$

Table 1: PERFORMANCE OF DIFFERENT CLASSIFIERS

Parameters	LSTM (%)	KNN (%)	LISPW Algorithm based detection (%)
Accuracy	96.75	95.2	98.21
Precision	98.01	96.4	98.99
Recall	95.41	94.4	100
F1-score	97.26	96.5	99.93
Specificity	99.05	92.2	99.74
Kappa coefficient	96.1	94.8	97.8

Fake News detection using different classifiers as LSTM, K-nearest Neighbor (KNN) and described LISPW performance is elaborated in Table 1. From Table 1, it is found that performance parameters are comparatively high in LISPW Algorithm based fake news detection method than the remaining two classifiers. Graphical representation of performance of LSTM and LISPW based fake detection is represented in below Fig. 2.

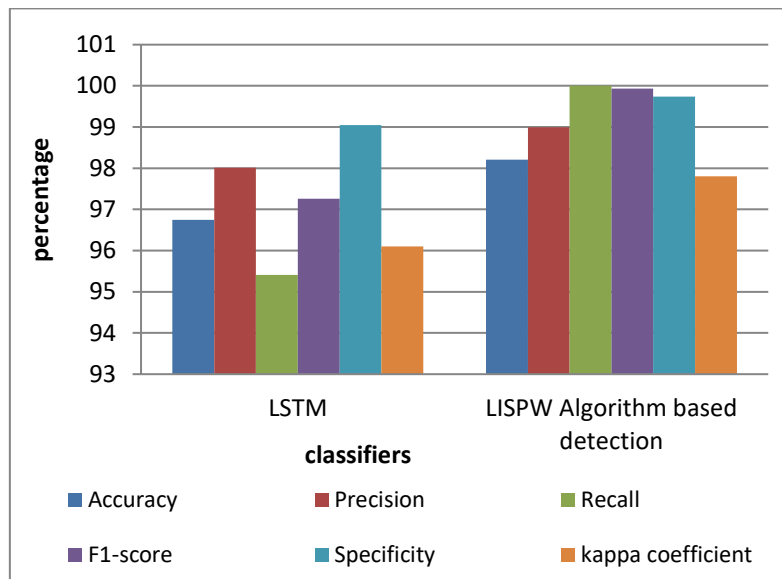


Fig. 2: PERFORMANCE COMPARISON FOR METHODS USING DIFFERENT PARAMETERS

The relation between False Positive Rate (FPR) and True Positive Rate (TPR) is given in below Table 2 and its graphical representation as shown below Fig. 3.

Table 2: FPR VERSUS TPR

FPR	TPR		
	LSTM	KNN	LISPW Algorithm based detection
0	0	0	0
0.1	0.7	0.7	0.5
0.2	0.8	0.8	0.6
0.85	1	0.9	0.7
0.95	1	1	1
1	1	1	1

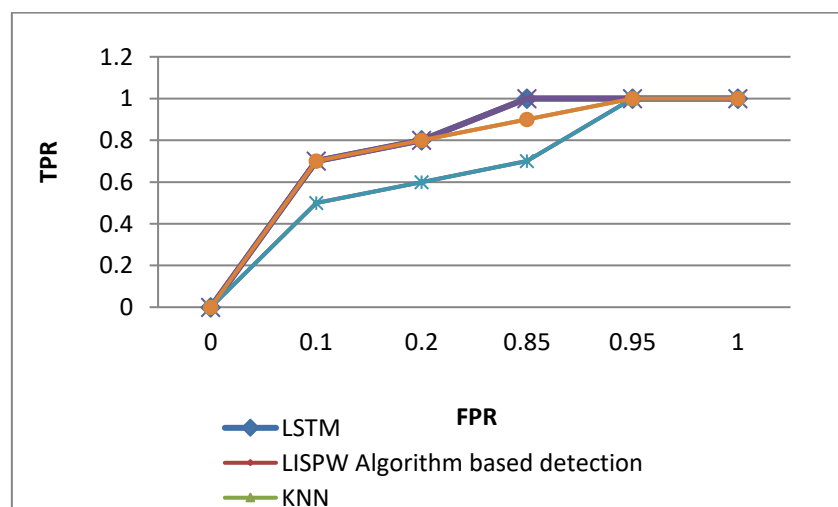


Fig. 3: FPR VERSUS TPR GRAPH

Error rate, kappa coefficient and FPR of LSTM and LISPW Algorithm based detection methods are described in below Table 3 and graphical representation is shown in Fig. 4.

Table 3: FPR AND ERROR RATE COMPARISON

Parameters	LSTM	LISPW Algorithm based detection
FPR	0.012	0.015
Error rate	0.04	0.02

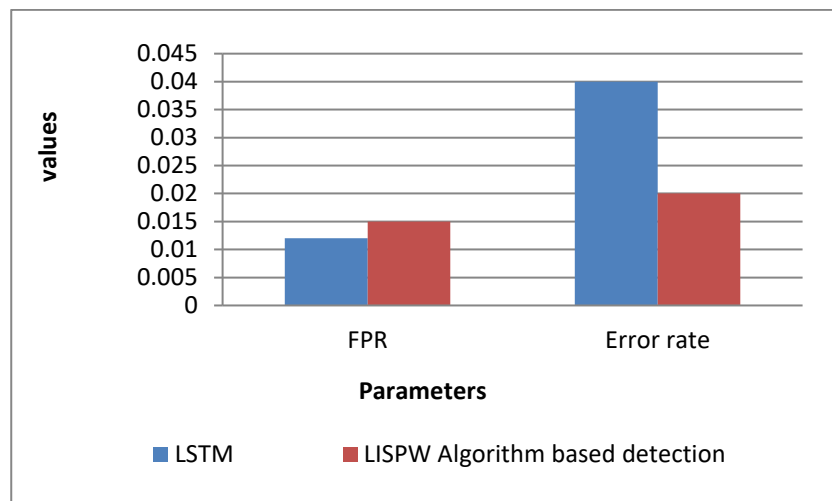


Fig. 4: FPR AND ERROR RATE VALUES FOR DIFFERENT METHODS

These metrics are commonly used in the machine learning community and enable us to evaluate the performance of a classifier from different perspectives. Specifically, accuracy measures the similarity between predicted fake news and real fake news. From above results it is clear that, described LISPW Algorithm based fake news detection method is works efficiently than the LSTM method.

CONCLUSION :

Fake News Detection is the analysis of socially relevant data to distinguish whether it is real or fake. In this work, Linguistic Inquiry with Syllable Pattern of Word (LISPW) feature set for detection of fake news based on Convolutional neural network (CNN) method is described. In this work, the aim to implement feature extraction technique for better Representation of the data and investigate the authenticity of the news on social media as legitimate or fake news and provide a solution to detect fake news. First, we will investigate the potential and foundation of other types of different dataset of real and fake news in a similar way, such as content features and social network features, for fake news detection. Second, we will further investigate the correlations between data cleaning and data analysis for the fake news pieces. Then various parameters are considered for performance evaluation and these are Accuracy, Precision, Recall, F1-Score, Specificity, Kappa coefficient, error rate and False Positive Rate (FPR). From results it is clear that, described LISPW Algorithm based fake news detection method is works efficiently than the LSTM and KNN classifications.

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Childhood: Beginning a Voyage of Self-Discovery Coetzee, namely, *Boyhood: Scenes from Provincial Life* (1997)

Geeta

Assistant Professor of English, Department of English, Govt. Mohindra College, Patiala, Punjab.
Email - sharmageeta424@gmail.com

Abstract: This chapter attempts to study the fledgeling consciousness of an African child influenced by the apartheid era in one of the early novels of Coetzee, namely, *Boyhood: Scenes from Provincial Life* (1997). This novel is located in the apartheid times during the leadership of D. F. Malan in South Africa. This was the time of transition when the apartheid system in South Africa, introduced in 1948, was on its last legs. Indeed, the apartheid had already divided the entire country on sharp racial lines. The policy of racial segregation had an explicit political agenda. The aim of this policy was to make the blacks powerless in their own country. In addition, the apartheid had created vast inequalities among the blacks and the whites. It had become extremely difficult for the native Africans to live freely in their own motherland. Consequently, they had to hide their real selves or take a back seat everywhere. Moreover, the white government targeted the education system to perpetuate racial segregation. This had led to deep impacts on the impressionable minds of the black and the coloured children. In *Boyhood: Scenes from Provincial Life*, Coetzee has presented the psychological state of a child who feels insecure in his native South African society since he is an African white by descent. Coetzee has also highlighted the actual state of the corrupt education system in South Africa.

This novel depicts ten years of John's childhood when he was a schoolboy. He belongs to a white African family. He becomes subject of the apartheid system. During the apartheid era in South Africa, students were divided on the basis of race in all the schools. This racial segregation was, thus, a very important cause for John's quest for his self and identity. In this context, Rajen Harshe says that during 40s, the white government had turned into racial dictatorship. The identity of the South Africans was determined wholly as per their race in the apartheid regime. Also, the apartheid stood for exercising violence on the black people. The National Party strictly followed the policy of racial segregation. This policy was further promoted with the help of various state apparatuses (1980). Also, "Evidently, the racial dictatorships functioning under the aegis of the apartheid system have had an enormously damaging impact on the South African society" (1981). Not surprisingly, John had to suffer at the hands of the corrupt education system. Some kind of alien socio-cultural subjectivity was imposed on John by the educational policies and the over-all socio-political patterns. His own identity was still nascent, still in its developmental stages. This is one of the reasons for John to undertake an identity quest.

As the text opens, John is shown to be in third standard. His family has shifted to Worcester, some distance away from Cape Town. He does not express his inner feelings to anyone. He remains silent. However, his silence does not mean that he is passive. He tries to explore his life in his own way. Here, Coetzee has discussed the family life of John. He lives in a more or less dysfunctional setup. His mother bears the entire responsibility of the family. There is very little mention of John's father. The boy does not share a good rapport with his father. Moreover, John is a little different from the other schoolchildren. Indeed, he has had quite a few bitter experiences with his family. Both the cities – Worcester and Cape Town – have put him through different tests in different ways. The apartheid regime has indeed changed his life completely. It has transformed his self. He is finally aware of the actual family problems. His changed life can be described as "At the age of thirteen he is becoming surly, scowling, dark. He does not like this new, ugly self, he wants to be drawn out of it, but that is something he cannot do by himself".

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Key Words: *Identity, self discovery, political agenda.*

This chapter attempts to study the fledgeling consciousness of an African child influenced by the apartheid era in one of the early novels of Coetzee, namely, *Boyhood: Scenes from Provincial Life* (1997). This novel is located in the apartheid times during the leadership of D. F. Malan in South Africa. This was the time of transition when the apartheid system in South Africa, introduced in 1948, was on its last legs. Indeed, the apartheid had already divided the entire country on sharp racial lines. The policy of racial segregation had an explicit political agenda. The aim of this policy was to make the blacks powerless in their own country. In addition, the apartheid had created vast inequalities among the blacks and the whites. It had become extremely difficult for the blacks to live freely in their own motherland. Consequently, they had to hide their real selves or take a back seat everywhere. Moreover, the white government targeted the education system to perpetuate racial segregation. This had led to deep impacts on the impressionable minds of the black and the coloured children. The widespread discriminations gave rise to hatred in the hearts and minds of the black masses against the white government. In *Boyhood: Scenes from Provincial Life*, Coetzee has presented the psychological state of a child who feels insecure in his native South African society since he is an African white by descent. Coetzee has also highlighted the actual state of the corrupt education system in South Africa. During 40s, the black students did not have any recognition in the schools.

This novel depicts ten years of John's childhood when he was a schoolboy. He belongs to a white African family. He becomes subject of the apartheid system. During the apartheid era in South Africa, students were divided on the basis of race in all the schools. This racial segregation was, thus, a very important cause for John's quest for his self and identity. In this context, Rajen Harshe says that during 40s, the white government had turned into racial dictatorship. The identity of the South Africans was determined wholly as per their race in the apartheid regime. Also, the apartheid stood for exercising violence on the black people. The National Party strictly followed the policy of racial segregation. This policy was further promoted with the help of various state apparatuses (1980). Also, “Evidently, the racial dictatorships functioning under the aegis of the apartheid system have had an enormously damaging impact on the South African society” (1981). Not surprisingly, John had to suffer at the hands of the corrupt education system. Some kind of alien socio-cultural subjectivity was imposed on John by the educational policies and the over-all socio-political patterns. His own identity was still nascent, still in its developmental stages. This is one of the reasons for John to undertake an identity quest.

As the text opens, John is shown to be in third standard. His family has shifted to Worcester, some distance away from Cape Town. He lives with his family in Reunion Park, on the outskirts of Worcester. This shifting somehow affects John's life since everything is new for him. Herein, Coetzee has introduced two different faces of John. Earlier when he was in Cape Town, he had enjoyed the happiest time of his life. Now, in Worcester, his life is quite different. He does not express his inner feelings to anyone.

John describes himself as:

HE SHARES NOTHING with his mother. His life at school is kept a tight secret from her. She shall know nothing, . . . He will always come first in class. His conduct will always be Very Good, his progress Excellent. As long as the report is faultless, she will have no right to ask questions. That is the contract he establishes in his mind. (*Boyhood: Scenes from Provincial Life* 5)

Herein, Coetzee has also given a realistic picture of the cold war era. The cold war goes on incessantly between Americans and Russians. None of the characters in the novel is an active participant in this war except John's father. On the national front, the politico-cultural environment of South Africa is disturbed. It has made the lives of the South Africans very difficult. Besides, the war has had an adverse effect on John's family. John's father had lost his job many years ago since he was a supporter of the United Party. It was because of this that they had had to shift to Worcester from Cape Town. Here, Coetzee has emphasised the bitter experiences undergone by John at home and in school. He is constantly subjected to the torture of racial segregation in his school. In fact, his school life proves to be the greatest hardship for John. He studies in Worcester Boys Primary School. He is an African white child who hides his real self. He faces many cruelties of the apartheid regime in his school.

The education system was quite unfair in South Africa in the apartheid years. Also, Africans and coloured children were subjected to many hardships in almost all the African schools. Boys at school were often treated badly and they could not escape frequent beatings. Also, John observes violence in his school. The overly strict behaviour of the teachers makes boys miserable.

John describes himself

He knows he is a liar, knows he is bad, but he does not change. He does not change because he does not want to change. His difference from other boys may be bound up with his mother and his unnatural family, but is bound up with his lying too. . . In that case he would no longer be himself. If he would no longer be himself, what point would there be in living? (*Boyhood* 34-35)

Understandably, John's life also revolves around these places. For him and others, in the South African context, school serves as an institution of punishment. Moreover, John's father does not own much responsibility in the family. Hence, John demands his mother's attention all the time. He feels he is split between two cultures i.e. English and African (442). John feels alienated most of the time "Caught between two languages and cultures, the young boy felt alienated, especially at school. Provincial South African schools of the forties were primitive institutions of punishment and rote learning" (442-43). Herein, Coetzee employs his narration so efficiently that he depicts not just the dilemmas and subjugations but also the emerging vision of a young boy in the form of intellectual awakening derived through his discovery of the world of books and learning (443).

In *Boyhood*, Coetzee foregrounds the time period when the political system underwent a great change in South Africa. There arrived a sudden upheaval in 1948 when General Malan came to power with the support of the National Party. Also, John's family suffered a lot at the hands of the deeply biased and corrupt white government. Along with others, John is displaced from his native city and this uprooting instilled in him a deep sense of anxiety, disjunction and alienation. Sometimes, his heart grew nostalgic for Cape Town. John's father lost his job as a lawyer for supporting the United Party. John knows that his family has paid a heavy price at the hands of the apartheid system. His heart yearns to go back to his old house at Rosebank in Cape Town and meet his friends at Rosebank Junior School. The new city Worcester has made John feel very isolated. He hates Gen. D. F. Malan who had placed a ban on all the comics of Captain Marvel and Superman. He stands Gen. Malan. Gen. Malan had literally snatched the childhood of millions of African children. John says, "He has not forgotten Dr Malan's first act in 1948: to ban all Captain Marvel and Superman comics, allowing only comics with animal characters, comics intended to keep one a baby, to pass through the Customs" (*Boyhood* 70).

In *Boyhood*, the emphasis is on the plight of Africans. They were subjected to endless exploitations in the era of Gen. Malan. Knowingly and unknowingly, John becomes the spokesperson, opposing the cruelty of the apartheid system. He has his own theory about Africans and English. John feels sad when "He thinks of Africans as people in a rage all the time because their hearts are hurt. He thinks of the English as people who have not fallen into a rage because they live behind walls and guard their hearts well" (*Boyhood* 73). This statement clearly indicates that whites have badly exploited the blacks. Consequently, blacks have started paying back in the same way. Many conversations of John reveal the underlying reality. Whites have indeed made the blacks marginalized, also depriving them of everything

while living in their motherland. The Coloured and Jews are also subjected to many humiliations at the hands of the whites. During the apartheid years, the white government had given orders to divide the school classes into Africans and English. Indeed, the whites have become the root cause of black children's degradings and deprivations. There is no right of equality in the school. Coetzee has brought to light the psyche of a growing boy of mixed parentage. Every new policy at school makes John's life more difficult. Although the school is an institution of learning yet it is a prison for John.

In Coetzee's novels, farms constitute very important motifs. Farms and the farm-milieu give meaning to the protagonists' life. Similarly, the farms of John's grandfather occupy a significant place in his life. John refers to three farms. The two farms are Voelfontein bird-fountain and Karoo. There is also another farm named Skipperskloof where John's uncle Joubert Olivier lives. He often goes with his family to Uncle Son's farm, Voelfontein bird-fountain. He loves being there a lot. When he goes to the farm, he feels free of the constraints of religion. John enjoys the sense of freedom at the farm. The school is a constant irritant for John regarding his race and identity. The farm gives him freedom where he can live relatively freely as well as enjoy himself.

He describes the farm as:

The farm is called Voelfontein Bird-fountain; he loves every stone of it, every bush, every blade of grass, loves the birds that give it its name, birds that as dusk falls gather in their thousands in the trees around the fountain, calling to each other, murmuring, ruffling their feathers, settling for the night. It is not conceivable that another person could love the farm as he does. . . (*Boyhood* 80)

John also nurtures a deep attachment with the Karoo farm. He likes every natural being there. His father goes for hunting with Uncle Son. Moreover, John feels so blessed on the farm. He enjoys every moment spent there although he cannot express his love for the farm to anyone. John expresses his desire in an unusual manner, "He wants to be a creature of desert, this desert like a lizard" (*Boyhood* 83).

Here, Coetzee shares an important secret of John's life. John does not like restrictions and wants to maintain his individuality. He develops his own ideas about life. Besides, John is also a keen observer. His hobbies such as playing cricket and collecting lead soldiers help him to ascertain the cruelty of the apartheid system.

John considers himself to be twice born. Indeed, he is born of a woman. On the other hand, he is also born on the farm. He says, "He has two mothers: Twice- born: born from woman and born from the farm. Two mothers and no father" (*Boyhood* 96). Although John knows well that he is merely a visitor yet he feels as if he still belongs to the farm. He has found the meaning of his life on the farm and is on the way to discover his authentic self. He believes that one life is not sufficient to know about the farm. Herein, he finds an answer to the all-important question about who he is. He is also like other children who enjoy themselves freely and yet he has kept the secret of his belonging to himself. In this context, John says about the farm:

The secret and sacred word that binds him to the farm is *belong*. Out in the veld by himself he can breathe the word aloud: *I belong on the farm*. What he really believes but does not utter, what he keeps to himself for fear that the spell will end, is a different form of the word: *I belong to the farm*. (*Boyhood* 95-96)

The apartheid years have so deeply impacted John that he does not find any comfort anywhere except on the farm. On one hand, he feels that his identity has got shattered. On the other hand, the farm gives him the opportunity to delve deeper and discover his real self. He finds love meaningless.

John suffers the hardships of the apartheid system in Worcester. His life oscillates between his bilingual and bicultural affiliations. Besides, the question of language overwhelms him so much that he feels utterly confused about what to own or disown. It is ultimately the farm that reduces the burdens of his life since he feels relatively free there. On one hand, he finds it very difficult to understand the hard consonants and difficult vowels of African words. On the other hand, he is at home in English language – the language of the white oppressors. In this context, Dominic Head writes that John compares his life in Worcester with that of Cape Town. He had not experienced anything good in Worcester. John feels very

happy when he recalls the memories of his life in Cape Town and at Karoo farm. So, for the boy “The experience of growing up in the South African town of Worcester is presented as one of endurance” (4). Moreover, the African language makes the identity of the young boy even more complicated and it exiles John from his self:

. . . his bilingual status as both Afrikaans and English-speaking, but belonging to a family that clearly dissociates itself from the Afrikaner group. This is a form of self-exile that places them on the margins of South African life, since ‘African’ and ‘Afrikaner’ became the important poles between which the political tussle in the latter half of the twentieth century took place. . . (Dominic Head 4)

John feels that it is the darker side of his life that he would like to work at. He wants to get rid of it. Both the cities – Worcester and Cape Town – have put him through different tests in different ways. The apartheid regime has indeed changed his life completely. It has transformed his self. He is finally aware of the actual family problems. His changed life can be described as “At the age of thirteen he is becoming surly, scowling, dark. He does not like this new, ugly self, he wants to be drawn out of it, but that is something he cannot do by himself” (*Boyhood* 151-52). Here, Coetzee highlights the transition that the apartheid years have brought in John’s life. Earlier, he kept on oscillating between two cultures, that is, English and African. He was so confused that he could not decide what his real identity was or could be. The hardships and dilemmas of school life have made him courageous enough so that he learns to take all the decisions on his own. He realises that he is English and that his identity is fluid, open-ended and ever-changing.

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Multiculturalism and Diasporic perspectives in the works of Bharati Mukherjee and Chitra Banerjee Divakaruni

Dr. Vandana Singh

Assistant Professor (English), P.G Dept. of English, Maharaja College, Ara, Bihar.
Email - singh.vandana2009@gmail.com

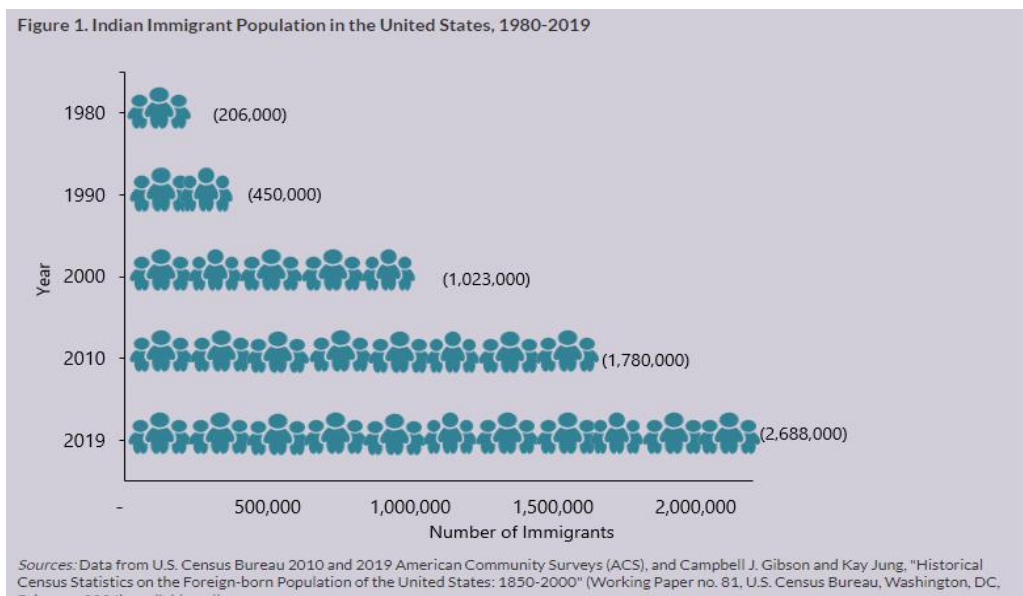
Dr. Reetika Srivastava

Assistant Professor (English), Govt. Girls P.G College, Vikrama University, Ratlam, M.P
Email - reetika.swadha@gmail.com

Abstract : “And who in time knows whither we may vent the treasure of our tongue, to what strange shores this gain of our best glories shall be sent, ’t unknowing Nations with our stores? What worlds in the yet unformed Occident may come refined with the accents that are ours?”

Samuel Daniel

Multiculturalism and Diaspora are the two facets of the same coin i.e., ethnic diversity in foreign land. Migration, forced or voluntary, is the causality. It gratifies different purposes. It's a two-way journey to move higher up the ladder or to reach the lowest rung- depends on the individual's psyche. United States of America is the melting-pot which encompasses nth number of races, ethnic groups, nationalities living together. Multicultural diversity and Cultural pluralism are components of Diasporic culture and Diasporic Literature.



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

Indian Americans are the second-largest immigrant group in the United States, with their population estimated to be around four million. They make up approximately 1.35% of the U.S Population. They constitute the largest group of South Asian Americans with over 4.4 million and second largest Asian Americans after Chinese-Americans. Indian Americans are the highest earning ethnic group in America. New York City metropolitan area, with population over 700,000 Indo Americans, contains the largest metropolitan Asian Indian population in Western Hemisphere

Contemporary writers of Diaspora like Bharati Mukherjee and Chitra Banerjee Divakaruni, first generation of Diaspora, have made quite an impact on their readers. The Diasporic identity was never acceptable to Bharati Mukherjee. Her novels reflect the journey of her evolvement in three stages-

1.- Expatriate-The novels and short stories of this phase was *Darkness*, *The Middleman*, *Days and Nights in Calcutta*; *Political Culture* and *Leader*. All the novels of this phase were based on the expatriate experience of the individuals who refused to accept the New World. Traumatic experiences and existence in ghettos. V.S Naipaul is her role model during this phase.

2. Exuberant Immigrant. -When Bharati Mukherjee shifted to America and wrote novels like *Jasmine*; *The Holder of the World*. The two novels of this phase chronicled the journey of protagonists who launched on a journey to self realise their identity. They believed in carving a niche for themselves in the new environs and did not hesitate to fight for freedom. Her attitudinal shift from V.S Naipaul to Bernard Malamud as her role model is significant.

3. American Citizenship-Wanting America: *Selected Stories*; *Leave It to Me*; *Desirable Daughters*; *The Tree Bride* & *Miss New India* (Last three are Trilogy) Last phase of Bharati Mukherjee's work are resplendent with Indian myth, and evolved characters from Native land married to America. They know how to make the New world their own. Its reconciliation with Native homeland rather than Nostalgia.

Immigration was never so easy on women. Triple-marginalized, they remained suppressed in homeland as well as the new world. While Divakaruni works reflect the mind of Indian characters from mythology, the novels of Bharati Mukherjee flaunts the machinations of evolving female empowerment in the New World. It's interesting to see how Chitra Banerjee Divakaruni delineates her characters from Indian motifs to illustrate the female power whereas Bharati Mukherjee uses the folklores of distant homeland to create empowered souls.

Keywords: *Alienation, Oppression, Melting- pot, Emancipation, Self-Empowerment, Self- Identity, New Woman, Self-mutation, Rebellious, Exuberance.*

The concepts of womanhood have changed in the modern context. The very centre of the conventional ideologies has changed. Attitudinal shift can be seen in the urban-woman who does not shy away from taking initiatives. The exposure to West is not the only reason. The economically independent woman does not hesitate to make decisions about her life. She is not hesitant to have affairs, one-night stands or a live-in partnership. She defies all the conventional ideologies of patriarchal society. The 'New Woman' has forcefully liberated herself from the oppression which enchained her soul. Though this new change in thought has its variables, and the results are relative, depending on the individuals. 'Emancipation' and 'Self- Empowerment' are loquacious terms that sound very attractive, but it's sheer grit and strong will power that makes a woman self-empowered. She can be empowered only when she liberates her soul from the inner-guilts; the guilt of being a woman. What it really applies is the fact that women have to be liberated from 'within' in spite of the vitiated influences from 'Outside'. Facing the problems of marginalization on pretext of gender and class, she is colonized by her own people. She has always waited on the periphery silently praying to be invited in as a friend, human being and as the peripheral, instead forges forward and claims her individuality. It's a formidable task, but the 'New Woman' no longer waits on the peripheral waiting to be invited in.

"I am an American, not an Asian-American. My rejection of hyphenation has been called race treachery, but it is really a demand that America deliver the promises of its dream to all its citizens equally." (Mother Jones; 1997)

Maybe a perfectionist to the core, she wants the acceptance from the American readers. She demands the sense of belongingness. No longer she can exist in the minimalist stance.

'The instinct of belongingness seems more like an individual's demand to have its own space and acceptance. The trauma and tribulations she faced as an expatriate in Canada resounds every time she claims "I am one of you-My roots are here". (Mother Jones; 1997)

In spite of this, nostalgia for homeland reflects in the first phase of her novels. Her protagonists Tara and Dimple from *Tiger's Daughter* and *Wife* respectively, belong to Bengali Brahmin

families. Her novels are resplendent with Indian themes and Bengali culture and sensibilities. She claims “I am a naturalized U.S. citizen, which means that, unlike native-born citizens, I had to prove to the U.S. government that I merited citizenship. What I didn’t have to disclose was that I desired “America,” which to me is the stage for the drama of self-transformation. (Mother Jones.1997).

Each of her novels showcases self-transformation that follows brutal annihilations. The amalgamation of Indian philosophy is evidently instrumental in all her novels. Tara in Tiger’s daughter gets raped before she is transformed while Dimple in Wife kills her husband to self-transform. Jasmine reincarnates as Kali to transcend the trivialities in her journey to emancipation. Vinita in short story Visitor (Darkness) and Leela from short story Hindu (Darkness) also belong to High Caste Bengali Hindu Families just like Bharati Mukherjee. They exhibit the same grit to transform and belong to the new land and not exist in alienation.

‘I came to a profound conclusion. I was no longer Indian in mind or spirit. The weight of tradition, even the multifarious tyrannies of a loving family, was no longer tolerable to me... It became clear to me-another door opening-that I was an immigrant writer in the tradition of other, older (European) immigrant group. (Mukherjee in —On Being an American Writer: May 22, 2008)

Bharati Mukherjee belief in travelling light without baggage replicates the Indian Doctrine of ‘Karma’. While Bharati Mukherjee has repeatedly claimed being an American. Chitra Banerjee Divakaruni feels no qualms about her existence as Asian immigrant. Her appeasement with being American and Indian is inclusive. She feels comfortable in Houston and Kolkatta on a par but with difference i.e. amalgamating traditional with modernity. She accepts the fact that she belongs to two culture and has no issues to be at home with both the Indian and American cultures. Chitra Banerjee Divakaruni delineates women protagonists who represent a spectrum of diasporic life with vividness such as marginalised existence, rebellions, traditional and docile, modern and superhuman with extraordinary characteristics. Her women characters like Tilo, Hameeda and Geeta in Mistress of Spices (1997), Anju and Sudha in Sister of My Heart, Jayanthi in Silver Pavements and Golden roof, Malathi and Uma in One Amazing Thing, assimilate and find their self-identity in the United States of America. They are the second generation of immigrants and are not afraid to assimilate in the alien land. Divakaruni’s peace with her existence finds its way into the realm of her women characters too. They flaunt concoction of tradition and modernity. Chitra Banerjee Divakaruni portrays women characters from Indian mythology and traditional Bengali culture on foreign soil. Palace of Illusions relegates the story of Mahabharata from the viewpoint of Draupadi, a woman living in the patriarchal society. When Draupadi wonders what kind of Palace she would have Krishna’s reply seems to be a riddle when he says:

“Already you live within a nine-gated palace, the most wondrous structure of all. Understand it well: it will be your salvation or your downfall.” (Divakaruni. Palace of Illusions. Pg. 113)

Palace of Illusions recreates the world of Draupadi, wife of the *Pandavas* from the epic Mahabharata. The ingenious re-imagining of the author retells the story from the perspective of Draupadi, the *Panchaal* Princess alias ‘Panchali’. Draupadi faced the patriarchal rejection of being a woman born from fire with the destiny to change the history of Bharata. When Krishna (reincarnation of Vishwarupa Vishnu), her friend, mentor and guide, talks to her about the nine gated palace referring to the human physical body (with nine outlets from where the soul departs) as per the Vedic knowledge. Renunciation can be gained once human mind evolves to the stage of self- realization. Draupadi secluded in the palace wishes for love, independence and companionship. The novel reimagines the struggles and sacrifices of Draupadi and her self-realization of her own individuality and strength in the patriarchal society.

“I didn’t fear the fate they imagined for me. I had no intention of committing honorable self-immolation. (I had other plans for my life.) But I was distressed by the coldness with which my father and my potential husband discussed my options, thinking only of how these acts would benefit—or harm—them.” (Divakaruni. Palace of Illusions. Pg 118)

Bharati Mukherjee’s perspective to look at her own existence, i.e., born and brought up Indian feudal system, she was exposed to European education at a very early age which makes her self-centric. She married a Canadian and faced the problems of being marginalized on rationale of gender, race and class subsequently, finding her ‘self’ in America as an immigrant. She blends myth with reality to

delineate characters who refashion and reinvent. Diasporic culture is repudiated in her writing as her characters surmount the barriers of diasporic culture and forced existence in ghettos. Bharati Mukherjee refuses to be categorized or classified as a diasporic writer, as she says that her writing evolved and she claims to be an American writer. This liberation of thought and mind permeates into the aura of her characters. Jasmine and Hannah Easton have accepted their shortcomings and risen above it. Contrary to them, Dimple refuses to accept her own weaknesses and duly blames her husband for the 'wrongs' that befall her.

It's a question of 'demythologizing' or 'demystifying' the role model of both the sexes in the patriarchal set-up, which can liberate their minds and bring about the change. The self-effacing, tolerant woman, who is suddenly faced with the individualistic, liberated society of America, starts to transform and this transformation bewilders both the sexes, as they are bemused at the change of social archetypes that has conditioned their mind and created psychological blockages. The portrayal of woman in modern literature is poles apart as the times have changed. Women march forward claiming their rights. No longer are they docile and reticent. She is a complete woman. She is independent economically, she is educated, and she shuns the norms of patriarchal set-up and wants 'More'. Bharati Mukherjee has given a new recognition to her female characters and their corporeal and psychological needs.

As Bharati Mukherjee says that several of her characters fail to transit from the identity expatriate to immigrant in the Diasporal spectrum. Some of the characters don't try, don't want to. In her narratives, she wants to represent a varied set of responses to the experience of un-housenment.

Chitra Banerjee Divakaruni explores the themes of gender inequality, the struggle to gain freedom and autonomy, the struggle of women to gain recognition and acceptance in a world ruled by men. Palace of Illusions unfurls the plight of a woman who are destined to be struck by fate and destiny. Chitra Banerjee Divakaruni has used the first-person narrative to bring out the lamentations, agony and longings of a woman to belong and gain identity in a patriarchal society. The anger and the desire for vengeance is evident in Draupadi when the Great war takes place and all the predictions come true. Transformation through violence to overcome one's own mind conditioning is contemporary issues that Bharati Mukherjee deals with in her novels and her women characters undergo the sufferings. Bharati Mukherjee's delineation of strong female characters refute the stereotypes struggling and craving for homes. They are not dejected that their dream home and life have no match to their expectations. Dimple Dasgupta tries to follow the rules but her desires overcome her futile notion of being an idle Indian wife. Unable to conform to the norms her female protagonists kill adapt and move on with life which is unacceptable to some radical critics. The concept of killing one's own husband/men tends to urge the Indian critics to scoff at the author and lash out at the audacious attempt of Bharati Mukherjee to create such Frankenstein'. Physical desires have always been an act of banality in the Indian patriarchal socio-economic set-up. Draupadi in Palace of illusions and Dimple in Wife have their fantasies about Karna and Milt Glasser respectively, yet they weigh down under the emotion of guilt.

"I confess: in spite of the vows, I made each day to forget Kama, to be a better wife to the *Pandavas*, I longed to see him again. Each time I entered a room, I glanced up under my veil—I couldn't stop myself—hoping he was there. (It was foolish. If he'd been present, surely, he'd have turned away, my insult still a fresh gash in his mind.) I eavesdropped shamelessly on the maids, trying to discover his whereabouts." (Divakaruni. Palace of Illusions. Pg 130)

In contradistinction to Bharati Mukherjee, Chitra Banerjee Divakaruni immigration to America made her realise the difference between the two cultures. She penned down her experiences in America. Her collections of poems were not well accepted by the American readers. But her novels caught on due to the variegated themes she explored on the tribulations of Indian woman in Patriarchal society of India, the Indian values and traditions. The immigrant women find it harder to uproot and find themselves in the host culture because of the moribund existence in native homeland. Communication becomes difficult and they are unable to integrate themselves in the new culture. Though working -women of 21st century Indian metropolitan cities acculturate more easily than the housewives as the latter's life is accustomed to servility that tends to circumvent around the moribund perimeters of their native land culture.

Mistress of Spices is a captivating tale of love, identity and the mystical power of spices. The spices have been glamourised to transcend the readers into the realms of wonderment. Tilo, an Indian immigrant, has a shop set in the environs of Oakland, California and her intricate knowledge of the spices transforms her into Mistress of spices. The key theme of the novel is the power and healing power of the spices. The spices are not only the ingredients to create cuisines but are symbolic of memories, love and desires. Tilo's knowledge of spices and her ability to connect the power of spices with people. Divakaruni delves into the mystical powers of the spices. The novel projects the ideology of how spices bring about profound transformation in the lives of people and how it connects them to each other. Tilo says that each spice talks to her when held in hand. As for turmeric, the mythological tale with historical facts has been stated:

"I am turmeric who rose out of the ocean of milk when the Devas and Asuras churned for the treasures of the universe. I am turmeric who came after the poison and before the nectar and thus lies in between."

(Mistress of Spices, pg. 13)

Chitra Banerjee Divakaruni's connects and transport the readers to Tilo's world with her poignant style. Spices are treated like human beings with their specific historical characteristics. Detailing of the taste and smell and texture of each spice adds authenticity and depth to her narration and readers tend to get immersed in sensory experiences. Cultural Identity is an important motif dealt in Mistress of Spices where the protagonist oscillates between her Indian heritage and her life in America. Divakaruni deftly weaves her plot around the experience and challenges faced by the individuals who dwindle and are torn between the two worlds, undecided which to hold onto. Tilo's persistent longing for belongingness resounds on a Universal platform as she struggles with the challenges of balancing her life and choosing one. Exploring the themes of identity and the transforming powers of Spices, puts the novel in the category of multi-culturalism and magical realism. "And One day they will give it to me, cold and black shining and heavy with power in my hand, pulsing electric as life, as death, my passport into the real America"

(Mistress of Spices. Pg. 121)

Chitra Banerjee Divakaruni etches on her narrative canvas the idealized female South Asian immigrants weaving the threads immaculately with the stories of immigrants and their emancipation in the New World. She deals with the second generation of immigrants and the problems of their cultural identities and the complexities inherent due to the process of leaving homeland for the foreign Land. The works of Divakaruni are largely set in India and America and her focus is on South Asian Immigrants, their troubles and struggle. She re-evaluates the desires and identity of women and their role in society. Her women characters belong to Indian epics, history, South Asian Immigrants. Centuries apart the women go through the same journey and their experiences form the central theme of the novels of Chitra Banerjee. She writes about her own experiences and draws from the vast ocean of Indian woman.

Bharati Mukherjee delineates female characters who are a mixed bundle of volatile energy-strong women who long for a world that's more just and generous than the one they inherited at birth or when they got married. They are idealists and romantics and restless. Each woman responds in her unique way to dreams for a better life. Each one of them seems to be balanced on a tight-rope in case, they fall. Human mind fears 'Change'. These enchained souls transmutate to give 'Voice' to their suppressed feelings. Jasmine enters the New World as Goddess Kali having avenged her on-slaughter whereas Dimple aborts her child and kills her husband to liberate her "Self". Hannah's mind is too fragile with the pain of abandonment and non-acceptance (by her mother and husband), but she does not hesitate to seduce the Indian king. The freedom of expression and emancipation from the patriarchal-conditioned attitude of regarding one's own body as a banal topic, the protagonists of Bharati Mukherjee surge forward, exuberant in their liberated selves. The transformation of self-mutating heroines, consequently, authenticate the philosophy of re-birth to merge into the new culture and incarnate themselves as the 'New Woman': "Can wanting be fatal"

Chitra Banerjee Divakaruni focusses on bringing out the immigrant experience in the New World. Some of them might be losers but many come out winners. She chronicles the disruptive effect that Change or transformation brings about. Redefining and refashioning one's identity, individuality,

power and beauty within the larger universal context form the core of her novels. Transformation through assertion, not violence, is her philosophy for re-formation in the New World.

"I appreciated the freedom and anonymity of being in a city where only a handful of people knew who I was. I worked hard at menial, minimum-wage jobs to put myself through college and learned for the first-time what dignity of labor meant. I missed my family and their sheltering arms so much that it was like having a hole in my heart. I thought about India more than I had ever before. I realized what I appreciated about it--the warmth, the closeness of extended family, the way spirituality pervades the culture. But I also recognized problems about how women are often treated, and a rigid class system because of which many doors are closed to all but the most fortunate and most well-connected people." (Imparo, Ancora. Divakaruni. July 7, 2013)

There's relevant difference between the narratives of Bharati Mukherjee and Chitra Banerjee Divakaruni. Both portray the state of immigrants in their own elusive way pertaining to their personal experiences- in-between identity and complacency. Chitra Banerjee Divakaruni believes in counterbalancing of Native identity and immigrant American identity while Bharati Mukherjee believes in claiming her identity in the New Land. Both the authors underwent the state of expatriation and later on being immigrants but Bharati Mukherjee claimed her identity as American, disclaiming her identity as Indian American as she never felt like an Indian anymore.

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The book of the hunter by Mahasweta Devi: A study of its ecological value system

Gagneet Pal Kaur

Assistant Professor

Guru Nanak Khalsa College for Women, Gujarkhan Campus, Model Town, Ludhiana

Panjab University, Chandigarh

Email - gaganeetgill81@gmail.com

Abstract: *The Book of the Hunter by Mahasweta Devi examines the Shabars, a group of Bengali tribal people, and their commitment to ecologically sound values. Devi, in this book, examines how the Shabars' slow-paced way of life, along with their cultural and environmental values, was devastated as more and more forest land was removed to make room for development. Abhayamangal, also known as Chandimangal, is an epic of great value composed by Mukundaram, a Bengali poet of the sixteenth century, and served as the inspiration for Mahasweta Devi's work. The story of Kalketu and Phullara and the tale of Dhanapati and his wives, Lahana and Khullana, are the two distinct tales told in the poem. In the part titled Byadhkhanda - The Book of the Hunter, the first story may be found. The hunting tribes, the Shabars, who lived in Bengal's medieval forests and surrounding areas, are the subject of its sociopolitical history. The focus is on the tribal people and their adoration of Chandi, the forest deity. Devi's novel, however, is not merely a rewriting of Mukundaram's work; rather, it is enhanced by Devi's research into the Shabars from additional sources, her familiarity with the Shabars, and her lifelong endeavor to support the rights of neglected and exploited tribes. It combines firsthand experience with learned information.*

The Book of the Hunter by Mahasweta Devi examines the Shabars, a group of Bengali tribal people, and their commitment to ecologically sound values. Devi, in this book, examines how the Shabars' slow-paced way of life, along with their cultural and environmental values, was devastated as more and more forest land was removed to make room for development. The epic Abhayamangal, often referred to as Chandimangal, was written in the sixteenth century by the Bengali poet Mukundaram, and it served as the model for Mahasweta Devi's writing. The poem tells two separate stories: one about Kalketu and Phullara and the other about Dhanapati and his wives, Lahana and Khullana.. In the part titled Byadhkhanda - The Book of the Hunter, the first story may be found. The hunting tribes, the Shabars, who lived in Bengal's medieval forests and surrounding areas, are the subject of its sociopolitical history. The focus is on the tribal people and their adoration of Chandi, the forest deity. Devi's novel, however, is not merely a rewriting of Mukundaram's work; rather, it is enhanced by Devi's research into the Shabars from additional sources, her familiarity with the Shabars, and her lifelong endeavor to support the rights of neglected and exploited tribes.

The experience of Phuli and Kalya, two young Shabars, and Mukundaram and his wife, mainstream Hindu Brahmins, is shown in the novel as a study in contrast to the social norms of the time. In the book's introduction, author Mahasweta Devi explains:

In this novel, I undertook for the first time to seek out the tribal identity of the Shabars. Whatever I have written about *byadh* (hunter) or Shabar life, every detail will undoubtedly be corroborated by the Shabars themselves- the day they are no longer driven from place to place, cruelly oppressed, and insulted ...Such is my goal, but I do not know whether I will accomplish it. This is, however, a

beginning. The encroachment of towns and non-Adivasis upon their territory, Adivasis abandoning their lands and going away, the heartless destruction of forests, the search of the forest children for a forest home, and the profound ignorance of mainstream people about Adivasi society-these are all truths about our own time. (xi)

The beginning of the book takes place in Ararha, where Mukundaram had relocated after leaving Daminya. Ararha was a very fertile area. The shed held cows, while the granary was stocked with grains. Mukundaram and his wife were content in Ararha, although they missed Daminya, their hometown. Daminya. his wife said, "Didn't it break my heart to leave Daminya?" (3). The couple talked endlessly about their time spent at Daminya. It is comprehensible in light of Buell's notion of place attachment. Lawrence Buell in *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination* states: "My memory of the place where I grew up has affected my response to all the places where I've lived since, and so too I find for those who led a more wandering existence when young" (Buell 73). After being expelled from Daminya, his birthplace, Mukunda was unable to find harmony.

The Shabars are a hunting tribe that takes great care to preserve and protect the forest and wildlife because they think that every living thing in nature has a right to thrive. They don't exhibit odd or egotistical characteristics. These biocentric beliefs were ingrained in them from birth. They value tranquility and are well-versed in medicinal plants. Because of their basic lifestyles and lack of needs, they have traditional, straightforward cognitive processes and accept environmental equality without being aware of the circumstances or the perspectives held by the so-called civilized groups. Indians from the mainstream should learn about ecological concepts and biodiversity preservation from the tribal people.

Deep ecology explores how people are connected to nature. To find philosophical solutions to the ecological crisis brought on by the industrial revolution and urbanization, Arne Naess developed the idea of "Deep Ecology." According to Naess, the main goal of deep ecology is to improve communication between people and other species, which will help ensure that life continues to flourish on Earth. The idea that man is just one aspect of nature is upheld, and other natural forms are not given preference over man.

Along with the involvement of both humans and non-humans, Deep Ecology also necessitates a knowledge base that has been accumulated as a result of the deep ecological link between humans and non-humans. According to Mahasweta Devi, the Shabars develop that knowledge as a belief system. Ganesh responded that the *bonkapash*, *gowalkenre*, and *bonkenre* had been gathered by the great ayurvedic physician Harkali Thakur when Mukunda sought to utilize them. He would make medications from those herbs. Later in the narrative, Kalachand's farmhand in Ararha described Mukunda Tejota, the then-tribal leader,'s amazing talent. She was able to treat an injured elephant by handling it.

When it comes to environmental concerns, soil is important. Ganesh remarked, "The soil itself nurtures all these little plants, animals, birds and bugs. Each one of them has its own function" (7). He explained to Mukunda that the use of *Chalkuto vine* was good for the aching leg. Again, Sanyasi Thakur championed *Sheota* and *chatim* rejected by others as cremation ground trees: "Who says these are inauspicious trees? Trees are just trees; there's nothing auspicious or inauspicious about them" (10). Ganesh was rich in his knowledge of the soil needed for each crop. For example, radish needs soft soil; but for sugarcane, dust flies aloft. According to Ganesh, "The earth gives you all kind of fruits and grains, but everything needs its own type of soil" (11).

The use of natural metaphors, ornaments derived from nature, and names that are chosen naturally all emphasize the connection between humans and the environment. Numerous allusions to plants, trees, and agricultural methods used in that setting may be found throughout the text. Mahasweta Devi employs several registers to vividly depict the socio-ecological setting being represented, as well as the linguistic diversity of the many groups. Whether they are farmers like Mukunda and Ganesh or non-tribal residents like the Shabars who dwell in the woods, both tribal and non-tribal people live

close to their surroundings.

Deane Curtin notes in *Chinnagounder's Challenge* that the tribal's core knowledge is culturally coded to guard it against biopiracy. Biopiracy incidents have been a major factor in the exploitation of tribal groups like the Shabars. In her book *Biopiracy: The Plunder of Nature and Knowledge*, Vandana Shiva makes a convincing case for how traditional knowledge has been suppressed in developed nations for financial gain: "Knowledge and resources are systematically alienated from the original custodians and donors, becoming the monopoly of the transnational corporations" (Shiva, *Biopiracy* 67).

Mahasweta Devi focuses on many important themes in the book, including deforestation and its effects on tribal people, the depletion of natural resources, etc. Hunting is "need-based" rather than "want-based" in the Shabar villages. In the book, civilization trades attempt to take advantage of obedient tribal people who seek male deer skins for their religious practices. Kalya kept to the rules of his tribe's hunting even though he was aware that the trade would bring him wealth. The Shabar community doesn't hunt deer during their mating season because they believe doing so will incur Abhaya's wrath. The tribal people are aware that maintaining life in their environment depends on the ecology being in balance. When there was a tremendous chance for Kalya to become wealthy, Kalya declined and rejected the, "I'll split them into two and fling the pieces away" (95) But he was given command to put an end to the elephant's life. They simultaneously threaten and protect the forest's life. Tejota's wisdom and expertise are comparable to that of Ganesh and even greater. Whether in Daminya or Ararha, our forefathers were wise in regards to the environment, forecasting, medicinal herbs, farming, etc.

But the Shabars were powerless against the city's influence. Tejota the Shabar community's spiritual head, received a visit from Mukunda. He asked her permission to deliver his wife without incident. Tejota remarked that Gopali is a competent midwife to Mukunda. She was also disappointed that the Shabar girls had not studied midwifery recently. She described her longing, "If they'd lived in the forest, they would have learned things, but the influence of the city is a foul thing" (67). This is a reference to the gradual harm caused by urban life to the Shabars and the loss of knowledge on natural medicine and midwifery, both of which are a grave loss to humanity.

The goddess finally felt compassion for the Shabars after many years of hardship, according to the mythology. She created a man and woman out of clay and rock, giving them the names Kalketu and Phullora as well as the word said, "When you become king, your name will be Meghbahan, and she will be called Meghabati" (70).

There is some truth to the myth. There are four major types of monitors available in India. They are the water monitor, Bengal monitor, yellow monitor, and monitor of the desert. Lizards have frequently been utilized improperly by humans for trade and consumption. The monitor lizard went extinct as a result of excessive hunting and forest damage. The forest was the Goddess of the Akhetiyas or Shabars, who revered it as their mother. By the grace of Abhayachandi, they obtained everything they needed from the forests to survive. Only the goddess, who provided everything, kept them alive. When Thakur (Mukunda) requested to see the temple, Tejota refused and forbade him from sinning. To perform worship there, one had to be a Shabar. In rural India, there is a lot of respect for the environment. The indigenous people contributed significantly to the preservation of the forest. They looked after the environment as a blessed duty. They created their institutions and laws to protect the ecosystem. The deity would punish the lawbreaker for any transgression.

The goddess of the forest is Abhyachandi. "who gives birth to every tree, animal and the forest-dwelling Shabars too" (153). Because they are protected from diseases by the forest and the land, they adore it. The bonkere and bonkapash weeds are harvested by ayurvedic physicians to create medications from: "The soil itself nurtures all these little plants, animals, birds and bugs. Each one of them has its own function" (7). Shabars are familiar with the roles of the various types of soil, trees, and plants that the earth provides for us. "The earth gives you all kinds of fruits and grain, but everything needs its own type of soil" (11). Since there are plants in the soil for every sickness, they are aware of how to treat

illnesses with plants. They “knew cures for every ailment – fevers, cut from thorns, the body’s heaviness during rains and scorpion bites” (41). The complete reliance on nature for livelihood is the characteristic of the Shabars’ life: “And to everyone and everything! The Forest, the animals, the birds, and the Shabars – she gives them all courage and keeps them under her wing” (53). As a result, the forest’s limitless biodiversity and capacity for protection are reaffirmed by numerous voices.

In addition to recognizing the right use of forest resources, the Shabars’ world also values gender equality. Abhayachandi’s sacrosanct unwritten norms ensure that knowledge about her secrets is sent to the rightful recipient without regard to gender. Because Megha had “sinned” by hunting a pregnant deer, Tejota and not Megha, her husband, received the knowledge from her father. The freedom of a woman is significantly impacted by the promotion of a woman to the Mother Goddess’ throne. Tejota didn’t learn the information; it was passed down to her directly from the patriarch, Danko, and it came at the cost of her giving up her demands and ambitions to be the wisest person in the world. Women should be prepared for the sacrifices and responsibilities that come with having power.

The exploitation and degradation of women and nature are compared by Ecofeminism. It emphasizes the impossibility of sustainable development and biodiversity protection without ensuring that everyone is aware of gender issues and educated about them. Writing becomes important as a tool and as an agency to communicate the need for gender-sensitive education, policies, and programs, as well as for a supportive atmosphere, especially when done by a woman.

A world without borders has been attempted to be created in this era of globalization, linking the people and the nations not only economically but also culturally. This has accelerated the uniformity of information and culture and further compelled cultural change. Felix Guattari refers to this phenomenon as Integrated World Capitalism (IWC) in *The Three Ecologies*: “Post-industrial capitalism, which I prefer to describe as Integrated World Capitalism (IWC), tends increasingly to decentre its sites of power, moving away from structures producing goods and services towards structures producing signs, syntax and subjectivity” (Guattari 47).

Even now, without recognizing the implications, civilized people continue to harm and drain the environment’s resources. They might not have realized that deforestation poses a serious threat and would displace the Shabars. Tejota was still concerned that the Shabars’ younger generation might be influenced by mainstream Indians. She told her father this, “But the town keeps advancing! ... The city’s influencing our community and it frightens me, Baba! (105). She observed that some Shabar homes weren’t made of leaves but rather of painted mud walls. Phuli, who wore natural jewelry like wooden bangles and palm frond earrings, appeared to yearn for metal anklets as she mixed with the city’s female population. Kalya warned her by warning her right away., “No. An akhetiya’s wife never wears brass or bronze. Doesn’t Ma warn us to stay away from metal things?” (111).

In the book, Mahasweta Devi eliminates the gap between the author and the character by transposing Tejota’s thoughts in free indirect speech:

No, the town and its people would spread out and the dwellers at the edge would set their eyes on the others’ houses, yards, ways of living and customs. The younger generation would be influenced. Sana’s family had learned to save. This year their roof was not made of leaves, but of hay. It was quite an event to see Shabars suddenly smoothing mud over their house walls and painting pictures on them! Their ways were quite different from the other Shabars. Sana’s husband did not thrash her, and Sana had oil in her hair and rice in the store.

Mahashweta Devi sheds light on several difficulties the Shabars faced as a result of the entrance of civilized culture. The Shabars are deprived of their surroundings due to the clash of urban culture and the depletion of natural resources. The Shabars, whose existence depends on the natural resources provided by the forests, are threatened by the development of the city of Ararha. Kalya frequently states in the book that the Shabars are not permitted to crop but must instead live as forest hunters and gatherers.: “Whatever comes out of the jungle, they will eat it scalded or roasted. They won’t work on

any schedule, they won't farm, and they'll retort, why plough when there's forest" (76). Abhayachandi has the rule that she must live off of her possessions and refrain from farming because doing so will definitely result in deforestation. However, the tribal people had little choice but to leave the forest in search of another Abhaya's forest when the mainstream Indians drain the forests and convince them to abandon their way of life.

Vandana Gupta explains the predicament of the tribes in general: "The forests and their self-sustaining economy signify the tribal life and its cultural continuity. The misguided notion of national "development" ravages the pristine land, robs it of all its beauty, thus endangering the ecological balance of the region and depriving the local inhabitants of their means of livelihood" (Gupta 33). The forest and its resources, which are home to these indigenous groups and the source of their subsistence, are exploited by mainstream Indians in the glare of urbanization and industrialization

The Shabars respect and protect the forest in addition to using it for their daily needs. Any violation of the jungle's laws is a grave sin in their eyes. Mahasweta Devi once said about nature, "She is the creator, nurturer, and protector of all living beings on land and water. To disobey her law is the greatest of sins!" (99) The forests are a fantastic place to learn. Because their school is nature and their teacher is a forest, they never attend school and never study from books. They learn life lessons and success techniques from the countryside. The forest teaches them all the lessons of life. They revere nature in the forms of the Sun and Wind for both their wealth and protection.

Shabars being driven from their woodland is like Adam and Eve being driven from the Garden of Eden. Adam and Eve are banished because they disobey God's command and eat the cursed fruit. However, due to the influence and invasion of city people, the Shabars are driven out of the forest because they violate the law of the forest. However, the Shabars had previously lived in seclusion in the abundant Abhaya forest, much like Adam and Eve in their Garden of Eden. Lawrence Buell, an American ecocritic, claims that the place's historical connection to it is "through place consciousness and bonding" which "involve not just orientation in space but temporal orientation also ... The most traditional and still prevalent might be imaged as concentric circles of diminishingly strong emotional identification (and increasing anxiety and fear of the unknown) fanning out from the home base or home range close to which most of one's life is led" (Buell 72).

Mahasweta Devi asserts in this piece that the Shabars' only hope is in the land and the forest.: "the soil held everything in itself" (7). They consider the forest to be the mother who gives them everything. They never leave the forest where they grow or their mother. Ararha Forest serves as a second mother by providing them with food that keeps them alive. They think of themselves as being the offspring of the jungle. They are tribes that live in forests. They receive everything from the forest. In addition to providing them with food, the forest also serves as a significant source of income. They make money from the sales of forest products to support their way of life. It is known by Mahasweta Devi as, "All sell acacia berries, ritha fruits, amla and ripe hartuki that they gather in the forest, and buy rice and oil with the money" (77).

Mahasweta Devi provides a comprehensive overview of tyranny, exploitation, and violence in *The Book of the Hunter*. She not only amuses the readers, but she also instills an ecological affinity in their brains and makes a silent protest the injustice done to the marginalized tribes. In addition, Mahasweta Devi uses a narrative to illustrate the variety of Shabars' daily lives, where each day is different and filled with unknown events.

The Book of the Hunter echoes the issue of traditional ecological knowledge recognized by several international organizations. Agenda 21 of *Earth Summit '92: The United Nations Conference on Environment and Development*, recognizes the importance of preserving the traditional knowledge of the indigenous people. It reads:

Recognize and foster the traditional methods and the knowledge of indigenous people and their communities, emphasizing the particular role of women, relevant to the conservation of biological diversity and the sustainable use of biological resources, and ensure the opportunity for the participation of those groups in the economic and commercial benefits derived from the use of such traditional methods and knowledge. (Quarrie150).

Thus, The Book of the Hunter summarizes the Middle Ages lives of Bengal's extinct tribes. The original author of the medieval work, Mukundaram, had a lot of compassion for the Shabars' wisdom and their strong ties to the forest. They held a wealth of information about maintaining ecological balance. They tried to preserve nature and refrained from destroying trees or animals without a cause. They simply cut down trees to give themselves and their animals basic shelter and food. They lived in a group and followed their leader's stringent instructions while living in fear of the gods. However, as the settlement grew, their efforts proved insufficient, and they were compelled to relocate to look for other woodlands, which were all swiftly disappearing. The golden lizard that predicted the Shabars' immense success and its vision of the Shabars occupying three-fourths of the earth disappeared. The tragedy of a pair of great lovers, as shown through the sympathetic lens of the mainstream Hindu, Mukundaram, was the tragedy of the community, which was accentuated by their ideological resolve to continue exclusively as hunters and never engage in farming. Mahasweta Devi's sensibility and Mukundaram's accurate portrayal of the sociocultural history of medieval Bengal are utterly compatible. Mukundaram's depiction has a strong undercurrent of empathy for the extinct tribe that upheld an ecologically responsible value system.

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Diasporic sense in Amit Chaudhuri's Novel

¹R. Hemavardhini, ²Dr. M. X. Alpha Tracy

¹ Ph.D. Research Scholar, Department of English, School of Languages, Vels Institute of Science, Technology, and Advanced Studies, Pallavaram, Chennai – 117.

² Assistant Professor, Research Supervisor, Department of English, School of Languages, Vels Institute of Science, Technology, and Advanced Studies, Pallavaram, Chennai – 117.

¹ Email - hemavravi@gmail.com

Abstract: *The present paper is to explore the diasporic themes in the chosen book, Odysseus Abroad by Amit Chaudhuri. In the age of diversity and transnationalism, Indian diaspora literature has become a recognised academic field. It has developed thanks to authors of Indian descent who have immigrated to other countries for a variety of causes. Famous male and female authors who have depicted the trauma and difficulties of living abroad in their fictional works have enhanced the canon of Indian Diaspora literature. Amit Chaudhuri is a well-known author in the contemporary Indian diasporic literature. The book tells the story of young Ananda, a Bengali kid from India, who immigrated to Oxford University in England to pursue a degree in literature. Ananda's freshly embraced western culture presents numerous difficulties. Ananda displays a variety of tropical concerns during his travels abroad, including identity crisis, homesickness, displacement, exile, and estrangement. A prominent diasporic novel called Odysseus Abroad depicts the harrowing experience of a young Indian student studying abroad. The chosen book will be examined from the perspective of literary research on the diaspora.*

Key Words: *alienation, transcultural, exile, migrate.*

INTRODUCTION :

The word 'Diaspora' has been derived from the Greek word 'dia' means 'through' and 'sparian' means 'to scatter'. Historically, the word 'Diaspora' was used to mean the dispersion of Jews from their homeland. In modern terminology, the word 'diaspora' has been used to talk on the migration of any individual or community from their homeland. The word diaspora anticipates the concept of Third World which adherence the state of dislocation and displacement.

The word 'migration' has been derived from the Latin word 'migare' means 'to move'. Human migration is not a new phenomenon it has been consecutively occurring since old times. People migrate from one place to another to gain upliftment. Migration can be occurred voluntarily or forced. In the simplest term, migration means geographical movement with the purpose of shifting- permanently or temporarily in a new land. Invasion, conquest, colonization and immigration are the distinctive forms of migration. Diasporic study has been evolving in the last phase of 20th century to study the dispersed ethnic community. It critically examines the peripheral affairs, issues and challenges of migrants they face in abroad. The present appear would critically analyze the diasporic sense in Amit Chaudhuri's work. The prime objective of the paper is to explore *Odysseus Abroad* as a diasporic text by exemplifying numerous diasporic elements in it.

A BRIEF VIEW OF INDIAN MIGRATION

The origin of the Indian Diaspora has been about the social structures of the emigrants and migrants. When there is a question about the Indian Diaspora, the migrant always feels to be a part of it respective

to the state in India which they belong to. It is the shared cultural heritage of Indians which lays the foundation for the Indian Diaspora. At present there are several established Diaspora throughout the world. For example, Indian Diaspora, African Diaspora, Chinese Diaspora, etc Indian Diaspora is one of the largest Diasporas in the world. People who belong to specific diaspora have different ways of connecting themselves with their homeland.

Indian diaspora literature has generated a powerful literary network by characterizing eastern and western culture in their writing. Bhikhu Parekh in his work "Some Reflections on the Indian Diaspora" observes,

The Indian diaspora is like the Banyan tree; the traditional symbol of the Indian way of life, spread out his roots in several soils, drawing nourishment from one when the rest dry up. Far from being homeless, he has several homes, and that is the only way he has increasingly come to feel at home in the world. (106)

Diasporic literature has been written with certain common tenets such as Alienation, Identity issues, Cultural conflict, rootlessness, nostalgia and displacement. The diasporic authors have fruitfully projected the traumatic experiences of diaspora community in their writing. Indian diaspora literature has emerged with the emerging of new dimensions and perceptions on the vast canvas of literature. It has been flourished swiftly since last four decades and became a mainstream. Many Indian origin authors settled in abroad during Colonial and Post - Colonial period.

Modern Indian diasporic writing has been categorized into two groups: First and Second generation. First generation is the inclusion of those authors who are born and brought up in India and then move to abroad. Those who are born in foreign land but tied up with the land of their ancestors are placed in second generation. The former group is victimized of displacement, nostalgia and memory while later group suffers from the identity crisis and rootlessness. Notable authors have developed a new arena in literary grounds through their kaleidoscope approach. Authors like V.S.Naipual, A.K.Ramanujan, Vikram Seth, Ved Mehta, Rohinton Mistry, M.G.Vassanji, Amitav Ghosh, and Salman Rushdie, Jhumpa Lahiri, Bharti Mukherjee, Meena Alexander, Kamala Markandey, Uma Parmeshwaran, Sujata Bhatt, Anita Desai, Meera Syal and Sunetra Gupta have emerged as the prominent figures who have woven the actual issues being faced by Indian migrants in abroad.

It is well known that members of diasporas possess a strong sense of self while also gaining specific experiences from living outside of their own country. As a result, it is possible to discuss the dual character of diasporic awareness. Although they are conscious of their several locations, they do not lose sight of their roots since they have a common remembrance of them and a sense of togetherness. People who are part of a diaspora not only pass on the knowledge they learned from their parents and their native country, but they also create something new using knowledge they have learned locally. Internet usage is essential in this situation. It may serve as both a knowledge source and a means of passing along newly created information. Cohen points out the social side of the creation of diasporic consciousness in *Global Diasporas: An Introduction* and he states that it is mobilized when :

a significant number of social actors need to accept their collective self-definition as a transnational community, organize to spread this perception and persuade others to participate in actions designed to cement their diasporic character and status (13).

The article agrees that diasporas make references to concepts like "roots" and "home," which emphasise the significance of memory in history and, in turn, feed into the collective imagination of the community in question. In a nutshell, diasporic consciousness is the sense of being a part of both one's place of origin and one's motherland. Strong and consistent ties are kept with the country of origin. Being able to communicate with whomever they choose through the Internet without physically being there is crucial for the development of a robust diaspora. For illustration, there with its assistance, millions of Indians who reside outside of India may keep up with both domestic and international events. It strengthens ties to the motherland and broadens the consciousness of the diaspora.

DIASPORIC ELEMENTS IN AMIT CHAUDHURI'S ODYSSEUS ABROAD

Many well-known authors of Indian descent have relocated outside of India and succeeded there. One of them who just relocated to the UK is Amit Chaudhuri. An outstanding poet, writer, editor, and literary critic of modern Indian diasporic literature, Amit Chaudhuri. He received the coveted Sahitya Akademi Award in 2002 for his book *A New World*. For his first book, *A Strange and Sublime Address*, he was also awarded the Commonwealth Writers Prizes in 1991. *Afternoon Raag* (1993), *Freedom Song* (1998), *A New World* (2002), *The Immortals* (2009), *Odysseus Abroad* (2015) and *Friend of My Youth* (2017) are a few of Chaudhuri's other books. At the moment, Chaudhuri is employed at the University of East Anglia as a professor of contemporary literature. London Review of Books appreciates the legacy of Amit Chaudhuri by stating, 'Chaudhuri can write better than just about anyone of his generation.' Chaudhuri is a multifaceted writer whose works are indelible in the fabric of diasporic awareness. He has well approximated the challenges of immigrants in foreign countries in his work as a diasporic novelist. He has written in a variety of genres, including poetry, fiction, and short stories. The works of Chaudhuri have been presented as documentaries that speak to truth; they deal with realism rather than romance. Language used by Chaudhuri is an example of the perspectives of the diaspora population.

Amit Chaudhuri's book *Odysseus Abroad* was published in 2015. It centres on the cultural issue and takes place in London on a single day in the summer of 1985. The plot centres around Ananda moving to Oxford University in London to finish his English literature bachelor's degree requirements. This book is about exile, failure, loneliness, and friendship. The travel motif is employed to emphasise Ananda's exile, dislocation, place, and feeling of being. The story is divided into six sections: Bloody Suitors! Eumaeus, Uncle and Nephew, Telemachus and Nestor (Manny - Loss), Heading towards Town and Ithaca.

Ananda, a prosperous and idealistic individual, travels to London to establish himself as a poet. In a foreign nation, he initially feels lonely and disoriented, but his vision gives him the inner motivation he needs to adapt and retain his focus on his goal. He misses his family and is lonely. His interactions with his longtime London resident uncle are strange. They are friends, although they don't always agree on everything. Ananda is in some ways at odds with his uncle, who continues to think in colonial terms. Ananda is ecstatic to meet someone he doesn't know but who hails from the same region of the world since he is happy to be an Indian. He is a supporter of the English language, writes poetry in the language, reads voraciously and is well-versed in both Bengali and English literature.

He expresses considerable contempt for the English, and the idea that his nation was formerly an English colony offends him. It is difficult to dispute, however, his affection for London, English literature, and the English language. However, one cannot make the same claim regarding Ananda's perspective on the English. He views them as performers who perform inauthentically and without genuine emotion. They even sneak glances rather than looking directly at someone. His uncle is an emblematic member of the Indian diaspora in London. Regarding his connections to other diaspora people, nothing is mentioned. He is egotistical since he hasn't been married to avoid having to take care of his own family and he is very self-centred. On the other side, he cares about his nephew and routinely spends time with him. He also supports the many relatives he has in India. In his earlier years, he was regarded as "a genius," but moving to England was a mistake since he had to adopt a new surname in order to get employment. He was also one of the three employees who were fired as soon as the nation's economy started to recover.

Instead, he takes safety measures. As everyone speaks English in London, Ananda's interest in and attitude towards English alter. Chaudhuri, describes Ananda as :

He was a modern Bengali and Indian, with a cursory but proud knowledge of Bengali literature; that he wrote in English, and he wrote in English, and had spoken it much of his life; ... that his early teenage years he'd subsisted on a diet of Agatha Christie and Erle Stanley Gardner; that he'd developed a taste for corduroys over jeans recently – almost none of this counted for

anything in London, since everyone here spoke English,...wore jeans or corduroys. In this way, his identity had been taken from him(13)

Amit Chaudhuri acknowledges in his interview that the work is autobiographical and that he himself was in London at the time and felt the same emotions as Ananda. Ananda always thinks about his native country and wonders why he is in London. He contrasts Bombay with London while residing in Britain and discovers little parallels. "Why are our cities so different from one another? He looked about for a while but was unable to link Bombay and London other than, of course, the red double-decker buses and post offices. Eventually, he expresses both favourable and negative opinions on British policies. It is not easy to understand the situation in Britain. Being a member of the same race as someone else is difficult. There are some persons you should avoid meeting. Longtime resident of Britain and Ananda's uncle issues a warning. People from the same diaspora are said to have a strong sense of diasporic identity. Ananda frequently dines at an Indian restaurant with his uncle. Here is where one may discuss diasporic awareness. Ananda is thrilled to be an Indian. "Ananda did not identify as an 'Asian'; he was Indian. Someday, he'd return home (66).

The simple statement "He was Indian" conveys a lot of information. It alludes to the nation's past, its ancient culture, and the strong sense of national pride that Indians feel. The novel contains conspicuous diasporic elements in its theme and diasporic elements to be written in the novel are as trails.

HOMELAND

The feeling of homelessness that permeates the diaspora population is closely related to it. Despite being happily established overseas, they never lose touch with their own country. Ananda, the main character, is continuously thinking about his own country. He has remained closely connected to the Indian homeland and its culture. Ananda feels connected to his country of origin because of his extreme interest in Indian classical music. Ananda practises various musical "Raags" in his room and makes an effort to establish a connection with Indian daily life while living abroad. Ananda's attire perfectly portrays his commitment to since at night he dresses in a traditional kurta and pyjama. He sat on the rug to sing, unwashed, evacuated, and dressed in his kurta and pyjamas from the previous night. In his own house, he was a refugee. He routinely anticipated criticism. He was aware that the raags he sang were completely strange to Mandy's ears (she slept till noon as well) and even to the lads upstairs (28).

Ananda appears to be a passionate fan of Indian food. Along with his uncle, he frequents several eateries to sample Indian cuisine. He is really homesick for the flavour and aroma of Indian food in London. Unfortunately, the Indian food served in London eateries lacks authenticity. Even after settling in a host country, the diaspora population maintains social and cultural links to their birthplace. They carry out several ceremonies and adhere to the traditions of the country of their birth. India is a multicultural and multireligious nation. Every culture and religion has its own traditions and rituals. Ananda's participation in a religious event demonstrates his close ties to his culture. By continuing to practise such Indian customs, Ananda has successfully maintained his "Indianness." He makes an effort to survive in a distant country as a "pure Indian."

IDENTITY CRISIS

The identity crisis that immigrants have in their new country is one of the most significant problems. Second generation immigrants are raised and born abroad, yet they are still viewed as outsiders in society. Ananda's social identity highlights certain travel hiccups. He first struggles to adapt to western society, feeling like an "alien" in a strange place. Ananda gradually learns to function in the newly chosen area and culture. Ananda does not experience the same environment or sense of emancipation in London as he had in India. In London, he doesn't really feel at home. Ananda adopts a diplomatic stance to assert his uniqueness in the host country.

None of the thing that defined him- that he was a modern Bengali and Indian, with a cursory but proud knowledge of Bengali literature; that he wrote in English, and spoken much of his

life; that he used to be served lettuce sandwiches as a teatime snack as a child; that in his early teenage years he'd subsisted on a diet of Agatha Christie and Earl Stanly Gardner ; that he'd developed a taste for corduroys over jeans recently- almost none of this counted for anything in London, since everyone spoke English, ate sandwiches, they wore jeans or corduroys. In this way he, his identity had been taken away from him; and he'd become conscious, in England, of class (14).

He finally saw himself as an "outsider" in that strange country. Due to sociolinguistic barriers, Ananda and his neighbour speak very little to one another. He therefore isolates himself in his cramped flat and occupies himself with a variety of hobbies.

ALIENATION

According to its etymology, the term "alienation" comes from the Latin verb "alienatio," which meaning "to eliminate." The main factors that encourage estrangement include racism, having a lower social standing, and discrimination in the host country. Radhesh, Ananda's uncle, had been in London for thirty years when *Odysseys Abroad* was written. Unfortunately, he was not entirely welcomed by the locals of his adoptive country. When faced with humiliation, Radesh finds himself unable to protest loudly. He endures his humiliation in silence after being attacked by a white man who threw an apple in his face. Radhesh irrationally tolerates this inhumane behaviour because of his lesser rank. Being viewed by the local as an "outsider" was hard for him at the time. They did practise the skill of gazing covertly; Anand's eyes had more than once unintentionally landed on the reflection of a coworker on the tube, in the quiet of human proximity, and discovered he was being examined. The eyes had immediately slid away, but he'd been startled that his existence had aroused curiosity, often warned him against making eye-contact with skinheads an even punks: 'would you like an animal in the eye? No. Because it thinks' it's a challenge.' (73).

CONCLUSION :

The definition of "diaspora" is subject to debate and has undergone several modifications. In Amit Chaudhuri's play, *"Odysseus Abroad,"* the 'individual' fights to make a name for himself in the country where he is going. The exact diplomacy of how an "individual" battles to make a name for himself in his host country has been executed by Amit Chaudhuri. Through various circumstances, the characters paint a lively and colourful image of life abroad. Chaudhuri is fully aware of the difficulties and painful experiences that the diaspora population encounters in a host country because she herself a diasporic author. Ananda manages to live in London despite being mostly paralysed. Despite his mother's intermittent visits to his cramped flat, he still feels alone and isolating. In London, Ananda has a sense of loss and dislocation. The predicament and psychological agony of Ananda symbolise the common pain of the diaspora population, especially that of the Indian. The attentiveness and sensibility of Chaudhuri perfectly capture the diasporic tendency.

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Unveiling Cultural Complexities: Exploring English Language Learning Amidst Contemporary AI Chatbot

Richa Gupta

Research Scholar, Department of English
Sister Nivedita University, Kolkata
Email: richa3012@gmail.com

Abstract: Over the past few decades, the impact of technological progress on English language learning has been vividly evident. The constantly evolving technological developments not only bring forth new prospects for learning but also raises concern that accompany such waves of advancement. One such similar challenge recently encountered is the coming of a newest artificial intelligence (AI) software known as ChatGPT. Designed to engage in natural language conversation with users, it can generate human-like responses to a wide variety of questions and topics. While some linguists perceive humanoid ChatGPT as a potential tool that could transfigure the manner of learning English as a language, for others, the pitfalls of this kind of knowledge are not undisputed. The issue of its constraints concerning the cultural and social context in English language acquisition presents a noteworthy challenge that demands careful examination. The objective of this paper is to confront some cultural disparities that could arise while employing this chatbot as a learning tool. The resolution of these disparities becomes essential in order to attempt a learning experience that is inclusive, thorough, and marked by empathy for all learners.

Key Words: Technology, ChatGPT, Cultural-contextual Challenges, Misinterpretation, Stereotyping.

Technological advancements in recent decades have greatly impacted the landscape of English language teaching. From language learning software to online courses, technology has become an integral part of pedagogy, offering both opportunities and challenges. One such recent challenge is the new buzz technology and is what scientists call Chat Generative Pre-Trained Transformer (shortened ChatGPT). Created by the US-based company OpenAI in November 2022, it is capable of crafting texts spanning diverse genres such as articles, stories, screenplays, and marketing communications. However, this bot's most remarkable trait resides in its conversational and interactive nature. A key factor driving the widespread adoption of this chatbot among learners is its ability to generate personalized responses centred around conversations, setting it apart and making it more advanced than conventional search engines like Google.

Propelled by its huge popularity among English language learners, many recent critics have shown keen interest in researching the impact of ChatGPT on studying English Literature and learning English as a second language. In a qualitative case study of ChatGPT, Tlili et al. examined ChatGPT's ethical, pedagogical, and social implications in education. Findings showed that it had various capabilities and limitations across different subject domains and that it had potential opportunities and challenges for instructors and students. Likewise, Opara Emmanuel Chinonso, in the paper titled "ChatGPT for Teaching, Learning and Research: Prospects and Challenges", evaluates the several possibilities and limitations of OpenAI's ChatGPT for teaching, learning, and research. He concedes its limitations stating that "Artificial intelligence can enhance teaching and learning but it should be a substitute" (20). Similarly, in the paper "Exploring the dimensions of ChatGPT in English language learning: a global perspective", Wagdi Rashad Ali Bin-Hady et al. highlighting the benefits of using

ChatGPT in developing learners' language skills, also stress that the learning process has to be scaffolded by providing feedback to students on their language use and acting as partners in practicing language with recommended activities for more language practice (1). Diverse concerns have arisen regarding ChatGPT's application in English language learning, encompassing ethical and safety issues, absence of references, and stifling of learner creativity. However, a glaring gap is seen in area of social and cultural context of learning.

ChatGPT's limitations pertaining to cultural and social context while learning English language poses a challenge worthy of critical deliberation. This paper will try to address some of these potential gaps which might emerge while using this "search-scan-and-paraphrase" program (Jose P 20). The significance of context-based English language learning will be underscored, followed by an exploration of the risks posed by unsupervised Chatbot usage and its potential to create a skewed perspective for learners. Following this, the role of a teacher becomes germane to ensure an inclusive, comprehensive and empathetic learning experience for all learners in an AI-induced environment.

The significance of cultural context in the process of language learning cannot be overstated. Arif Nugroho summing Brown's¹ work remarks that language is a part of a culture and a culture is a part of a language; the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture (2). When it comes to the realm of teaching and learning, it means that language learning is culture learning and consequently, language teaching is cultural teaching (ibid.).

The history of English language and literature, dating back to as long as 4th century BCE has evolved gradually to mark each literary period distinctly different from the other. Approaching any literary topic by making students familiar with the socio-cultural background of a genre has always been part of traditional classroom teaching. Teachers skilfully incorporate customs, traditions, and societal norms, enriching students' understanding beyond grammar and vocabulary. These not only shape language usage, idioms, and expressions, adding depth and relatability, but also help learners navigate social interactions, conduct business, and foster cross-cultural understanding. Tim Stagich aptly remarks that "It [cultural context] is ... the key unlocking the door to understanding expressions, idioms, and inferences that would be difficult or even impossible to comprehend without the clues of cultural meaning. These cultural insights and clues are forms of comprehensible input that also open doors to social understanding for the language learner and create an open-mindedness essential for learning" (1). For contemporary learners, AI-enabled learning could imply studying this material in isolation. Consequently, the distinct feature of each genre may appear entirely unfamiliar and challenging to relate to, only making learning superficial. English language learning enhances relevance, engagement, and intercultural competence. The significance of incorporating culture-induced subject matter becomes even more relevant in classroom settings, when we witness classrooms evolving into melting pots, where students from diverse social, ethnic, and economic backgrounds come together to learn.

Another potential concern could revolve around the societal negative impacts that might arise from AI-facilitated language learning. It is universally acknowledged that "Language has long been a vehicle for perpetuating injustices against marginalized populations and conferring power to oppressive institutions" (Craft et. al 3). This problem persists and may get further compounded with the use of language models (LMs)², which can inadvertently contribute to social harms through the language they generate. Srinivas Kodali, a researcher and hacktivist with the free Software Movement of India, commenting on the working of ChatGPT, asserted that it is "programmed to respond as a human would after it has been trained with large datasets taken from all corners of the Web and social media" (17). For him "This also means that ChatGPT is just as biased as any human" (ibid.).

¹ Brown, H. D. *Principles of language learning and teaching*. Englewood Cliffs, New Jersey: Prentice Hall Regents, 1994

² "Language models in AI describes a system or a process in an abstract yet orderly way" (Jose P 20).

In the paper titled “Ethical and Social Risks of Harm from Language Models”, Laura Weidinger et al. draws from the works of several critics to illustrate four main ways in which language models can produce harmful content. According to her, first, LMs may generate language that promotes stereotypes or leads to unfair discrimination, further marginalizing vulnerable social groups. Second, language models might reinforce social norms, excluding and disregarding identities that fall outside these norms, thus perpetuating societal inequalities. Third, the language generated by LMs can be toxic, potentially inciting violence or causing offense to individuals or communities. Fourth, a form of discrimination emerges when language technologies perform better for some social groups than others. Such harmful content can deepen divides and lead to real-world consequences (9).

It is pertinent to mention here that the challenges pertaining to perpetuating injustices are particularly profound for colonized nations like Africa and India, as they still continue to grapple with the enduring repercussions of stereotypes and misinterpretations in literature as a result of their colonial past. The pervasive influence of colonial-centric narratives persists in undermining the endeavours of formerly colonized nations to establish and reshape their cultural identities, even within the contemporary global landscape. There exists a potential danger wherein AI models might reinforce detrimental cultural prejudices through stereotyping and misrepresentation, thereby exacerbating the prominence of dominant narratives and impeding the development of cross-cultural comprehension in literature and language education. A classic example of this can be found in Rudyard Kipling’s novel *Kim*. In this work Indian characters are often depicted using stereotypes, reinforcing the Orientalist notion of the “exotic” and “mysterious” East. The character of Kim, a young Indian boy, is portrayed as cunning and skilled in deception, contributing to the misrepresentation of Indian people as wily and deceitful. Thus, perpetuating harmful cultural biases and thereby hindering cross-cultural understanding. Another similar example is the episode of “Sita’s Agni Pariksha” or the “Trial by Fire” in the ancient Indian epic *The Ramayana*. The incident is often misunderstood and misrepresented. The simplistic interpretation of this episode may suggest that it promotes misogyny or questions a woman’s purity, but it overlooks the complex cultural and symbolic significance of the narrative, deeply rooted in Indian cultural and moral values and which AI models might not be able to interpret correctly.

The next challenge is related to language pragmatics. Language pragmatics deals with understanding how language is used in different social contexts. “Linguistic competence alone is not enough for learners of a language to be competent in that language. Learners need to be aware of cultural aspects of language and should be able to use it in appropriate context such as expressing disagreement or gratitude, or making request” (Nugroho 1). AI models may have difficulty teaching these social and cultural conventions effectively. Take an example of the traditional Indian practice of “Touching-Feet” as a sign of respect to elders and gurus (teachers). This practice can be misinterpreted as a sign of subjugation or inferiority, whereas, in reality, it is a profound gesture of reverence and humility in Indian culture.

Similarly, for interpretation of politeness levels in Japanese language, language pragmatics play a vital role in communication. The Japanese language has different levels of politeness that are used to address others based on their social status, age, and familiarity. The choice of polite language is crucial as it reflects respect and consideration for the interlocutor. *Keigo* is a high level of formal politeness used when addressing superiors, elders, or individuals in esteemed positions, such as teachers, bosses, or customers. It includes honorific prefixes, suffixes, and respectful verbs to convey utmost respect. *Teineigo* is a form of informal politeness which is more relaxed and is used in everyday interactions with acquaintances, colleagues, or individuals of the same age or status. Casual Language *Taisho* is a casual, informal form used among friends, family members, or in informal settings. Using this form with someone of higher social status or unfamiliarity can be considered disrespectful. When AI models attempt to teach language pragmatics, they may struggle to effectively convey the nuances of politeness levels in Japanese language usage. This can lead to learners not fully grasping when and how to use the appropriate level of politeness in various social contexts. Thus, AI models may find it challenging to simulate the real-life context in which language pragmatics are utilized. Understanding semiotics often

involves reading social cues, understanding power dynamics, and being sensitive to the context, which can be difficult for AI models to simulate accurately.

Another similar aspect of culture-related language problem could be related to Context-Dependent Language Use. Language usage often varies based on the context and cultural norms. Reading one of the popular stories "Kabuliwala" by Rabindranath Tagore, the Nobel laureate poet and writer from India, is would explain the significance of context-dependent language use. The protagonist named Rahmat is a street vendor from Kabul (Afghanistan) who visits Kolkata (formerly Calcutta) to sell dry fruits. He interacts with people from diverse cultural backgrounds in Kolkata. When engaging with the locals, he uses a blend of Pashto (his native language) and Hindi/Urdu, the lingua franca in the region. His language adapts to the context in which he finds himself, using phrases and expressions that resonate with his customers' language preferences and cultural norms. So, we see a Context-Specific Address when Rahmat meets Mini's father, he addresses him respectfully using the honorific "babu" (a term of respect for a gentleman), which is customary in the region. This shows his understanding of the local cultural norms and the significance of showing respect to others. Similarly, throughout the story we see instances of Code-Switching where Rahmat seamlessly code-switches between his native Pashto and the lingua franca Hindi/Urdu while interacting with different people.

We see plethora of writers from all over the world who are writing in English but their work is heavily laced with Context-specific content reflective of their native land. Chimamanda Ngozi Adichie in her novels, such as *Half of a Yellow Sun* and *Americanah* incorporate code switching to reflect the diverse linguistic realities of her characters and settings. Similarly, Ngũgĩ wa Thiong'o though he primarily writes in his native Gikuyu language, some of his works have been translated into English, and they often include code switching to capture the essence of African languages and cultures. Salman Rushdie, an American-British-Indian novelist and author of *Midnight's Children* and *The Satanic Verses* incorporates code switching in his writing to reflect the multicultural and multilingual aspects of India. Similarly, Amitav Ghosh known for works like *The Shadow Lines* and *Sea of Poppies*, skillfully employs code switching to portray the diverse backgrounds and languages of his characters. Similarly, other famous writers like Arundhati Roy, Jhumpa Lahiri, Anita Desai though primarily writing in English, are well-known to often include code switching to illustrate the experiences of Indian and their connection to their native languages in order to add depth and authenticity to their narratives.

These are just of the few examples illustrating distinguished writers ingeniously using code switching and context specific instances in their works to make it appear not only more authentic but also reflective of the rich linguistic and cultural landscape of their native lands. AI LMs models could have limitations in this regard since they struggle to provide context-specific examples, leading to learners not fully grasping when and how to use certain expressions appropriately. Without grasping the importance of adapting language to various contexts, learners might not fully appreciate the subtleties of communication in diverse cultural settings. They may miss the significance of understanding when code-switching is appropriate, and comprehending the sensitivity required when engaging with individuals from different cultural backgrounds.

Lastly, it is also crucial to address the scepticism surrounding the capacity of AI to effectively supplement language teaching and learning with authentic real-life immersive experiences. Mustofa Ali and Jonnie Lynn Hill in their paper "Understanding Cultural Context in Responding to Literature: Researching the Teaching of Literature in EFL Classroom Context", stresses the importance of acting and role play as "useful activity for bringing the reading community together while reading the literary work". This argue that "Reading a text aloud, whether through reader's theatre or dramatization is a useful tool for helping readers hear the different voices and make connections between their own experience and the ideas in the text" (5). Cultural immersion through role-plays, exchanges, and guest speakers offers unique insights into the intricate interplay of language and culture that AI might struggle to replicate.

With AI-driven technology all-pervasive neither a learner nor the teacher could deny the interface with the coming-of-the-age technology. Chatbots like ChatGPT will continue to be interlaced

with pedagogy. The probable way out is that English language teaching is that it should balance AI's efficiency with traditional pedagogical methods to provide for a wholesome learning experience for the learners. Recognizing the inseparable link between language and culture, educators must navigate AI's limitations to cultivate well-rounded learners equipped for effective intercultural communication. Like Tim Stagich rightly observes "Teaching a second language effectively requires a teacher to take on the role of a facilitator and developer of situations that will help students understand the meaning of their words in context. Using the natural dialogue of the target culture and "setting the scene" to help the students identify with the learning situation have proved very effective. As students begin to relate to the cultural situations naturally, various learning opportunities occur" (2). Drawing from this, a teacher assisted AI learning will be able to foster cultural awareness, promote open discussions, and contextualize language usage, helping students understand diverse perspectives, encouraging empathy and fostering genuine cross-cultural communication.

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A Breakthrough from Gendered Cultural Memory in *The Liberation of Sita* by Volga and *The Kaunteya* by Madhavi Mahadeavn.

Jinal Dhiren Sompura

Master in English Literature
St. Xavier's College, Ahmedabad.
Email - Jinalsompura681@gmail.com

Abstract: Women are denied the power to participate in the myth-making process, and the production of androcentric narrative develops the female archetypes and gendered cultural memory through the use of mythical codes. The central objective of the feminist rewriting of the mythical narrative is to break a culturally coded notion of 'femininity'. In *The Liberation of Sita* by Volga and *The Kaunteya* by Madhavi Mahadevan, the purpose is to redraw the female characters of great Indian Epics. *The Liberation of Sita* by Volga is a short-story collection, which displaces the idea of 'femininity' by redrawing the silenced, and unheard narratives of females, such as Surpanakha, Ahalya, Renuka Devi, Urmila and Sita. Through the stories of 'other side', Volga reshapes female characters from the feminist viewpoint; along with it, she reconstructs the traditionally encoded gendered cultural memory. Similarly, in the novel, *The Kaunteya* by Madhavi Mahadevan, in which she gives the center stage to Kunti, and narrates the epic *The Ramayana* from her perspective. In the novel, she adopts the gynocentric perspective, to center the female experiences of Kunti, which are ignored in male centric narratives.

Feminist rewriting of myth is the method used by feminists, to break the traditionally encoded gender identity in the mythical representation. Rewriting is an attempt to reactivate the female psyche, and to revolt against the feminist representation in the male centric mythical discourse. To conclude, the feminist rewriting of mythical discourse focuses on annihilation of female archetypes, which are encoded on 'female identity' by patriarchy. This research paper aims to bring to light, how the feminist rewriting of myth, breaks the image of 'woman' produced by male-centric discourse in the myths?

Key Words: Displacement, Demythologizing, Feminist Rewriting, Female Archetypes, Femininity, Gynocriticism, and Myth.

INTRODUCTION :

Rewriting of Mythology as a new approach in Feminist Writings came into existence since 1970s. Feminist writers such as Anne Sexton, Margaret Atwood, Adrienne Rich, and Hélène Cixous experimented with the same to reshape gendered cultural memory embodied in society.

Rewriting is not only about change; it is change. It transmutes the stock of narratives that serves to shape cultural identity and allows women writers to carve a space for the expression of female experience within literary tradition that they can legitimately claim their own (Plate 40).

Thus, the rewriting of Myth is to distort gendered past memories; hereby, these women writers strived to 'unlearn submission'. Myths are deeply ingrained in society, ironically written from patriarchal point of view. And these writers disapproved the female representation from androcentric perception.

The main propaganda of rewriting the mythical narrative from the feminist perspective is the feminist activism, and to challenge the mythical representation of female and femininity from the

androcentric perspective. “It is drive to become a psychic activist, to smash phallogocentric myth while creating women-identified words, symbols, and myths” (Caputi 428). Rewriting the narratives aims to awaken female consciousness, and revolt against the imprisonment of female psyche under the patriarchal constraints. Women are denied the power to participate in the mythmaking process; as a result female psyche is disregarded in traditional myths. Emily Culpepper remarks the feminist rewriting of myth as, “gynergetic symbolization”, the term means that, the women acquire the center position in mythical narration. It means that women in feminist mythology are not the passive acceptor of the meaning, rather than they are the creators of their own meaning.

Rachel Blau DuPlessis developed three distinct ways to analyze the feminist re-telling of myth. The first method is termed as “defection”; it focuses upon the marginalization of women in mythical discourse. The second method is called “displacement”; here the feminist retelling of myths aims to voice the silenced female characters. It is also known as the “construction of the ‘other side’”; giving space to subdued women in mythical discourse. The third method is known as “deformation”; here the feminist re-tellers innovates a fresh use of syntax, lexicon, semantics and the silences in mythical text are thus, broken. Thus, the aim of Re-writing myths according to Estella Lauter, is not only “(to) reproduce literature’s exclusions and misinterpretations, but find alternative modes of writing: ‘to question, to challenge, to conceive of alternatives’” (Lauter 44).

In 1970s, an American feminist Elaine Showalter coined the term ‘Gynocriticism’ to critically examine women’s writing, which brought to light gendered experiences and female consciousness. Paul Ricoeur reconsiders the rewriting of Myth as ‘hermeneutic suspicion’. Liedeke Plate defines rewriting as “Intervening in cultural memory by shifting the point of view and filling the gaps of literary history, women’s rewriting is a practice that asks for women to be recognized as subjects of and for cultural memory” (Plate 54). Alongside the main purpose is to discard gendered cultural memory, which consists of stereotypical and archetypal images of women in the mythical discourses developed from male perspective. Carle Jung developed the Female Archetypes which are criticized by Post-Jungian feminists such as Annis Pratt, Estella Lauter, Carol Schreier Rupprecht, and Gabriella Bedetti. “Jung’s concept of feminine in his archetypal theory is essentially patriarchal and there is no “female imagery”. Feminist archetypal theory is a search for the female psyche, a consciousness raising towards female archetypes” (Dorschel 106).

According to Bettina L. Knapp, by adopting an archetypal approach in myths written by men, in which women are “adorned, idolized, or iconized, and thus dehumanized, they were transformed into cult objects- virtual untouchable” (Dorschel 107). The objective of Post Jungian feminists is to dismantle gendered stereotypes which are constructed in male dominated society and are imprinted on female psyche; and repetitive performance of ascribed gender roles conventionalized stereotypical behavior. Female archetypes are oppressive in nature, and subdue the female identity to the limited sphere, because “(archetypes) instead of being explanations of reality experienced by female, archetypes of the feminine have become categories to *contain* women” (Aguir 13).

Several Indian feminist writers such as Volga (Popuri Lalita kumari), Madhavi S. Mahadevan, Suniti Namjoshi, Kavita Kane, Koral Dasgupta, Mahasweta Devi, and Chitra Banerjee, largely contributed in the genre of feminist rewriting of mythology. In the present research paper, my aim is to focus on the story collection *The Liberation of Sita* or *Vimukta* by Popuri Lalita Kumari and the novel *The Kaunteyas*, by Madhavi S. Mahadevan. *The Liberation of Sita*, a Sahitya Akademi Award winner book, is originally written in Telugu, translated by T. Vijay Kumar and C. Vijayasree. It gives voice to minor female characters from *Ramayana* namely Sita, Surpankha, Ahalya, Renuka, and Urmila. Similarly, Madhavi S. Mahadevan in her debut novel *The Kaunteyas*, gives voice to the mythical character of Kunti, from the Indian epic *Mahabharata*.

Whenever a poet employs a figure or story previously accepted and defined by a culture, the poet is using myth, and the potential is always present that the use will be revisionist: that is, the figure or tale will be appropriated for altered ends, the old vessel filled with new wine, initially satisfying the thirst of the individual poet but ultimately making cultural change possible (Ostriker 72).

Displacement of the mythical narrative in the story collection *The Liberation of Sita*.

Volga in *The Liberation of Sita*, draws the journey of Sita towards liberation; during this journey, various marginalized female characters whose voices are silenced in the androcentric mythologies lends a helping hand to Sita to liberate herself from patriarchal constrain. Chandra Mohanty remarks that, "Feminist analysis has always recognized the centrality of re-writing and remembering history. This process is significant...because the very practice of remembering and rewriting leads to formation of...consciousness and self-identity" (Mahajan 346). Sita's quest for self-realization is narrated by Volga from gynocentric perspective. Rachel DuPlessis, an American feminist critic, develops the notion that rewriting of myth by feminists writers uses the tactic of 'Displacement'. Christina Gonzalez defines the concept of displacement as, "...narrative displacement to the 'other side' of the story conditions its overall interpretation. The change of perspective reveals that the new interpretation of each text differs by putting the female eye at its center" (Gonzalez 82).

In the epic, *The Ramayana*, characterization of Surpankha unveils physical and psychic mutilation; and Volga reconstructs the 'other side', which displaces the culturally coded myth of beauty and love. Throughout her journey "(She) endured the burden of all those perverted thoughts that arose out of (her) disfigurement. Sometimes (she) felt like disfiguring, everyone, everything" (Volga 11). Patriarchal society institutionalizes power on female body by conventionalizing 'flawless beauty', which results into women's detachment from their bodies. Surpanakha waged a war against herself to unlearn the oppressive standards of beauty, which results into reconciliation with her psyche.

To write. An act which will not only "realize" the decensored relation of woman to her sexuality, to her womanly being, giving her access to her native strength; it will give her back her goods, her pleasures, her organs, her immense bodily territories which have been kept under seal; it will tear her away from the superegoized structure in which she has always occupied the place reserved for guilt (Rozell 11).

Rewriting the narrative of Ahalya, aims to condemn the institutionalization of male authority on women's bodies. Androcentric narrative conventionalizes the exercise of power on female through the institution of marriage, which denies self-autonomy to women. In order to maintain the supremacy of male over female, patriarchal society idealizes the notions of chastity and fidelity, which denies women's authority on their bodies. Ahalya argues that, "Society gave him that authority. (She) didn't. Till (she) give it no one can have authority over (her)" (Volga 28). Along with it male dominated society employs soft power to influence women; as Alicia Ostriker states that, "It is thanks to myth we believe that woman must be either "angel" or "monster" (Ostriker 71). The binary opposition strengthens the patriarchal domination, which results into internalization of oppression and annihilation of self-autonomy. Volga's act of 'writing back' to the silences aims to restore women's autonomy, and bring forth female experiences which are intentionally subdued.

Volga in the "The Sand Pot" brings forth the perspective of Renuka Devi which repudiates the patriarchal notion of 'femininity', owing to the fact that it restrains female identity to "motherhood" and "an ideal wife". Renuka Devi through her narrative brings forth the subjugation of women based on 'dharma' formulated by male authority. She transcends herself from the ideology of female identification with male authority, and rejects women's confinement to ascribed gender roles. She also denies minimization of 'femininity' to motherhood; it is because "...giving birth to son is the ultimate goal of (women's) life. But those sons becomes heirs to their father...They submit to (their) authority. Why bear such sons" (Volga 52). The female identification with male authority results in confinement and estrangement from their psyche.

The idea of motherhood as a universally positive and normative experience is a patriarchal invention. By drawing upon many diverse disciplines, including mythology, she argues that female power has been suppressed, resulting in the alienation of women from themselves (Dorschel 101).

The feminist movement which aims to activate the female consciousness is termed as 'gynergetic symbolization' by Emily Culpepper. The term implies that, "Breaking out of the bondages of being Woman/The Other/ Symbol, women become Self-Conscious subjects, primary symbolizers who weave our own view of Self and Cosmos" (Caputi 428). In the story "The Liberated", the character of Urmila brings forth women's quest for liberation and self-actualization. She wages the war against herself to transcend from the worldly attachment. At the end she realizes, "(she) shall not submit to anyone's power. Nor will (she) bind anyone with (her) power. Then (she) will felt (she) have liberated (herself)" (Volga 77). In order to attain self-actualization women need to reestablish their connection with their consciousness. Thus, Mary Daly terms, "a *Spinster* is one who 'participates in the whirling movement of creation' as well as one who has chosen her Self, who defines her Self, by choice, neither in relation to children nor to men, one who is Self-identified" (Caputi 428).

Rachel DuPlessis comments, "Rewriting myth with a critical view from a non-canonical perspective demystifies the constructed nature of myths" (Dorschel 110). Volga in her short-story collection depicts the journey of Sita towards liberation, in order to attain self-actualization; she represents a strong mythical character who redefines the idea of femininity which is traditionally stereotyped in androcentric narrative. "The archetypes seem to connote universal and essentialist properties that are in direct connection with feminism's professed adherence to fluidity, growth and revision" (Aguar 13). Feminist rewriting of myth reevaluate and redefines the notion of 'femininity', owing to the fact that the female psyche is not taken into consideration while formulating archetypes. In addition to it female archetypes are rigid and fixed identity, which is constructed by putting man at the center and women on the periphery. To conclude, "Feminist use Jungian archetypal theory not only to examine the making of meaning in symbols but also to subvert or reinvent established meaning or to re-inscribe lost meanings" (Aguar 23).

Revisiting the myth from the gynocentric perspective in the novel *The Kaunteyas*.

Reweaving the narrative of the mythical character of Kunti in the novel *The Kaunteyas*, is an attempt to narrate the story from the perspective of marginalized female character and to bring the othered female character of the myth in the center. "The quest to reclaim that symbolizing/naming power to refigure the female self from gynocentric perspective and create a female oral and visual mythic tradition and use it ultimately to change the world" (Caputi 425). The novel retraces female experiences which are neglected in the male dominated mythical discourses. In the prologue of the novel, Madhavi Mahadevan remarks that "Women's stories are written in water... Like water that grinds down the hardest rock, would these stories change the shape of the world?" (Mahadevan 2).

Kunti's narration reflects the subordination of women in the patriarchal society, which denies her the power of self-autonomy. "Feminist concepts of autonomy thus derive from understanding of gender and power relations. Oppressed groups, feminists assert, can achieve self-determination, but only by re-conceptualizing power" ("Autonomy 45"). In order to attain self-autonomy, Kunti raises the question on the patriarchal notion of femininity which is used to subjugate women. She breaks the traditional notion of submissive daughter and acquires education which is generally denied to the female child. Rajamata criticizes her, "How does a sharp mind reveal itself but through a sharp tongue? In a woman is that a virtue or a vice? ...I have tried to tame her but I'm not sure- She broke off" (Mahadevan 27). Women are trained to be subordinated, submissive, and subjugated, by glorification of the virtues such as obedience and endurance to male authoritarian power.

Kunti in her narrative states that the virtues attributed to femininity are the yardsticks used by hegemonic power to confine women. The virtue of endurance is enforced on women with the objective to mask violence on female bodies. Kunti raises a question against it, "*Fortitude*. A women's strength is measured by her capacity to bear suffering, but is it a sign of courage? They are not one and same,

are they?" (Mahadevan 49). Another most prestigious virtue endowed on women is 'virginity', this burden denies women's agency on their bodies.

Feminist critique often focuses on the role of myths in perpetuating patriarchy and reveals the misogyny embedded in the traditional mythological stories. Such critique might note the valorization of rape in myths, for example, or point out the victimization of young females in fairy tales ("Myth 94").

Sexual violence against Kunti brings to light that women are always belittled to the image of sexual objects by men and are mutilated through rapes. Women are deprived of the power over their own bodies, which lead to subordination and powerlessness. "Women's experience of birth, pregnancy, and rape, indicate vividly that sexuality and maternity are not necessarily instinctual, but may be socially mediated or forced upon women" (Purkiss 452).

"Women, maternity and femininity thus have been reduced to the maternal function or in the other words to reproduction" (Dorschel 121). The idea of femininity is minimalized to the aspect of motherhood, and the novel clearly portrays the identity of Kunti is minimalized to a reproductive machine. Kunti against the undervalued notion of femininity argues that she is, "Not just a womb, Rajmata, but a little more than that" (Mahadevan 122). Along with minimization of women, it also shows the patriarchal ideology in which women are accused for infertility. It raises the question that, "Are women agents of their maternal experiences or are the victims of social expectations placed upon their maternity? Do women need the maternal experiences for their own self-esteem or for the sake of social esteem?" ("Maternal 355"). Enforcement of maternal aspect on women denies self-autonomy, and results into subordination. Funda Dorschel says, "Women, as commodities, are alienated from themselves, they lose their authenticity and agency; consequently they are reduced to woman" (Dorschel 159). Patriarchal society restrains female understanding of their self, by reducing their identity to the ascribed gender roles. Women internalizes the definition of 'self' developed by patriarchy which restricts their understanding of their identity to the stereotypical images produced in traditional myths.

To conclude, *The Kaunteyas* by Madhavi Mahadevan rewrite the mythical narration from the feminist perspective, and disrupt the gendered stereotypical images formulated in the male centric narrative. Myths are considered to be the symbolic representation of the culture, but women are denied to participate in the mythmaking process, which develops the archetypical images of women in the gendered culture myths. Revisiting "the concepts of archetype could be, in the hands of feminists, a way of recovering and revaluating women's experiences, of discovering the nodal points in women's history" (Linn 13).

Jung's female archetype aims to bind women to the limited sphere, this restriction practiced by patriarchy act as an institutionalization of power on women. In the novel, rewriting of Kunti's narrative disrupts the traditional archetypal image of Kunti embodied in the cultural memory. Jung, in his feminist archetypes, neglects the attribute of Logos in female.

Jung regards a women's Logo as a "compensatory factor" needed to offset imbalance in the psyche... Eros is an expression of [a woman's] true nature, while their Logos is often only a regrettable accident. It gives rise to misunderstandings and annoying interpretations (Aguar 17).

Kunti discards the traditional convention which denies women the power of education, and in addition to it she raises voice against the false assumption that femininity is equal to maternity. She strongly denies the patriarchal ideology which undervalues the female identity to one the aspect of their personality that is 'motherhood'. She transcends her understanding of her identity, by not only fulfilling the gender roles, but also engages herself in welfare activity for development of the society such as widow rehabilitation, women welfare, and nature disaster welfare activities.

In traditional mythical narrative character of Kunti is narrow-downed to the 'mother', but rewriting the narrative from gynocentric perspective brings forth Kunti's character which is not restrained to the archetypal image of motherhood. To conclude, feminist rewriting of the mythical narration is an attempt to break the archetypal images produced in the myth.

'Demythologizing', is to expose the production of meaning, to critique cultural myths to "unlearn" orthodox social values, and to establish more pluralistic perspective. Contemporary women's rewriting is a demythologizing, at once exposing the exclusion of women from the literature of the past, critiquing its gender ideology, and reconstituting its stories in a more inclusive way (Plate 169).

Conclusion :

Rewriting of myths from the feminist perspective is a technique employed by feminist writers to bring back unsung female voices in the mainstream discourse, which have been previously neglected or misrepresented in androcentric narrative. The act of rewriting the mythical discourse develops the history of women, written from the gynocentric perspective. It also remolds the gendered culture memory, by reshaping and reconstructing the female archetypes. As Gloria Anzaldua states, "By creating a new mythos—that is, a change in the way we perceive reality, the way we see ourselves, and the way we behave—to create new consciousness" (Caputi 425). Volga in *The Liberation of Sita*, and Madhavi Mahadevan in *The Kaunteyas* reinterpret the mythical narrative from the feminist perspective; they project female characters which are unheard and misinterpreted in male centered narrative. The aim to rewrite is to transcend female characters from the patriarchal constraints; it is a journey towards self-actualization.

Feminist use of myth stems from an understanding of myth to be a 'language construct that contains power to transform something from one state or condition to another'...to promote changes of consciousness... To respell the world means to redefine the root of our being. It means to redefine us and therefore change us (Caputi 426).

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Using E-learning Techniques and Tools for Enhancing Main English Language Skills

Dr.Bnadela Siva Prasad,

Assistant Professor of English, Dept. of Humanities and Sciences,
Annamacharya Institute of Technology and Sciences, Rajampet, Annamayya (D),
Andhra Pradesh-516115,
Email: jctv.prasad@gmail.com

Dr. B. Bala Nagendra Prasad,

Associate Professor, Head of HSD, Annamacharya Institute of Technology and Sciences,
Raajampet, Annamayya(D) , Andhra Pradesh-516115,
Email: bbnprasad@gmail.com

Abstract: *English is one of the most widely spoken and recognizable languages. It has become a part of the cultural and social upbringing of many communities. The use of E- learning techniques has become a new platform for learning different English Language skills such as reading, listening, writing, and speaking. These skills are the most important factors which lead to a better understanding of English language, vocabulary build up and accent reduction which in-turn effects the language of a person. Various E-learning techniques like online or offline dictionary software, Internet-based materials, and websites, YouTube and Podcast have played a crucial role in improving and learning English Language skills of non-native learners. This paper deals with the incorporation of these techniques for the effective use in acquiring, enhancing, and improving these main English language skills.*

Keywords: *E-Learning, Internet, MALL, English Language Skills, Dictionary, Computer, Software.*

INTRODUCTION :

Use of computers and innovative technologies has become an essential part of learning and teaching process. E-learning today has been an important factor in many industries and teaching is one of them; especially teaching languages. E-learning has introduced some approaches and notions of teaching that have made the teachers and learners to implement better and effective in teaching and learning a language. The following paper will talk about how different e-learning tools can affect various skills in learning the English language.

The English language is leading and the most in use language in the world and in terms of its pure number of speakers, it is globally the most spoken official language and it is the primary language used in any international affairs. This emerges an essential need for learning English. With learning English language, one is capable of using it in several contexts such as communication with other people in the world, to be able in using and having access to billions of information resources. There are many varieties of English language such as historical, social, cultural and regional variations. English is the fourth most spoken native language in the world, The English language is officially accepted even in those nations or countries where it is not primarily being used as spoken language. It is certainly the main language of international trade and business.

The status of E-learning in Education

We are living in a world where technology is omnipresent. Due to the omnipresent presence of technology the methods of teaching has also experienced a sea-change. “e-Learning” or “Technology in Education” has become the center of attention in every educational system. Including technology into education is very important as it provides the requirements of the modern-day learners. The style of today classrooms is completely different from the old-style classroom. The old-style approaches which are mainly based on lecturing and repetition technique learning, reduce English language learning to mechanical memorization and unfortunately fail in developing the English language as a skill among the learners. Recent technologies such as Internet, Skype, YouTube, blogs, Twitter, mobile phones, interactive boards and many more have added not only stimulus but also learners’ engagement in a proper way

E-learning Techniques and Tools in Teaching and Learning English

Nowadays learning and teaching English has become easy and interesting with the help of electronic devices and online tools such as computers, mobiles, tablets and social networks such as Blog, Twitter, Facebook, Skype, etc. Online instruction stimulates the process of language learning. It is widely known that language learning is conducted by different skills such as speaking, listening, reading, and writing for correct usage so that proper meaning is given to the words and sentences used. Technology is adapted for learning and teaching purposes, to meet the demands of man and enable him to attain the imperishable and flawless treasure of learning.

Here we introduce some E-learning tools and materials for effective English language learning language which can be in the form of computer software, Educational CDs, internet based software, and websites.

Objectives :

The objectives of the present study were as follows:

- To find out the EFL teachers' perceptions to action research
- To investigate the practices and problems of conducting action research in an EFL context

Significance of the Study

Teachers should be able to construct their own theories of practice according to the particular context of their classroom, particular students and socio-cultural environment (Kumaravadivelu, 2001). Furthermore, teachers should become more than consumers of theories and research, they should become researchers and theorists in their own right (Ellis, 1997). But, it is still not clear whether the practice of action research is widespread among EFL teachers in Nepal. Do EFL teachers really conduct action research? If not, what are the problems of conducting action research? This study tries to find out the perceptions, practices and problems of conducting action research in an EFL context of Nepal. I suppose, this study will provide teachers and teacher trainers with a wider repertoire of responses to be considered as they re-evaluate and reflect on their own instructional practices. It will be equally important for course designers, material producers (text book writers, training manual developers etc.) and all other professionals directly or indirectly involved in ELT including the researchers in the field of reflective practices.

Longman Dictionary of Contemporary English (LDOCE), 5th Version

Longman Dictionary of Contemporary English (LDOCE) is an exciting tool which combines a

computer data- base with sound and picture. The user has the access to different kinds of information available on the database about grammar, meanings of words, pronunciation etc. It is provided with real life examples, photographs, etc. This tool helps the learner to understand and learn the structural form of a language and also provides many in- teractive exercises. (Longman Interactive English Dictionary)

Longman Dictionary of Contemporary English (LDOCE) was first published by Longman in 1978. The diction- ary is now available in various formats: paper only; paper with a bundled premium website; software for Personal Computers (PC); online access only or a cost-free online version. LDOCE is an advanced learner's dictionary, providing over 230,000 words, meanings, and phrases by using a controlled and restricted vocabulary that helps non-native English learners to understand meanings of words easily. ("Longman dictionary of con- temporary English," .)

LDOCE software can be used as one of the efficient E- learning tools for English language learners. In this pa- per, we are going to discuss on LDOCE software 5th version designed for different versions of Microsoft Windows such as Windows XP, Windows 7, Windows 8 and Windows 10 as a software that can be used as an E-learning tool for enhancement of grammar. The following software has a very interactive and easy user inter- face which makes the learner capable of using it at most efficient way possible.

The LDOCE software 5th version which can be used as an E-learning tool, can provide many key learning fea- tures to the English learners which some of them may be briefly stated as follows:

Word pronunciation: The LDOCE software contains very clear human voice word Pronunciation both in American English and British English which helps the learner to acquire the best pronunciation experience.

Syllable division and phonetic transcription: this dictionary provides the syllable division of the words as

well as showing stressed syllable by marking a "□" symbol on the beginning of the stressed syllable. Like many other dictionaries, LDOCE provides the phonetics transcription of every word. This feature of LDOCE will help the learners to have a better understanding of how the pronunciation of the words should be made.

Well-defined words definition: the LDOCE provides the learners a very well definition of words by giving a clear explanation of the word meaning along with several examples, word family, word origin and in the case of verbs, the different forms of the verb is also provided.

Grammar lessons: LDOCE contains several grammar lessons which deal with main grammar rules such as; statements and questions, verbs, present tense, past tense, future tense, phrasal verbs, modal verbs, conditionals sentences, active and passive, nouns (countable and uncountable), nouns(singular and plural), determiners and

articles, word order, comparison reported speech. The grammar lessons are well organized and well explained and numerous examples are given which shows their context of use in different skills of language learning.

Exercises: The LDOCE contains a large bank of exercises for English learners to practice English. There are diverse types of exercises provided in LDOCE software which makes it very helpful for the learner to test his/her skills in language learning. This software provides the user with exercises that are categorized under different sections such as; grammar, vocabulary, synonym, collocation, listening and pronunciation and exam practice(IELTS,TOEFL, CAE, CPE, FCE)

Vocabulary trainer: The Vocabulary Trainer allows the learner to learn and revise useful topic, academic or general vocabulary. The program will ask a series of questions about the meaning of a word, grammar, collocations, spelling, and pronunciation. By answering all of these questions correctly, the learner will show that he/she not only understand a word but can also use it in context.

The latest version of Longman Dictionary of Contemporary English is the sixth edition. The premium website was revised during 2014 and 2015 and offers over million corpus examples, exceeding that of the paper version and also supplying sound files for every word and 88,000 example sentences, along with various tools for study, teaching, examinations and grammar. The 9000 most important English words to learn have been highlighted via the Longman Communication 9000.

Internet-based E-learning Materials

The Internet is not really a source of reliable material in English but it can be relied as a source of information in various types such as; articles, books, courses, conferences, etc. The learners can send or receive assignments through e-mails and can also participate in online exams. Teachers can view their students' work online at any time. Learners will not miss their lessons as they can see and listen to the teacher through an online webcam and receive tests, quizzes, and notes from electronic online whiteboards. Schools are interconnected in a network and they do the projects together and prepare materials online. Every school or university has its own website. There are numerous free internet-based software and websites also available on the Internet that learners can use them as E-learning tools and enhance their English language skills.

YouTube

YouTube is a world-wide video-sharing website headquartered in San Bruno, California, United States. The service was founded by three former PayPal employees in February 2005. In November 2006, it was bought by Google for US\$1.65 billion (Hopkins, 2006). YouTube now is one of Google's subsidiaries. (The Associated Press, 2006). The site allows users to upload, view, rate, share, and comment on videos. Available content includes video clips, TV clips, music videos, movie trailers, and other content such as video blogging, short original videos, and educational videos. Most of the content on YouTube has been created and uploaded by individuals, but media companies including CBS, the BBC, Vevo, Hulu, and other organizations provide some of their material via YouTube, as part of the YouTube partnership program. (Weber, 2007)

YouTube is a massive source of information for different purposes. For an English language learner, YouTube videos can be adopted as an e-learning tool in an ELT classroom for many aspects of English as for enhancing vocabulary, accent reduction, improving pronunciation intelligibility, voice modulation, etc. YouTube can be effectively used in English language teaching as it offers authentic examples of routine English used by routine people. The teacher can use it as an e-learning tool for enhancing their Listening, Speaking, Reading and Writing skills. The teacher can choose a part of the movie that is suitable to the level of the learners and she/he can use those movie clippings as appropriate teaching material, for instance, the teacher can arrange worksheets on the movie clippings in advance and ask the learners to complete those worksheets while watching movies. This can demonstrate a worthy activity to improve their listening and writing skills.

Skype

Skype is an application that provides video chat and voice call services. Users may exchange such digital documents as images, text, video, and any others, and may transmit both text and video messages. Skype allows the creation of video conference calls which makes it as an effective e-learning tool for teaching and learning the English language. Skype is available for Microsoft Windows, Macintosh, or Linux, as well as Android, Blackberry, and both Apple and Windows smartphones and tablets. (Markton, 2014)

Using Skype delivers limitless potentials for the teachers and learners to cooperate with each other anywhere in the world. It offers considerable opportunities for the learners in a foreign language class to connect with classes in other countries to practice and improve their language skills. Through Skype, the teachers can provide the learners mentoring or homework help. The Students can read, present, or perform for other students and also collaborate with other students on writing or research projects. They can also participate in professional development activities within or outside the school district.

Smart-boards

Interactive whiteboards are good replacements for old-style whiteboards as they offer several ways to show students everything which can be showed on a computer's desktop (educational software, web sites, and others). SMART boards help teachers in conducting a student-centered class to teach different language skills. Teachers can use SMART Boards to improve learners' reading and comprehension, and teach grammar and writing. With a SMART Board, teachers can combine video, audio, Web browsing and word processing to teach students in-teractively. The teacher can use smart board to improve students' language skills in play way method. For e.g. 'Pictogram' (Draw a picture and guess the word) can be played. With younger learners, spelling races are very popular. Word games are an effective way for classroom activities and studying vocabulary. She/he can use jumbled sentences for the Learners or she/he can also ask the synonyms or antonyms or the lexis or collocation words. The teacher can use different colors when writing. For eg., While teaching grammar the teacher can use the Blue color pen for the nouns, the Yellow color for the verbs, the Red color for the adjectives and the Green color adverbs. For e.g.: The young (Red Color) boy (BLUE) jumped (Yellow Color) from the tall (Red Color) tree (Blue Color) quickly (Green Color). The teacher can also display paragraphs with errors and ask the students to edit the paragraphs or proofread them. To teach writing skills the teacher can also use a story starter and ask the students to write a class story or chain story or peer story. S/he can also write sentences based on photo-graphs as it will teach them the usage and functions of the language. S/he can further use photographs of persons (i.e. characters from book, persons from history) and can ask the students to write in "bubble" about their thoughts. (Chhabra, 2012)

Mobile Assisted Language Learning (MALL)

Mobile-assisted language learning (MALL) is language learning that is assisted or enhanced through the use of a handheld mobile device (Chinnery, 2006) Shield L. & Kukulska(2008). As a Technological Tool MALL is a branch of technology-enhanced learning in English which can be implemented in many forms including face-to-face or on-line modes. Students could learn grammar through mobile phones using short text messages and websites, which are developed to explain sentence structure and English idioms. Despite being a phone, a smartphone is capable of doing various tasks like browsing through online web pages or playing online or of- fline video and audio clips which all can be used in English language learning. Hence it can be used as an ideal portable audio-visual aid for learners.

Mobile devices help learners have a better involvement in learning different English Language skills and to have a better interaction. The use of mobile phone as a learning tool is widely used in educational systems. Mobile Phone is considered as a miniature of a computer. MALL consists of short lessons of grammar, vocabulary lessons, dictionary, and recorded lectures for better understanding and language learning games. The advantages of using mobile phones as a tool for language learning are promoted social interactivity among students, enhances individual learning by referring to recorded lectures and easy accessibility which enable learners to learn a language outside classroom settings.

Video Language Lessons

Video Language Lessons help speed learning and developing grammar skills through listening. Many types of software are used to make grammar learning effective and interesting. They offer lessons on active and passive voice, direct and indirect speech, parts of speech, use of tenses, kinds of sentences and patterns, to enhance interest among the teens to learn grammar.

Podcasts

A podcast is a periodic series of digital media files that a user can prepare and the new episodes can be down- loaded automatically through web syndication to the user's personal computer or portable media player. (Mer- riam-Webster, 2015) . The word is taken from the combination of "iPod" (a brand of media player) and "broad- cast." Hence the uploaded files are usually audio or video, but they may be created in other file formats such as PDF.

Podcasting, previously recognized as "audio blogging", has its origin dating back to the 1980s. With the invention of internet and digital audio devices such as the iPod, podcasting began to catch hold in late

2004. (Hammersley, 2004). Today there are numerous English-language podcasts available on the internet, and many websites available for distribution at little or no cost to the producer or listener.

Podcasting is a method of enhancing several English language skills such as listening, speaking and extending vocabulary. With the use of podcast, anyone can create audio files of grammar or vocabulary exercise and post them on the internet for others to download.

There are various types of podcasts that learners or Teachers can use:

Authentic podcasts

Podcasts that are not designed for ELT students can often be a valuable source of listening. Most of these pod- casts are only appropriate for the use of higher level students, but others, such as Sushi Radio are recorded by non-native speakers of English and their length (5-10 minutes) make them ideal for use with classes.

Teacher podcasts

These podcasts are produced by teachers and they often use them for their own classes. These podcasts are usually intended for helping students to learn by producing listening materials that are not available elsewhere, or that suits the local flavor. Madrid Young Learner and The Daily Idiom podcasts are two very different varieties of the teacher-produced podcast.

Student podcasts

These kinds of podcasts are created by students, but often with the help of a teacher. The students can listen to these podcasts and get information about other cultures and hear about the lives and interests of other students from other parts of the world. An interesting example is a podcast created by the Fudan university high school students in China. (Podcasting for ELT, 2015)

Multimedia Language Lab

The main purpose of language lab is to focus on sound, text images, videos, animation and interesting context that is accessed from electronic devices such as computers, mp3players, cell phones, and iPods. These tools can develop all the four skills of language as well as grammar skills. Thus

Language laboratory has the following facilities to enhance learners' interest in grammar like online tutorials, teaching materials, audio recording, vid- eo recording, LCD, teaching software, games, functional grammar, and group discussion.

Electronic media has become an integral part of our survival and this is one thing that is universal and accepted by everyone. Learning through these methods has become a new age phenomenon and in the coming years, it will form a major part of a learning curve of a person. Thus the recent trend in teaching English is the use of modern technological tools as English language teaching has been affected a lot by the availability of these tools.

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Neo-Colonialism in *Weep Not, Child*

Lalmuanzuali

Email - lalmuanzualiroyte05@gmail.com

Abstract: The influence of the Europeans and the exploitation of the lands of the East Africans, particularly Kenya was still prominent even after World War II. The basic understanding of Neo-Colonialism is the control and rule over the colonies by the former dominant nations after the world wars. This hypothesis is used to analyse forced assimilation in order to completely comprehend colonialism. This forced assimilation leave the innocent youths in confusion and lose all hope from the development brought about by the colonisers. The analysis of Ngugi wa Thiong'o's first novel, *Weep Not, Child* focuses on the idea of Neo-colonialism. It examine Kenya's colonial past, the Mau Mau insurrection, how the colonisers abused the locals and seize their ancestral lands and forced labour. The presentation of post-colonial pessimism in the novel is exquisite. With the colonised and coerced authority over the Africans and the loss of their ancestral territories to the colonisers, it calls into question their whole identity and culture. In spite of the fact that independence had already been proclaimed, it also shows the continuous colonisation vividly. The British colonisers' exploitation of the land and property of the African people after World War II is a well-known illustration of Neo-Colonialism. The need to explore this aspect is important as it will enhance a more comprehensive acknowledgement of post-colonialism.

Key words: *Neo-colonialism, post-colonialism, authoritarian, religion, education.*

Post-Colonial literature explores the relationship between the colonizer and the colonised and the traumatic experiences experienced. Significantly, *neo-colonialism* examines the colonization that happens after the world war. It seems that the colonizers crept their way back to take control of the resources and property of the supposedly inferior state. The notion of neo-colonialism is the case of study in this particular paper by analysing the novel *Weep Not, Child*. The novel was Ngũgĩ wa Thiong'o's first published novel which was in 1964. Not only was it his first novel, it was also the first significant English-language novel written by an East African. Being a professor, his works capture the social, political, and other changes in the society that the colonists were concerned about.

According to Merriam-Webster dictionary, imperialism is "the policy, practice, or advocacy of extending the power and dominion of a nation especially by direct territorial acquisitions or by gaining indirect control over the political or economic life of other areas". Neo-colonialism can be simply understood as an extension of imperialism as supposedly elaborated by Kwame Nkrumah in his book, *Neo-Colonialism: The Last Stage of Imperialism*. In his book, he stated:

Faced with the militant peoples of the ex-colonial territories . . . imperialism simply switches tactics. Without a qualm it dispenses with its flags, and even with certain of its most hated expatriate officials. This means, so it claims, that it is "giving" independence to its former subjects, to be followed by "aid for their development." Under cover of such phrases, however, it devises innumerable ways to accomplish objectives formerly achieved solely by colonialism. It is this sum total of these modern attempts to perpetuate colonialism while at the same time talking about 'freedom', which has come to be known as neo-colonialism (Nkrumah 239).

Similarly, Thiong'o work displayed the issues of the society, politics and many other changes in the community that troubled the colonized. As a resistance to injustices and inequality in Kenya under British rule, the response of colonial government was a violent repression on the rebels that resulted in many executions. The Kenyan African Union (K.A.U.) was formed by black Kenyan leaders in 1944. But the British colonial rulers refused to recognize the leaders of the K.A.U. and did not allow them to have positions of responsibility. They wanted to change the colonial government and the laws by peaceful means and wanted to have the colour bar removed so that the black people would have equal rights with the whites; they wanted the land returned to the black farmers and wanted black people to govern their own country. In the novel, he mentioned:

He could still remember a meeting arranged in the marketplace by Kenya African Union (KAU). It was many months after the strike that failed. KAU was the society of black people who wanted *Wiyathi* and the return of the stolen lands. The society also wanted bigger salaries for black people and the abolition of colour bar. Njoroge had heard about the colour bar from his brothers in Nairobi. He did not know what it was really. But he knew that the strike had failed because of the colour bar. Black people had no land because of colour bar, and they could not eat in hotels because of colour bar. Colour bar was everywhere. Rich Africans could also practice colour bar on the poorer Africans... (69).

The hegemonic and capitalism aspect practiced upon the Kikuyu community is explored and presented through the protagonist family. At the beginning of the novel, Njoroge was asked if he wanted to go to school. Education, here, is manipulated by the Europeans in a manner that it might seem there is a way to escape their colonization and poverty. His ambition to learn grows when he understood that formal education would help him reclaim his ancestral lands and bring about Kenya's independence. This realisation came as Njoroge's family started to feel intimidated by the Mau Mau insurgents as they fought against the British government. Although Njoroge was fully aware of their financial troubles, he enthusiastically accepts when his mother, Nyokabi offered him to go to school. His half brother, Kamau was an apprenticeship as a carpenter and decides to further pursue in that field rather than attending school. When he discovered that Njoroge will be attending school, he congratulated his younger brother. The two boys then compare their prospects and talked about how their family would profit from both education and Kamau's carpenter apprenticeship which he was pursuing. Both lads anticipated that their education would help them live fulfilling lives in the future. Kamau told Njoroge, "Don't you worry about me. Everything will be all right. Get education, I'll get carpentry. Then we shall, in the future, be able to have a new and better home for the whole family" (4). For Njoroge, his education was a step or a portal to help his family out of poverty while his brother could help the family financially in advance. Nevertheless, he was forced to quit school as a result of his father's death and his brothers' involvement in political activities.

While Njoroge is the major character who represents education in the novel, other characters like Kamau, Mwihaki, Stephen and Mr. Howlands more significantly give us a peek of education. In addition to Mwihaki and Stephen attending school, Kamau was doing an apprenticeship to become a carpenter. Njoroge advanced from grade to grade till he finally enters high school. He holds education in the highest regard and considered it to be the main path to success in the world, "The vision of his childhood again opened before him. For a time he contemplated the vision. He lived in it alone. It was just there, for himself; a bright future" (3).

Njoroge was content to simply be learning, but as he got older, he began to daydream about one day studying overseas. When he told Jacobo that he was in school, he replied, "I hope you do well. It is such as you who must work hard and rebuild the country. Njoroge felt something jump in him. He saw himself rebuilding the whole country" (101). Yet, Njoroge's desire of pursuing his dreams of studying abroad and returning to support his family and his country was crushed after working for a short period before being fired by an arrogant Indian shopkeeper.

Using the personality of Njoroge, Thiong'o employs education as a means to set free from colonial rule. Ngotho encouraged Njoroge to enrol at Siriana's Missionary School as he believed that

education was the only measure that can be taken to retrieve their ancestral lands from the colonizers. Meanwhile, the introduction of education, especially missionary schools were only an implementation to keep the colonized under their control and make them more beneficial for their use. As the colonisers seized their land, Ngorho treated them as his brother owing to the education he was introduced to; also, to avoid fighting for the land, Njoroge agreed to cooperate with the coloniser. “Western education made you see the world the way the colonizers saw it. The colonial education exposes Njoroge to christianity and gradually detaches him from his own religion and culture” (Rao 645).

The outline of the introduction of education by the colonisers imposes a means of servitude to the supposedly less advanced society while its deeper initiative was for more enhancing the local people workloads. It therefore, decolonizes the Africans as Thiong’o himself stated in the introduction of his book *Decolonizing the Mind: The Politics of Language in African Literature*:

The effect of a cultural bomb is to annihilate a people’s belief in their names, in their languages, in their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves. It makes them see their past as one wasteland of non achievement and it makes them want to distance themselves from that wasteland. It makes them want to identify with that which is furthest removed from themselves (Thiong’o 3).

There is the sense of depiction in which English is the native tongue of the educated class. When Ngorho inquired as to why Kenyans were not educated prior to the arrival of the colonisers, the response offered was that older Kenyans did not speak English. Thiong’o mentions that “knowledge of English was the criterion of a man’s learning” (32). This evidently proves how highly they praise the language of the colonizers.

Furthermore, there is an incident that proves the drastic circumstance of the Kikuyu community. Mr. Howlands another companion, Suzannah from Europe accompany him from England out of boredom:

Africa sounded quite a nice place so she had willingly followed this man who would give her a change. But she had not known that Africa meant hardship and complete break with Europe. She again became bored. Mr. Howlands was oblivious of her boredom. He believed her when she had told him, out in England, that she could face the life in the bush (31).

In the book *Africa, the History of a Continent*, it was stated that, “African entrepreneurs were eager for individual property rights. Some, including the Kikuyu, acquired them, but colonial governments, like their African predecessors, saw wealthy property owners as not only politically dangerous but likely to create an equally threatening propertyless class” (Iliffe 224). Evidently, many people of the Kenya had lost their land to the white settlers. Moreover, Jacobo served as a servant for the British government as he was the envy of his African contemporaries. With his help, the white colonisers had driven Ngorho’s family off their ancestral land and seized the farm that provided for them. Therefore, Kamau worked as a carpenter and Ngorho worked as a squatter on Mr. Howlands’ property. This had impact them psychologically; that the seizing of their lands had held them captive, under their authority with no other choice than being colonised.

Neo-colonialism and the interest of properties and land signify the economic domination of the people of Kenya by the Indians and the British settlers. Evidently in the novel, Njoroge and his father were completely helpless and ended up living as *muhoi* meaning working on land that had once belonged to them. As they waited the day that the white people would leave Kenya, yet the day never arrived and Ngorho’s dad died as a *muhoi*. Working on a land that was their ancestral land was such a degradation that dying a *muhoi* was a disgrace.

Jacobo’s status and fortune were immediately enhanced compared to his fellow Africans because he was the only African in the neighbourhood permitted to cultivate pyrethrum. As evidenced in how he and his wife act, Jacobo was more like the European ideal in the highly hierarchical culture than Ngorho and his family. “The place looked like a European’s house and Njoroge was always

overawed by the atmosphere around the whole compound... she never liked her children to associate with primitive homes" (18-19). Although Jacobo had clear objectives, his options to achieve them were constrained by the desire of his superior. As a pawn in a bigger war, he served no real purpose. Howlands' "divide and conquer" mentality of an authoritarian nature led to his position as little more than a servile of the repressive British colonial system, as is seen in chapter 10, "Howlands had in fact helped Jacobo to get permission to grow pyrethrum. In turn, Jacobo had helped him to recruit labour and gave him advice on how to get hard work from them" (87).

Comparison of Mr. Howlands' relationship to the land and religion to that of Ngotho served the importance of properties of land for the Africans. To protect their land and be able to get it back was what mattered most to them. In this sense, it can be viewed in a manner that their religion is their love and care for their land. The narration served as an example on how religion was constructed on many different levels in colonial Kenya.

On the other hand, Boro, one of Njoroge's brother was unhappy and disillusioned after returning from World War II with no land of his own and few employment possibilities. Njoroge comes to a realisation when he discuss with Kamau about the white settlers, "And they have left their country to come and rob us acres of what we have?"

'Yes. they are robbers" (46).

Another important factor to discuss is the influence of religion, respectively Christianity in the Africa. In a paper written by Sandgren, he recorded that, "they readily responded to the religious and educational services offered by the missionaries, making use of the AIM (African Inland Mission) as they had used other foreigners in the past-as alternative routes to positions of power and status" (Sandgren 196). Njoroge adhered to the Christian faith and believed in human kindness because of what missionaries taught him as a part of colonial education. Like Njoroge, Kamau thought about religion as a way to express his discontent with the white occupation in Kenya, if God placed each race on different continents, then why should the white man occupy the land that was meant for the black man? His religious belief was kept within that frame of understanding and he was enraged that the white settlers have taken away their territory.

At first, Njoroge was very resilient towards the control of the land and people of Kenya through Christianity. He had a strong belief that all that happened in his homeland is planned by God for the betterment of his homeland- "Njoroge believed in the righteousness of God. Therefore he thought all this would work out well in the end" (102).

However, Njoroge was distant and became negligent to the old customs and religious spiritual beliefs of the Kikuyu community since he started believing the preaching and teachings of Christianity by the Europeans in school and churches evidently to the purpose of their authoritarian prospect of the colonizers. He "was puzzled. Would these people never go? But had not the old Gikuyu seer said that they would eventually return the way they had come" (33)?

Education and religion seemed to be the only means to escape their post-colonial rule. Although Njorore relied great length on education, he also believed that religion would play extensive part for the future of Kenya. Later in the novel, Njoroge was found questioning what education could possibly do for the betterment of his future, "What was a future without education? However, he trusted to God to carry him through" (110). It implies that even when education failed, he still holds great faith in Christianity, yet it was his last stand of hope.

However, by the end of the novel, Njoroge had lost all his sensibilities; he had lost his "faith in all the things he had earlier believed in, like wealth, power, education, religion" (145). For him, there seemed to be no way out of the ruthless colonial authority; even God, his refuge and salvation, appeared insignificant, and love, his final hope, had also vanished. Njoroge's narrative was a significant example of Kenya's colonial history. His struggles and challenges were analogous to the collective agony suffered by the inhabitants of the area.

Weep Not, Child explores the Mau Mau uprising, colonisation and the importance of land and religion. The British rule poses a strict legal framework that denies the family of Ngũgĩ any access to a better life which is one of the aspects of neo-colonisation. Thousands of Mau Mau were killed during the colonisation. However, the British government was forced to give independence to Kenya in 1963 right before the novel was published. A culmination of repressive British policies that disadvantaged the Kikuyu community in particular led to the Mau Mau uprising. A revolutionary movement was under way due to increasingly strenuous land ownership rules and the enlistment of young Kikuyu males in the British Army during the Second World War. This is further emphasized in the second part of the novel, wherein the oppression worsens with the insertion of the state of emergency and the Kikuyu characters are violently persecuted. Ngũgĩ wa Thiong'o's novel *Weep Not, Child* depicts Kenya at the end of the British Empire. The narrative emphasises how neo-colonialism affected Kenya and how people negotiated their religious identities during the Mau Mau uprising. The narrative itself darkens more and more as the British Empire begins to set and the light begins to fade. By the time the story was over, the protagonists' initial goals, plans, and aspirations are all but a distant memory. All the characters lose all they hold dear as a result of the harsh colonial authority, brutality by and against the Mau Mau, and personal vendettas, leaving them damaged and disillusioned.

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Lessons from ancient India: redefining political ideologies & diplomacy in *the Mahabharata*

Brishti Mukherjee

M.A in English, B.Ed, M.Ed (Pursuing)
ABS Academy, Durgapur, West Bengal.
brishitimukherjee73@gmail.com

Abstract : *The Mahabharata*, written by Ved Vyasa, is a great historical & philosophical text which unfolds multiple viewpoints about the society, human relations & politics. It gives us real world approach. It represents a cultural education which can be transmitted generation after generation. *The Mahabharata* is all about 'Rajdharma' & 'Dandniti' which still have its relevance. The *Shanti Parva* & the *Anushashana Parva* are about the importance of a welfare state, duties & responsibilities of kings.

This paper will aim to analyze multiple political ideologies & elements of diplomacy in the epic. This paper will focus on the diplomatic strategies of Lord Krishna, Mahatma Vidur, Shakuni, Parashuram, Dronacharya, Bhishma & other major characters to analyze their political notion & to provide a clear contrast between Dharma & Adharma.

Keywords: *Mahabharata*, Ved Vyas, Political Ideology, Diplomacy, Ancient Indian Epics.

INTRODUCTION :

The Mahabharata & *The Ramayana* are the two great Indian epics which are the most trustworthy document to know about ancient India. Written by Ved Vyasa & divided into 18 Parvas, *The Mahabharata* is a massive text with so many characters. The Sanskrit words 'maha' means 'great' & 'bharata' means 'India- the Land of the Bharatas.' The central plot is the great war of Kurukshetra between the Pandavas & Kauravas. It is the book of life. It deals with issues like governance, justice, power & ethics. This epic brilliantly portrays the virtues & vices of major characters & their actions reflect various political ideologies.

Diplomacy is closely connected with politics. It is an art of maintaining peaceful relationships among nation, group or individuals. *The Mahabharata* also highlights diplomacy within politics. It does not promote any particular political ideology, rather offers a deep insight to the idea of governance. It promotes a vision of society that is based on 'Dharma'.

LORD KRISHNA: THE GREATEST POLITICIAN

The Mahabharata can not be completed without the discussion of Lord Krishna's politics. Lord Krishna, the 8th incarnation of Lord Vishnu, takes part in the story as the nephew of Kunti, Pandava's mother. In the *Bhagwad Gita*, he mentions that his main purpose is to uphold & protect dharma. He will arrive years after years to destroy the evil forces- "Paritranaaya Sadhunam Vinashayacha Duskritam/Dharma Sangsthapanathaya Sambhawami Yuge Yuge." He proves that whatever man does to protect dharma is justified.

- Lord Krishna's first diplomatic mission was to marry Draupadi off with Arjuna. During the Swayamvara, when Karna was ready to aim at the target, it was Krishna who instructed Draupadi to reject Karna on the ground of his low caste- 'sutputra'.
- The marriage of Arjuna & Subhadra was also according to Krishna's plan. His elder brother Balarama promised Duryodhana to offer Subhadra to him, but Krishna changed the decision by convincing everyone that his sister & Arjuna loved each other. He instructed Arjuna to kidnap Subhadra & marry her. This marriage was necessary for the birth of the young hero Abhimanyu.

- During the war of Kurukshetra, Krishna convinced Arjuna to fight against his family & friends. The teachings of *Bhagwad Gita* mention that we are all puppets in the hand of God. We should perform our action without waiting for the result: “Karmanniwadhikaraste Maa Faleshu Kadachana.” Here he emerges as a true friend, philosopher & guide for Arjuna.
- Arjuna promised to kill Jayadratha, the husband of Dushyala, before sunset otherwise he decided to commit suicide by jumping into the fire. To save Arjuna, Krishna created an illusion of sunset so that the Kauravas dropped their weapons thinking the war to be ended for that day. His plan worked & Arjuna killed Jayadratha.
- Krishna’s diplomacy can again be observed during the Rajsuya Yajna of Yudhisthira. Jarasandh, the king of Magadh, was not ready to surrender before Yudhisthira. Krishna was well aware of Jarasandh’s physical prowess, so he employed Bheema to challenge him in a duel. During the fight when Jarasandh was on the verge of winning, Krishna gave a clear instruction to Bheema to tear his body off into two parts & throw those in two opposite directions. This was against the rule of wrestling, but Krishna justified it to destroy evil.
- Lord Krishna, like an ideal diplomat, tried to avoid war. He went to Dhrtarashtra on behalf of the Pandavas as an ambassador of peace & demanded five villages for the Pandavas as a part of peace treaty. But Duryodhana insulted him & refused his appeal. Machiavelli in *The Prince* wrote: “There is no avoiding war. It can only be postponed to the advantage of others.” Lord Krishna knew this. He, like a true counsellor, advised Arjuna not to lament over Draupadi’s disrobing, rather utilize the time of exile by collecting divine weapons- ‘divyastra’. He also made him aware that the war of Kurukshetra would be a ‘Dharmayudh’. It would be difficult to raise weapons against the family members & elders. Without the divyastras, victory would be impossible.
- Krishna gave his masterstroke in defeating Bhishma. He knew that as long as Bhishma was alive, it would be difficult to defeat the Kauravas. He strategically brought Shikhandi before Bhishma to compel him to drop his weapons. Krishna ordered Arjuna to utilize this opportunity & put him on the bed of arrows.
- *The Mahabharata* highlights the fact that teachers should be respected as next to God. But to establish dharma, Dronacharya should be killed in due course of time. Lord Krishna even instructed Yudhisthira to tell a lie that Ashwatthama was dead so that Drona’s confidence could be destroyed. Very methodically, he did not allow Arjuna to kill him because Arjuna was his student. Draupadi’s brother Dhrtadumnya chopped his head off. Krishna proved that everything is fair in love & war.
- Krishna played a shrewd politics in the killing of Duryodhana. When Gandhari ordered her son to come to her naked at night, Krishna convinced Duryodhana to wear a string of leaves to hide his private parts. During the battle of clubs, Krishna instructed Bheema to hit at Duryodhana’s thigh, which was against the rule of fighting.
- In the *Udyog Parva*, when the war was inevitable, Lord Krishna hit another master plan to reveal the truth of Karna’s birth. He advised Karna to join the Pandavas & Yudhisthira would make him the next king as he was the eldest among them. When he failed, he sent Kunti to blackmail Karna emotionally. But Karna did not succumb to such temptation.

SHAKUNI: THE MASTERMIND

The character of Shakuni is considered as the representative of all evil forces in *The Mahabharata*. He was the king of Gandhara & brother of Gandhari. Ernest Benn said: “Politics is an art of looking for trouble, finding it whether it exists or not, diagnosing it correctly & applying the wrong remedy.” This

definition is perfectly applicable to Shakuni. His politics, as contrasted to that of Lord Krishna, was based on achieving the target by hook or by crook. He did not follow any ethics rather was regulated by revenge motif. Shakuni's entry into politics had a long story to follow. He, along with his brothers & father Saubala, were imprisoned in Hastinapura where they were all brutally tortured. Saubala knew that only Shakuni had shrewd political mind so he tried to save this child. After the death of Saubala, Shakuni made dice with his bones & that became his armed force for all deceitful plans. His only aim was to destroy the Kauravas & he realized that Duryodhana was a fool whose brain could easily be washed.

- Shakuni was not happy due to the marriage of Gandhari & Dhrtarashtra. He believed it to be the result of Bhishma's plan as Bhishma came to appeal to Gandhari's father for the marriage. It was Shakuni who planted the seed of jealousy in Duryodhana's mind. Shakuni always tried to prove that Dhrtarashtra was unlawfully denied of the crown & the elders would do the same with Duryodhana. So, Duryodhana, as the eldest son of the present king Dhrtarashtra, must claim his share of the kingdom of Hastinapura. Since Childhood, he advised Duryodhana to keep distance from the Pandavas. It was by his provocation Duryodhana planned to kill Bhima by mixing poison in the sweets
- Shakuni was a visionary politician who knew that the Pandavas could never be defeated in the battlefield. So he always tried to adopt evil means to snatch everything from them. He instructed Duryodhana to invite Yudhishthira & other Pandavas in a friendly dice game because he knew that dice was the only place where he would always remain unbeatable. He convinced everyone to play on behalf of his nephew. He falsely tricked the Pandavas to gamble everything including Draupadi. He deliberately created this situation as he knew that it would lead to a violent war which would bring Kaurava's destruction.
- The incident of Lakshagraha was another desperate attempt of Shakuni to kill the Pandavas, He instructed to build a palace full of inflammable material to set it fire at night so that the Pandavas could be burnt alive while sleeping.

Shakuni's politics is a part of his revengeful tendencies. He is very much focused at his goal. In contrast to that, Krishna tries to achieve his goal by following the path of dharma.

POLITICS IN EDUCATION: DRONACHARYA & PARASHURAM

During the Era of *The Mahabharata*, education was based on Ashramic tradition. The young princes were sent to the house of the Guru & they were taught different subjects like Philosophy, Morality, History, Astrology, & also the skill of warfare. Gurus were considered as next to God.

Dronacharya was the teacher of archery who taught both the Pandavas & Kauravas. Among all of them, Arjuna was his favourite disciple. Dronacharya realized that only Arjuna had the passion for archery & he could perform miracles if guided properly. He promised Arjuna to make him world's best archer. But he found another devoted student Eklavya, who practiced archery by worshipping Drona's idol as a guru. Drona's experienced eye quickly identified that Eklavya was a real talent better than Arjuna. To keep his promise, he ordered Eklavya to cut his thumb as a piece of Gurudakshina. He played a dirty politics which should not be done. In today's India we can also find that the real talents are getting destroyed due to the corruption in education system.

Ancient India was injured by the stigma of caste. At that time, only Brahmins were allowed to take education. Guru Parashuram also decided to teach only Brahmin students. Karna became his disciple hiding his real identity. Once when Parashuram was sleeping on Karna's lap, Karna endured the biting of a scorpion so that his guru could not wake up. Parashuram suddenly woke up & shocked to see Karna lying in a pool of blood. He realized that Karna was not a Brahmin & cursed him that he would forget everything he had learned. Finally Karna was killed by Arjuna due to that curse.

BHISMA PITAMAH & VIDURA: TWO WISE POLITICAL MEN

Bhisma, the son of Santanu & Ganga, is the symbol of purity & wisdom in *The Mahabharata*. He took the celibacy & also promised his father to work for the throne of Hastinapura forever. And he performed his duty till the last day of his life. As the well-wisher of the Kingdom, he gave valuable advice to the Pandavas & Kauravas related to governance & administration. He believed patriotism as a noble virtue.

Loyalty is the base of social & political stability of a nation. In the Anushashana Parva, he expressed the vital aspects of ethical life.

Another wise politician of The Mahabharata was Vidura, the son of a maid, known as Mahatma. He was the minister of king Dhrtarashtra. Bhishma also relied upon his wise decision. He could foresee the doom of the Kauravas after the disrobing of Draupadi. He was a pure soul & tried to help the Pandavas in every possible way. He came to know of Shakuni's Lakshagraha plan & advised Yudhisthira to flee by cutting a road under the house very symbolically by offering him a mouse. He also advised Duryodhana to make peace with the Pandavas but the latter did not pay any heed to that. When the war was inevitable, Vidura resigned from the post of the minister as he could not see the doom of the Kauravas in front of his eyes.

SHANTI PARVA: A VITAL DOCUMENT OF THE THEN POLITICS

Shanti Parva is a great philosophical document related to statecraft & punishment. According to Arjuna, no action is perfect in this world. That is why 'Dandniti' becomes necessary. The scholars consider 'dand' as the greatest religion. 'Dand' is a tripolar fact protecting religion, money & sexuality. Without the presence of punishment, the corrupted people will be stronger & virtue will be destroyed. We worship those gods who have killed the asuras. Scripture says that killing enemies is not a sin, whether they be Brahmin or not. The main aim of a kshtriya's life is to die in the battlefield.

In *Bhagwad Gita*, shloka no. 40, Sri Krishna explained about dharma. According to him, Dharma has two types: one is to help the needy people with clothes, food, money etc & another is to perform duties according to your class & caste. Krishna emphasized this 2nd kind of dharma which can bring sense of responsibility & peace of mind. Rajdharma is a part of that. According to Ved Vyasa, an ideal king should conquer lust & anger & look at all subjects equally. The main focus of a king should be to kill the enemies, by forcefully or diplomatically. The king should not take any hasty decision consulting with only one person. Every man should try to protect his/her dharma. A king should always give priority to the welfare of his subjects.

Engagement in war is the most important phase of a king's life. The security of the kingdom is of utmost necessity. Sometimes 'adharma' seems to be like 'dharma' & vice-versa. Killing people only to expand the kingdom is a sin: "Sukhina kshtriya Partha labhante yuddhamidrishyam"- (Shloka no. 32) The kshtriyas should always feel lucky if they get an opportunity to fight a 'dharmayudh'.

CONCLUSION

The Mahabharata is not only a book of life, but also a valid & reliable document of ancient Indian politics. It has a combination of republicanism, monarchy & oligarchy. It shows both good & bad politics. The main focus is on the struggle between good & evil, importance of rule of law, value of courage & honour, & the necessity of loyalty to one's family, community & nation.

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Exploring Gender, Identity and Society: A Comparative Study of Chimamanda Ngozi Adichie and Salman Rushdie

Mamta Rani

Assistant Professor, Department of English
Chaudhary Ranbir Singh University, Jind, Haryana.
Email- mamta@crsu.ac.in

Abstract: *This research paper conducts a comparative study of two prominent contemporary authors, Chimamanda Ngozi Adichie and Salman Rushdie, with a focus on their exploration of gender, identity, and society in their literary works. Adichie, a Nigerian writer, and Rushdie, a British-Indian author, offer unique perspectives on these themes, drawing from their respective cultural backgrounds and personal experiences. By analyzing selected works from both authors, this paper examines the ways in which they address gender roles, cultural identities, and societal norms, and how their narratives challenge and subvert established conventions. The study aims to shed light on the nuanced portrayals of gender and identity in contemporary literature while highlighting the authors' contributions to the broader discourse on these crucial topics.*

Keywords: *contemporary, exploration, gender, identity, society, discourse, etc.*

INTRODUCTION:

Literature has always served as a powerful lens through which authors explore and reflect upon various facets of human existence. Among the myriad of themes that captivate literary minds, the dynamics of gender, identity, and society hold a significant place. These themes play a pivotal role in shaping human experiences, interactions, and societal norms. This research paper aims to delve into the literary contributions of two distinguished authors, Chimamanda Ngozi Adichie and Salman Rushdie, in their portrayal of these fundamental aspects of human life.

Chimamanda Ngozi Adichie, a Nigerian-born author, and Salman Rushdie, an Indian-British novelist, have garnered international acclaim for their profound storytelling and thought-provoking narratives. Both authors have fearlessly tackled themes related to gender roles, identity formation, and societal constructs, enriching the literary landscape with their unique perspectives and keen observations. Suffice to state that Adichie's narrative trajectory somewhat reflects Chinua Achebe's novelistic oeuvre. Especially, if one considers Achebe's artistic commitment derived from his social engagement with the Nigerian project in *A Man of the People* (1966) and *No Longer at Ease* (1960). Just like Achebe's advocacy of a global cultural tolerance in *Things Fall Apart* (1958), Adichie as a transcultural writer, ostensibly pushes forward the essential thrust of global inter-cultural relations in *Americanah*. Dagnino has described transcultural writers as "imaginative writers, who by choice or by life circumstances, experience cultural dislocation, live transnational experiences in multiple cultures/geographies/territories, expose themselves to diversity and nurture plural, flexible identities".

This study seeks to undertake a comparative analysis of selected works from Adichie and Rushdie to examine the nuanced ways in which they explore and challenge prevailing notions of gender, identity, and society. Through close reading and critical analysis, this research aims to provide a comprehensive understanding of how these authors navigate complex themes, prompting readers to contemplate the multifaceted nature of human existence.

The Feminist Voice: Adichie's Bold Advocacy and Rushdie's Empathetic Understanding
Chimamanda Ngozi Adichie is renowned for her bold feminist voice, which echoes throughout her literary works. Her acclaimed novel "Purple Hibiscus" explores themes of gender oppression, domestic

violence, and patriarchal dominance. Adichie's female characters often defy traditional roles and struggle against oppressive societal norms, inviting readers to question established power structures and expectations.

In contrast, Salman Rushdie's portrayal of female characters showcases a distinctive empathetic understanding of women's experiences within patriarchal societies. In works like *Midnight's Children* and *The Satanic Verses*, Rushdie explores the complexities of identity and gender through his female protagonists, navigating the challenges of cultural hybridity and societal expectations.

Cultural Hybridity and Identity Crisis: Adichie's Nigerian Lens and Rushdie's Migratory Themes

Chimamanda Ngozi Adichie's Nigerian heritage significantly influences her exploration of cultural hybridity and identity crisis. In *Americanah*, Adichie delves into the experiences of Nigerians living abroad, grappling with their identities while navigating racial prejudice and cultural assimilation. Through the eyes of her characters, Adichie illuminates the tensions between tradition and modernity, challenging readers to confront their own notions of identity.

On the other hand, Salman Rushdie's migratory themes emerge from his personal experiences as a diasporic writer. Works like *The Satanic Verses* and *The Moor's Last Sigh* delve into the complexities of identity in the context of postcolonial societies. Rushdie's characters, caught between multiple cultural influences, confront questions of belonging and alienation, prompting readers to reflect on the transformative power of migration.

Societal Norms and Power Structures: Challenging and Reinventing the Status Quo

Both Adichie and Rushdie critically examine societal norms and power structures, albeit through different lenses. Adichie's *Half of a Yellow Sun* portrays the Nigerian civil war, shedding light on the intersections of gender, identity, and conflict. Her characters navigate the brutal realities of war while challenging traditional gender roles, highlighting the resilience and agency of women amidst chaos.

Salman Rushdie's *Shame* and *The Satanic Verses* present a satirical exploration of societal norms and religious beliefs, confronting oppressive systems and hierarchical power dynamics. His narratives disrupt conventional expectations, encouraging readers to question established orders and embrace diversity.

Methodology:

This comparative study adopts a qualitative approach, examining primary sources, including selected novels and short stories from Chimamanda Ngozi Adichie and Salman Rushdie. Through close reading and textual analysis, recurring themes, character development, and narrative techniques related to gender, identity, and society will be identified and discussed. Secondary sources, such as scholarly articles, critical essays, and interviews with the authors, will complement the primary analysis, providing a broader context and depth to the findings. By engaging with a diverse range of sources, this research aims to present a comprehensive exploration of the selected authors' perspectives on gender, identity, and society.

Significance:

This research paper seeks to contribute to the existing body of literature on gender, identity, and society by offering a fresh perspective through a comparative analysis of Adichie and Rushdie. By highlighting the similarities and differences in their literary approaches, this study aims to provide valuable insights into the complex and evolving nature of human relationships and societal structures. Furthermore, it is hoped that this research will inspire further exploration and discussion of these critical themes in contemporary literature and beyond. This study endeavors to enrich our understanding of the profound impact literature can have on shaping societal perceptions, fostering empathy, and inciting meaningful conversations about the world we inhabit.

Conclusion:

The comparative study of Chimamanda Ngozi Adichie and Salman Rushdie's literary works has shed light on their distinct perspectives on gender, identity, and society. Adichie's bold feminist voice challenges traditional norms and power structures, while Rushdie's empathetic understanding explores cultural hybridity and migratory themes. Both authors confront societal expectations and provoke readers to contemplate the complexities of human existence.

This research has underscored the profound impact literature can have on shaping societal perceptions, fostering empathy, and inciting meaningful conversations about the world we inhabit. By delving into the works of Adichie and Rushdie, this study not only highlights the richness of contemporary literature but also emphasizes the importance of diverse voices in addressing pressing societal issues. Ultimately, this research contributes to a deeper understanding of the intricate relationships between gender, identity, and society in the realms of literary exploration.

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Epistemological beliefs: implications to the grade 11 senior high school students' academic performance in English

Dianalyn Cuevas Paubsanon

English Instructor 1 at College of Teacher's Education Department, Pagadian Capitol College,
Pagadian City, Zamboanga Del Sur, Philippines 7016.

¹ Email: yaniecuevas25@gmail.com

Abstract: *Personal epistemological beliefs engage students in a sophisticated way of knowing and learning that knowledge acquisition is linked to their academic performance in English. This study investigated the students' epistemological beliefs concerning their academic performance in English. The survey participants were Senior High School Students in one of the public schools in Zamboanga Del Sur for the School Year 2018-2019. Employing the descriptive correlational research design, the study involved 129 students from four sections. Schommer (1990) designed and developed a pilot-tested research instrument for collecting the data under investigation. Descriptive statistics and Pearson *r* Coefficient were employed. Findings reveal that students' personal epistemological beliefs, such as the source of knowledge, the certainty of knowledge, the structure of knowledge, speed of knowledge acquisition, and innate ability, were significantly correlated to their academic performance in English. This implies that Personal epistemological beliefs contribute to student's academic performance in English subjects. The study, therefore, recommended that English teachers give importance to the students' epistemological beliefs to strengthen their academic performance in English.*

Keywords: *Epistemological Beliefs, English Academic Performance, Cognitive.*

INTRODUCTION :

Proficiency in the English language enables students to use the language effectively in real life. Filipino students must be competent in using English to become functional in professional, academic, and social settings. The present senior high school students are now in the 21st century, which demands a high level of English proficiency in their academic performance. In fact, according to Haydon (2010), people with a high level of English proficiency have the advantage and the opportunity in the developing economy.

However, a large percentage of Filipino students are still facing problems with the usage of the English language. According to Luz (2007), Filipinos are regarded as highly literate individuals, but their literacy performance is relatively low. In 2013, the result of the Philippine government survey called FLEMMS or Functional Literacy, Education and Mass Media Survey revealed that rural and urban students have a low literacy rate in English.

Moreover, the study conducted by Hopkins International (2015) shows that Filipino students ranked third in their academic performance in English among the ASEAN countries. Vargas et al. (2010) supported a report by saying that students from public schools suffer from severe intellectual anxiety regarding English language acquisition as it distresses them from being proficient and skillful. This is likely to happen when students have difficulty expressing their thoughts and experience mental block during class discussions, where their ability to use English in writing, speaking, and listening is a significant challenge (Azagra, 2017).

Arguably, personal epistemological belief is paramount in understanding the acquisition, nature, structure, and source of knowledge in students' academic performance in English (Karimi, 2013). The personal epistemological belief is linked to students' cognitive process, which helps them become proficient in English academic performance. Thus, students who lack proficiency in academic performance in English are believed to have a problem with their cognitive ability.

Along with this contention, personal epistemological belief is integrated into knowledge and knowledge construction (Mansour et al. 2008). The learners' academic development should not be grounded on a simple idea. Instead, it should be connected to epistemological factors that count as knowledge that strongly relates to learners' intellectual capabilities and self-beliefs (Mohammed & El-Habbal, 2013).

This reality is a challenge observed among senior high school students in one of the schools in Zamboanga Del Sur, where the researcher is presently affiliated. Besides, there is growing evidence, as shown in a study conducted by Hofer (2002) and Schommer (1990), which suggests that educators and students need a better understanding of personal epistemological beliefs as contributing factors in English language learning. This study, therefore, intends to investigate the preceding supposition.

Theoretical and Conceptual Framework

This study argues that personal epistemological beliefs significantly contribute to student's academic performance in English. This assumption is supported by the theory of Jean Piaget (1972) on cognitive learning.

This cognitive learning theory postulates that a child develops concrete intellectual ability throughout childhood. Mergel (2000) explicates that cognitive function is based on the intellectual process of a person's behavior. When there are developments in the learners' minds, there are also changes in their behavior. Thus, the learners' cognition is working in acquiring knowledge which results in their academic progress and modified behavior.

Dasilva (2019) states that students acquire more complex knowledge when their cognitive structures mature. Piaget further intones that a student with mature cognition is regarded as an active constructor of knowledge, taking an active role in the learning process (Javier, 2010). The cognitive theory explains the role of matured cognition in learning and how students' internal mental structures collect, organize, store, and retrieve information.

Personal epistemological belief consists of the individual's understanding or knowing the knowledge as the function of cognition. Learners believe that the knowledge and the learning they acquire are not just grounded on a simple source. However, it is related to epistemology that helps them understand the growth of their intellectual ability. Therefore, one's personal epistemological belief is linked to the cognitive skills of students since their ideas and views on understanding knowledge continue to progress along with their intellectual skills (Cano, 2005; Hofer, 2001). Students construct new knowledge from the newly acquired learning and then apply such acquired knowledge to their academic goals (Mason 2000). However, given that academic disciplines are underpinned by different assumptions about what counts as valid knowledge (Becher, 2002), the relations between students' personal epistemological beliefs and their academic achievement may vary across disciplines (Parron, 2002).

Moreover, Schommer-Aikins (2002) explains that personal epistemological belief predicts the ability of students to employ higher-order thinking in academics. Students with more mature or complex beliefs on acquiring knowledge are more likely to think critically and perform proficiently in their academic performance (Dean 2003). Furthermore, students' ideas about knowledge and learning change as their education progresses. Students in their early years at school believe that knowledge is simple and from authority figures, but as they reach a higher level of educational attainment, their view about knowledge acquisition changes as well as critical and more complex thoughts (Francisco 2001).

Hence, personal epistemological beliefs influence students' learning ability while their knowledge acquisition is evolving to higher thinking.

On another note, Schommer's Model (1990) in epistemological belief regarding the five factors of personal epistemologies, namely, the source of knowledge, the certainty of knowledge, the structure of knowledge, the speed of knowledge acquisition, and innate ability are imperative factors that contribute to students' academic performance in English. Thus, the following paragraphs discuss the significance of personal beliefs to the academic performance of senior high school students in English.

The epistemological belief in the source of knowledge describes the foundation and basis for how learners acquire learning. According to Berding (2017), ranges of knowledge exist outside the individual's absolute view of knowledge and inside a person's sophisticated view of knowledge. The source of knowledge ranges from handed down by authority to glean from observation and critical reasoning thinking.

King (2002) stated that the role of the teacher as an authority figure inside the classroom is vital because most students believe that their proficiency in academics depends on the kinds of methods that the teachers use in their discussions. This view is from the absolute view of the students. Moreover, students' acquisition of knowledge evolves to a sophisticated view as their intellectual progress to more complex critical thinking in their academic performance in English.

The certainty of knowledge describes a variety of information that ranges from a naïve view of knowledge as absolute truth to a more sophisticated view that knowledge is tentative and progressing in the students' learning ability. Magolda et al. (2004) explain that students tend to move from absolutist to relativistic understanding of knowledge as they progress through higher education. Also, this belief stands as an integrated construction rather than fragmented or classified information (Magulod, 2016). Knowledge, therefore, is accurate and evolving for students in higher education. It is a blend of acquiring and learning as they work as one component in acquiring the English language through students' cognitive ability.

In addition, the knowledge structure shows the sequence of knowledge from simple information down to complex facts (King, 2017). Furthermore, based on the absolute view, the structure of knowledge consists of isolated elements, which means that there are assumptions in the acquisition of knowledge that are separated from the universal acceptance because of the weak evidence of its existence and from the sophisticated view, knowledge constituted by highly interrelated concepts because of the strong evidence that there is the consistency of higher thinking ideas in the acquisition of learning of the students (Berding, Wittlake & Buschenlange, 2017).

Moreover, students acquire learning in their academic proficiency in the English language from simple attainment of knowledge to complex acquisition as they progress to higher thinking.

The speed of knowledge is an epistemological belief that describes the period of knowledge acquisition, how fast the process of information is, and how long the facilitation of learning lasts in the mind of the students. The lack of knowledge is a result of rapid learning that caused by short periods, narrow time, and limited production of ideas from the students. This belief is quickly obtained or perceived as a gradual process (King and Jackson, 2007).

In connection with this, students with knowledge deficiency or slow learners tend to have low-performance proficiency in the English language. In contrast, when the coverage of ideas is comprehensive, the acquired learning is complex and continuous. Therefore, the acquisition of learners in English proficiency is constant yet stable enough to facilitate learning that makes the students proficient in using the Language.

Lastly, innate ability is another epistemological belief in which knowledge acquisition is inherited naturally and based on genetics and grows from time to time (Jackson 2017). The acquisition of knowledge exists in the students' genes, and the procurement of learning is already attached to their personality and behavior. Moreover, students view that knowledge evolves throughout their maturity and grows and develops into more complex construction as it facilitates learning (Dwecks, 2000).

Consequently, the English language proficiency of the learners is naturally progressing to a higher level because language skill is deeply marked since birth in the learners' cognition.

Racca (2016) argued that proficiency in the English language is the basis for success in their academic pursuits. Proficiency in English language skills is composed of reading, writing, speaking,

and listening. Students practice the more these language skills, the more effective their critical thinking can be. Thus, they would be more proficient in English (Lasaten, 2016).

However, good attainment in the English language is also determined by the students' epistemological beliefs. Cano (2005) stated that throughout secondary education, epistemological beliefs change, becoming more realistic and complex, and epistemological beliefs influence academic achievement directly and indirectly via students' learning abilities.

This study involved the three components of English academic subjects: Oral Communication, 21st Century Philippines and World literature, and English for Academic and Professional Purposes. These components comprise the overall English academic performance of the students in English.

Proficiency in the English language of senior high school students involves good communication skills, a comprehensive understanding of the context, and good writing skills. The students are guided to become proficient in using the English language. Thus, this 21st century demands to equip every student with expertise in acquiring the Language. Students are encouraged to enhance their ability to speak English through self-practice and improve their knowledge acquisition in the function of their cognitive process (Suelto, 2019).

Therefore, the factors of Personal Epistemological Beliefs and the previously mentioned theories are the paradigms that may contribute to the investigation of this study.

Methods :

A descriptive correlation research design was used in this study to examine the relationships between grade eleven students' personal epistemological beliefs and their implication in their academic performance in English. A total of one hundred twenty-nine (129) student participants were chosen from the Grade-11 senior high school in one of the public schools in Zamboanga Del Sur, School Year. 2018-2019. The participants answered the 50 items Epistemological Beliefs survey questionnaire by Schommer (1990). The data were analyzed using descriptive statistics such as frequency, percentage, mean, and standard deviation to determine the extent of participants' epistemological beliefs and academic performance in English. Pearson's (r) or the correlation coefficient was used to determine the significant relationship between students' epistemological beliefs and academic performance in English.

Discussions of Results

Range	Interpretation	Personal Epistemological Beliefs									
		Source of Knowledge		Certainty of Knowledge		Structure of Knowledge		Speed of Knowledge Acquisition		Innate Ability	
		F	%	F	%	F	%	F	%	F	%
4.51 – 5.0	Very High										
3.51 – 4.50	High	11	8.53	7	5.43	11	8.53	5	3.88	14	10.85
2.51 – 3.50	Moderate	92	71.32	78	60.47	103	79.84	78	60.47	96	74.42
1.51 – 2.50	Low	26	20.16	43	33.33	15	11.63	45	34.88	18	13.95
1.0 – 1.50	Very Low	0	0.00	1	0.78	0	0.00	1	0.78	1	0.78
		0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
		0	0.00	129	100.0	129	100.0	129	100.0	129	100.0
		129	100.0								
	Overall Mean	3.92		3.76		3.97		3.73		4.01	
	Interpretation	High		High		High		High		High	
	SD	0.42		0.46		0.40		0.47		0.46	

The personal epistemological beliefs on the source of knowledge in the data reveal a high response with the mean of (M=3.92). This finding implies that students believe knowledge is from an

absolute to sophisticated view (Berding, 2017). The students' source of knowledge in learning is manifested from a continuum process. Students are more constructivists and active in attaining knowledge as they progress to higher thinking. Moreover, students acquire knowledge of more complex processes as their cognitive structure matures.

The personal epistemological beliefs on the participants' certainty of knowledge were graded as high with the overall mean of ($M=3.76$). Students view such knowledge as evolving into higher learning (King, 2007). The student's belief in acquiring knowledge ranges from tentative to unchanging. Students acquire knowledge with hesitation and limitation because of the naïve view, but as their cognitive mature, their belief in knowledge becomes firm and evolves to higher learning.

The personal epistemological beliefs on the knowledge structure with the overall mean of ($M=3.97$) can be inferred that students were rated as high in their view. Jackson (2007) opines that students' interpretations of the structure of knowledge were composed of simple to complex pieces of information. The students understand that their knowledge acquisition ranges from isolated bits to integrated concepts. Hence, the students' exemplary academic performance is based on their complex thoughts and higher attainment of learning.

The personal epistemological beliefs on the speed of knowledge acquisition the data show that students' epistemological belief rated as high with the overall mean of ($M=3.73$). According to Wood and Kardash (2002), the information and learning absorbed by the students involved the period in acquiring knowledge. Hence, students acquire and understand learning through a gradual and steady process, resulting in proficient academic performance.

The personal epistemological beliefs on innate ability in the data confirm the overall mean of ($M=4.01$), rated as high. The students believed learning and acquiring knowledge is a born ability (Montgomery, 2009). This implies that students believe that their knowledge and learning are innate. Students were exposed to the idea that their cognitive ability to acquire knowledge originated from birth, and as they matured, their intellectual capacity developed into higher thinking.

Academic Performance in English									
		Oral Communication		21st Century Philippine and World Literature		English for academic and professional purposes		General Average	
Scale	Description	F	%	F	%	F	%	F	%
90 above	Advance								
85-89	Proficient	1	0.78	2	1.55	4	3.10	3	2.33
80-84	Approaching	48	37.21	55	42.64	52	40.31	49	37.98
75-79	Proficient	60	46.51	54	41.86	59	45.74	59	45.74
74 below	Developing	20	15.50	18	13.95	14	10.85	18	13.95
	Beginning	0	0.00	0	0.00	0	0.00	0	0.00
		129	100.00	129	100.00	129	100.00		
Overall Mean Interpretation		83.1 Approaching Proficient		83.4 Approaching Proficient		83.6 Approaching Proficient		83.4 Approaching Proficient	
SD		3.45		3.21		3.31		3.20	

The findings in the overall average of the senior high school students in English mean that students' acquisition of knowledge and learning in English subjects progressed. Senior high school students develop their fundamental knowledge, skills, and core understanding in English subjects with little guidance that transfer understanding through authentic performance task.

Furthermore, senior high school students knew that there were specific standards in English subjects that they needed to achieve and attain to be proficient. Hence, students' continuous intellectual progress may result in improved academic performance in English.

Personal Epistemological Beliefs

English Academic Performance	Measurement	Source of Knowledge	Certainty of Knowledge	Structure of Knowledge	Speed of Knowledge acquisition	Innate ability
Over all English Academic Performance	Pearson Correlation	.576**	.511**	.588**	.522**	.568**
	Sig. (2-tailed)	.000	.000	.000	.000	.000

** Correlation is significant at the 0.01 level (2-tailed).

Overall, the null hypothesis that no significant relationship exists between the students' epistemological beliefs and their academic performance in English can be rejected. Evidence shows that personal epistemological belief is nonetheless integrated into knowledge and knowledge construction (Mansour et al., 2008; Dasilva, 20190; Karimi, 2013).

Furthermore, the general findings in this study explained that senior high school students understand the nature of knowing their knowledge. The understanding of knowledge is linked to the students' epistemological beliefs, which influenced their academic performance in English. Moreover, students held different beliefs in knowledge but in general, intellectual skills function as one in acquiring learning. According to Schommer (1990), the relationship between students' academic performance and the five personal epistemological beliefs, namely, the source of knowledge, the certainty of knowledge, the structure of knowledge, the speed of knowledge acquisition, and innate ability, are vital concepts that are imperative on students' facilitation of knowledge and learning.

Kardash and Howell (2000) explained that epistemological beliefs are involved in the students' learning and acquisition of knowledge and are also associated with the cognitive process of the mind. Moreover, students' beliefs about knowledge and knowing affect their learning acquisition. Improve learning capacity, academic performance, and the ability to employ higher reasoning. It is essential to understand the relationship of the acquisition of learning to one's personal epistemological beliefs.

This assumption of knowing the knowledge is supported by the cognitive theory of Jean Piaget (1970). The student's cognitive process is liable for acquiring knowledge and facilitating learning.

In a nutshell, the comprehensive acquisition of knowledge and mature learning of the senior high school students in their academic performance in English were grounded in their epistemological beliefs linked to their cognitive process in the brain.

Conclusions :

Personal epistemological beliefs of grade eleven senior high students may contribute to the increase in their academic performance in English. The results confirm the theory of Jean Piaget (1970) stating that cognitive functions on how students' internal mental structure, collect, organize, store, and retrieve information. As such, learners with strong epistemological beliefs tend to be proficient in their academic performance in English.

Generally, the study's findings confirm the researcher's assumption that personal epistemological beliefs (Kuhn & Weinstock, 2002) significantly contribute to students' academic performance in English. Moreover, teachers need to be aware that students' understanding of the nature of knowledge and acquisition of learning are grounded on their epistemological beliefs, which are vital in developing their academic performance in English.

Recommendations :

Based on the preceding findings and conclusions of the study, the following recommendations were drawn:

1. To the school administrators and academic heads, they may:

1.1 Consider the possibility of integrating the presentation of the result of this study about personal epistemological beliefs of the students about their academic performance in English this coming inset training.

1.2 consider some insights from the study that effectively enhance the student's academic performance in English.

2. To the English teachers that they may:

2.1 Design an effective teaching and learning framework that helps in the enhancement of the cognitive process of the students in order to be proficient in their academic performance in English.

2.2. Provide importance to the personal epistemological beliefs of the students and use this to develop the student's proficiency in English and other disciplines.

3. To the future researchers that they may:

3.1 Explore other variables that can cause significant relationships in the senior high school students' epistemological beliefs.

3.2 Conduct further studies on other factors like students' behavior and concentration on their performances to understand their cognitive development.

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Exerting Agency through Negotiation: Exploring the Strategies of Assimilation in Saleem Peeradina's Selected Poems

¹ Mariyam Khatun, ²Dr Jaydeep Rishi

¹ Research Scholar, The Department of English, West Bengal State University, West Bengal, India.

² Associate Professor and Joint PG Coordinator, Department of English, Sarojini Naidu College for Women, West Bengal, India.

¹ Email - imariyamkhatun@gmail.com, ² Email - drjrishi@sncwgs.ac.in

Abstract: *A vast body of literature on Diaspora Studies delineates the gruesome reality of the dilemmas and perils faced by the diasporic subject, while struggling to assimilate in a new environment and culture. However, there are also scholarly discussions on the possibilities and vitality, which the subject comes across in the continuous process of construction and reconstruction, dislocation and relocation of the diasporic self, resulting in hybridity. This article is an attempt to focus on the agency of the diasporic subject that develops through multiple negotiations and adaptations, by looking into some selected poems by Saleem Peeradina. It further endeavors to explore how the diasporic subject, initially perplexed and scared, evolves to be triumphant by using a number of negotiations strategically as a tool to secure himself in every possible situation. Negotiation, initially the only option for the survival of the subject, gradually becomes a strength and a powerful weapon, which the subject uses to manipulate and control his situationality. This paper, further, focuses on the fluid space, with all its complexities, which can be a vital and productive locus for the diasporic subject to exercise his/her agency.*

Keywords: Negotiation; Agency; Saleem Peeradina, Diaspora Studies; Assimilation; Fluidity; Hybridity.

INTRODUCTION:

A number of attempts have been made at explicating the concept of 'identity' and exploring the processes of identity construction, deconstruction, and reconstruction. These attempts are basically focused on delineating the impact of displacement on transnational figures. When Vijay Mishra said: "All diasporas are unhappy, but every diaspora is unhappy in its own way" (1), he was referring to those subjects whose negotiation with their identities in diaspora has placed them in an ambivalent position with regard to their hyphenated identities. Edward Said, too, in his "Reflections on Exile," stresses on the same sad connotation where he described the experience of displacement or exile as one of sadness that cannot be defeated; even representations of the relatively successful "episodes in an exile's life... are no more than efforts meant to overcome the crippling sorrow of estrangement" (173). Though there are clear distinctions between diaspora, exile, and immigration, they all share the basic experience of dislocation and being cut from one's roots for a significant period of time.

In this continuous process of dislocation and relocation, the postcolonial subject struggles to secure a space. He/She continues to adapt to newer environment, puts on newer identities, keeps himself/herself always under the process of negotiations. Thus, he/she creates multiple homes and builds on multiple identities. The postcolonial subject employs a number of strategies to appropriate the new space in order to establish a sense of belongingness and overcome the feeling of strangeness. And this process of

appropriation and adaptation is a deliberate attempt on the part of the subject. The person with more adaptive capability is one who succeeds in this process of negotiation and feels privileged. Through the process of negotiation and adaptation, the subject succeeds in acquiring self-efficacy and the capability to take an action, to make a place for him/her, to hold the space. This article is an attempt to explore how negotiation, gradually, comes out to be a strategic tool for the subject to exert his/her agency, by looking into some selected poems by Saleem Peeradina. It further endeavors to show how the subject, through multiple layers of negotiations, becomes an agent to take action and tactfully manipulate any odd situation.

Saleem Peeradina (1944-2023), an Indian American diasporic writer from Mumbai, considers himself being 'privileged' in both his home country India and his adopted country USA. His poetry and persona have no complex about being marginalized. He acknowledges the complications of the clash of 'multiple choices', yet considers it to be very enriching. He thought that the subject must work toward a 'balance, a synthesis.' For him, the 'multiple layers of dislocation' get balanced by a 'collective wish for a new life'. He perceives 'central' and 'margin' being relational, rather than binaries. The place of origin and the past do not remain static, they turn fluid and reassemble to other shapes and colour. As a poet and a teacher, what he looks for is a 'connectedness'. The class room is a place where worlds collide and a 'fusion' takes place. He confesses that the Easterner has the capability to live 'comfortably' with ambiguity, be 'at home' with contradictions. He, being a poet, feels at home 'everywhere'.

Objectives:

This work studies some selected poems by Saleem Peeradina. Based on a detailed analysis of those texts, this article attempts to focus on the following questions:

1. What makes a subject to negotiate and how does he/she get affected in the process of negotiation?
2. What is the subject's positionality at the initial phase of negotiation when he/she struggles to survive amid odd?
3. How do multiple layers of negotiation operate to make the subject aware of the fluid nature of assimilation which does not have a fixed end?
4. How does the power dynamics get reversed when negotiation itself becomes a strategic tool for the subject, empowering him/her to become an agent, and makes him/her capable to manipulate the fluid space?
5. How does a successful negotiation through intelligent interventions, arbitrations and tactful handling of the complex real situations help the subject to emerge as someone having the power to exert agency?

Literature Review:

A plethora of scholarly discussion is there on the various facets of assimilation and acculturation and their impact on the construction and reconstruction of the diasporic identity. Shukla and Banerji, focuses on the novels of Bharati Mukherjee and Jhumpa Lahiri to explore their sense of alienation in USA, where life as an immigrant was unbearable, forcing them to make an effort towards the process of economic, social and cultural adjustment. Assimilation is considered here as total conforming to the national culture (19). Loshini Naidoo, on the other hand, focuses on the "living through difference", which she considers as the capacity to unravel hegemonic practices and to establish new forms of discourses. Sharing her own experience as a migrant, she stresses that within the world of separate cultures, she makes her own choices and establishes her own positions, which are fluid and de-essentialized. She considers her identity to be rooted in more than one space and her routes developing from the intermingling of diversified worlds (52). Bhatia and Ram, focus on the reconsideration and re-examination of the universalized model of acculturation and try to explores various facets of acculturation experience based on the race, gender, community etc. (1). Again, in 2009, they extended the discussion by a counterargument to models of acculturation that claim that all immigrants undergo

a universal psychological process of acculturation and adaptation. Their discussion contradicts with the traditional mainstream psychology that has been primarily occupied with developing universal, linear models and theories of immigrant identity, acculturation and adaptation. They focus on the subjective experiences of acculturation, and also see acculturation as a phenomenon which does not have a fixed end, and always occupying a fluid space (140). Marwa Fawzy, studies two texts, Bharati Mukherjee's *Jasmine* and Jhumpa Lahiri's *The Namesake*, and explores the 'Internarrative identity' of the diaspora protagonists from both the texts. Here, too, the concept of identity as a fixed phenomenon gets challenged. It shows how the subject negotiates with multiple identities (102). Roy and Lahiri, study the novel *The Namesake* by Jhumpa Lahiri and focus on forging a new identity based on the concept of a post-ethnic transnational diasporic space with its fluidity and voluntary affiliations across ethnic boundaries, the dismantling of the 'hyphen' which gives way to the formation of the new transnational home (110).

Based on the above discussion, this article tries to see how negotiation with multiple identities, in a way, enriches the diasporic subject, empowers him/her and makes him/her feel confident.

Methodology:

We begin this paper by discussing the various theories of acculturation and assimilation in the context of Postcolonial Studies. We, then, draw upon postcolonial theory to develop a ground for re-thinking the development of the diasporic self through the journey of multiple negotiations with culture, space and identity. We, first, focus on the acculturation strategies operative in the assimilation process. Then, this article uses the notion of identity as a performance, which does have great impact on constituting personal agency. Finally, this work also deals with the concept of Internarrative identity, while analyzing the selected texts.

Acculturation strategies refer to the methods that individuals use in responding to challenging new cultural contexts. A fourfold classification is proposed, which includes "assimilation," "integration," "separation," and "marginalization." Berry and his colleagues suggest that assimilation strategy occurs when the individual decides not to maintain his or her cultural identity by seeking contact in his/her daily interaction with the dominant group. When the individuals from the non-dominant group "place a value on holding on to their original culture" (Berry and Sam, "Immigration, acculturation and adaptation" 297), and seek no contact with the dominant group then these individuals are pursuing a separation strategy. When individuals express an interest in maintaining strong ties in their everyday life both with their ethnic group as well as with the dominant group, the integration strategy is defined. The fourth strategy is marginalization in which individuals "lose cultural and psychological contact with both their traditional culture and the larger society" (Berry, "Acculturative stress" 119). The optimal acculturation strategy for immigrants is integration which "appears to be a consistent predictor of more positive outcomes than the three alternatives" (Berry & Sam, "Immigration, acculturation and adaptation" 318). Integration implies both the preservation of home culture and an active involvement with the host culture.

The negotiation with multiple identities stresses on the notion of identity as performance. Identity is a performance rather than a rigid state of sameness. For instance, in *The Presentation of Self in Everyday Life*, Erving Goffman compares people's expression of their identity in front of others to a performance where the audience "are asked to believe that the character they see ... possesses the attributes he appears to possess, that the task he performs will have the consequences that are implicitly claimed for it" (10). This dynamic view of identity entails that in order for the performance to happen, the audience should be willing to accept its reality. Thus, this concept of identity as performance is comparable to Hall's 'enunciation' of the self where he asserts that "what we say is always 'in context,' positioned" (222). An essential concept that impacts identity transformation is that of personal agency, especially according to the 'performative' view explained above.

Considering that personal agency is contingent upon one's cultural and national identity, it is crucial to investigate the relationship between one's agency, identity construction, and assimilation to the hosting culture. For Ashcroft et al., the concept of agency refers to the ability to act or perform an action (Ashcroft et al., 9). In contemporary theory, it hinges on the question of whether individuals can freely and autonomously initiate action, or whether the things they do are in some sense determined by the ways in which their identity has been constructed. Agency is particularly important in post-colonial theory because it refers to the ability of post-colonial subjects to initiate action in engaging or resisting imperial power (9). Thus, agency is an integral aspect of identity as it spells the difference between a dominant entity and a subjugated one. This paper tries to explore how, multiple layers of negotiation, in the process of assimilation, help the diasporic subject to reconstruct his/her identity in accordance with a personal agency.

The notion of Internarrative identity focuses on the construction of a fluid space of multiple identities where the boundaries of each individual identity get blurred, and the subject remains in the middle passage, though not in a state of bewilderment. This work, too, studies the selected texts to explore how the diasporic subject positively acknowledges his position in a middle passage and also having the capability to manipulate the fluid space using negotiation tactfully.

Building up Agency through performance:

In the poem, "There is no God", the main focus is on a woman and her multiple identities—as an 'Obedient daughter, sister', a faithful 'wife' with 'downcast eyes', 'the multipurpose woman', the caretaker of the family faithful to her 'ancient duties', and at the end, the 'goddess', Protector. The 'singular lord and master' of the family expects her to be with 'downcast eyes.' It is taken for granted that she 'must be' a mother and 'must take care' of the family. But, at the end of the poem, we perceive that the mother, through her performance in various roles and accomplishing tactful negotiations, becomes the head of the family. And ultimately, she comes out to be an omnipresent mother to whom the family makes a kind of supplication—"O Mother/ .../ release the scripture of your hands into us/.../ look after us." (Peeradina, *Heart's Beast* 10).

The poem "Sisters" presents another story of performance and negotiation. As a commonplace scenario in every family, the elder daughter is often expected to be submissive, adapting, easily convincing. The parents try to moralize the elder daughter in order to make her surrender to the presupposed role of an elder daughter, sometimes by sweet talk and on other days, by shouting her down. At the end, the elder daughter retreat into silence, though standing her ground. She tolerates but hardly submits to the injustice of the parents—"But even as she retreats/ into a simmering silence, she stands her ground/ knowing me to be unfair." (Peeradina, *Heart's Beast* 55). Her retreat into the silence is kind of a strategy to keep the position in the house. She makes intelligent intervention, which helps her in successful handling of the situation.

The poem, "Family Man", portrays the lives of those who survive the odds in a hope to 'occupy the nest', to have 'a roof to call their own'. The speaker in the poem very vividly points out the hollowness and the very pretension that entangles the concept of 'home'. They scarpify their every penny in order to secure a 'roof' over their head. But ultimately, when they realize that their 'fond hope' of having a home has been crashed by their confinement in a four walled cell which can barely provide them with the feeling and comfort of home, they do not fall prey of the situation. Rather, they strategically negotiate with the situation by creating an imaginary home by composing 'the text of a remembered place to set against the reality of the passing one' (Peeradina, *Heart's Beast* 42), which provides them with the vitality to successfully move on.

The poem, "Group Portrait", focuses on the speaker's 'flight from the City's snares', which the later, along with his family, takes on weekly basis to keep a balance and take fresh breath. Here, in this poem, we again can see the metaphor of imprisonment. The home, the city is a kind of a suffocating cell where they try to cut off from at least once in a week. In this weekend flight, they come close to a 'charmed

world---vestiges of villages, a church /bathed in yellow light, / the undulating green waves stroking /Our sore eyes'. With a sense of freedom, the children happily race into the 'open arms' of the Sea. Finding freedom in this particular mode of travel is a kind of negotiation with the life in a congested metropolis. At the end of the poem, he along with his family, being 'replenished', rides home back just to get the 'City dark to reclaim' them. Thus, this short flight on weekly basis is a kind of strategy to reenergize the soul to keep a balance, to adapt. The journey on the 'two-wheelers' conveys the idea of balance, which is metaphorically used to show how necessary it is to keep a balance in order to move on.

The theme of negotiation is associated with the poem "Michigan Basement 1", where the speaker tries to find out some life from within the suffocating lonely cell. Here, too, a continuous effort to adjust and move on can be perceived. The speaker dreams even in the suffocating airtight cell, 'a spare room', 'hermetic chamber' with 'barrier'. He sees that "not all is shut out of this hermetic chamber. Something/ Penetrates: from the roots, an effusion/Seeps through;" Thus, even under the basement, the speaker is trying to utilize the 'marrow underground' to get some life out of it. The speaker plucks the 'weeds', and turns the soil, to make it suitable for a life to grow. Thus, he is trying to find out some positivity even within an atmosphere full of sense of barrier, imprisonment, suffocation. Keeping aside the negativity prevailing under the basement, he optimistically searches for a 'root' and adjust the soil for its sprouting. Thus, his dream is a kind of strategic tool used as a make up to adjust to an unexpected life.

The poem "Tavva"¹ can be studied as a metaphorical representation of the iron spirit of the diasporic self. The first-person narration through the voice of the Tavva points toward its self-efficacy. In the poem "Tavva", the spirit and agency of the iron gets celebrated. The iron occupies a space 'at every corner of the earth' and is confident of its indestructibility. It confesses that sometimes it is "reduced to the lowly state of scrap" but at the same time it proclaims that it does have the capability to 'incarnate' in various 'forms and shapes. In this process of continuous moulding and de-moulding, construction and deconstruction, the iron performs a number of negotiations in order to hold a space everywhere. It uses its capability of reincarnation as a strategic tool to show authority and exert its agency. During this game of living multiple lives and putting on multiple identities, it has to go through a period of perils and difficulties---to endure the heat sitting "on top of wood fires, flaming coal, gas burners, red hot electric coils". But it survives and spends countless years in this process. These obstacles may be able to destroy only 'luster', but the 'grit', the courage and determination of it remains untouched. Throughout the poem, it can be noted that the iron does have a well-developed repertoire of skill in self-discovery, self-definition and self-direction. The self-efficacy of the iron is evident throughout the poem--- it feels proud of its contribution. The poem ends with a very significant note when the iron poses special thrust on its longevity and claims to 'outlive mortals'. It exerts its ultimate agency by making the challenging statement.

Another poem which can be read as a metaphoric representation of the diasporic life is "A Conference of Crows". In an age of globalization, the diaspora is everywhere as the crows in the poem are. The crow is a 'bold', 'intelligent' and 'clever' bird who "possesses an uncanny talent to adapt to any habitat". It struggles against many hurdles to survive and occupy a space. It carries multiple identities at multiple locations which the poet refers to as "mixed" reputation. It does have the potential to take action in any situation. Its identity and capacity, both are beyond any particular boundary, thus becomes fluid. The reference to the various capabilities of the bird in the poem metaphorically points towards the spirit of a diasporic subject who, in the process of continuous dislocation and relocation, construction and reconstruction performs on multiple negotiations to occupy a space.

The "Song of Makeover" portrays the complexities of having multiple selves. The subject, here, is someone who goes through the long passage of multiple layers of negotiation which makes him feel "neither fully here/ Nor there." He is well aware of this never-ending process of negotiation and his position in the 'middle of the stride'. But he, too, stresses on capacity of 'measuring out' the extent of the 'made-over life.' The subject does have the knowledge of his own position and capability to measure

out the happenings in his life. This self-efficacy helps him go through the process of putting on multiple faces without losing his subjectivity.

Findings and Conclusion:

The discussion on the above poems shows that in every case, the subject is deliberately acting in order to manipulate the situation. The subject's stand is not that of a helpless, vulnerable, marginalized persona. Rather, amid all the complexities and adversities, he/she holds on the capacity to take action and keep a balance. These poems show how the struggle of survival, gradually, makes one acquire self-efficacy and provides one with the strength to take action. Once this skill of self-efficacy gets acquired, the subject gains the capacity to exert power. This discussion also shows how a successful negotiation through intelligent interventions, arbitrations and tactful handling of the complex real situations helps the subject to emerge as someone having the power to exert agency.

Saleem Peeradina's understanding of the notion of negotiation gets reflected in all of these selected texts. He, in his essay collection *An Arc in Time*, stresses on maintaining a 'balance', focusing on a 'synthesis', a number of times. Even under multiple layers of dislocations and levels of contrast, what he looks for, is a kind of 'connectedness'. He is 'at home' with contradictions, considering it a part of the 'larger mysteries of the Universe'. In the essay "Three Generations of Women: A Narrative and a Polemic", the author focuses on the life of the 'average Indian woman' with their challenges under the patriarchal family set-up. He stresses on the 'balancing act' of 'reasoned compromises'. For him, 'compromise' is not a 'distasteful' word, rather, he used it in a positive sense, as a 'strategy'. The writer's perception on the life and the situation of the woman under a patriarchal set-up can be identified with his understanding of the diasporic subject. In each case, the subject's initial position is that of a vulnerable helpless subject, who is always under the threat of getting dominated by an upper hand power. Only an intellectual and successful handling of the situation through the performance of negotiation provides the subject with the capability to fulfill his/her ultimate goal.

Note

1. Tavva is the Indian word for a common type of skillet. In Indian culture, it is a versatile cooking pan, usually made of cast iron. It is used to stir-fry vegetables, to fry foods, and to prepare all kind of flatbreads.

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A Comparative Study of the Character of Nurse Ratched: Analyzing the Portrayals in “*One Flew over the Cuckoo’s Nest*” and “*Ratched*”

Furti Fiza

Ph.D. Research Scholar, Department of English
GIET University, Gunupur, Odisha
Email – fizafurti@gmail.com

Abstract: *"Ratched" is a Netflix series that serves as a prequel to the events portrayed in the novel "One Flew over the Cuckoo's Nest" by Ken Kesey. The show focuses on the character of Nurse Mildred Ratched, played by Sarah Paulson, and delves into her back-story and the events leading up to her role in the mental institution depicted in the original story. The medical fraternity is entrusted with the incredibly important task of compassionately caring for people's health, alleviating their pain and suffering, and offering hope in times of uncertainty. Their tireless efforts and unwavering commitment often serve as beacons of light, instilling faith, and fostering a sense of security in the hearts of patients. Their empathetic touch and profound understanding of human vulnerability make them the guardians of hope, resilience, and the embodiment of unwavering compassion.*

Ken Kesey's "One Flew over the Cuckoo's Nest" depicts an alternate perspective of nurses. The character of Nurse Ratched in the novel is a totalitarian but in the series the character is given a soft arc, depicting what made her have the entire power in her hands. This paper aims to provide a detailed comparative study between Ken Kesey's "One Flew over the Cuckoo's Nest" and its series adaptation "Ratched", directed by Ryan Murphy. The focus of the analysis will be on the portrayal of one of the main characters, Nurse Mildred Ratched. While Kesey's novel portrays Nurse Ratched as a totalitarian figure, the series offers a softer arc, exploring the events that shaped her and led to her position of power. This study will delve into the contrasting characterizations of Nurse Ratched in the two narratives, examining the implications of these portrayals on the perception of the medical profession and the theme of compassion in both works.

Key Words: *Comparative Study, medical fraternity, gender stereotype.*

INTRODUCTION:

The character of Nurse Ratched has endured as a symbol of oppressive authority and control within the context of mental health institutions. First introduced in Ken Kesey's groundbreaking 1962 novel, "One Flew Over the Cuckoo's Nest," Nurse Ratched quickly became one of literature's most notorious and formidable antagonists. Her portrayal in the novel, as an authoritative and manipulative figure, resonated with readers, sparking discussions on the abuse of power and the treatment of mental health patients.

Decades later, the character of Nurse Ratched was reimagined in a new light with the release of the 2020 Netflix series "Ratched." Created by Evan Romansky and produced by Ryan Murphy, the series serves as a prequel to the events of the novel, delving into the backstory of Nurse Ratched. In this new

adaptation, the character underwent a transformation, offering audiences a deeper understanding of her motivations and psychological makeup.

This research paper seeks to explore the multifaceted character of Nurse Ratched by conducting a comparative analysis of her portrayals in both "One Flew Over the Cuckoo's Nest" and the "Ratched" series. By examining these different interpretations of the character across two distinct mediums – literature and visual storytelling – it aims to understand how the portrayal of Nurse Ratched has evolved over time and how these variations impact the perception of the character.

The character of Nurse Ratched has remained an enigmatic and controversial figure, garnering fascination and curiosity from audiences and scholars alike. As a character deeply entwined with themes of power, gender, and mental health, her significance extends beyond mere fiction. Through critical analysis and character studies, this paper will delve into the motivations behind Nurse Ratched's actions and her effect on the lives of the individuals under her care.

Ultimately, this study aims to address the question of how the portrayal of Nurse Ratched in these two works impacts the audience's perception of her character. By analyzing the similarities and differences between the novel and the series, we can gain insights into the broader implications of such portrayals and their significance in shaping cultural attitudes towards mental health representation in literature and popular media.

DISCUSSION:

- **Nurse Ratched in “*One Flew Over the Cuckoo’s Nest*”**

Nurse Ratched, the formidable antagonist in Ken Kesey's novel "One Flew Over the Cuckoo's Nest," is depicted as a powerful and manipulative authority figure within the mental institution. Her character is carefully crafted to embody traits of totalitarianism, oppressive authority, and emotional control, making her a symbol of the institution's oppressive system. Nurse Ratched's character is introduced as the head nurse of the mental institution, known as the Big Nurse. From the outset, she is shown to wield complete control over the patients, staff, and the daily routines within the ward. Her authoritarian rule is evident through her meticulous adherence to schedules, regulations, and routines, creating a structured and rigid environment.

An instance demonstrating Nurse Ratched's totalitarian nature is her manipulation of the patients' activities and privileges. She dictates when the patients can watch television, when they can go outside, and even when they can speak during group therapy sessions. This absolute control over their lives diminishes the patients' autonomy and reinforces her dominance.

Nurse Ratched is known for her subtle yet highly effective methods of maintaining control over the patients. Her calm demeanor and cold, emotionless exterior mask her true intentions and manipulation. She uses psychological tactics to undermine the patients' self-esteem and foster a sense of dependency on her and the institution's rules. One striking example of her oppressive authority is her use of "therapy" sessions as a means of suppressing individuality and enforcing conformity. During group therapy, Nurse Ratched subtly pressures the patients to reveal their vulnerabilities, secrets, and weaknesses, using this information to control and manipulate them further.

Nurse Ratched's reign of control and manipulation takes a significant toll on the patients' mental well-being. Her constant monitoring and judgment exacerbate their existing mental health issues and stifle any attempts at personal growth or self-improvement. The patients live in constant fear of displeasing her, which leads to a stifling atmosphere of repression and silence. In the novel, the character Randle McMurphy serves as a catalyst for challenging Nurse Ratched's authority. However, even his

attempts to disrupt the status quo are met with calculated retaliation, reinforcing Nurse Ratched's unwavering control over the institution and its inhabitants.

Nurse Ratched's gender plays a crucial role in her portrayal as a powerful authority figure. As a woman in a position of authority, she subverts traditional gender roles, which are typically associated with nurturing and caring roles. This subversion intensifies the contrast between her authoritarian personality and societal expectations of female behavior, further emphasizing her oppressive nature.

- **Nurse Ratched in “*Ratched*”**

Adapting books into screen adaptations is an exhilarating experience for book enthusiasts, as it gives life to their favorite characters and stories, visually realizing the worlds they had imagined. At the same time, non-readers are also drawn to these adaptations due to their compelling narratives, even without prior knowledge of the source material. This broadens the show's audience and potentially encourages non-readers to explore the original literary works.

However, adapting books for the screen requires a delicate balance between staying true to the source material and making necessary adjustments for the visual medium. Skillful adaptations can revitalize classic and contemporary literature, reigniting interest in reading and emphasizing the value of storytelling in all its forms. A prime example of such a successful adaptation is the Netflix series “*Ratched*,” released in 2020, which takes inspiration from Ken Kessey's iconic novel “*One Flew Over the Cuckoo's Nest*.” This series offers a fresh and intriguing perspective on the character by exploring her backstory and providing a softer, more human arc. This section delves into the evolution of Nurse Ratched's character in the series, shedding light on the events that led to her position of power and the humanizing aspects that help the audience understand the complexities of her personality.

The “*Ratched*” series presents an in-depth exploration of Nurse Ratched's early life, uncovering the pivotal events that shaped her into the formidable character she becomes. The viewers are introduced to a young Mildred Ratched, a vulnerable and troubled individual struggling to find her place in the world. Through flashbacks and character development, the series unveils the trauma and hardships Nurse Ratched experienced, allowing the audience to empathize with her struggles and comprehend her motivations better.

Unlike the one-dimensional portrayal in previous adaptations, the “*Ratched*” series introduces a softer arc for the character. As the series progresses, the audience witnesses Nurse Ratched's transformation from a seemingly cold and distant figure to a more compassionate and empathetic caregiver. The series explores her relationships with patients, colleagues, and friends, showcasing moments of vulnerability and genuine concern for others. The “*Ratched*” series introduces moral ambiguity surrounding Nurse Ratched's actions. While she strives to help patients and maintain order within the institution, her methods sometimes veer into ethically questionable territory. This duality challenges the audience to question the definition of good and evil and offers a thought-provoking analysis of the character's intentions.

- **Gender and Power Dynamics**

In both the novel “*One Flew Over the Cuckoo's Nest*” and the series “*Ratched*,” gender and power dynamics play a significant role in shaping Nurse Ratched's character as a dominant authority figure within the mental health institution. As a woman in a position of power, Nurse Ratched faces the challenge of asserting her authority in a male-dominated environment while conforming to societal expectations of femininity. In the novel, Nurse Ratched is portrayed as a formidable and calculating figure who wields her power over the male patients with manipulative tactics, emasculating them to maintain control. For instance, she employs humiliation and emasculation, such as referring to the patients as “my little bull goose loonies” to diminish their sense of masculinity and reinforce her

dominance. This portrayal reflects patriarchal values that undermine women in positions of authority by portraying them as cold and manipulative.

In the "Ratched" series, the exploration of gender and power dynamics is further expanded, delving into Nurse Ratched's backstory and how societal expectations influenced her trajectory. The series presents Nurse Ratched as a woman navigating a male-dominated world, where her assertiveness and ambition are often met with resistance. However, instead of merely reinforcing stereotypes, the series humanizes her character, showcasing moments of vulnerability and the struggles she faces as a woman in a position of power. For example, as she rises through the ranks within the institution, she confronts challenges not only from her male superiors but also from other women who perceive her as a threat to the established order. This portrayal allows for a nuanced exploration of gender roles and stereotypes, presenting Nurse Ratched as a complex character shaped by societal expectations and attempting to carve her own path in a system designed to restrict her opportunities. The juxtaposition of her ambition and vulnerability challenges traditional gender norms, contributing to broader discussions on women's empowerment and the complexities of power dynamics within society.

- **Impact on Audience Perception**

The portrayal of Nurse Ratched has had a significant impact on the audience's perception of her character over time, influenced by evolving cultural attitudes towards mental health and the representation of mental health professionals in media. In "One Flew Over the Cuckoo's Nest," the novel's initial release in the 1960s coincided with a period of cultural skepticism towards traditional authority figures, including mental health professionals. Nurse Ratched was predominantly viewed as a symbol of oppressive authority, embodying the cold and heartless nature of institutional power. Her manipulative tactics and strict adherence to the hospital's rules garnered widespread negative perceptions among readers, who saw her as a primary antagonist opposed to the protagonist, Randle McMurphy.

Fast-forward to the release of the "Ratched" series in the 21st century, and the cultural context surrounding mental health and the portrayal of mental health professionals had shifted significantly. The modern audience, now more informed and sensitive to mental health issues, expects a deeper exploration of characters and a nuanced representation of mental health professionals. "Ratched" leverages this evolved cultural context to humanize Nurse Ratched, presenting her backstory and motivations in a way that elicits empathy and understanding from viewers. The series delves into the traumas and struggles that shaped her character, thus challenging the one-dimensional portrayal of the past. As a result, the perception of Nurse Ratched becomes more complex and multifaceted, and audiences are encouraged to question the nature of power, empathy, and mental health in the healthcare system.

The shift from reading the novel to visualizing Nurse Ratched's character in the series also plays a crucial role in altering the audience's perception. In the book, readers solely rely on their imagination and interpretation of the text, which may lead to a more abstract and stereotypical representation of the character. However, when brought to life on screen, the character gains dimensions through the portrayal of facial expressions, body language, and vocal inflections. The visual medium allows for a more nuanced performance, enabling the audience to connect with the character on a deeper level. As a result, the audience becomes more engaged with Nurse Ratched's journey and her struggles, leading to a shift in perception from a one-dimensional villain to a more complex and humanized figure.

The evolving cultural attitudes towards mental health and the representation of mental health professionals have significantly impacted the audience's perception of Nurse Ratched both in "One Flew Over the Cuckoo's Nest" and the "Ratched" series. The changing representation of her character reflects a broader cultural shift towards seeking depth and understanding in characters, especially those in positions of authority. As the medium transitions from reading to visualization, the character becomes

more accessible and multi-dimensional, allowing audiences to empathize with her struggles and appreciate the complexities of her role in the narrative.

CONCLUSION:

The portrayal of Nurse Ratched in both Ken Kesey's novel "One Flew Over the Cuckoo's Nest" and the Netflix series "Ratched" offers a captivating exploration of gender and power dynamics, showcasing her as a dominant authority figure within the mental health institution. Through her totalitarian nature and oppressive rule, Nurse Ratched embodies the societal expectations and patriarchal values that have historically constrained women in positions of authority. However, as cultural attitudes towards mental health and gender roles have evolved over time, so too has the audience's perception of the character.

In "One Flew Over the Cuckoo's Nest," Nurse Ratched's depiction as a cold and manipulative figure elicited negative perceptions, reflecting the skepticism towards traditional authority figures prevalent during its release in the 1960s. Conversely, the "Ratched" series leverages its 21st-century context to humanize the character, delving into her backstory and motivations, which challenges one-dimensional portrayals of the past. The visual medium of the series allows for a more nuanced performance, fostering a deeper connection with the character and a shift in audience perception from a villainous antagonist to a complex and humanized figure.

The evolving cultural context, transitioning from reading to visualization, and increasing awareness of mental health issues have all contributed to reshaping the audience's perception of Nurse Ratched. These adaptations offer a compelling examination of gender and power dynamics, sparking discussions on women's empowerment, the complexities of authority, and the impact of mental health representation in media. By exploring these themes, the adaptations serve as a powerful reflection of our society's progress and continued efforts to challenge stereotypes and promote empathy and understanding in the portrayal of complex characters.

Ultimately, the enduring appeal of Nurse Ratched's character lies in her ability to transcend traditional archetypes, becoming a thought-provoking symbol of power, authority, and femininity. Through the lenses of both literature and visual storytelling, the character remains relevant, prompting audiences to reevaluate their perceptions and encouraging a broader understanding of the multi-faceted nature of human experiences. As we continue to explore and adapt literary works, the portrayal of characters like Nurse Ratched serves as a reminder of the enduring power of storytelling and its potential to shape and reshape our perceptions of gender, power, and mental health in society.

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Integrating jigsaw cooperative learning strategy in teaching of creative writing in secondary school

Joel T. Dennis

E-mail: joeltdennis444@gmail.com

ORCID: 0009-0002-0448-4404 Reference #420988

Dr. Adelheid M. Bwire

Email: bwire.adelheid@ku.ac.ke

ORCID: <https://orcid.org/0000-0001-8580-9068>

Affiliation: Kenyatta University, Nairobi, Kenya

Abstract: *The Jigsaw Cooperative Learning Strategy, a learning strategy that enables students take ownership of their learning processes and allows teachers to become participating “specialists” when the lesson is being taught. Jigsaw Cooperative Learning Strategy puts more emphasis on peer cooperation development and building teamwork by dividing tasks among the learners and allowing each learner take responsibility for the shared tasks. Creative writing, on the other hand, calls for creativity and the generation of distinctive ideas, the careful blending of these ideas, and the reassembling of the problem's components to give it a new structure and meaning. This study sought to investigate the effect of Jigsaw Cooperative Learning Strategy on Learners’ performance in creative writing. It addressed the specific objective of investigating the integration of Jigsaw Cooperative Learning Strategy and its effect on Learners’ performance in creative writing. The quasi-experimental design using qualitative and quantitative data to establish the findings through pretest-posttest design with experimental and control groups was used. The sample size for this study was one hundred seventy-four respondents considering one hundred sixty-eight students of Form 2 and six teachers of English in Machakos Sub-County. The result indicates there was a statistically significant difference, $F=0.014$ and $p<0.001$, in the mean scores of students who were taught using the Jigsaw Cooperative Learning Strategy than students who were taught using the conventional (lecture) method. This signifies that the JCLS significantly enhanced the students’ creative writing skills, thus presenting it as a suitable collaborative learning strategy for teaching Creative Writing. The study concluded with the following recommendations: a) Jigsaw Cooperative Learning Strategy be used to teach secondary school students Creative Writing to improve that collaborative skills as well as creative writing skills; b) Teachers of English should be trained to use the Jigsaw Cooperative Learning Strategy in enhancing students’ Creative Writing Skills.*

Keywords: *Jigsaw, Cooperative Learning Strategy, Creative Writing, Impact, Performance.*

INTRODUCTION:

A cooperative learning strategy is a learner-centered approach that teachers need to adopt to facilitate learning to enable learners to utilize their knowledge and skills in daily life situations (Bećirović et al., 2022). Moreover, based on the assumption that humans do not receive passive information, but active information which becomes useful in their academics and careers, cooperative learning strategy is a useful learning strategy that can have learners fully engaged in the construction of their knowledge by selecting information, processing it and making sense of its meaning as they progress. According to (Dyson et al., 2022), Cooperative learning in the 1970s was developed in the United States as a

pedagogical practice where students barely had the opportunity to develop their interpersonal and emotional competencies in the school environment. Today, several researchers have conducted studies on cooperative learning strategies and differ from the assertion made by (Dyson et al., 2022) that students barely had the opportunity to develop their interpersonal and emotional skills. According to (García-Almeida & Cabrera-Nuez, 2020), Cooperative learning strategies are becoming more useful in conducting teaching activities considering the benefits both teachers and students receive. Cooperative Learning Strategies, (2012) revealed that there are various types of cooperative learning strategies (e.g. focused lists, short papers, sentence completion, number assignment, collective quizzing, jigsaw strategy, interviewing classmates, etc.).

Problem

Creativity originates from the human mind. It stamps out of our curiosity to solve problems when we think outside the box. Today, it seems difficult to develop English language students' creative writing skills due to the teaching and learning strategies, and methods used by the teachers to teach the learners. This study shows that in Kenya, teachers use the teacher-centered to teach creative writing. This approach has proven not to be effective as compared to the learner-centered method. At the secondary school level, teachers prepare written compositions and construct theirs using another topic or title. Sometimes there are instructed to observe events that occurred at home, schools, and marketplaces. This exercise intends to expose the learners to real-life problems and how they can communicate them. The teacher collects the assignment scores and returns them to the students. There is no physical interaction or collaboration between students and students.

Purpose

Despite numerous researchers having conducted research in the area of creative writing, more efforts are still needed to investigate ways that learners can become creative thinkers and writers through the use of different cooperative learning strategies and modern technologies. This is because learners still find it difficult to show creativity through their writing due to being passively taught by their teachers. The purpose of this study is to investigate the integration of the Jigsaw Cooperative Learning Strategy and its effect on learners' performance in creative writing.

Study Objective and Research Question

This study sought to Investigate Jigsaw Cooperative Learning Strategy and its effect on Learners' performance in Creative Writing. The study sought to answer the question "Does integrating the Jigsaw Cooperative Learning Strategy have an effect on learners' performance in Creative Writing?"

Significance

This study is significant to secondary school teachers of English because it will help them use cooperative learning strategies which appeal to and stimulate the interest of the learners for active participation in the learning process. The outcome of this study will inform and help Teachers of English on procedures and steps to follow when implementing the jigsaw cooperative learning strategy in teaching creative writing in English. The findings will also help learners to develop the spirit of teamwork and collaborative learning for every student's achievement. This study is also beneficial to education officers and policymakers in deciding on the appropriate learning strategies for learners to improve the students' creative composition skills.

Related Literature

Benefits of Cooperative Learning Strategy

Cooperative learning imprints from the concept of learning through group activities where institutional goals are achieved collaboratively (Bećirović et al., 2022). Through the collective efforts of everyone, the group's success becomes every individual member's success. Cooperative learning according to (Fekri, 2016) serves as a conduit for learners to become effective applicers of what they learned from the learning activities and experiences. It offered the opportunity for them to practice Creative Writing in the English language.

Principles of Cooperative Learning Strategy

According to Larson, B. E. (2022), a cooperative learning strategy maintains that students work together to help each other master the content and skills. In this regard, small group formation is encouraged and recommended so that the learning activities can become flexible, enjoyable, and engaging. According to Janson (2019), learner-centered pedagogy is based on John Dewey's work from the 20th century and may go hand in hand with the literature on creative learning. Cooperative learning was popularized by psychologists many of whom also established its guiding concepts and theories.

Jigsaw Cooperative Learning Strategy

History of Jigsaw Cooperative Learning Strategy

According to Dhull & Verma (2019), Jigsaw Cooperative Learning Strategy was developed by Elliot Aronson, a Social Psychologist in 1971. This cooperative learning strategy strengthens the bonds that exist between student and student as well as student and teacher regardless of their race, gender, and location. (Garcia, 2019) asserted that many nations now use the Jigsaw Cooperative Learning Strategy because it improves the skills of learners in diverse disciplines.

Processes of Implementing Jigsaw Cooperative Learning Strategy

This cooperative learning strategy known as Jigsaw Cooperative Learning Strategy is being implemented in 10 steps as shown.

1. Divide students into 4- or 6- people, the Jigsaw Group
2. Appoint one mature student from each group as the leader
3. Divide the day's lesson into 4- or 6- trunks
4. Assign each student to learn a trunk of the lesson
5. Give students time to read over their trunk twice and become familiar with it.
6. Form a temporary "expert group" by having one student from each jigsaw group join other students assigned to the same trunk. (Give students in expert group time to discuss the main points and rehearse the presentation to make in their jigsaw group.
7. Bring students back to the Jigsaw group
8. Ask each student to present his or her trunk to the group (encourage others in the group to ask question questions for clarification)
9. Float from group to group observing the process. Make general group discussion
10. Give a quiz on the materials at the end of the class

(Classroom, 2016)

Jigsaw Cooperative Learning Strategy Improves Learning

Learning is the ability to be able to adequately apply to the fullest everything that was taught. Several researchers have found that active learning has a greater influence on a learner than passive learning. According to Roberts & VanDeusen-MacLeod (2015), a learning strategy like the Jigsaw Cooperative Learning Strategy helps students learn both English/Language Arts and Social Studies by integration also, building collaboration and self-efficacy. The adoption of the Jigsaw Cooperative Learning Strategy (JCLS) by teachers (Roberts & VanDeusen-MacLeod, 2015) and the use of primary materials help the teachers meet the needs of their learners in Primary Education. Yu (2017) found out that Jigsaw Cooperative Learning Strategy has proven successful to improve learning by reducing racial conflicts and increasing positive educational outcomes. This means that when the environment is conducive to learning, students' interests are prioritized irrespective of their skin color, ethnicity, and creed. Additionally, this cooperative learning strategy improves test performance, reduces absenteeism, and instils a greater liking for school (Torabi et al., 2022). (Stanczak et al., 2022) also unveiled that another beneficial result of the Jigsaw Cooperative Learning Strategy when integrated into teaching the learners is the enhancement of academic achievements and building a high level of motivation in the learners. Moreover, self-esteem, feelings of competence, and attitude toward both teamwork and individualized work are established.

History of Creative Writing

In a study by Avramenko et al. (2018), Creative writing in language development is relevant to improving learners' imagination, creative thinking, self-esteem, and arriving at original solutions to problems. As dated back to the 19th century Avramenko et al. (2018), Creative Writing emerged in the United States of America, the United Kingdom, Australia, and South Africa. However, since the 1960s, many continents and nations have practiced the teaching and learning of Creative Writing. Gao (2022) found out that in China, Creative Writing as an innovative way of literature and education appears to be a promising academic and crucial way to solve problems. Moreover, it eases the high demand for individuals who are talented in writing creatively to transform the cultural and educational sectors.

Creative Writing

Barbot et al. (2012) noted that while many studies viewed creative writing from a broad perspective, one clear approach to see it is the creation of narratives that are not academically recorded. A depiction that involves an open-ended procedure and is intended to foster the learners' creativity could be used. Additionally, (Barbot et al., 2012). Stressed that for academic and professional success, creative writing is a recursive process combining both cognitive and metacognitive skills. It encourages discussions of not only the understanding of the content matter but also blends elements of various writing categories which invokes the feelings and emotions of the topic and maximizes the interest of the learners (Hu & Choi, 2023).

Benefits of Creative Writing

According to Abdalla Elhussien Mohammed (2019), creative writing inspires learners to be curious and passionate about the beauty of the universe through their creativity. Because it greatly heals the soul and lessens depression, creativity is helpful to learners. The benefits of creative writing include improved self-esteem, emotional balance, thought organization, and a diminished fear of writing (Abdalla Elhussien Mohammed, 2019). In addition to increasing learning, creative writing gives English teachers and teachers of English and students different ways to express and explain what they are teaching. Schools, however, spend less attention on ensuring that their teachers are properly qualified to instruct students effectively.

Preventives to Creative Writing Learning

Despite the importance of creative writing for both teachers and students, there are obstacles to its implementation, according to Avramenko et al. (2018). The proper teaching of creative writing in schools is hampered by restrictions on the curriculum and more general educational aims and goals. This means that the curriculum must be tailored to help pupils develop their creative writing abilities. Referring to Ibrahim (2022), the approaches to teaching Creative Writing are one of the factors that lead to the poor teaching of Creative Writing and the acquisition of creative writing skills by the learners. Categorizing the approaches to the traditional and modern approaches, Ibrahim (2022) stressed that using a balance of both approaches will help enhance the teaching of creative writing and focus on the content, structure, grammar, and lexical patterns of the written work. Similarly, a study done by Bećirović et al. (2022) says, when teachers teach without using a cooperative learning strategy, the environment becomes un conducive for the learners. This is because the class becomes teacher-centered rather than learner-centered. Learners become intimidated by the dominance of the teacher and creativity becomes impeded.

Methodology

A study done by Bachmann (2017) suggests that the research method entails the procedure or methodology that a researcher uses to carry out the study. It is the wide range of approaches used to investigate the problem and suggest ways to solve it. This study, therefore, uses the Quantitative Method of data collection.

Research Design

According to Gopalan et al. (2020), quasi-experimental research design is such a design where some of

the respondents are exposed to treatment, while others are not. This study used a qualitative quasi-experimental research design where two groups (experimental and control) with two measurements of pre-test and post-test were considered.

Research Sample

Those who participated in this study were one hundred sixty-eight Form 2 students from six secondary schools in Machakos Sub-county in Kenya. These schools were in the cluster of sub-county schools, county schools, and extra-county schools represented by twenty-eight 28 students respectively. Also, each cluster was divided into two groups representing experimental and control groups. The choice of selecting Form 2 students was considered appropriate because, at this level, learners are introduced to Creative Writing which according to KCSE is (Paper III, Creative and Imaginative Writing) which would enable them to become prepared for Form 3. They would also become to think and write creatively in other subject areas based on the skills they acquired from writing creatively in English. Therefore, investigating whether the integration of the Jigsaw Cooperative Learning Strategy enhances Creative Writing Skills was cardinal. Similarly, six teachers of English were purposively sampled and participated in the study. They were purposively sampled because they were the teachers of the Form 2 classes that were selected for the study.

Table 1: The division of two groups

Groups	Experimental	Control	Total
No. of sample size for students	84	84	168
No. of sample size for teachers	3	3	6
Total	87	87	174

Data collection Instruments

Students' Questionnaire

A student questionnaire is one of the instruments used to analyze quantitative data in this research. According to Mumu et al. (2022), one of the vital rating scales used as a measurement qualitative measurement tool in social science research is the Likert scale. Alkadi et al. (2022) mentioned that this scale was introduced in 1932 by Renin Likert and it is still the most popular response format used to evaluate subjective dimensions in questionnaires. This study used a Likert scale questionnaire to complement the Creative Writing Skills Assessment Test to provide qualitative data to answer objective one (determine whether the jigsaw cooperative learning strategy supports the development of creative writing skills in the learners) of the study. In this study, after the students wrote the post-test, all 168 of them were issued the Likert scale questionnaire to tick their opinions that best suited the statements. The scale had three responses to each statement made. Those responses were strongly disagreed, disagree, strongly agreed, and agreed.

Creative Writing Skills Assessment Test

Abawi (2014), argues that to collect data from a sample that you have chosen and intend to study, you are required to use a specialized research instrument. This instrument must adequately answer the research objectives or hypothesis chosen. A research instrument (Gomez, 2010), is a prepared or adopted tool that the researcher uses to collect, measure, and analyze the research data. This study utilized the *Creative Writing Skills Achievement Test (CWSAT)* as a research instrument to analyze the data. A pre-test was administered to both the experimental and control groups to establish their creative writing skills before the intervention using the Jigsaw Cooperative Learning Strategy and the traditional method of teaching in Kenya. Following the pre-test, a post-test was administered to the same respondents after the intervention. This was to determine the effect of the integration of the JCLS on the experimental group.

Procedures for Data Collection

The data for this study were collected in three phases. They were the pre-intervention phase, the intervention phase, and the post-intervention phase.

Pre-Intervention Phase

The pre-intervention is the phase before the intervention using the Jigsaw Cooperative Learning strategy and the Conventional method of teaching to teach Creative Writing. During the pre-interview phase, the researcher had pre-interviews and training with teachers of the experimental groups. Teachers of the control schools also had pre-interviews and the guideline was discussed. Moreover, the learners were assigned numbers that they used as a means of identification.

The Intervention Phase

This phase is the phase after the pre-intervention phase. The intervention was made for both the experimental and the control groups for three weeks. Learners from the expert groups were first taught how to form home and expert groups. Next they were given materials containing elements of creative writing that were needed to be found in their compositions. Secondly, the groups were assigned a series of creative writing composition topics, and titles to write and they were discussed. This activity lasted for three weeks and was followed by a Post-Creative Writing Skills Assessment Test. On the other hand, the control group was given similar materials on the elements of creative writing composition. Learners were not made to work together in groups, rather, the teachers taught as the learners passively listened to the lecture. Creative writing compositions were written by the teachers and shared with the students who wrote them independently.

Post Intervention Phase

During the Post-Intervention phase, a Creative Writing Skills Assessment pre-test (CWSAT) was administered to learners from both the experimental group and the control group for one hour. After the pre-test, the papers were collected and scored. The results were kept by the researcher and analyzed.

Data Analysis Procedure

The SPSS 25.0 version was first used to input the data for analysis. The central focus of this analysis was the comparison utilizing the statistical t-test. Using the t-test comparison and that of the independent t-test, the result obtained for the two study groups on the development of Creative Writing skills using both the Jigsaw Cooperative Learning Strategy and the conventional method was established by the pre-test and post-test.

Findings of the Study

Investigating Jigsaw Cooperative Learning Strategy and its Effect on Learners' Performance in Creative Writing

The objective of the study was to investigate Jigsaw Cooperative Learning Strategy and its effect on Learners' performance in Creative Writing. Students were asked to rate the following statements on the use of the jigsaw cooperative learning strategy to support the development of creative writing skills. Likert scale used was: Strongly disagree (1), disagree (2) undecided (3), agree (4), and strongly agree (5). Results are shown in Table 1.

Table 1 Responses from Students' Questionnaire

	1	2	3	4	5	Mean	SD
Jigsaw Cooperative learning strategy improves creative writing skills in learners	14.9%	6.5%	11.3%	22.0%	45.2%	3.8	1.5
	16.7%	24.4%	3.7%	13.7%	31.5%	3.2	1.5

The conventional method of teaching improves creative writing skills in learners							
Poor performance in creative writing is caused by the strategy used to teach CW to learners	25.0%	19.0 %	4.8%	20.2 %	31.0 %	3.1	1.6
Writing individually builds CW skills	20.8%	10.1 %	7.1%	21.4 %	40.5 %	3.5	1.6
Practicing writing cooperatively builds CW skills	10.1%	9.5%	6.5%	26.8 %	47.0 %	3.9	1.4
Teachers writing paragraphs of Creative Essays and stories on a chalkboard for students to re-write improve CW skills	11.9%	16.1 %	9.5%	30.4 %	32.1 %	3.6	1.4
Exercise books that are being used to teach CW are appropriate to build CW skills in Form 2 learners	14.9%	10.7 %	11.9%	30.4 %	32.1 %	3.5	1.4
Teaching English and Literature is one factor that is leading to poor performance in writing creatively	29.2%	10.7 %	13.1%	10.7 %	36.3 %	3.1	1.7

Students' Performance (Composition Scores)

The descriptive results of students' performance (composition scores) are shown in Table 2.

Table 2: Students' Performance (Composition scores)

		N	Min	Max	Mean	SD
Control Group	Pre-test@ Determine Jigsaw Cooperative Learning Strategy Supports the development of Creative Writing Skills	84	7	71	34.81	16.26
	Post-test@ Determine Jigsaw Cooperative Learning Strategy Supports the development of Creative Writing Skills	84	14	86	41.3	15.85
Experimental Group	Pre-test@ Determine Jigsaw Cooperative Learning Strategy Supports the development of Creative Writing Skills	84	15	75	36.19	14.14
	Post-test@ Determine Jigsaw Cooperative Learning Strategy Supports the development of Creative Writing Skills	84	19	90	58.46	15.30

Independent T-Test; Treatment Groups and Composition scores (Pre-test)

This section presents independent T-Test results on differences in composition scores of students by treatment groups. Results are shown in Table 3.

Table 3: Independent T-Test; Experimental and Control Groups Composition Scores (Pre-test)

	Treatment groups	N	Mean	Std. Deviation	Std. Error Mean	F statistics	P value
Pre-test: Jigsaw Cooperative Learning Strategy Supports the Development of Creative Writing Skills	Control Group	84	34.81	16.264	1.775	2.411	0.558
	Experimental Group	84	36.19	14.135	1.542		

Independent T-Test; Treatment Groups and Composition scores (Post-test)

This section presents independent t-test results on differences in composition scores of students by treatment groups. Results are shown in Table 4.

Table 4: Independent T-Test; Treatment Groups and Composition Scores (Post-test)

	Treatment groups	N	Mean	Std. Deviation	Std. Error Mean	F statistics	P value
Post-test: Jigsaw Cooperative Learning Strategy Supports the Development of Creative Writing Skills	Control Group	84	41.3	15.845	1.729	0.014	0.000
	Experimental Group	84	58.46	15.304	1.67		

DISCUSSION

Investigating Jigsaw Cooperative Learning Strategy and its Effect on Learners' Performance in Creative Writing

Table 1: Responses from Students' Questionnaire

The results in Table 1 shows that the bulk of students agreed with the declaration that Jigsaw cooperative learning strategy improves creative writing skills in learners (mean=3.8, Std dev=1.5), writing individually builds CW skills (mean=3.5, Std dev=1.6), practicing writing cooperatively builds CW skills(mean=3.9, Std dev=1.4), teachers writing paragraphs of Creative essay and stories on a chalkboard for students to re-write improves CW skills (mean=3.6, Std dev=1.4), and exercise books that are being used to teach CW are appropriate to build CW skills in Form 2 learners (mean=3.5, Std dev=1.4). The findings imply that the use of JCLS enhances the improvement of creative writing skills among students. The findings support Mbacho's (2013) assertion that JCLS enhances the social interaction between the pupils. Moreover, it is crucial for meeting the requirements of exposed to risk learners.

The result further revealed that there was a significant increase in the post-test mean of the experimental group. The was a 22.3 points increase in the post-test mean which was a result of using the Jigsaw Cooperative Learning Strategy to teach Creative Writing to the experimental group.

The findings in Table 1 agree with Akkuş & Doymuş (2022) that students who were in the experimental group performed statistically better in the post-test as compared to the pre-test. The implication of the reviewed study revealed that the jigsaw technique greatly improved students' academic achievement. Moreover, consistent result was reported by Bafadal, (2015) shows that jigsaw technique proved to be an effective teaching technique which allowed learners to cover many topics and build many skills at the same time. This investigation was done through a pre-test and post-test analysis where the experimental groups performed better than the control group.

Table 2: Students' Performance (Composition scores)

The outcomes in Table 2 points out that in the pre-test for the control group, there was a Standard Deviation of 16.26 with a mean score of 34.81. In the post-test for the same control group, the Standard Deviation was 15.85 with a mean score of 41.3. This shows that the Standard Deviation for the pre-test was greater than the Standard Deviation for the post-test of the control group. Thus making the pre-test score not to be consistent while the post-test score is consistent ($16.26 > 15.85$).

Table 2 similarly presents the findings for the experimental group. It indicates that the Standard Deviation for the pre-test was 14.14 with a mean score of 36.19, while the Standard Deviation for the post-test was 15.30 with a mean score of 58.46. This suggests that the Standard Deviation for the pre-test was lesser than the Standard Deviation for the post-test of the experimental group. This means there was consistency in the pre-test score. On the other hand, there was no consistency in the post-test score ($14.14 < 15.30$). The result from the pre and post-test of the control group shows that there was an increase of 6.49 in the mean score of the post-test as compared to the pre-test. This means that there was little enhancement in the learners' performance in the post-test as compared to the pre-test. This was as a result of the intervention that was done using the conventional method of teaching creative writing. This increase could be as a result of students putting in more time for extra practice in their free time haven been made aware that they would have written a post-test.

The result further revealed that there was a significant increase in the post-test mean of the experimental group. The was a 22.3 points increase in the post-test mean which was a result of using the Jigsaw Cooperative Learning Strategy to teach Creative Writing to the experimental group.

Table 3: Independent T-Test; Treatment Group and Control Group Composition scores (Pre-test)

The findings in Table 3 disclose that there is no significant difference in students' performance (pre-test) with treatment groups. The results are indicated by F statistics (2.411) and p-value ($0.558 > 0.05$) at a 95% confidence interval. The implication is that there is no statistically significant difference in the mean score regarding how control and experimental groups performed in creative writing skills (pre-test). The control group (mean of 34.81) performed more or less the same as the experimental group (mean of 36.19). This result showing no statistically significant difference between the experimental and control groups could be because they were both taught using the conventional method of teaching creative writing at the time the pre-test was administered.

In a study conducted by Bağcı & Pekşen (2018), no statistically significant difference was found in the outcome of the pre-test amongst both the experimental and the control groups before the intervention to both groups. This was because both groups were receiving the same instruction on *Mobile Learning Applications* before the intervention. As seen in the results presented in Table 8.1, the study recorded absolutely no statistically significant difference in the pre-test scores of both groups. This implies that using the conventional method of teaching learners of Form 2 Creative Writing has little impact on students' creative writing skills. Thus, allowing them to perform more or like the same way. The findings further agree (Kiuk et al., 2021) that when the appropriate learning strategy is not being practiced by

students will continue to perform poorly in the English Language. They will not fully acquire the necessary skills they need.

Table 4: Independent T-Test; Experimental Group and Control Groups Composition scores (Post-test)

The findings in Table 4 indicate that there is a significant difference in students' performance (post-test) with treatment groups. The results are supported by F statistics (0.014) and p-value (0.000) <0.05 at a 95% confidence interval. The implication is that there is a statistically significant difference in the mean score regarding how control and experimental groups performed in creative writing abilities (post-test). The experimental group (mean of 58.46) performed significantly higher compared to the control group (mean of 41.3).

This outcome suggests that the cooperative learning approach known as the "jigsaw" can be used to improve learning, enhances the improvement of creative writing abilities among learners. This is owing to the fact that when the experimental groups were taught creative writing using the jigsaw cooperative learning strategy, they had a better performance in the post-test as expected to that of the control groups that were educated using the conventional method of teaching creative writing.

The findings are consistent with Matthew Abiodun Michael (2022) assertion learners who used the JCLS performed better than those who used the conventional approach to teaching. It agrees with Avramenko et al. (2018) that because creative writing is crucial for strengthening the language skills of both the teachers as well as students, an effective learning teaching and learning strategy must be put into place to help improve the learners' performance. This is equally true because the English Language is being spoken and written by many nations around the world. In order for effective communication to take place through creative writing, effective learning strategy like the JCLS should be used to help develop the potential learners' creative writing skills. According to Hanso (2016), it is not only the content of the subject that develops students' creativity but also the strategy and methods used during teaching.

Conclusion and Implications of the Study

The study has resulted in a central conclusion based on the specific objective of the study as mentioned: Based on the investigation that was done with the help of the Students' Questionnaire and the Creative Writing Skills Achievement Test (CWSAT), it is logical to conclude that jigsaw is an effective learning strategy that has a positive effect on the development of creative writing skills in secondary school students. This is because it leads to high achievement in creative writing in Secondary school students. The use of the jigsaw cooperative learning strategy in teaching results in better student performance in creative writing. The jigsaw cooperative learning strategy is therefore suitable as a teaching method for teaching.

RECOMMENDATIONS

The findings of this study suggest that the use of the Jigsaw Cooperative Learning Strategy has a positive effect on the creative writing skills of learners in secondary schools. Based on these findings, the study proposed the following recommendations:

- i) Curriculum developers specialized in the development of English curricula should include the teaching of creative writing using the jigsaw cooperative learning strategy as part of the teacher education syllabus during the training of English teachers. Making it part of the curriculum addresses the problem of teacher preparedness to use the strategy effectively and reduces dismal performance in creative writing.
- ii) Education Stakeholders such as the inspectorate should encourage teachers to use the jigsaw cooperative learning strategy to teach creative writing. Where applicable, it should be used as a topic to also help students get acquainted with the strategy and how it is used effectively. When the students are aware of the strategy and how it is used, the challenge of time, full participation of group members, and agree action points will be solved.

- iii) Jigsaw Cooperative Learning Strategy should be incorporated during the in-service training of teachers organized by the Ministry of Education (MoE) Kenya. This is because the quality of teachers and the kind of training they have is a major determinant of the quality of education in any nation.
- iv) Book writers to write books and develop materials on jigsaw cooperative learning so that it can become easy to use the JCLS.

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Black Women in The Color Purple: The Trials and Troubles

Angelitta Joanne Devika. A

Research Scholar, St. Xavier's College Palayamkottai
affiliated to Manonmaniam Sundaranar University, Tamil Nadu, India

Dr. B. Lakshmikantham

Assistant Professor of English, St. Xavier's College Palayamkottai
affiliated to Manonmaniam Sundaranar University, Tamil Nadu, India

Abstract: *The Color Purple* is a novel by Alice Walker about the discrimination faced by African-American women by their community men and by White men and white women. Black women are considered to be the lowest beings on earth. Even the most basic rights are held in contempt for them. Black women are marginalized in society and treated like slaves and low-paid workers. Black women suffer from class, race and social oppression and are found voiceless in society. The purpose of this paper is to bring out the struggles faced by the women characters in *The Color Purple*. Women want to own their own identity. The search for identity is not easy, especially for a Black woman. It is axiomatically a great struggle. Celia is shown as submissive, mild and afraid of men. Through education and economic freedom, a woman can gain strength and courage to live independently in society.

Key Words : *sexism, patriarchy, oppression, class struggle and status of Black women.*

INTRODUCTION:

The term "Afro-American" refers to the two communities that were introduced to the world as marginalised communities. The Africans had been transported to America as slaves due to a lack of resources to support themselves. The Black community was discriminated against by the Whites based on their colour. The White community had treated the Black community like slaves and disregarded their fundamental rights. Education was denied to the Black children, and landlords required them to labor in their fields at an early age. These individuals were employed as domestic workers for minimum wages. They were limited to speaking their mother tongue, which provided them with an alternative form of communication such as singing and performing. Segregation based on colour was prevalent in many parts of the United States. There was often humiliation and degradation based on the colour of one's skin.

Suppression and oppression faced by Black women:

The Black women experienced a variety of forms of suppression and oppression, as well as class and race disparities. It is undeniable that this aspect of the history of the Black women is largely overshadowed by the similar gender of the White women. The Black women have been viewed as material objects with no soul, flesh or blood. Discrimination has been made on the grounds of lack of education and they are made to be subservient as they are not aware of their position in society. There is little support for them in terms of physical, mental or economic resources. The 'oppressed' movement was initiated in support of these degraded Black women, however it could not last for long as the upper class of Black women had not faced greater suppression and thus had fallen into the trap of the 'oppressed'. This human-induced domination has worsened the situation of the low class Black women and has resulted in sexual oppression as well. The women have been crushed by the men of the community and the White men. This paper promotes the concept of female bonding and female

creativity as a means of gaining strength and inspiration in the face of violence faced by African American women. The protagonist of the paper, Celie, is written by Alice Walker, who portrays the detrimental effects of male dominance and examines the open sexism within the African American community, as well as among Whites in the United States and Africa during World War II. When Celie attempted to protect herself by asserting that her children were simply scared of her husband due to his intoxication, he brutally beat her. This was the initial instance of him knocking out a tooth, followed by the loosening of one or two others. She contemplated leaving him, but felt that there was nowhere to turn.

The novel explores the oppression of women and their struggles in both the United States and Africa. It follows Celia and Nettie as they attempt to escape a series of violent incidents throughout their lives. Celia is a young African-American woman who is affected by not only the oppressive white culture, but also the oppressive black culture, and Nettie is Celia's sister. The novel opens with Celia writing a letter to a deity, detailing the events that have transpired in her life. The letters are not written in Standard English, but in the language of Black folk culture.

Celie's Journey to Finding Her Voice:

Celie was sexually abused by her stepfather, which made her want to express herself through writing. Her stepfather, who she calls "Pa", was like a walking phallus who tried to replace her mom when she didn't meet his sexual needs. He would repeatedly rape the 14-year-old girl, and readers would be shocked by the cruelty of child abuse. "You better not never tell nobody but God. It'd kill your mammy" (Walker, p-3, l-1). The protagonist's father's decision to separate her from her two children and arrange her marriage to a man of his age can be seen as a form of dehumanization inasmuch as the marriage appears to be a form of rape. Celie recounts the events leading up to her marital sexual encounter with Albert.

"Mr. __ come git me to take care of his rotten children. He never ast me nothing about myself. He clam on top of me and, even when my head bandaged. Nobody ever love me. I say". (109).

Celie eventually finds out that her dad isn't her real dad. She sees her body as messed up and obsessed with her attackers. The rape turns into a powerful tool for her to find her voice. It's clear from Gabriele Griffin's book that the body is a place of oppression and is a constant source of stress. The body is the center of the story, and the main character doesn't have any control over their body or their surroundings. She's been abused from a young age and is still being abused now.

Walker's technique can be further elucidated through an interview he conducted with Mary Helen Washington, in which he identifies three distinct types of black women: the suspended woman, who is typically characterized by immobility; the assimilated woman, who is ready to move, but lacks the necessary space to do so; and the emerging woman, who is taking her first steps into a new environment.

The protagonist, Celia, is captivated by Shug, a same-sex singer, due to her bravery and independence. Through her love of Shug's life of freedom, Celia eventually comes to understand the meaning of life and the path to contentment. The White people treated the African women like serfs and did not wait for their consent or explanation. The Black people must submit to the dictates of American society. Women are discriminated against in their own society as well as in the adapted environment. "White folks are a miracle of affliction, say Sofia" (Walker, p-98, l-27). Sofia was a White American who was imprisoned by doing service, who felt that the American women have got no rights for themselves. She felt: "Only white people can ride in the beds and use the restaurant. And they have different toilets from colored" (Walker, p-121, l-3-6).

The male dominance combined with the racial violence was an evil force that had destroyed even the strong-minded Sofia. When she refuses to work as a maid for the mayor's wife, Sofia goes through a series of events. The author portrays the devastating effects of slavery and the violence of Whites. In the novel, Sofia is in jail and her suffering and pain of being maltreated by the Whites will touch the

heart of every reader. The author portrays the harrowing experiences of slavery and racial violence experienced by the protagonist, Sofia, when she refuses to work as a maid for the Mayor's wife. This rejection is met with a malevolent force that destroys even the strongest of wills. The author details the harsh treatment that Sofia is subjected to in the prison, and the reader is moved to tears by the author's depiction of her distress and pain. These women "defend themselves with words; they discover their potential – sound themselves out through articulation" (Cheung, 1988, p. 162).

Celie's Journey to Self-Expression:

At first, Celie's dad and then her husband stopped her from expressing her talents and wants. But thanks to Shug's brave and determined spirit, Celie was able to learn how to express herself. She learned how to sew pants, which became a hit with her family and friends. She became financially independent, and the patriarchal power that had been holding her back was finally broken. Shug says, "you are making your living, Celie ... Girl, you on your own way" (Walker, 2004, p. 193).

The Whitemissionary people, according to Nettie, were generous and kind-hearted, allowing her to travel freely with others, with a commitment to helping all. Nettie states that Africa once possessed a wealth of natural resources, however, it was taken away by the English and civilization gradually declined. The depth of the novel is revealed by Nettie's letters to Celie, which reveal that Celie has learned that the world is not limited by her own limitations. This allows Celie to emerge from her rural background and gain a deeper understanding of life in Africa, a country where blackness is associated with multiple images and villagers are exploited and women are subject to male oppression.

The novel shows how relationships between women can be so multifaceted. Celie loves her sister Nettie, and the same goes for Sofia. But unlike Celie, Nettie is an independent woman, having had formal education from her teacher, Miss Beasley. Nettie is determined not to be enslaved by men, and she teaches Celie what she's learned from her mentor. Celie, on the other hand, is submissive to both her stepfather and her husband, Albert, who tries to keep her away from Nettie. Sofia is a bold and independent woman, and Celie looks at her with surprise and admiration - she's got a great body and looks like a strong woman.

She gets sent to prison once for assaulting a White guy. But Celie has always admired her positive outlook. Celie's first friend and love interest is Shug. For the readers, it appears to be an odd connection, yet this is what gives Celie's life significance. They exhibit maternal affection towards one another. Shug is brought home by Albert because he loves her. When she becomes ill, Celie looks after her, and as a result, a closeness between them grows. Shug performs a song she dubbed "Miss Celie's Song" as a way of expressing her thanks and affection for Celie. Daniel Ross stresses the need of reclaiming control of one's own body in order to make one's identity known.

Celie's life has undergone a dramatic transformation since Shug's arrival. Celie has always had the idea that women are unattractive and needy. When asked who is more attractive, Celie chooses Shug above her mother. Celie is in a lesbian relationship with Shug. They have a radically separate bodily existence. Celie's past is strange, to say the least, what with her having given birth to two children and being repeatedly assaulted by her stepfather. Even after being married, she never found joy in it. Celie might experience the same kind of profound joy that Shug has brought him by choosing to be with Shug. Celie experiences love for the very first time. Celie challenges the traditional patriarchal order. Once she starts her lesbian relationship with Shug, she starts to become more in tune with her sexuality and her body. The letters from Nettie will be found very soon.

By reading them, she has great joy and is able to reconnect with her sister. She breaks free from her husband's control. As time goes on, she learns that her father is not her real father and that he is not responsible for the deaths of her children. She is thrilled to see her children and sister again and is glad to see them with Nettie. She goes back to her old house and starts a new life for herself there, working as a tailor. Celie's husband, Albert, has been transformed by her absence, much to her surprise and relief. She decides to be nice to him and takes him into her life. Her outlook on life in general has shifted drastically. At long last, she found herself.

CONCLUSION

One sex's dominance over the other can lead to a number of social problems. The protagonist of the story undergoes victimization, repression, an abnormal relationship, and self-realization during the course of the narrative. Walker uses real people to highlight the patriarchal power structure while also erasing social outliers. The male community at large would need to accept them and provide women equal rights. In this sense, education is the central idea. Fighting against violence and revealing latent potential are two sides of the same coin; both may be achieved through a woman's access to education, exposure to the wider world, advancement in her social position, and discovery of herself, which in turn leads to economic independence. There isn't a single natural system here; everything is artificial. Women are shown to be inferior to males in every aspect of life, and the Bible confirms this stereotype. It's imperative that we eradicate these gender gaps. We aim for a society free of economic, racial, and sexist oppression in which all people live in peace with one another. True self-awareness allows one to see the best way forward. The book illustrates this point perfectly.

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Contemporariness in the plays of Girish Karnad

Shabdita Kalyani

Research Scholar, Department of English, Patna University
Email: kshabdita@gmail.com

Dr. Arjun Kumar

Professor and Head, Department of English, Patna University, Patna 800005
Email: drarjunkumar151269@gmail.com

Abstract: *Girish Karnad is one of the prolific playwrights writing for contemporary Indian theatre. He discovers source material from ancient myth, legend, history and folklore and employs them as metaphors for contemporary situations. He is greatly appreciated for his technical experiments and displaying a wide range of themes and subjects in his plays. He is the winner of several national and international awards and honors including the Padma Bhusan, Sahitya Akademi, and India's highest literary award, the Bharatiya Jnanpith, etc. Karnad has left an indelible impact on the history of contemporary Indian dramaturgy. He is the best-known face of Kannada theatre and has written numerous plays like Yayati, Tughlaq, Hayavadana, Nagamandala, The Fire and the Rain, Bali: The Sacrifice, The Dreams of Tipu Sultan etc. His plays deal with contemporary social problems and issues. Existentialism is one of the major concerns in his plays. He deals with the question of human identity and complexity and duality in human character. The major themes in his plays include: search for identity, self-discovery, isolation, alienation and frustration. In his plays, he deals with various themes of contemporary relevance like women exploitation, man-woman relationship in a male-dominated society, caste, class, race, gender-consciousness, sense of alienation, loneliness, love, jealousy, treachery, revenge, futility of knowledge, weakness in human nature etc. This research paper is to analyze and interpret the element of contemporariness in Karnad's plays.*

Key Words: *contemporariness, contemporary, existentialism, alienation, isolation, identity, caste, class, gender.*

INTRODUCTION:

Girish Karnad is one of the celebrated playwrights writing for contemporary Indian theatre. He discovers source material from ancient myth, legend, history and folklore and employs them as metaphors for contemporary situations. He is greatly appreciated for his technical experiments and displaying a wide range of themes and subjects in his plays. Karnad has left an indelible impact on the history of contemporary Indian dramaturgy. He is the best-known face of Kannada theatre and has written numerous plays like Yayati(1961), Tughlaq(1964), Hayavadana(1975), Nagamandala(1988), The Fire and the Rain(1998), Bali: The Sacrifice(1980), The Dreams of Tipu Sultan(1997) etc. His plays deal with contemporary social problems and issues. Existentialism is one of the major concerns in his plays. He deals with the question of human identity and complexity and duality in human character. The major themes in his plays include: search for identity, self-discovery, isolation, alienation and frustration. In his plays, he deals with various themes of contemporary relevance like women exploitation, man-woman relationship in a male-dominated society, caste, class, race, gender-consciousness, sense of alienation, loneliness, love, jealousy, treachery, revenge, futility of knowledge, weakness in human nature etc. Karnad is the first Indian contemporary playwright whose plays have been staged and performed abroad with keen interest. He discussed Indian cultural ethos and theatre on

international platform. This research article is to analyze and interpret the element of contemporariness in Karnad's plays.

Girish Karnad makes use of myth, legend, history and folklore for realistically treating the problem of contemporary life in allegorical or symbolic terms. Karnad merges past and present; myth and reality and brings in historical and legendary characters in an effort to carry his message of restructuring the present society. He makes use of past in order to deal with the present. By making use of such weapons, he tackles contemporary issues in his plays. Karnad is an innovative writer in whose writings; we find a fine blending of genius and intuitive vision, a fertile imagination, and subtle sense of wit and humour. There is always found to be a novelty of thought and expression in his writings. He attempts to deal with myth and history in the modern context. Karnad represents the existential crisis of modern man and his dilemma to deal with the complexities and dualities of life. He portrays with the absurdities of life with all its elemental passions and man's eternal struggle to achieve perfection. Karnad reflects contemporary social issues and situations in his plays. Thus the element of contemporariness is quite evident in his plays.

Literature Review:

Girish Karnad used myth, folklore, history and legend in varied dimensions and objectives in his plays. He has gone back to the roots of Indian myth, culture and tradition to bring out the contemporary issues in his plays. Some of the researchers have attempted to study the use of these techniques in the plays of Karnad. Dr. Tuta Eswar Rao deals with the treatment of myth in Karnad's play *NagaMandala*. In the play, myth has been used to depict the socio-cultural problems and to bring out the evils of the society. Madhvi Arya in "Myths & Folklores in the Plays of Girish Karnad" published in 2017 expresses that for Girish Karnad, myth is not just a medium to look back into the past but also to analyse the present and contemplate about the future. Karnad creations does not apply myths in its totality rather he adopts them partially and the rest is his own creative imagination. D.J. Naganatha Durai, in the research article "Treatment of myth in Girish Karnad: A Critical Study" (2017), is of the opinion that Karnad was highly influenced by folk forms of India. His plays reinterpreted myths, legends and folklore to portray the contemporary reality.

Discussion:

Karnad draws all the source materials from Indian myth and history to suit his dramatic purpose. His writings are deeply rooted in the Indian consciousness, though he uses western technique to reinterpret modern life and times. Karnad follows the footsteps of T.S.Eliot in the sense that he maintains the preservation of tradition while breaking away from it. His plays are representative of his strong historical sense as he believes in the pastness of the past and presence of the past. He can be compared to the great English playwright William Shakespeare as he draws from myth and history to reflect contemporary situation. He borrows from India's past to portray Indian experience and character. He never employs myth and legend as they are in their conventional form rather he adds a new dimension to them. Karnad exploits myth and legend to show how they are relevant even in the modern times.

Girish Karnad makes use of these techniques to portray a modern man's predicament. Use of such weapons gives him ample scope to deal with several contemporary issues like existentialism, alienation, isolation, frustration, identity-crisis, self-discovery, rootlessness etc. He takes up other important issues like man-woman relationship, women exploitation, caste, class, gender and manifestation of human passions like love, anger, hatred, treachery, jealousy, revenge, sex, sacrifice etc. He tries to reinforce the central problem of human existence and man's eternal struggle to achieve perfection. Karnad has been brought up in the environment of folk theatre tradition- Yakshgana. He grew up in the cultural atmosphere of the Ramayana and the Mahabharata. Thus, he borrows immensely from these ancient epics to deal with contemporary issues and to reflect contemporary reality in his plays.

Karnad's first play *Yayati*(1961), originally written in Kannada, is found to be based on the Adiparva of the Mahabharata. It is a famous play based on the theme of existentialism and the realization of

responsibility. The major themes dealt in the play are existential crisis, alienation, isolation, rootlessness, caste, class race, gender etc. It also throws light on man-woman relationship, gender consciousness, sense of alienation, complexities of expectations and realization of responsibility. His another play, *The Fire and the Rain* (1998) is based on the Vanaparva of the Mahabharata. In this play, Karnad exploits the myth of Yavakri, Aravasu and Paravasu. He presents a conflict between the orthodox Brahmin community and the benevolent tribal community. He deals with contemporary themes like caste, class race, love, anger, hatred, jealousy, treachery, revenge, sex, sacrifice, futility of knowledge and weakness in human character in this play.

Karnad's plays *Hayavadana* (1975) and *Nagamandala* (1988) are based on the folklore tradition of India. *Hayavadana* is based on an ancient collection of stories, *Kathasaritasagara* and Thomas Mann's translation of the *Transposed Heads*. *Nagamandala* is based on two folk-tales from Karnataka, which Karnad heard from A.K. Ramanujam. *Hayavadana* deals with the theme of incompleteness and imperfection. In the play, Karnad represents the existential crisis of modern man and his eternal struggle to achieve perfection. To him, the real cause of incompleteness is the dichotomy between human mind and body. The play *Nagamandala* also deals with relevant issues like suffering and exploitation of woman in a male-dominated society, hypocrisy and double standards of man etc. The play reflects the gender-based values, morals and injustice of our society.

Girish Karnad famous historical play *Tughlaq* (1964) is based on the life and history of reign of fourteenth century monarch Muhammad bin Tughlaq. The play is considered to be a compelling allegory of the Nehruvian era of the times. Tughlaq was a great idealist and visionary but he failed as a monarch due to his rash decisions. Similarly, Nehruvian era started with great idealism but ended up in disillusionment. Karnad used history in this play to reflect the reality of contemporary politics. Thus, it can be easily said Karnad's plays deal with contemporary reality and reflect the problem of the present day society.

Karnad is a recreational writer with reinforced ranges of stories retold. *Yayati* (1961) is the first contribution from his pen. The play is an elaboration of an ancient myth from Indian epic *The Mahabharata*. The plot of the play is mythical in nature but its content is modern. The story revolves around the character of Yayati – a king who in the prime of his life is cursed to old age and he goes on asking people:

“Will you take my old age? Will you take my old age?”

Sensuousness and desire are major themes in this play. King Yayati is the representative of a modern man who is alienated, isolated and suffers existential crisis. Just like King Yayati, modern man is also found to be indulged in sensual pleasures of life. Yayati is in search of a man who can accept his old age so that he can enjoy his eternal youth. No one accepts, except his own son Puru. The presentation of myth in this play shocks the sensibility of the orthodox viewers. However, the enlightened critics appreciate the new approach of this play for the reinterpretation of the ancient myth in the light of the contemporary world. The play can be easily reinterpreted in the contemporary context. Every spectator finds his own case being staged upon in this play. The use of myth in this play gives exact expression to numerous incidents taking place in various households. The play is an excellent example of a composition based upon the popular theory of existentialism and dealing with the theme of responsibility. In the play, the king and his son Puru are in search of identity and assertion of their being, despite limitations and failures. The main character of the play seems to be dealing with existential crisis and complexities and dualities of life. Karnad has successfully dealt with issues like man-woman relationship, condition of women in a male-dominated society, caste, class, race, gender consciousness etc. Women characters Karnad plays are found to be bold and assertive. In *Yayati*, characters like Devayani, Sharmistha and Chitrlekha represent the free and iron-willed women of society. They are representative of the new women who are capable of raising their voice against injustice imposed upon them. It is quite evident that Karnad borrows myth from ancient epic *The Mahabharata* and deals with it in a completely new light. Thus, various issues relevant to the contemporary world have been dealt in the play.

Tughlaq (1964) is undoubtedly one of the greatest plays of Karnad. It focuses on the dreamy as well as tyrannical nature of the king Muhammad-bin-Tughlaq. In the play, Tughlaq has been represented as an idealist as well as a tyrannical ruler. He is a great idealist, secularist and visionary. But, at the same time, he is also considered to be a cruel, mad and tyrannical ruler. The play is an allegory on the Nehruvian era of the times which started with great idealism but ended up in disillusionment. Tughlaq also dreams of cherishing an ideal kingdom but his idealistic policies failed completely due to his tyrannical attitude. It is also said that Karnad has made a commentary and provided a criticism on the contemporary politics and politicians in this play. The play is an excellent example of a historical play in which history or past events have been used to reflect the issues of the contemporary world. In this play, history has been used to deal with various contemporary issues like-corruption, social disintegration, communal disharmony, conspiracies and dishonesty.

Hayavadana (1975) is a successful experiment in the use of folk motifs. Karnad has borrowed from the folklore tradition of India. The play is based on an ancient collection of stories in Sanskrit, the Kathasaritasagara, and its adaptation in Thomas Mann's The Transposed Heads. The play deals with the theme of incompleteness and imperfection. It uses the conventions and motifs of folk theatre to bring out the theme of the play. Folk tales, masks, curtains and dolls help in creation of bizarre world sustaining uneasiness and the emotion of incompleteness among the viewers. The play is based on existential crisis of modern man and man's eternal struggle to achieve perfection. The search of identity in the midst of tangled relationship is the backbone of the play. The play deals with themes such as existential crisis, search for identity, selfhood, alienation, loneliness, incompleteness, imperfection, mind-body dichotomy etc. Devadatta is a man of intellect whereas Kapila is a man of strong body. Padmini marries Devadatta but is attracted towards Kapila due to his strong body. Their relations get tangled and the friends kill each other. The wrong transposition of heads by Padmini creates a complicated problem of human relationship. It reinforces the central problem of human existence. Thus, the myth of transposed heads portrays the human predicament in a contemporary social situation.

In Nagamandala (1988), Karnad has used an Indian folktale and the form of story-telling in a very fascinating way. Just like Hayavadana, it is also a folk-play based on two oral tales from Karnataka. The play deals with issues like male-chauvinism, condition of women in a patriarchal society and hypocrisy and double standards of man. Nagamandala represents the sexual oppression of women in the Indian society for ages. It exposes the gender-based values, morals and injustice of our society. Characters like Appanna and Naganna symbolize the hypocrisy and double standards of man whereas characters like Rani symbolize a woman's endurance of their injustice. In short, the play is a social satire on the Indian society which has oppressed women for ages. The play presents a criticism of the patriarchal society in which women have been always exploited and suppressed. The play clearly suggests that the present generation shall be worse than blind Kurudava if it fails to give women their due place and respect in society. It will be worse than Kobra, if it fails to appreciate their potential.

Karnad's play The Fire and the Rain (1998) exploits the myth of Yavakri, Aravasu and Paravasu taken from the Mahabharata. The play reveals the dichotomy between the benevolent tribal community and orthodox Brahmin community. As far as the title of the play is concerned, the Brahminic culture is fire that destroys everything and the tribal culture is rain that sustains life. Using ancient myth of Yavakri and Indra, Karnad throws on universal themes such as love, jealousy, treachery, revenge, anger, hatred, violence, futility of knowledge and weakness of human nature. The themes dealt in the play are relevant to the present times.

Karnad's play Tale-Danda(1990) is also one of his famous historical plays. The protagonist of the play-Basavanna is a character drawn from history. Moreover, historical events constitute the framework for the play's plot-construction. The play is more than just a historical play. In the play, Karnad exploits history in order to expose intolerance and violence in the name of religion. He also throws light on the socio-political ills and evils of the present society. The historical events are closely linked with social reformation. The twelfth-century socio-religious movement called "Sharanas" of Karnataka has been recreated for the purpose of social reformation. The play is about Basavanna's fight against the inhuman caste-system. It upholds the values of work-culture and community-living. Basavanna fights against the

evils of caste-system and sincerely attempts to bring equality in all walks of life but unfortunately, ends up in violence. All the efforts of Basavanna to remove the barriers of caste and class are futile. The play shows the ugly face of the caste-system prevalent in the Indian society that cannot be rooted out without a bloodless revolution. Social evils like class and caste system have been well-reflected in the play.

His play *The Dreams of Tipu Sultan* (1997), just like the earlier plays *Tughlaq* and *Tale-Danda*, is a historical play. It is about the early days of colonialism. The play centers around Tipu Sultan and his dreams in the last phase of his life. Karnad has used the facts of history as source material in this play. He has vividly dramatized Tipu's struggle for freedom and independence. The play is full of images and symbols which encompass various mysteries regarding the personality of Tipu Sultan. In his plays, *Tale-Danda*, *Tughlaq* and *The Dreams of Tipu Sultan*, Karnad deals with history to interpret contemporary life and problems. The social reformer Basavanna in *Tale-Danda*, the medieval King *Tughlaq* in *Tughlaq* and eighteenth century King of Mysore, Tipu Sultan are famous historical personalities of his plays. The historical events and personalities come alive and fresh with the artistic touch of Karnad. He uses them to reflect the contemporary reality.

Karnad's latest plays include *Wedding Album*, *Boiled Beans on Toast* and *Driven Snow* (still unpublished in English). They constitute a running commentary on the current social order, "criticism of life", so to say, in the Arnoldian sense. In *Wedding Album*, Karnad deals with cultural degradation and exposes the Hindu Fundamentalism. His *The Boiled Beans on Toast* revolves around the unsung tales of ordinary Bengaluru citizens and their struggles and is a running commentary on the current life in that city. *Driven Snow* is his only play with a non-Indian locale which explores the psyche of the non-resident Indians, especially of those who went to England with some aspirations in their minds and hearts.

Conclusion:

It can be well-concluded that Girish Karnad meticulously makes use of folk-tales, myths, history and legend and gives them surprisingly modern dimensions in his plays. He uses these techniques to reflect contemporary reality. His plays serve as a critique on the vices, drawbacks and limitations of contemporary Indian reality. In his plays, he deals with contemporary social problems and expresses his dislike for hypocrisy, barbarism, superficiality, narrow-mindedness, corruption, duplicity, treachery, violence etc. He throws light on the drawbacks and vices of both an individual and society. In doing so, he also adds his humanitarian approach and commitment to human values. Thus, the element of contemporariness is one of the major elements in Karnad's plays as he, himself, suggests "Any play of any period has to become relevant and contemporary." To him, the play is deemed to be successful only when the audience finds its contemporariness and finds them relevant in the present.

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A Dystopian Realm in Perumal Murugan's *Estuary*

Amerna Trinita E

Assistant Professor, Department of English, St. Xavier's College, Tirunelveli- 627011, Tamilnadu,
India

Email – amernatrinita@gmail.com

Abstract: *This paper attempts to study Perumal Murugan's Estuary as a dystopian realm of 21st century. This paper focuses on how the world is driven by technology, and its impact on the middle-class people's lives. It brings out the authoritarian dominance of technology in the lives of both educated and uneducated men, and its control over the relationship between Kumarasurar, the father and his son Meghas. It probes into Murugan's choice of names in the novel such as 'Asurapuri' which means 'Land of Monsters'. It also makes a study on the names of the characters such as Kumarasurar, Kumarasuri, Kanakasurar, Thenasurar, Adigasurar that ends with the suffix 'asurar' and 'asuri' which means monster. The objective of this paper is to analyse the rise of authoritarianism in the lives of technology luddite South Indian fictional characters.*

Key Words: *Dystopian, Technology, Authoritarianism, Middle Class, South Indian.*

Estuary is a translated work of Perumal Murugan's Tamil fiction Kazhimugam. The Tamil word Kazhimugam means the meeting point of fresh water river and the ocean. Perumal Murugan's Estuary is his eleventh novel published in the year 2018 preceded by Poonachi: or The Story of a Black Goat. The novel Estuary is translated into English by Nandhini Krishnan. Perumal Murugan is an Indian Tamil writer, a scholar and literary chronicler who writes in Tamil, most of his works are translated into English. Murugan has authored twelve fictions. He mostly concentrates on Kongunadu region's Tamil literature.

Kazhimugam – Estuary by Perumal Murugan portrays the struggles of a middle-class man who tries to cope with modern advancement and technology while trying to bridge his relationship with his son Meghas. Kumarasurar, a government employee is getting stumbled on his son's newly branched demand of new mobile phone worth more than rupees fifty thousand. He is threatened by the growth of modern technology. When new computer arrives in his office, he decides to lock it up inside a cupboard and fears to touch it. "It made him anxious to even look at computers. The wires that coiled around them like snakes made him tremble. He was certain that one could be electrocuted of one's arm or leg happened to graze these wires. He touched the keyboard with one hesitant finger and decided he was too old to learn how to type on his newfangled equipment." (Murugan 52)

Murugan mentions in the preface of the novel that the story is utterly fictional and it takes place in a fictional village called Asurapuri. Asurapuri meaning land of monsters or asuras. Characters like Kumarasurar, Kanagasurar in the novel ends with the suffix 'asurar' which means demon God or monster in Hindu mythology. Murugan mentions that everything in the novel is fictional but the story somehow resonates with the technology driven modern India.

Kumarasurar, a middle-class man gets anxious and goes through great deal thinking of financial crisis he might face, when his son asks for a new gadget. He is caught among cluster of emotions, feared, confused and agitated by modern demands of his son. His nights become sleepless when his son demands for a new gadget worth rupees seventy-four thousand. He suffers from deep anxiety when he thinks about financial crisis he should face if he buys the mobile phone for his son. He is caught between the practicality of life and his yearning to fulfil his son's demand. He also fears that his son might fall into the traps of technology. Kumarasurar suffers from nightmare after reading a news item about selfie accidents that ended up killing some of the students who tried to do dangerous selfie stunts. His

subconscious mind plays trick with his mind by giving him a nightmare where his son kills himself while trying to take a selfie.

Kumarasurar's son Meghas was put into different schools every year to get the best education. His family hunts for the best college for Meghas' higher education. Kumarasurar and his wife Mangasuri want their son to become a doctor. His wife goes to a great extent convincing her son to opt for medicine but Meghas is stubborn to choose Computer Science engineering. Both the mother and the father are not able to deny their only son's choice of subject. They go in search of best engineering college and they witness the city is filled with more educational institutions than trees in the city. "had no inhabitants. It had no fields. It was all dry desert...there were more schools than trees...." (Murugan 40). Finally, the father and the son come down to two different colleges of their choice, where one of the colleges is under the control of surveillance all day and night whereas the other college let the students to use mobile phones and give the students all kinds of freedom to be themselves.

Surveillance culture takes place in many of the educational institutions where students are kept under control by surveillance cameras and robots. Mobile phones and contact with outside world are banned inside the campus. Students are kept under surveillance and keenly watched throughout the day. Murugan portrays how educational institutions pressurize students to score high marks to increase their reputation and students are treated like a trained horse to run a race where winning is the only option for them. They are entirely confined within the college campus and psychologically constrained. The students are force fed by the robots who fail to finish their meal, punish the male students for looking at women. Women students were asked to redo their hairstyle and dresses if they fail to follow the dress code of the college. The students are compelled to wear bridle like a horse. Educational institutions create a mental pressure for the students by keeping the students in a highly restricted environment where marks are the only important factor for the institution. The schools and colleges in Asurapuri focus only on medical and engineering subjects.

Kumarasurar himself goes through a great deal of psychological rupture by the end of the novel. He is introduced to pornography by one of his subordinates. After watching a few minutes of pornography, he is unable to look at men and women with their clothes on, everyone around him seemed to go naked around him. He falls into the trap of delusion. Kumarasurar almost goes mad when he sees naked men and women around him. He comes home and washes his eyes with soap to remove the naked imagination till his eyes turn red. The technological advancement has reached the heights where anything is possible when technology can play with the minds of human being, it has the power to create illusion and make a person fall into the trap of delusion.

Estuary depicts how the modernized contemporary world is driven by consumer and surveillance culture. The constant consuming addiction to buy new gadgets, represents a person's addiction to project their social status, which is portrayed through the character Meghas. Middle-class people are subjugated by capitalism and a pressure to catch up with the upper-class section of the society. They are in constant anxious state of fear for the future. Open access to internet gives freedom to anyone to look for any content on the internet without any control over anything in the world. In spite of their age anyone can become addicted to pornography. Pornography rewires the brain and gets the mind hooked up to the constant dopamine addiction, which can paralyse a human mind from being conscious. Estuary is purely fictional while it projects the actual scenario of the contemporary world of asuras that brings out the evolution of man from being a human to becoming an asura.

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Tracing Prostitution Roots through Ancient Texts and Practices around the World

Dr. Suvashree Suvadarshinee

Assistant Professor, Department of Basic Sciences and Humanities (English)

Silicon Institute of Technology, Bhubaneswar, Orissa, India.

Email - suvashreesuvadarshinee@gmail.com

Abstract: *Amid social and cultural conflicts, the role of man and women has been defined through their professions and the kind of work they produce. Traditional privileges and practices have made the human mind believe in these imperfect balances, such that they have become standards. The civil societies over the years have categorized the various livelihoods, and one of the oldest of them is Prostitution. Even though its traces are evident in many manifestations, how this came about as a trade is yet to be confirmed. The ancient manuscripts and other important history texts illustrate an altered reality with multiple facets. The more human grows and develops, so does their civilizations become complex along with their needs. Cultural influences classify but not clearly define the term, making it appear vague full of ambiguity and hypocrisy. Some societies have accepted prostitution where others reject and denounce this with imprisonment, punishment by stones and even death. The article tries to gather the diverse facts which show the existence and understand the origin of this profession. Even though we accept this to be a 'by-product' of communal structure, the rise and status of this profession differed greatly in the past than from the current. By nature, human species should be a monogamous creature. Then there should be reasons and evidences of what brought about the changes in their nature making prostitution an occupation. An in-depth study and analysis will probably focus on the unexplored proofs and justify its nature of operation both in history and present.*

Key Words: *Prostitution, ancient texts, practices, social acceptance, evidences.*

INTRODUCTION:

Over centuries human has been trying to establish an exemplary society. What exactly is exemplary is unknown as every generation changes its ideology giving place to new. The role of man and women thus has undergone changes to suit the requirements of each new phrase. The professional roles have been altered, modified and role reversals common or surprising as per the perspective of the community. The choice of profession plays a major role in determining the position and status of a gender and its responsibilities. When prostitution is termed as a profession and one of the oldest in the civilizations, it speaks about an open –minded society which accepted and respected the people involved in the said trade. Over years this trade has existed in many countries in various forms in different lights. Some societies have acknowledged and some denounced prostitution as a skill for employability. However, how this became an occupation is unsure. Earliest manuscripts and texts around the world have evidences of prostitution and similar modes of operation. Extensive disparity between demographic locations and socio-political and economic conditions jumbles the evidences and shapes the lifestyle and sexuality of the races involved. How prostitution and sexuality are viewed also evolves with the understanding of it as per preferences. It has undergone the changes as conveyed in experience, thinking, dreams, wishes, faiths, approach, assessments, performances, traditions, functions and relationships.

Literature Review

Prostitution is the oldest profession and the functions of the trade were managed and written by mostly men. The book has tried to find the social history of the west where prostitution had many forms-temple or religious prostitutes who had high ranks in Egypt, Greece and Rome, the Middle Ages where the prostitution was taxed and this were donated to build churches, the Victorian and French double standards of sexual freedom of women and wife to be limited to home. The position and economic conditions of those involved the businesses are precisely written from the point of view of a female writer. (Roberts, 1993). The human existence and survival is a notable achievement for the human species. The evolution from a primitive society to a civilised one is remarkable. The progression has witnessed some blizzard practices and customs which one questions in the present era. The book carefully lists the evidences with verifications from ancient books written by travellers and inscriptions from the past. This clarifies the involvements of prostitution to a great extent from primeval to the Middle Ages. (Markun, 1925). Morality plays a huge role in witnessing and determining the need of facts in conscious and unconscious. Harris argues science has a part to play to ascertain morality. Science of morality should consider the well-being of a large community and their success factors. So the actions and its consequences could be derived from emotions and curiosity also. Combined happiness should be foremost important if it is “reasonable, sustainable and comprehensive”. (Harris, 2010)

Significance

If we are to define the term - The online dictionary of Oxford Learner’s defines Prostitution as “the practice of engaging in sexual activity with someone for payment”. It also adds “the unworthy or corrupt use of one’s talents for personal or financial gains”. Even though this does not clarify a lot of questions associated with the explanation, it gives a leeway to understand the basic. However, it cannot be denied that the practice of Prostitution is depended and manipulated by cultural assumptions. The social reactions are governed by the traditional practices common at those times. To declare that some societies state moral grounds as reasons for non-acceptance of such trade is to simplify the sample study of marriage as an institution and human as a monogamous species. With the change in the societal structure the expression also broadens its dimensions.

Objective

- Tracing the evolution of prostitution from its obscure past to the present.
- Study of incidences, history and the implications which brought about the changes in the structure.
- The exploration of practices and ancient texts with manuscripts which have evidences of the intricacies and methods of trade.

Methodology

For the stated research; the primary source will include the literature of ancient and well known texts with mentions of prostitution practices around the world and Asian countries. As secondary source journals, reviews, temple inscriptions, carvings, paintings, excavation evidences with historical references, interviews, videos, documentaries have been included with reference to the evolution of prostitution through ages and countries. The study will also include the practices from ancient and the status of the people involved in the said profession through the texts.

Discussion

The word ‘Prostitute’ is derived from the Latin word *prostitute* which means one who ‘offers oneself for sale’. *International Encyclopaedia of The Social Sciences* defines Prostitution as “granting of sexual access on a relatively indiscriminate basis for payment either in money or goods, depending on the complexity of the local economic system”. (Gathi, 1998,p.11). Generally, one thinks prostitutes are forced or born into the profession by their birth. It is also a term associated with women and the

harassment, oppression and exploitation. But, the legalization and acceptance of prostitution in places around the world, is clear proof that, it is a chosen profession for some and necessary dignity, laws and taxes are attached to it. Even if the term is made to sound derogatory, some researchers argue that it saves the society to become lawless and also upholds the institution of marriage with sanctity. Desires and urges of human have been the source of all creation. Probably, these 'sin-full pleasure' providers came into being for some such reasons. The earliest known sources do not find the word 'prostitution'. The people especially women have a promiscuous intercourse in exchange of something either material or monetary gains. This is not to be confused with the illicit sex union of affection between lovers. The contractual interchange between two adults with permission, does not involve morality issues.

Practices and Evidences from around the World

The primordial pursuits of gain and power were different and so were the familial traditions. Many bizarre customs and practices can be deduced from the social beliefs and habits. The woman was important for the union where the man had to battle for the most desired and capable female. The desire for searching and hunting for food as sustainability was more important than forming a family. A man could have many women and a woman could marry many men. The offspring's were divided as per order. Killing of female child is common for convenience and safety in Africa. Polygamy and polyandry were unconsciously followed. In some tribes the chief had the right to spend the night with every newly wedded woman in his village. Similar practices find mentions during the pre- French Revolution era where the feudal lords found such privilege as a substitute for tax payment. Abandoned women, widows, and women won in battles who served as slaves were put together in a common place which acted as a visiting place for bachelor males during those times. At the same time the brides who were bought from the families as wives were kept under strict watch as self property. (Markun, 1925, p. 7)

Herodotus the Greek historian and geographer mentions around 5th cent. B.C, the tomb of King Alyattes in Lydia was constructed with offerings from various tradesmen. The inscriptions on the five Stone Pillar show the contributions and the highest were from the courtesans of those times. Women were allowed to be promiscuous till they marry and collect the dowry for their own marriage. Sexual acts were considered a matter of pure devotion.

In the ancient Babylon, as per law every woman had to visit the temple of Aphrodite (Mylitta in Assyrian language) and wait for the first stranger's acknowledgement for sex. She had no rights to deny or leave the sacred place before she undergoes the process. Such woman receives high praises in the society henceforth. Such customs are also found in traces in the Island of Cyprus.

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Plato's 'Republic' and Aristotle's political and other works speak explicitly about the laws of intimacy, which rather appears double-standard where patriarchy is followed and women were bound to the man as child-bearers. At the same time, the men were given liberty to have women outside, till no law was questioned. The women were trained in art forms and well known ledged to participate in all discussions from politics to philosophy. Homosexuality was accepted as natural and progressive. Prostitution was taxed in Greece.

Roman though influenced by the ethics of Christianity, still adopted the worship of 'Phallus' and the worship of Roman 'Venus' had the religious prostitution from the Asian and Greek traditions. Horace

in his 14th letter in the 1st book of Epistles clearly mentions the Altars of Pudicitia (Goddess of Modesty) as a place for sexual orgies to take place. Many passages of Bible describe women in Israel worshipped strange Gods and took part in strange orgies. Free harlot system was common practice with no segregation in society for them. Most of the time, the women were admired for their artistry and wisdom. Many women of high class practiced prostitution in secrecy. By 3rd Christian century, taxation was implied. By middle Ages, around 6th century, the shift in cultural views and pagan thoughts, prostitution was accepted as a necessary evil. Martial, Juvenal, Catullus, Tibullus, and Petronius and other Latin writers have explored the sexual practices and moral of Roman Empire in one or many of their works.

History gives ample attestations from excavations and archeologically unearthed sites have helped the present understand the society and routine life. From the ancient Mesopotamia known as the 'cradle of civilization' clay figurines of sex between male and female has been found. Similar plaques, paintings, frescos, utensils with carvings of similar trade have been found from ancient Pompeii, China, France and these can be dated back to the start of the evolution. The Qing and Song dynasty paintings with same sex offerings were not a taboo but entirely normal. The Museum of America, Museum of Fine Arts - Boston, Hunterian Museum and Art Gallery- Glasgow, Secret Museum-Naples have stored some of the answers that the profession has been a part of society and had importance in regulating the life of people.

Practices with Evidences in Asia and India

The earliest evidences of sex and sexuality come from the ancient texts of Hinduism, Buddhism and Jainism. In many parts of Asia and India the tales of Prostitution are deeply embedded in the ancient scriptures like *Vedas* and *Puranas* giving glimpses of how they were incorporated in societal norms. The content included in these texts was mostly on sexuality, marriage, fertility and prostitution in different facets. Polygamy and some polyandry were allowed in ruling classes for dynasty succession, where the mainstream masses were expected to practice monogamy. A majority of paintings at Ajanta Caves shows nudity in some form which probably was allowed in Southern India. This is also evident in the sculptures found on temples belonging to ancient era. Vatsayana's *Kamasutra* (Aphorisms of Love) produced around 2nd Cent. CE, clearly states that Hindu religion is based on three principles i.e., Dharma, Artha, Kama. (Burton, 1984, p.223) This is further supported by the *Subhashitha* from Panchatantra by Vishnu Sharma. From 10th – 12th century sex, prostitution and similar themes were openly discussed and portrayed in various art forms giving an idea that this was accepted as ordinary in society irrespective of its status.

Take for example Indian Mythology where heaven is described as an abode of God and Apsaras like-Urbasi, Menaka and Rambha, whose work was to provide pleasure to Gods. Similar depictions are also found in European and Arabian mythology where nymphs and sirens are associated with religious places. The Khajuraho group of monuments built around 885 CE and 1000 CE by the Chandela dynasty is clear proof of the kind of proximity allowed and followed at those times. As we observe through ancient texts, the status of women was high and they were dignified individuals. This began to decline in the post Vedic era and was clearly visible during the middle ages.

Though homosexuality existed in ancient India, it never got the approval in society. *Kamasutra*, *Arthashastra* and *Manusmriti* has descriptions of same sex attraction and activities Evidences are also found in the cave pillar of Karle (50-75) CE. Hindu ancient scripts and sculptures illustrate same sex behaviour through carvings in not only Khajuraho but also in Sun Temple of Konark in Odisha. The carving of the Maithuna sculpture in temples, and the exhibition of sex influence in religious rituals in India and Asian countries is evident through their scripture and inscriptions. Cross-gender instances are also found in texts in *Ramayana* and *Mahabharata* i.e. Srikhandi. (Kalra, Gupta & Bhugra, 2010)

Temple Prostitution was common practice. The offering of girls to the temple was known by the term 'Devadasi'. The parents took pride and found the path of salvation through this method. The girl was said to be 'married' to the God she was offered to and enjoyed the same status and power as the highest

priest. (Sharma, 2019, p.79) She was also untouchable as the partner to the Lord. These devadasis were highly trained in all art forms; some even educated when they belonged to higher classes of the society. Their death rituals were different from normal people. Such verifications are clear in the temple inscriptions and figurines in many parts of the country.

The Rig Veda, Matsya Purana, Mahabharata, Naradasmriti are few texts who explicitly describe the duties and workings of Prostitutes.

In *History of Dharma Shastra* by Kane states Hinduism has never considered prostitution and its services as sin.

“A man is not punishable as an adulterer for having sex with women separated from her husband, or the wife a homosexual, or a consumptive, is the woman herself desires and consents to it.” (Nārada Smṛiti 12: 61)

“Nārada (*vetanasyānapākarma* 18) lays down that if a public woman after getting her fee refuses to receive the customer, she shall pay twice the amount of the fee and the same fine shall be imposed on a man who does not pay the (stipulated) fee, after having had intercourse with a *veśya*. Vide Yaj. II.292 and Matsya-Purāṇa 227.144-145.”

“The Matsya-purāṇa chap.70 dilates upon *veśya-dharma*. The Kāma-sutra I.3.20 defines a *gaṇika* as a *veśya* who is most accomplished and proficient in the 64 kalās, Aparārka (p.800, on Yaj. II.198) quotes Nārada (cited above) and several verses of the Matsya-Purāṇa about *veśyas*.”

“In the Mahābhārata courtesans are an established institution. The Adi-parva (115.39) narrates how a *veśya* waited upon Dhṛtarāstra when his wife Gandhārī was pregnant. In the Udyoga-parva (30.38) Yudhishthira sends greetings to the *veśyas* of the Kauravas. Courtesans are described as going out to welcome Kṛṣṇa when he came on a mission of peace to the Kaurava court (Udyoga 86.15). When the Pāṇḍava armies are described as about to start for battle it is said that carts, markets and courtesans also accompanied them (Udyoga 151.58).” Nārada Smṛiti 12.78, 79 defines adultery as sin. Women by marriage were the possession of husband.

Ramanuja Acharya’s best disciple was a prostitute and her partner Dhanurdasa, were accepted as purer than Brahmin followers. Another instance of Pingala, a well-known prostitute in South and her admirer Devadevi, a wealthy lady were considered a good match as per their skills. *Artha Shastra* lists many laws which help standardize health, cleanliness, safety of their places and themselves. This was to ensure their tax payments on both ways for their services. (Kane, 1968, Ch-16)

The mentions in the prehistoric texts, manuscripts, religious doctrines, engravings, paintings and even on things of day to day uses give ample resources for us to comprehend the prostitution channel. The world found pleasures through the need to bifurcate the need to survive and indulgence. Human needs were simple so were the attitude towards things. The mirror like reflections of societal norms was replicated on art and literature. The folk tales were another source to deliver the necessary teachings to the people from the practices. Though, not entirely true or traceable, some mapping can be done to outline the advancement of prostitution through ages. The prominence and dignity of a simple profession became multifarious with the needs turning to desires and complexity attached to it. The tales of *Puranas* and mythology sounds story like but the hints of reality are found in the history.

Suggestions and Recommendations

The conditions of change and society building from the early to present have made human a slave to survive and prosper. The term and services of Prostitution and prostitutes vary by their time and geographical habitats. Awareness of the rise and evolution of the profession will help to understand the need to have a respectable life. The morals and values of practices and customs are also gender specific as per religion. Though, it may be a cause of discrimination, but this sensitivity should also be acknowledged. Ancient arts and texts portrayed sex, sexuality and prostitution with an open and liberated society allowing people to accept life as it is. This learning is applicable in the present society

also. Urbanization and Industrialization have created a complex network of effects and after-effects. The evidences and texts give facts, reasons and solutions also which can be used as source materials for sex education. The uninhibited follow of customs was fundamental but not binding without rationale. For example, the representation of sex on temples and religious practices signify the need to be free from desires in certain places and times. In India, these carving and paintings allowed sex education in ancient India to those who reached the age to enter Grihastya Jivan (marriage age). Since time could not eradicate it, trails can be made to regulate and control it. Steps can be taken to curb the diseases like HIV, AIDS etc. Measures can also be taken to stop trafficking, abuse, rape and abortion like issues to cease the chain reactions.

Conclusion

The way something it is defined can make a huge difference in how it is perceived. Prostitution though practiced from primitive race and followed through ages, had no term to define it. The oldest origin is in 1553. Since then, the term and the act have undergone upheavals to its credit. Being significantly associated with religion and morality, it questions the belief system. Both the terms have social dimensions and significance. The dimensions are determined by religious deeds and practices which are adapted into existing social conditions and attitudes. Prostitution has faced sustainability issues, religious rituals, devotion to god, wit and wisdom, art and dedication, and finally social evil. What has changed is the decline in its status. The ancient testimonies gave an open society for their survival and in the present society it's a morality issue. Human nature remains the same despite all beliefs, superstitions and changes. Contradictory doctrinaires' and evidences from texts and other resources prove that impulses have started it all. Being nameless does not mean having no significance. Rather it's a matter of convection through different races and its acceptance. Morality issue makes it hard to acknowledge. But if it is defined as the behaviour which maximises collective happiness in a realistic, justified, and inclusive manner, probably things will become more agreeable. (Harries, 2010). Incomplete records may make it appear superfluous and vague, but it cannot be denied that it had value, at the time it existed. What is acceptable and recognised can only be estimated based on the time it is recognised in society as it is. The very fact that, it exists with evidence is a proof of its roots being laid with reasons.

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Globalization in Kiran Desai's *The Inheritance of Loss*

Dr. Z. Jamila Taj

Assistant Professor, Department of English, Shri Krishnaswamy College for Women.

Email - taj.jamila@ahoo.in

Abstract: *The current research paper will help us to understand the issues regarding the identity and belongingness in the era of globalization. Scientific advancement and innovations brought whole world to a single platform to interact. Migration is one of the most important issue in the current globalized world. Kiran Desai has created an indelible space for herself in Indian writings in English. As a globalized citizen Desai has explored the ramifications of being globalized citizen. The novel The Inheritance of Loss is the best prognostication of loss of identity and cultural shock among the people, who adored west blindly. The novel portrays how Indians and Indian sensibilities have changed with globalization. Kiran Desai has portrayed the life of hyphenated people who are in dilemma of their own identity and belongingness due to the influence of western dogma. The characterization of Kiran Desai in The Inheritance of Loss is so realistic that every character is presenting the issues of our daily lives and the fondness for western beliefs that comes with the question mark on our traditional values. This paper will investigate the relationship between globalization and the crisis of identity in Kiran Desai's The Inheritance of Loss.*

Key Words: Alienation, Immigration, Identity, Migration.

INTRODUCTION:

In the present century, Globalization is the process of incorporation of worldwide ideas, technology, trade, products, information, business, various aspects of culture etc. It refers to an increase of globalism, increase in global relationships in socio-economic, technological and cultural domains. Globalization is one of the issues which has been dealt with seriously in the novel. It is the convergent point of various cultures, emergence of brotherhood, integration, and assimilation. The demerits of Globalization were people seem to threaten each other, moral values are eroded even though people begin to understand and respect each other, they are thwarted by loss of identity. In Kiran Desai's *The Inheritance of Loss* some of the aspects of globalization are clearly visible.

American author Kiran Desai is an internationally renowned and prize-winning author who was born in India on September 3rd 1971. Her mother is the Indian author Anita Desai. She published *Hullabaloo in the Guava Orchard* as her first novel. With the publishing of two novels, *Hullabaloo in the Guava Orchard* and *The Inheritance of Loss*, which went on to become a global success, she has established a permanent place for herself among Indian writings in English. Her two books, *Hullabaloo in the Guava Orchard*, which won her the Betty Trask Award in 1998, and *The Inheritance of Loss*, which won her the 'Booker Award' in 2006, received praise from critics all over the world. She is a notable author who also won the National Book Critics Circle Fiction Award.

The Inheritance of Loss portrays subjects such as morality and justice, Globalization, racial, social and economic inequality, fundamentalism and alienation. It takes its reader on a see-saw of negative emotions. It gives us the impression that the novel's character descriptions include a touch of compassion. Almost all the characters Sai, Gyan, the retired judge, the cook, the tutor, and the cook's son living in abroad dwell in the context of compassion and pathos. The paper examines the impact of

globalization expressed in terms of financial security in alien lands, racial discrimination, bitterness of immigration, complexity of high tech society and disillusionment born out of the opulence of the West.

ELEMENTS OF GLOBALIZATION.

Both India and the USA are featured in the novel *The Inheritance of Loss*. From a cultural standpoint, the geographical settings in the book are quite important. The novel demonstrates how people who leave India and immigrate to nations like England and America have a sense of rootlessness and alienation in a foreign area, but it also illustrates how those who remain in their native country experience loneliness and a sense of identity loss. An enraged Indian judge, his orphaned granddaughter, and their naive and saintly cook are the central characters of *The Inheritance of Loss*. The story begins with Sai, a retired judge, a dog, and a cook reside in Kalimpong, in the high northwest Himalayas. However, Biju, a young Indian man, is a typical example of the struggle of the people from Third World countries. He went abroad for better prospects, but bitter were his experiences there. He had to fight out the climatic conditions of the country.

Biju smelled the first of the snow and found that it had the same pricking, different smell that existed inside the freezer; he felt the thermocol scrunch of it underfoot. On the Hudson, the ice cracked loudly into pieces, and within the contours of this gray, broken river it seemed as if the city's inhabitants were being provided with a glimpse of something far and forlone that they might use to consider their own loneliness. (51)

An Anglicized Gujarati judge, Jemubhai Popatlal Patel was unable to fully adopt either the Western identity or the culture of his origin because of his desire to replicate the English colonial identity. Sai Mistry, his granddaughter who was educated in a convent, is his genuine heir because she is an outsider in both the East and the West and lives in Kalimpong where she is terrified of being cast aside. Gyan introduces Sai's cultural conflict between Indian and British culture. She desires harmony between the two civilizations. She occasionally sees herself as both a part of Indian culture and a part of British society. She thereby becomes a victim of both sides' fight.

Desai empathizes with her protagonist Sai greatly despite the fact that she lets her go through romance, friendship, trust, and betrayal. Gyan, a young tutor who has contradictory allegiances to conventional politeness and progressive violent behavior, with whom Sai falls in love and learns how to deal with rejection and compassion, she also discovers that through accepting prejudice, she has come to understand its perpetuation.

The West appears to be attempting to globalize its ideas at times throughout the narrative. The residence of the judge, Cho Oyu, is awash in international literature. Sai is relaxing while reading National Geographic, a western magazine, as Mutt the dog snoozes peacefully on her lap. The judge is served "Angrezi khana" by a cook. He was amazed that a white person had picked up the luggage of a brown person. The judge's mental scope was too little when he returned from Cambridge with a degree to include the people in India, even though they were his family. He mistreated his spouse. Sai, his granddaughter, is quite acceptable in his eyes because she is similar to him.

Families of Indian immigrants are examined by Kiran Desai who attempt to uphold Indian culture and as later generations who reject it. It is heartbreaking that the newcomers believe they have lost their fortune and home. On the other side, because they no longer behave like traditional Indians, the families with some history in America have essentially lost their culture. The protagonists in the novel struggle against the greater difficulties and challenges of the class structure, social unrest, racism, political unrest, regionalism, and immigrant experiences in their own personal realms.

Gyan, who acknowledges that he was merely human and occasionally frail, stands in for all of the other characters. Jemubhai, the Anglophile Judge, had only developed a loathing of himself. Gyan and Sai both start to recall their respective social classes and statuses all of a sudden, and the Gorkha Revolution appears to reveal many previously unknown facts regarding migration and globalization. Despite letting Sai, the protagonist of Kiran Desai's novel, go through love, romance, friendship, trust,

and betrayal, Desai still empathizes with Sai a lot. Sai learns to cope with the opposite circumstance, to take Gyan's rejection with bitterness, and to understand the causes of discrimination.

The act of transferring from the native place (usual or original place of residence) or being forced to leave it is the definition of displacement. The loss of cultural ties to the area contributes to the experience of displacement, which further contributes to the loss of identity. This issue is illustrated in this work by the character of a judge who is twice displaced, both of which have a significant impact on his behavior. Through the judge's experiences, Kiran Desai establishes the first impression of dislocation in the novel. He might be able to work for the British government in India during the British Raj if his parents decide to send him to England. He encounters during his time in Cambridge. The judge leads a very solitary existence as a result of his displacement and lack of cultural understanding. The novelist concentrated on Patel's altered mindset and behavior. Jemubhai has changed his conduct, making him a multiracial man. In today's Indian society, Jemubhai Patel stands out as an example of someone who has been uprooted.

The present novel delineates the advantages and disadvantages in the governance of human relations in the national and international arena. Thus *The Inheritance of Loss* deals with the dwindling cultural identity of an individual, a group or a society in the context of colonialism, neocolonialism and globalization.

Additionally, Kiran Desai's quest for identity and wishes to depict the harsh realities that immigrants confront, with statements like "This is our land." It is not your property. It is free land," they answered, coldly and plainly dismissing the statement. It belongs to us. It is uninhabited territory. We'll make a police report. They turned around and continued working while shrugging(8). Since ancient times, there have been several battles between the East and the West. Kiran Desai uses linguistic, social, cultural, and religious conflicts, among others, to demonstrate this contradiction.

According to Desai, multiculturalism is only found in the cosmopolitan cities of the West, but it is unable to address the contemporary causes of radicalization and cruelty in developing countries like India. The study paper aims to illustrate how identity and culture have changed as a result of the advent of globalization, which has facilitated the development of multiculturalism. It looks at the political, social, and cultural aspects of colonial control during the previous colonial era together with consumption. With the growth of globalization, the adoption of western culture and ideology has led to a loss of self-identity.

CONCLUSION

Globalization and multi-cultural identities are viewed as enormous and vague concepts that are supposed to have meaning. In conclusion, the novel portrays significant aspects of contemporary India along with more challenging facets of westernized globalization. The exodus's dissociated identities, which are first manipulated by the adopted culture and subsequently by indigenous culture, are corroborated in the novel. Desai puts forth the desire for an ongoing assessment of diverse, multiethnic, or multicultural communities around the world.

The Inheritance of Loss by Kiran Desai is a literary masterpiece that perfectly captures Indian culture and values. The overall analysis of the novel gives us the impression that the characterization of the several characters in the novel exhibits a tone of sympathy, fellow feeling, and rivalry, followed by love and hatred. Sai, Gyan, the retired judge, the cook, the tutor, and the cook's son who lives overseas almost all reflect the author's caring thoughts. The Indian culture and values are triumphantly celebrated throughout the novel. Desai contributes to debates about American Dream, Globalization and Identity by advocating neither the preservation of cultural distinctiveness nor assimilation, but rather ambivalence and flexibility.

The three worlds of Europe, India, and America are all simultaneously addressed in *The Inheritance of Loss*. Desai finds a chance to discuss the ideas of globalization, multiculturalism, modernisation, terrorism, and insurgency in relation to these three realms. She demonstrated how

important it is to carry one's culture and traditions with one wherever they go. Both India and the USA are featured in *The Inheritance of Loss*. If we look at the work from a cultural standpoint, the regional settings are quite pertinent. The book tries to capture what it means to live between East and West and what it means to be an immigrant. Through a series of events, the story illustrates the political environment in which identities are negotiated.

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English language Acquisition and Learning

¹Subhadarshini Mohapatra, ²Dr. Suvashree Suvadarshinee

¹ Research Scholar, Basic Science and Humanities, Silicon Institute of Technology, Odisha, India.

² Professor of Basic Science and Humanities, Silicon Institute of Technology, Odisha, India.

¹Email - english.22dega21@silicon.ac.in

²Email – subhadarshini1972@gmail.com , suvashreesuvadarshinee@gmail.com

Abstract: *Language is the unique possession of human beings. However, proficiency in language is really determined by three phases e.g. subconscious, conscious and learning phase. Though both Acquisition and Learning are synonymous, yet minimal difference lies between Language Acquisition and Learning. This paper tries to highlight the difference between language acquisition and learning. It also hints the factors and approaches to both acquisition and learning. We all know language acquisition is natural, spontaneous and needs no systematic practice. But on the other hand, learning a language is conscious and systematic. Besides, it also hints the factors responsible for second language acquisition.*

Keywords: *Language acquisition, Language learning, Mother tongue influence.*

INTRODUCTION :

Language is the unique possession of man. But a child has to undergo different stages to acquire it. A child acquires his first language naturally and unconsciously, he learns the second language or foreign language systematically in a formal setting. Though both acquisition and learning are synonymous, yet significant difference lies between them. So my study aspires to pencil in a disparity between two seemingly alike but distinctive apart phenomena i.e. Language Learning (LL) and Acquisition (LA.) While acquiring a language is unconscious, spontaneous, repetitive, intuitive, unplanned and chaotic, Linguistic acquisition is just its opposite. A child gains a language being unaware of its grammatical conventions or syntactic structure. In today's world, the global spread of English is unprecedented and unparalleled. (Scidlhofer, 2011). Being the global driver of education, trade, commerce, tradition and culture, English reigns supreme in the global arena. So the time has come to master it. As we know, a child does not want any formal training to learn his mother tongue. It is natural and embedded in his nature. But when it comes of learning a second or foreign language, he has to undergo a systematic and formal background. Acquisition of language enables a learner to perceive, produce and use words to understand and communicate through syntax, phonetics and vocabulary. No doubt man possesses the ability to acquire and use language which makes man unique. As per Piaget's concept of learning a child starts with adapting himself with the linguistic environment. Then he assimilates and accommodates himself through observation and classification. Then he guesses and formulates his own perception of defining the language. He also assimilates his words with sounds and expresses his feelings. So sometimes it is found that a child communicates exactly as their parents do.

Objectives of the study

1. To differentiate between Language Acquisition and Language Learning
2. Factors pertaining to second language acquisition and learning.
3. To highlight the importance of second language learning.

As we know, to acquire one's mother tongue or first language, no formal training is required.

It is gained automatically being exposed to a linguistic background. but when we learn the second language , especially English in India, we have to learn it in a formal systematic language classroom with a trained teacher. Keeping in mind with the development of the technical know - how ,it has become the need of the hour to prevail or perish. So too much importance has been given to the communicative competence of the youth. But it is found that Indian students fail to excel in learning the second language perfectly as the first language. While some excel , others fail to cope with the latest trends of communicative competency. Their lack of communicative performance makes them unable to crack the international tests like IELTS,TOEFL or PTE. This prompts to ventilate the views through this paper.

Literature Review

Gass, Susan, Selinker, Larry view that to acquire a second language can be considered as a branch of applied linguistics which is associated with the cognitive practices. It is a result of the impact of first language and the initial exposure to it. As a result, a child fails to differentiate between the effect of acquiring a first language and learning a second or foreign language. This happens as now we are living in a multilingual environment. Besides, the drive of globalization has prominent influence on us and we have to deal with the international arena in the field of trade ,commerce, education , science and technology. Skehan, Peter (1998) put emphasis on exposure which enables a child to learn better.

Methodology

One of the most common methods of data collection in second language (L2) research is to use questionnaires of different kinds. Questionnaires are mind engaging, extremely versatile and uniquely capable of gathering a large amount of information .it demands and involves readers for a successful learning experience.so to investigate , the language acquisition and learning process of L2 speakers of English ,the present study selected 50 undergraduates of Odisha, India from a general college. At the time of the data collection, they were in their entry level i.e. first year courses. The students belonged to Arts, Science and Commerce streams. Out of the 50 students,40 are female students while the rest are male students which reflects the female-dominated general education.

Data collection And Analysis

The purpose of the present study is to explore and find out the causes of failure of the undergraduates to learn and acquire foreign language Through 50 multiple choice questions on the four skills of language learning (Listening, Reading, Speaking and Writing) the students were collected.

Discussion

The findings of the study gave rise to many insights on how to develop the learning skills. First of all, the participants showed interest in listening and reading but failed to speak or write properly with proper punctuation marks and grammatical sentences. Due to their limited vocabulary and lack of exposure their writing seemed repetitive, boring and less informative. As De Keyser (2002) points out conscious learning plays an important role in second /Foreign language acquisition or learning. It is also found that the learners performed well outside the classroom while they showed poor linguistic competence and became nervous inside the class or in the formal background. It is also pointed out that the female students excelled more efficiently than their male counterparts. But they were allowed to answer in their native tongue, they exhibited well. But they could not even complete the questionnaires where English was compulsory. So it is important to bear in mind that different language learning strategies may be most helpful to students at different levels of proficiency (Chamot,2004, Hong-Nam & Leavell,2006).

Factors influencing second language acquisition

We know second language learners are different in their tone, accent, pronunciation and experience. Their pace and performance are slow with a lack of understanding exposure. The general factors that influence second language learning are: Age, Attitude and Intelligence, Cognitive Style, Attitudes,

Motivation and Personality (Ellis 1985) These factors contribute tremendously for the success or failure in language learning.

As far as second or foreign language learning is concerned, it is found that children learn and acquire a foreign language more naturally and efficiently as compared to adult learners. They are also better in the acquisition of grammar (Patkowski 1980, 1990) But in the case of classroom learning, adults appear to be better both in syntax and Morphology while adolescents are the best (Snow and Hoefnagel Hohl 1978, Fathman 1975) and they also progress faster. The study concerning the Age factor was summarised by Ellis (1985) who states that the route of SLA is not influenced by the starting age, but there is a relationship between the rate of learning and the age of the learners. Apart from age, Intelligence and Aptitude are also responsible for the correct dissemination of second language among adults. To Carroll, aptitude is a stable factor and it can not be trained. It is separate from motivation, achievement and intelligence. Besides the above parameters, learning styles, motivation and attitudes promote second learning prospects.

CONCLUSION :

The findings of the present study gave rise to numerous insights pertaining to develop the learning skills in second or foreign language acquisition. learners demand for the formal aspects of language with its deep rooted grammar which is subsided when we give importance to the functional approach of the language. However the communicative purpose of English language can not be devalued. so keeping in mind the high demand of the global language English, importance should be given to loud reading to develop the reading skill and using the audio visual aids to develop the listening skill. Besides, Role plays and Dialogue can develop the speaking skills. It can also attribute to fluency and pronunciation of a learner.

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Structural Analysis of Men in Jane Austen's *Persuasion*: A Study through Socio-Economic Changes

¹Shashwati Khatai, ²Dr. Suvashree Suvadarshinee

¹ Research Scholar, Basic Science and Humanities, Silicon Institute of Technology, Odisha, India.

² Assistant Professor of Basic Science and Humanities, Silicon Institute of Technology, Odisha, India.

¹Email – english.22dega20@silicon.ac.in, ²Email – suvashreesuvadarshinee@gmail.com

Abstract: British society has been governed by those of noble status and royals since 1603. Then it was actively engaged in conflicts and war to expand its royal reign. Higher social status was one of the many British social standards and was necessary to occupy the power to act in society. Jane Austen's *Persuasion* is based on The Napoleonic Wars (1803-15). Britain claimed victory in the war due to its soldiers who fought regardless of their social standing. Austin narrates male characters from different perspectives, representing their deviant behavior. The socio-economic changes the male character faced were vital from the perspective of a society led by nobles. The male characters Jane Austen portrayed in *Persuasion* rather changed the structural and ethical definition of noble. The paper analyses Captain Wentworth, other men and their personal-social relationships through structuralism. Lastly, the paper emphasizes how they perceived the social norms of British society and changed them in Jane Austen's *Persuasion* after the Napoleonic Wars.

Key Words: Social convention, Napoleonic Wars, Perspective, Socio-Economic, Structuralism.

INTRODUCTION :

British society which has been governed by the Royals and people with noble status since 1603. The Brits were always engaged in wars to expand its Crown's rule. In British society which always had the literature written for the entertainment of the Crown. English playwright Shakespear was well known for entertaining and praising the Crown. Glorifying the conflicts that only the royal family faced internally and which was not relatable with the subjects they ruled over. The subject of English literature started to change when it was around 1780s. The changes were happening in socio-economic tire and that was reflecting in English literature.

The society was strictly patriarch and had opposed any advancement of people from middle /lower class. Gender roles were not a concept of discussion even in 1800s, rather women were strictly owned by the men in their household. In the noble household if all of the children were girls, the next heir was selected from the male cousins who were distant relative. Under such circumstances the women were not having any rights regarding neither education nor owning any property. The female writers were rare to come forward and express their idea of what society upheld for them was difficult. Jane Austen was one of the names which contributed English literature in many different attributes. The female author in 1790s created the novels which are relatable to middle class and mirrored the social changes. Although her publication at first was done under pen names such as 'A Lady'. The French Revolution and the Napoleonic wars of Britain with France from 1803-1815 affected British society like never before. The changes were noticeable as the war has caused a lot of damage to the British ruling class. Austen set the Napoleonic War as a social background in her novel *Persuasion*. This was also her last completed work in 1817 before her death.

The paper focuses on the male characters written by Jane Austen in *Persuasion* and how they connect themselves to the novel. The reflection of British society's changes that were shown in *Persuasion*. The characters which constructed with the genuine gravitate of social construction that were followed in the

1800s in British society. The proximity of the year gaps between the end of the war and the completion of the novel gives reflection of social reality that Austen had represented in the novel.

Literary Review :

- *Commissioned Officers' careers in the Royal Navy, 1690-1815*, by Professor N.A.M. Rodger in *Journal of Maritime Research* in 2001- The research paper is a statistical investigation the social history of Royal Navy in eighteenth century. It states the officers' social background those who joined Navy before, during and after the Napoleonic Wars. The paper had an in-depth report on- Rank structure, Seniority and Half-pay, the details of the sources of data origin, promotion prospects, Career and fates, Supply Notional and actual, Supply and demand, Promotion during the Napoleonic war. The employment status and the ranking of officers traced all-time high during 1802-1815. The paper also shows the statistical data in a graphic mode which showed many of the officers became unemployed after the war and which affected their economic wellness.
The paper yet left many of the data such as the unethical advantage including promotion that have been provided to the noble who attended Navy. The loss Royal Navy and the nation had to face because of the Wars were left untraced.
- *The Revolution of Bath: The Writing and Re-Writing of Social History in Jane Austen's Persuasion* by Erica Pratt in *Criterion: A Journal of Literary Criticism* in 2016 - The paper emphasized on the changes happened in the character of Anne Elliot throughout novel. She moved from Kellynch Hall after her father have to give away his estate for rent to pay the debt. And as she moved away from her family the conflict in her mind to express her opinion troubled her. The paper showed the conflict and hoe that constructed Anne's character.
- *Courting the Eye: Seeing Men in Jane Austen's Persuasion* by Meaghan Malone in *Nineteenth Century Gender Studies* in 2012 - The article stated how different the man with status were treated from those of commoners during 1800s in Britain. The particular frame of social structure built by the noble class to be included as a desired man for courtship and marriage.

Socio-economic changes in Persuasion during Napoleonic wars :

During the 1790s the French revolution took place in France and the British society was affected by the wide-spread effect of the revolution. The middle class and commoners were challenging the political power the noble and royals held on the British. Afterwards the ongoing wars of Britain with France were continued from 1803 to 1815, named as Napoleonic wars. Although the war was fought in both land and sea, yet the royal navy of had it rough due to geographical position. The Napoleonic wars contributed a lot in the reformation of British society in the politics and governance after the French revolution influenced Britain. Subsequently, the contribution of the middle class and commoners in the victory of England in the war took effect in the English society.

Jane Austen's *Persuasion* gravitated the changes in socio-economic happened in England after the Napoleonic wars. The progression of the novel is rather inclusion of the evolving social status and rank during 1800s and after.

Sir Walter Eliot inherited noble lineage. His typical obsession with his reputation as a noble always depended upon his extravagant expenditure. His negligence towards his responsibility as a baron bankrupted Keylnch Hall in 1815. The Elliot family had very distinct trait that was being self-centered. Sir Elliot and his daughters, eldest Elizabeth, youngest Mary carried the same traits including their sense of ignorance towards their respected duties. The trio are strongly opinionated about everyone except the nobles when it came to social status. Their false sense of nobility that was reflected in their action were simply because they held the rank in the noble status although lowest in the hierarchy .i.e. baron. But Anne, the middle child was responsible and considerate in the family who carried out most of the duty of her noble family alone with the help of Lady Rusell. Jane Austen's description of Anne's character was as such (Austen, p.9)

“ She consulted, and in a degree was influenced by her in marking out the scheme of retrenchment which was last submitted by Sir Walter. Every emendation of Anne’s had been on the side of honesty against importance. She wanted more vigorous measures, a more complete reformation, a quicker release from debt, a much higher tone of indifferent for everything but justice and equality.”

The Elliot family decided to move to Bath, renting the Kellynch Hall to Admiral and Mrs. Croft. In 1807 Anne had her engagement broken with a brilliant young man Frederick Wentworth, brother of Mrs. Croft. The marriage was a business with a man of equal or high social status than the woman’s social class. Wentworth was without employment turned matter of concern for Lady Russell, as British society was strict with the standard of courtship in 1800s (Austen, p.21),

“Sir Walter, on being applied to, without actually withholding his consent, or saying it should never be, gave it all the negative of great astonishment, great coldness, great silence, and a professed resolution of doing nothing for his daughter. He thought it a very degrading alliance; and Lady Russell, though with more tempered and pardonable pride, received it as a most unfortunate one.”

Captain Wentworth in *Persuasion* represented the course of social changes that happened during the Napoleonic wars in Britain. Anne was persuaded to break the engagement with Wentworth because of his humble background. Wentworth was recruited in Navy in 1807. His position was improvised as Captain because of his exceptional presence of mind and course of his action during his eight years of service in navy during the wars with France. He gained both noble status as a commander in Navy and economic privilege on basis of his merit (Austen, p.21)

Captain Wentworth had no fortune. He had been lucky in his profession; but spending freely what had come freely, had realized nothing. But he was confident that he should soon be rich: full of life and ardour, he knew that he should soon have a ship, and soon be on a station that would lead to everything he wanted.”

His colleagues Captain Benwick and Captain Harville who were his crew members in the time of war, they turned into his close friends during the peace time. All of them from humble background yet gained the victory for Britain through which they earned their social status and fortune.

Charles Musgrove, the heir of Esq. of Uppercross married Mary Elliot. Musgrove family was acquainted with both Sir Elliot and Captain Wentworth. They confirmed Captain Wentworth and his family were more noble than any other they had known. Their conduct was considerate, pleasant and responsible. The Musgrove maintained their wealth even in the time of economic challenges by managing the estate through the bankruptcy of Britain.

The maintenance of the British estates became difficulties during the Napoleonic wars but the economic condition took a while to improve. The commercial fails, continuous wars and merchant bankruptcy manifested in society. Hence only those who took necessary measure to avoid the debt and management of their household survived the crisis. The economic crisis England faced during the 1810s which continued for over than two decades. Hence, the economic failure changed the social status and the living standards in the *Persuasion*.

Structural Analysis of Men in Jane Austen’s *Persuasion*-

The social and economic status were taken accountable while measuring one’s social influence in British society. Higher social status was one of the many British social standards and was necessary to occupy the power to act in society. The influence of inherited noble status began to change after the French Revolution (1789-99) and this affected hold of Britain’s monarchy. But it became more relevant during the Napoleonic Wars after the men from middle and lower class with no economic upper hand took part in wars.

As *Persuasion* is based on the historical background of Napoleonic wars, the novel is the part of a literatures that provides the proof of the war and the social changes that happened during 1800s. Although the book is categorized as classic romantics, the narration is rather different from the stereotypical male characters of its time. The male characters written by Jane Austen in *Persuasion* which defy the description of men during 1800s in Britain. The novel also depicts the typical British society and male characters who represent the strict social class and deceitful nobility.

Sir Elliot the baron who inherited Keyllnch Hall. His material satisfaction took priority over his limited knowledge of his estate maintenance. The charity done by Elliot family was seen rather unrequired by him. After being aware of the debt amount, he insisted following (Austen, p.7)

“ ‘Can we retrench? Does it occur to you that there is article in which we can retrench?’ and Elizabeth, to do her justice, had, in the first ardour of female alarm, set seriously to think what could be done, and had finally proposed these two branches of economy: to cut off some unnecessary charities, and to refrain from new furnishing the drawing-room;”

As a noble he felt threatened by the rank and status soldiers of Navy gained after the war. Although he took Admiral Croft as his tenant. The loss of political power and his economic circumstances put him place no better than a middleclass man without any hold in society. He was the part of the social structure which valued noble status and political power. Thus Sir Elliot remarked as followed (Austen, p.15)

“ ‘The profession has its utility, but I should be sorry to see any friend of mine belonging to it.’

‘Indeed!’ was the reply, with a look of surprise.

‘Yes; it is in two points offensive to me; I have two strong grounds of objection to it. First, as being the means of bringing persons of obscure birth into undue distinction, and raising men to honours which their fathers and grandfathers never dreamed of; and secondly as it cuts up man’s youth and vigour most horribly; a sailor grows old sooner than any other man, I have observed it all my life.’”

Now the process both Captain Wentworth and Sir Walter Eliot maintained their surrounding are different. The matter of their action, their reasoning and even their definition of responsibility are opposite.

Captain Wentworth and his Naval crew represented the rise in recruitment during the war from 1803-15, especially men from middle class and commoners to fulfill the demand of soldiers in Navy. Afterwards they were rewarded with improvised rank according to their contributions. The promotion and rank made them economically stable in British society and they gained the respect of the subjects of England. The royalty and nobles were forced to include them in political decision to avoid any such rebellion that happened in France as French Revolution. Hence, they represented the working class and took part in the governance of England. These newly appointed nobles created initiated the formation of a British social structure which was different from the previous noble society. The moral and ethical values the new nobles held differed from past contributed in the progression Britain.

The economic changes never change a man of true character and value. Wentworth is well versed in his social and professional relationships. Treating people with sincerity gave him a surrounding which valued both him and his opinions equally. Captain Benwick who lost his fiancé, who was also the sister of Captain Harville. Captain Harville was compassionate for taking him in his household and Wentworth paid an immediate visit to Lyme was representation as of family rather than professional relation.

The male characters except Sir Elliot displayed a divert thought process from the rigid British gender roles. Charles was exceptional as man of sense, temper and was responsible in managing their three children than Mary. Charles never believed in ‘separate sphere’ of the gender role that British society created. The role of man to be in world of economy and societal business while women were bound to men confined to the household duties of wife and mother. In terms of Musgrove family’s conduct towards their daughter-in-law was nothing but kind when considered to the strict regulation of society. Musgrove family gave their daughters freedom to marry to the men they like regardless of their wealth.

Admiral Croft took his wife to every voyage he had been to and took her advice seriously. The naval men who faced a lot during the wars were responsible and made clear that status was not the most important thing. Yet the status gave them power to change the qualification to change the old society which held no responsibility towards their subjects. For Captain Wentworth and his crew their family more specifically the women in their life kept them strong during the challenging time of Napoleonic wars and gave them moral support to return home. The newly appoint noble who were ready to change the frame of ‘separate sphere’ which limited the contribution of women in society. Supporting each other and valued each others more than the social status and rank.

Conclusion:

As the male characters who rose from commoners to people with status. They were aware of the discrimination they faced in strict societal regulation which ruled by powerful nobles. The society where women were considered wicked if they possessed their personal property. The injustice they faced for either for lacking wealth as a man or being a fragile woman who can be persuaded anytime was no different. Both lacked powers to change their respective social hinderance in the noble structured society.

In *Persuasion* Captain Wentworth was determined to change society which treated people based on their wealth. His character showed a strong disagreement with the society that persuaded Anne Elliot to break their engagement. He and his naval crew were true noblemen because they valued the people around them and their female companion. They contributed where the women will have the right to choose the man she marries regardless of social status, to inherits her own property. The plot development displayed the construction of a new societal structure where the contribution of working-class men and women are acknowledged.

In Jane Austen's *Persuasion* the male characters represented different social class and rank. Stating the social and economic differences that were mended by the Napoleonic wars. The raise in their social status that was non-acceptable in British society. The acknowledgement of working class resulted in the loss of noble class's sole governing power over the society. The male characters in *Persuasion* who earned their noble status and took responsibility for their actions. Their determination changed the British society which will not discriminate people based on their wealth or gender. Thus, resulting in a new British society reformed by the Post-Napoleonic wars nobles.

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Exploring the Depths of the Psyche: Psychological Themes and Symbolism in 'The Killing Joke'

Sathwik K J.

Assistant Professor, Alva's College, Moodubidire
Email - sathwik@alvascollege.com

Vaishnavi Kamath

student, Department of Post Graduate Studies in English, Alva's College, Moodubidire

Abstract: Pop culture is a vital field of study that provides valuable insights into society. By examining popular trends, media representations, and cultural artefacts, researchers can understand societal values and attitudes. It serves as a barometer of cultural evolution, tracing the transformation of tastes, preferences, and artistic expressions over time. Additionally, the study of pop culture sheds light on the intricate relationship between media and individuals. It explores how media representations shape identity, consumerism, and socialization processes, thereby promoting media literacy and critical thinking. Understanding pop culture is crucial in comprehending the complex dynamics of society, as it encompasses the exploration of collective consciousness, cultural identities, and the forces that shape our lives. By embracing an interdisciplinary approach, academia gains valuable insights into the diverse aspects of human experience. The following study analyses a graphic novel 'The Killing Joke'.

"The Killing Joke" is a critically acclaimed graphic novel written by Alan Moore and illustrated by Brian Bolland. It was first published by DC Comics in 1988. The story delves into the dark and psychological conflict between Batman and the Joker, presenting an intense and controversial narrative that explores themes of madness, trauma, and the blurred lines between hero and villain. However, The following study attempts to understand the text with a backdrop of psychology.

Keywords: Pop-culture, Film Studies, Graphic Novels, Psychology.

INTRODUCTION:

The realm of popular culture offers an intricate tapestry of societal reflections and artistic expressions that beckon researchers to delve deeper into the heart of the human experience. This dynamic arena serves as a conduit through which societal values, preferences, and attitudes are not only manifested but also meticulously intertwined with the very fabric of our existence. From the vibrant strokes of media representations to the resonance of cultural artefacts, the study of pop culture becomes a gateway to unravelling the enigmatic connection between collective consciousness and individual identities.

This research embarks on a compelling journey through the multifaceted realm of pop culture, setting its sights on the acclaimed graphic novel, "The Killing Joke," a creation by Alan Moore and Brian Bolland. This symbiotic narrative converges to unveil profound insights into the intricate dynamics of the human psyche and societal evolution. While the graphic delves into the intense and often unsettling confrontation between Batman and the Joker, illuminating the blurred boundaries of heroism and villainy it also offers a gripping exploration of the psychological turmoil that births the iconic supervillain.

Drawing upon a foundation of psychology, this study embarks on a comprehensive analysis of these two works, seeking to unravel the psychological underpinnings that shape their characters and narratives. Through an interdisciplinary approach, we endeavour to unlock the labyrinthine depths of madness, trauma, and identity crisis, ultimately shedding light on the intricate relationship between media representations and the individual psyche. By traversing the realms of fiction, art, and psychology, this research aspires to illuminate the broader implications of pop culture in shaping our perceptions, values, and interpretations of the world around us.

Review of Literature:

The interplay between popular culture and psychology has long been a subject of fascination and scholarly inquiry. In the context of this research, the examination of the text -Alan Moore and Brian Bolland's graphic novel "The Killing Joke" promises a deep dive into the intricate psychological dimensions of the iconic character, shedding light on the symbiotic relationship between media representations and individual psyche.

The exploration of the Joker character within the realm of popular culture is an endeavour that has attracted the attention of scholars across disciplines. Jürgens (2014) presents a neo-modern perspective on Batman's Joker, portraying him as a clown of violence that resonates with contemporary societal realities. This analysis emphasizes the character's ability to serve as a reflection of societal anxieties and concerns, while also exploring how the Joker's presence embodies a distinct form of subversive symbolism. Jürgens' study contributes to the understanding of the Joker's multifaceted nature and his relevance as a cultural icon that both fascinates and disturbs.

A parallel exploration into the transformative power of cosplay and performance within pop culture is offered by Hutabarat-Nelson (2017). By focusing on the concept of "fantastical body narratives," the study delves into the realm of gender diversity and identity expression through the lens of cosplay. This perspective offers a unique vantage point from which to analyze the Joker's fluid and enigmatic identity, suggesting that the character's allure may stem from his ability to serve as a canvas for diverse interpretations and reimaginations.

Olszewski's work ("The Joke Work of Batman: The Killing Joke") delves specifically into the narrative structure and thematic complexities of "The Killing Joke." The analysis offers insights into the blurring of lines between heroism and villainy, emphasizing how the Joker's origin story challenges conventional notions of morality and justice. By examining the narrative dynamics, Olszewski contributes to the understanding of how the Joker narrative operates within the larger framework of Batman's world.

Valentin Yurievich Skryabin's analysis ("Analysing Joker: an Attempt to Establish Diagnosis for a Film Icon") provides a diagnostic perspective on the character, attempting to categorize the Joker's behaviour and psychological profile. This approach offers a clinical lens through which to interpret the character's actions, motivations, and mental state, enriching the discourse on the psychological complexity of the Joker.

Collectively, the aforementioned studies contribute to a comprehensive understanding of the psychological nuances inherent in Batman's Joker character within popular culture. By examining these works through the lens of psychology, this research seeks to deepen the exploration of the Joker's psyche, motivations, and societal impact, ultimately shedding light on the intricate interplay between media representations, individual psychology, and cultural evolution.

Research Method:

This research endeavours to unravel the intricate psychological dimensions of Batman's Joker character within popular culture, with a focus on the graphic novel "The Killing Joke" and the film "Joker." To achieve this, a multi-faceted research methodology is employed, incorporating qualitative

analysis, close reading technique, DSM-5 criteria, review methods, and the application of Michel Foucault's ideas to understand social influence.

The qualitative analysis serves as the foundation of this research, enabling an in-depth exploration of the psychological intricacies of the Joker character. This approach allows for the nuanced examination of themes, character motivations, and narrative dynamics present within the selected texts. The close reading technique is employed to extract rich and layered insights from the selected texts, "The Killing Joke" and "Joker." This method involves a meticulous examination of specific passages, scenes, and dialogues, focusing on details such as language, symbolism, and character interactions. By closely reading and interpreting these elements, researchers gain a deeper understanding of the psychological themes embedded within the narratives.

To enhance the psychological analysis of the Joker character, the Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition (DSM-5) criteria are utilized. These criteria provide a structured framework for evaluating the character's behaviour, thoughts, and emotions in alignment with established psychological categories. By applying DSM-5 criteria, the research seeks to identify potential psychological disorders or conditions that may underlie the Joker's actions and personality traits.

The research draws upon Michel Foucault's ideas to explore the concept of social influence and power dynamics within the context of the Joker character. Foucault's notions of sanity, episteme, and the construction of knowledge are employed to analyze how societal norms, media representations, and cultural influences shape the Joker's identity and actions. This theoretical framework provides a lens through which to examine the character's agency and the broader implications of his existence within society.

Discussion:

Studying pop culture holds paramount significance in contemporary academia as it offers a multifaceted lens through which to understand the societal, cultural, and artistic dynamics of a given period. Analyzing pop culture provides invaluable insights into the collective consciousness, values, and aspirations of a society. By delving into popular media such as films, television shows, music, literature, fashion, and social media trends, researchers can decipher the prevailing ideologies, social norms, and cultural trends that shape and reflect the zeitgeist. This exploration not only aids in comprehending how cultural narratives are disseminated and consumed but also enables a deeper examination of power dynamics, identity constructs, and marginalized voices within society. Moreover, pop culture serves as a reservoir of shared experiences and references, fostering a sense of unity among diverse groups while also sparking dialogues on issues ranging from gender and race to technology and globalization.

Beyond its societal implications, the study of pop culture holds intrinsic artistic value, unravelling the intricate tapestry of creativity, innovation, and human expression. It serves as a dynamic arena where traditional art forms intersect with evolving mediums, generating new forms of artistic discourse and experimentation. By scrutinizing the evolution of visual aesthetics, narrative techniques, and genre conventions across different epochs of pop culture, researchers can trace the evolution of artistic sensibilities and their resonance with broader cultural shifts. Furthermore, the study of pop culture encourages interdisciplinary approaches, fostering collaborations between fields such as sociology, anthropology, media studies, psychology, and history. This interdisciplinary synergy enhances the depth and breadth of scholarly inquiry, enriching our understanding of human behaviour, societal transformation, and the intricate interplay between culture and creativity. In essence, the exploration of pop culture not only elucidates the intricate threads of societal and artistic evolution but also offers a profound avenue for comprehending the essence of human experience in a rapidly changing world.

The two texts opted for the study are widely discussed, yet there are opportunities to explore them in depth. Alan Moore and Brian Bolland's graphic novel "The Killing Joke" is a psychological masterpiece that delves into themes of madness, trauma, and the complex interplay of heroism and villainy. Through the interaction between Batman and the Joker, the narrative offers profound insights into the fragility of sanity, the enduring impact of trauma, and the seductive allure of chaos. By skillfully weaving psychological motifs, Moore invites readers to contemplate the Joker's intricate identity and actions, challenging conventional moral norms and providing a captivating lens through which to scrutinize the complexities of the human psyche. In Todd Phillips' 2019 film "Joker," the character's psychological journey takes centre stage. The film presents an origin story for the iconic supervillain, focusing on Arthur Fleck's transformation from a disillusioned failed comedian into the enigmatic Joker. Through Phillips' direction and Joaquin Phoenix's performance, the film skillfully navigates Fleck's psychological descent amidst a backdrop of societal decay. "Joker" serves as an introspective exploration of human vulnerability and the blurred line between sanity and madness in an urban context.

Golden Age, Silver Age, and Modern Age are terms used to categorize different eras in the history of comic books. Each era is characterized by distinct styles, themes, and changes in the comic book industry. Here's an overview of the differences between these three eras:

The Golden Age of comics is marked by the debut of iconic characters like Superman (1938) and Batman (1939), and the birth of the superhero genre. These comics were often simple and had straightforward stories, with a focus on action and adventure. Golden Age comics were primarily targeted at a younger audience and had a strong sense of patriotism due to their publication during World War II. Comics from this era are known for their colourful and bold cover art. It contained mostly straightforward stories where the hero beats the villain.

The Silver Age saw the revitalization of the superhero genre after a decline in popularity post-World War II. Iconic characters like the Flash, Green Lantern, and the Fantastic Four were reintroduced with updated origins and modernized storytelling. The Silver Age brought a more lighthearted and imaginative tone to comics, often featuring science fiction elements and intergalactic adventures. Many superhero teams like Justice League, Avengers, and X-Men were introduced during the period.

The Modern Age brought a greater emphasis on character development, complex storylines, and darker themes. Comics became more mature and began to explore social issues, psychological struggles, and moral ambiguity. Graphic novels and more serious storytelling formats gained popularity during this era. Iconic storylines like Frank Miller's "The Dark Knight Returns" and Alan Moore's "Watchmen" helped redefine the possibilities of comics as a medium. The rise of independent and creator-owned comics allowed for greater experimentation and diversity in storytelling and art styles. The narration of many Modern Age comics is much more complex and explores socio-political themes. The graphic novel 'The Killing Joke' was published when the Modern Age of comics was just kick-started.

The graphic novel opens with Batman visiting Arkham Asylum, a psychiatric hospital/prison. On page 2, a note on the clerk's desk states that "You don't have to be crazy to work here but it helps" which sets the tone of the book and prepares readers for the new age comics. On page 4, Batman talks to a person whom he assumes to be Joker, and he says that he can help Joker to be better. Batman assures that he has no intention to kill him and wants to save him from his mental disorders so that he need not be a criminal maniac. It can be noted that Batman has a compelling desire to save everyone, even a criminal like Joker who poisoned the city's water supply among other things. His motivation may stem from the fact that Batman's parents were killed by a criminal and he couldn't do anything about it. Batman and Police Commissioner Gordon realises that the person in the Asylum is not Joker and Joker has escaped. Then, a flashback of Joker's past life is presented. Joker was a family man struggling to find money for his pregnant wife and unborn child. We are exposed to his inner grief and insecurity. He feels that he's insufficient. The last panel of page 8 contrast his past life and present where he displays no vulnerability and is always confident. In the present, Joker purchases an abandoned amusement park and states that he wants to make customisations to it. It can be understood that the Joker wants to be

noticed and he is looking for the right audience. As it is revealed later, Joker considers Batman as the best audience.

Batman's cave where the pictures of the Joker are displayed is presented. The Batman and Joker's obsession is well explained through the dialogue by Batman "How can two people hate so much without knowing each other?" meanwhile, Joker barges into Gordon's House shoots his daughter in the spine and attacks Gordon. The brutality of the act reveals the psychopathic personality of the Joker. While Joker takes pictures of the severely wounded Barbara while undressing her, she asks why he does it. Joker replies by saying "To prove a point". We understand that these actions are part of the grand scheme for him to put on a show for Batman. Another flashback is presented where the family man Joker (nameless ex-employee of Ace Chemicals) is pressurised by the two crooks to help them rob Ace Chemicals. One crook states that 'he does it to prove himself as a husband and father.' Despite several reservations, the nameless past of the Joker agrees to be part of the heist due to poverty.

In the present, naked Gordon is being chained and tortured by people with oddities like dwarves, conjoined twins, bearded ladies etc. Joker has employed people whom society considers freaks. When Gordon asks "What I'm doing here?" Joker responds with a statement "You're doing what any sane man in your appalling circumstances would do. You are going mad." Joker presents a monologue, "Remembering's dangerous. I find the past such a worrying, anxious place. "The Past Tense," I suppose you'd call it. Memory's so treacherous. One moment you're lost in a carnival of delights, with poignant childhood aromas, the flashing neon of puberty, all that sentimental candy-floss... the next, it leads you somewhere you don't want to go. Somewhere dark and cold, filled with the damp ambiguous shapes of things you'd hoped were forgotten. Memories can be vile, repulsive little brutes. Like children I suppose. But can we live without them? Memories are what our reason is based upon. If we can't face them, we deny reason itself! Although, why not? We aren't contractually tied down to rationality! There is no sanity clause! So when you find yourself locked onto an unpleasant train of thought, heading for the places in your past where the screaming is unbearable, remember there's always madness. Madness is the emergency exit... you can just step outside, and close the door on all those dreadful things that happened. You can lock them away... forever." Joker despises his past self. According to him he was naïve in his past and enlightened in his present self. In the cruel, chaotic world, insanity is inevitable. It is clear that he attempts to forget his past self. But readers can notice the shadows of his past in his present persona.

The third flashback is where Joker finds out that his wife has died and is yet pressurised by the crooks to participate in a heist the very same night. In the present, attempts are done by Joker and his comrades to push Gordon into insanity. Joker uses naked pictures of Barbara to pressurise him. Meanwhile, Batman tries to find Joker unsuccessfully but receives an invitation to the amusement park where Gordon is captured. Joker intends for Batman to see the state of Gordon and wants him to understand his views. Joker continues to torture Gordon where he states that one should reflect upon life and its injustice. The final flashback is about the incident of the heist. While they attempt to rob Ace Chemicals, Police ambush them and while trying to escape, Joker falls into chemical sewage and by the time he escapes, he has morphed into his new persona as an insane criminal. As Joker continues to persuade caged Gordon to embrace the insanity, he states that "Ladies and Gentlemen! You've read about it in the papers! Now witness, before your very eyes, that most rare and tragic of nature's mistakes! I give you: the average man." According to Joker, being average is madness in a chaotic society. And he considers himself above average for being away from normalcy. And his obsession to 'prove a point' is a display of his philosophy and pushing Gordon to embrace insanity is validation for his stance.

Batman enters the park. As Batman and Joker fight, Batman says that their feud may end in only one way, which is by killing him. Joker escapes into a carnival show which is a trap for Batman. Meanwhile, Batman Finds Gordon and makes sure that he is alright. Joker's plot to drive Gordon insane has failed. Gordon insists that whatever Batman decides to do with Joker should be by books. Throughout the book, we are presented with Batman contemplating breaking his rule that he doesn't kill. So Batman just responds with "I'll do my best" As Batman enters the trap, he is presented with the mirrored images of a distorted face. Joker speaks through a microphone and he is persuading Batman

to embrace his philosophy. Joker states that he has driven Gordon mad thereby proving his point. Joker states that "All it takes is one bad day to reduce the sanest man to lunacy." The incident of the heist changed Joker forever, not just physically, but mentally, emotionally and philosophically as well. Joker recognises that Batman must have had a bad day too, hence making him obsessed to fight crime. He believes that normal people are the ones who make a futile effort to fit in society. According to Joker, there is no difference between him and Batman. Both are forms of lunacy. And his philosophy is lunacy is just in an unjust world. Batman's Origin story is that his parents were killed by a criminal, so he trained himself hard for a mission to obliterate crime in the city. Batman is away from normalcy too. According to the Joker, Batman is just a weirdo trying to look decent by showcasing himself to be moral to fit into society. And Joker says that Batman's state makes him nauseated.

The Joker's call of insanity is interrupted by Batman barging into his secret room. As Batman and Joker fight each other, Batman asserts that Joker is wrong and ordinary people aren't always susceptible to insanity. Batman believes that the Joker's philosophy is just an escape mechanism not to confront the problems of self. According to him he confronts his problems and solves them. Whereas Joker tries to escape the problems and blames them on the nature of human beings. Batman and Joker's fight isn't heroic, instead appears to be a childish fight. Neither uses lethal attacks against each other. Neither wants to kill the other. When Joker was finally defeated, Batman offers him help. Batman says that if the feud between them continues, the only way out would be one's death. Batman says that whatever made Joker insane might be reversible, whether he has been in the shoes of Joker or not, he can rehabilitate him.

Joker laughs at Batman and tells him the popular 'Killing Joke'. The joke told by the Joker can be interpreted as an allegory that encapsulates the Joker's twisted philosophy and his perspective on the human condition. In this allegory, the lunatic asylum represents the constraints and conventions of society, while the rooftop symbolizes the potential for freedom and liberation from societal norms. The two guys in the asylum represent individuals within this society, and their decision to escape signifies a desire to break free from societal constraints. The first guy who successfully leaps across the gap represents someone who embraces chaos, takes risks, and defies conventional norms without hesitation. His ability to make the jump signifies his willingness to abandon societal order and embrace a life of unrestrained freedom. Conversely, the second guy who hesitates and fears falling represents those who are trapped by their fear of disrupting the status quo. His reluctance to leap illustrates the internal struggle faced by individuals who are torn between conforming to societal norms and embracing their desires for change.

The flashlight becomes a symbol of hope and guidance, representing a potential source of enlightenment or a way to illuminate a new path. However, the Joker's sinister twist reveals his belief in the inevitability of betrayal and disappointment. Turning off the flashlight halfway across the beam symbolizes the abrupt removal of that guiding light, leaving the second guy vulnerable and stranded in the perilous space between societal norms and unbridled chaos. In this allegory, the Joker portrays himself as the embodiment of chaos and unpredictability, challenging the notion of a stable and orderly society. The joke serves as a metaphorical reflection of the Joker's philosophy that a single traumatic event or moment of despair can push an individual into a state of madness, much like how the removal of the guiding light pushes the second guy to his doom.

The text raises the question if Batman and Joker are different. The question can be applied larger to if heroes and villains in society are different. According to the text, both stem from the obsession to be different from the rest. Each is bound by their own traumas and unique circumstances. It figuratively suggests that jumping from heroism to villainy is easier than moving from normalcy to extremes. Psychological profiles of both Batman and Joker based on the Criteria by The Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition suggest that there are psychological similarities between the two. According to the study batman suffers from Post-Traumatic Stress Disorder (PTSD), Obsessions (maybe Obsessive Compulsive Disorder), Dissociative Identity Issues, Avoidant Personality type. Whereas Joker suffers from Post-Traumatic Stress Disorder (PTSD), Obsessions, Antisocial

Personality Disorder (ASPD), Narcissistic Personality, borderline Schizophrenia, and Psychopathic Personality type.

Psychoanalysis, a psychological theory developed by Sigmund Freud, offers insights into how trauma can influence and shape an individual's personality. According to psychoanalytic principles, traumatic experiences can have profound and lasting effects on a person's psyche, leading to the formation of defence mechanisms and personality traits as a means of coping and adaptation. In psychoanalysis, traumatic experiences can become repressed in the unconscious mind. These repressed memories and emotions can continue to exert influence on a person's thoughts, emotions, and behaviours, even if the individual is not consciously aware of their origin. Trauma can trigger the development of defence mechanisms, which are unconscious strategies that individuals use to protect themselves from overwhelming emotions and anxiety. These defence mechanisms, such as repression, denial, and dissociation, can shape personality traits and patterns of behaviour.

Trauma can disrupt the development of a coherent and stable sense of self. Individuals who have experienced trauma may struggle with a fragmented self-identity and a distorted self-concept. This can lead to difficulties in forming healthy relationships, making decisions, and experiencing a consistent sense of agency and self-worth. Freud introduced the concept of the repetition compulsion, suggesting that individuals may unconsciously seek to recreate or reenact their traumatic experiences as a way to gain mastery over them. This phenomenon can lead to the recurrence of harmful patterns in relationships and behaviours, contributing to the formation of certain personality traits.

Traumas faced by Joker resulted in his villainous personality. They have a profound impact on Joker's personality development through mechanisms such as defence mechanisms, unconscious conflicts, and the formation of coping strategies. The interplay between traumatic experiences, repressed emotions, and the unconscious mind has led to the emergence of specific personality traits and patterns of behaviour as Joker navigate the complexities of his inner world in response to the challenges posed by trauma.

Michel Foucault, a French philosopher and social theorist in his work "Madness and Civilization," examines the historical construction of madness and how it has been perceived and treated in Western societies. He argues that the understanding of madness has evolved over time and is deeply connected to shifts in societal attitudes, power structures, and cultural norms. Foucault challenges the conventional view that madness is a timeless, universal phenomenon, suggesting instead that it is a product of specific historical and cultural contexts. Foucault's work on insanity challenges traditional notions of rationality, normalcy, and the construction of knowledge. He invites readers to question the historical and cultural contingencies that shape our understanding of mental illness and to critically examine how power and knowledge intersect to produce and control notions of sanity and insanity.

Considering Foucault's concept of episteme, it would be meaningless to discuss individual concepts, phenomena, and personalities without discussing what socio political-situations lead to them. In The 'Killing Joke', Joker is portrayed as the victim of social harassment, a person who encounters trauma, resulting in his new psychopathic personality. But it is important to note that it neither stereotypes that trauma always leads to violence nor condones violence. Alternatively, it provides a character of Batman where the trauma results in the obsession of fighting crime. Throughout the paper, we can find references to the socio-cultural explanations as well. The graphic novel is very suitable to explore the web of Psychology, sanity, society and economy.

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Trending Tools of Artificial Intelligence in English Language Teaching

DR. Nidhi Bhatnagar

Associate Professor Department of English; Sangam University
Bhilwara (Raj.)

Ms. Roopali Baxi

Ph.D. Scholar, Department of English; Sangam University
Bhilwara (Raj.)
Email - rroopali.baxi@gmail.com

Abstract: Artificial Intelligence (AI) is the invigoration of human intelligence processed by machines especially computers. AI can be used to help students with a variety of tasks, such as pronunciation, vocabulary, grammar and even reading comprehension. It can help teachers to automate administrative tasks, enabling them to focus more on instruction and interaction. Several studies prove that AI can be used to improve student's English skills through applications, websites, virtual reality technology and other AI based learning and teaching systems. The present paper discusses different tools of AI for English language teaching. AI based education models are transforming our education sector; traditional classroom methods, shortage of teachers, geographical discrepancy.

Keywords: Artificial Intelligence (AI), technology, English language teaching (ELT), tools, learning.

INTRODUCTION:

Artificial Intelligence or AI is the ability for a computer to think and learn. With AI computers can perform tasks such as processing language, problem solving, learning which are generally done by people. In the present world, the role of AI in various sectors is becoming momentous. "AI is the process of modeling human thinking and designing a machine so it can behave like humans." (Tira Nur Fitria; 2021) Among these sectors, education stands out as one of the most critical areas where AI can make a considerable impact. One of the most important benefits of AI in education is its efficiency to personalize the learning experience for each student. Traditional classroom environment often fail to serve the unique learning styles and requirements of individual students. With AI, educational software can be modified to adapt each student's learning preferences and pace, making the learning process constructive and amusing. AI can overcome many of the difficulties of teaching or learning English: using Information retrieval techniques to build the ability to comprehend reading passages. AI can be used to help students with a variety of tasks such as pronunciation, grammar and even reading comprehension. AI systems use machine learning to carry out specific tasks, such as providing feedback on learner's written work, translating a written text, administering automated tests. AI can help students to better comprehend and remember language concepts. Jin Ha Woo, Heeyoul Choi concluded that "after using AI based language learning tools learners gained their language abilities and knowledge." It can also help teachers to create more engaging and effective lessons. Osama Koraishi says that "the incorporation of AI related skills, such as prompt design and an understanding of AI's potential should be included in official teacher training programs."

AI tools for English Language Teachers (ELT):

Text to Speech (TTS) tools: One of the most powerful applications of AI in language teaching is Text to Speech. TTS technology converts written text into natural sounding audio which can be used to create

original audio content for language learners of all levels. There are several TTS synthesis tools available such as Google, Text to Speech, Resemble AI, Murf AI and Synthesys, which offer a wide range of voices and languages to choose text from. Language teachers can use these tools to create engaging listening materials, including dialogues, stories and news articles, which can help students', improve their listening skills and pronunciation.

Chatbots for Language practice: AI powered chatbots can offer interactive language practice opportunities for language learners. These chatbots use NLP technologies to engage in conversations with users, providing responses and feedback based on their input. ChatGPT, DUOLINGO and Replika are examples of popular language practice chatbots that utilize AI. Language teachers can use these chatbots as supplementary tools for speaking and writing practice, allowing students to practice their language skills in a controlled and supportive environment. Chatbots can also provide immediate feedback and corrections, which can be valuable for learner's language development.

Video Captioning and Subtitling Tools: AI powered video captioning and subtitling tools can greatly enhance the accessibility of video content for language learners. These tools use speech recognition and natural language processing (NLP) technologies to automatically generate captions or subtitles for videos, making them suitable for learners with hearing impairments or those who prefer visual support. YouTube's automatic captioning feature and Amara are examples of popular video captioning and subtitling tools that utilize AI. Language teachers can leverage these tools to create captioned or subtitled videos, which can provide additional support for language learners in understanding spoken language and also serve as a valuable resource for vocabulary and listening practice.

Speech Evaluation and Feedback Tools: AI powered speech evaluation and feedback tools can provide language teachers with valuable insights into their students' pronunciation and speaking skills. These tools use speech recognition and NLP technologies to analyze students' spoken language and provide feedback on various aspects, such as accuracy, fluency and intonation. Tools like ELSA Speak, Pronunciation Power, and SpeechAce are examples of popular speech evaluation and feedback tools that utilize AI. Language teachers can use these tools to assess their students' speaking skills, provide individualized feedback and offer targeted pronunciation practice, thus helping students improve their spoken language skills more effectively.

Grammar and Vocabulary checkers: These can be powerful tools for language teachers to support students' writing skills. NLP technology is used by these tools to analyze written text and provide feedback on grammar errors, vocabulary usage and writing style. Grammarly, ProWritingAid, and Ginger are examples of popular grammar and vocabulary checker tools that utilize AI. Language teachers can recommend these tools to their students for self editing and proofreading purposes or use them for grading and feedback on written assignments. By using these tools, language learners can improve their writing skills and produce more accurate and fluent written texts.

Language Translation Tools: These tools use machine learning algorithms to automatically translate text from one language to another, making them useful for students who are learning a second language or for teachers who need to communicate with students who speak different languages. Popular language translation tools include Google Translate, DeepL and Microsoft Translator which support multiple languages and provide quick and relatively accurate translations. Language teachers can use these tools to facilitate communication in multilingual classrooms, create bilingual materials or provide translations for difficult vocabulary or sentences, thus supporting students' language learning journey.

Speech to Text (STT) Tools: Transcriptions tools use AI to convert spoken language into written text. These tools can be particularly useful for language teachers in transcribing audio or video content, such as authentic recordings or student speeches, to create written transcripts for language learners. Popular STT transcription tools include Google Cloud Speech to Text, Microsoft Azure Speech to Text and IBM Watson Speech to Text, which offer high accuracy and support multiple languages. Transcripts can be

used for various instructional purposes, such as vocabulary and grammar exercises, listening comprehension tasks and speaking practice.

Adaptive Learning Platforms: Adaptive learning platforms powered by AI can personalize language learning experiences for individual students. These platforms use data driven algorithms to analyze learners' performance and provide tailored recommendations for their specific needs. Babble, Rosetta Stone and Duolingo are examples of popular adaptive learning program that utilize AI. Language teachers can incorporate these platforms into their instruction to provide individualized learning paths for students, addressing their strengths and weaknesses and helping them progress at their own pace. ALP can also provide performance analytics and progress tracking, allowing teachers to monitor students' progress and adjust their instruction accordingly.

Virtual Reality (VR) for Immersive Language Learning: VR is a cutting edge technology that can provide immersive language learning experiences. VR language learning platforms, such as Mondly VR, VRChat and ImmerseMe, use AI powered simulations to create virtual environments where learners can practice their language skills in realistic contexts. Language teachers can use VR to provide authentic language practice opportunities, such as virtual travel scenarios, simulated conversations and cultural experiences. VR can enhance students' language skills, such as listening, speaking and cultural awareness, by immersing them in a virtual environment where they can actively engage with the language.

Content Creation Tools for Audio and Video: AI powered content creation tools for audio and video can be valuable resources for language teachers to create original materials. For Example, tools like Synthesia, Lumen 5 and Content Samurai use AI technologies to generate original videos by automatically converting text into video content, complete with visuals, animations and voice over. Similarly, tools like Podcastle, Descript and audioburst use AI to generate original audio content by converting text into natural sounding voice recordings. Language teachers can use these content creation tools to create customized instructional materials, such as video lessons, podcasts and listening activities, created to their students' needs and interests.

Conclusion:

Overall, the use of AI tools in English learning can be beneficial for both students and teachers. By providing personalized instruction, instant feedback and data –driven insights into students progress, AI based learning programs can help students learn more effectively while giving teachers more time to focus on creating lessons and activities.

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Literary adaptation in contemporary web- series of India: A New direction in literature.

Kaushki Kumari

Student, Department of English, LNMU, India

Email - mi13kaushiki9@gmail.com

Abstract: *The medium of adaptation has evolved over the time. In this internet age, the trend of digital story telling has become very popular. This gave new direction to study the content in literature. The present study is based on literary adaptation of contemporary web series in India. The main aim of studying adaptation in web series is to analyse the changes and their impacts on the story as whole. This paper investigates artful adaptation in web series through various lenses such as psychoanalytical, LGBTQ and westernisation in the context of cultural studies and critical theories. Audience reception is a prominent field of this paper within the broad spectrum of media and cultural studies. This paper will study adaptation of two novels, one is Sacred Games written by Vikram Chandra streaming on Netflix and second one is Selection Day written by Arvind Adiga streaming on Netflix.*

Keywords: *Internet, Web series, Digital storytelling, Reception studies.*

INTRODUCTION:

The practice of literary adaptation has always been in our culture, and literature has always been an enriched source of content for this. We might look to the Greek period itself for the evidence of oral adaptation.. The medium of adaptation has evolved over time. In this internet age, the trend of digital story telling has become very popular. Today, shows like, Sacred Games, available on Netflix and other internet streaming platforms, are receiving a lot of attention. These shows today are known as web series. These are episodic web video series that have been made available on various digital platforms. Popular digital platforms for story telling are YouTube, significant OTT platforms like Netflix India, and Amazon Prime. These can be consumed as per our convenience, anywhere and anytime. We can watch these shows on our desktops, laptops, tablets, and smart phones. The availability of web series for the convenience of the audience is the reason behind its popularity in the current pandemic situation.

The present study is based on the literary adaptation of contemporary web series in India. Today, in India, the adaptation of the web series is being liked a lot by the people. It provides outstanding content relatable to the contemporary world. Web series provide a wide spectrum for adaptation. These have episodes and seasons, which make it more like reading a book. Unlike cinema, which usually has a time span of 2 hours. The web series follows the characterization, plotting, and detailing in the scenes, unlike cinema, and that captivated my attention. It has quickly become the central narrative vehicle in our

culture. The main aim of studying adaptation in web series is to analyse the changes and their impacts on the story as a whole. This research work investigates artful adaptation in web series through various lenses such as psychoanalytical, westernization, and LGBTQ in the context of cultural studies and Critical theories. The audience finds the online web series to be more engaging and interesting because of all these theoretical consideration in adaptation. The narrative form's components and genre conventions will also be covered in this research work.

Digital storytelling is interested in the ways in which communication and community are linked. These stories in the form of web series are a wonderful way of communicating stories and their truthful

representation. On that basis, it is not enough to study how it is different from cinema. It is also important to understand how these representations are received and consumed by the audience and what their response is towards this. The second major aim of this research is to understand the reception studies on the basis of the above mentioned theoretical framework. Audience reception is a prominent field of research within the broad spectrum of media and cultural studies. According to Sonia Livingstone, audience studies "focuses on the interpretative relationship between audience and medium, where this relation is understood within a broad ethnographic context". It became a part of cultural studies in the 1980s with the work of David Morley and Stuart Hall. For understanding the audience response, this research work focuses on the encoding and decoding of the content given to the audience in the form of web series.

This research work is limited to the adaptation of the following novels:

1. Sacred Games
2. Selection Day

Statement of problem: Web series are available anytime on the online streaming platforms, which can be watched by any age group. Adaptations in the web series, especially the approach of westernization including nudity, psychoanalytical approach and LGBTQ are affecting the teenagers. Because these are broadcasted without any censorship. Mostly youth of that age are unable to understand the objective and context of directors and writers. It is therefore important to legalize censorship for web series and online streaming platforms.

Objectives:

1. Find the similarities and differences between these two media and discover the literary qualities which are inseparable in adaptation.
2. A review of web series, contemporary situation and future development.
3. To understand how to connect the web series adaptation and novel to critical and theoretical spectrum related to psychoanalytical, gender, the gaze, westernization and LGBTQ.
4. To understand the audience response by situating the text in contemporary cultural contexts on the basis of the theoretical frame work considered for the research work.
5. To understand how web series and novel can be situated in relation to various genre and narrative convention.

Literature Review:

1. The selfie of Dorian Gray: Adapting Literature for Modern media by D.L Campbell focusing on modernizing the narrative and highlights which literary themes and motifs of original novel are still relevant today.

2. Silke Jandl explored the impact of adaptation in vlog series on YouTube in her study Lizzie

Bennet diaries adaptation from Pride and Prejudice.

The research on the adaptation in Indian web series on the present research objectives are unexplored.

3. A study on the *Impact and Popularity of web series on youth* by Raval Dipamkumar

Maheshkumar, here he studied the popularity and important characteristics of web series.

4. *Understanding the Indian Web series analysis of Sacred Games*, a study made by Shireen Honmode to understand Indian Mythology in Sacred Games. Here he studied the names of all eight episodes titled as Ashwathama, Halahala, Alapi Vatapi, Brahmhatya, Sarama, Pretakalpa, Rudra, Yayati with a major connection with the Hindu epic mythology Mahabharat. Secondly, he had studied the representation of women in Sacred Games and lastly he had studied portrayal of the city Mumbai with special reference of caste, politics, religion and violence.

Research Methodology:

The research methodology will be evaluative, interpretative, descriptive, critical and analytical. The theoretical framework of this study is comparative studies. Selected web series and novels will be comparatively analysed through the critical perspective of web series adaptation.

The data collection involves both primary and secondary data. For sampling, convenience sampling method will be used to get the response of viewers. Sampling size will be 50. For the reviews of audience some other sources will also be considered and they are critic opinion, media accounts, internet and website and magazine articles.

Research Hypothesis:

1. In this digital world adaptation in web series are very popular and gaining much fanfare.
2. Web series are more fair and justified medium of storytelling in terms of content.

DISCUSSION:

SACRED GAMES: *Sacred Games* is an Indian Crime Thriller web series based on Vikram Chandra's 2006 novel of same name. It was produced and directed by Vikramaditya Motwane and Anurag Kashyap. It has two seasons with 16 episodes as a whole.

The arrival of KUKOO

The most new adaptation or creation of the series is Kubra Sait's *Kukoo*, an example of a transgender character in Indian web series. In the novel, *Kukoo* is presented in passing, as a dancer. A Police officer fell in love with. A constable gives this account to *Sartaj* during a stakeout and explains *Kukoo* as "beautiful as a Kashmiri apple...but there was never any doubt that *Kukoo* was a man."

But in the web series, *Kukoo* is transformed into *Gaitonde's* romance and his fortune charm, whom he whisks away from *Suleiman Isa*.

This adaptation by the maker and the writers of web series Smita Singh, Vasant Nath and Varun Grover makes the adaptation famous against the textual backbone.

SELECTION DAY

Selection Day is an Indian sports drama streaming web series on Netflix, based on Arvind Adiga's 2016 novel of the same name. Produced by Anil Kapoor and Anand Tucker. It has two parts, one has six episodes another one also has six episodes.

The presentation of *Lord Subramanyam*, who is physical manifestation of *Manju's* inner thoughts and conflicts has been adapted through Psychoanalytical lens. "When an individual is lost at sea like *Manju* they start reaching out for help.

At a time like, we end up thinking a bit extra within ourselves", says Pandit. "So Lord S. is a visual representation of his inner self."

Significance and conclusion:

Adaptation studies consist of interdisciplinary study which is liked by large number of people currently. This research helps to expand novel domain and provides the guidance to make novel readable, relatable and easily comprehensible to common men.

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Text Linguistics in Indian language

Dr. Chiluka Pusphalata

Asst professor, BBA/B.COM Department

Dayananda Sagar College of Arts Science and Commerce, Bengaluru, Karnataka, India

Email - chilukapuspa@gmail.com

Abstract: "A naturally occurring manifestation of language, i. e. as a communicative language event in a context." The surface text is the set of expressions actually used; these expressions make some knowledge explicit, while other knowledge remains implicit, though still applied during processing." Beaugrande and Dressler,

Most linguists agree on the classification into five text-types: narrative, descriptive, argumentative, instructive, and comparison/contrast (also called expositive). Some classifications divide the types of texts according to their function. Others differ because they take into consideration the topic of the texts, the producer and the addressee, or the style. Adam and Petit jean, (1989) proposed analyzing of overlaps of different text types with text sequences. Virtanen (1992) establishes a double classification (discourse type and text type) to be used when the Identification text-text type is not straight forward

Key Words: linguists, narrative, descriptive, argumentative, instructive, and comparison/contrast (also called expositive).

INTRODUCTION:

Nature and Development With the development of human civilization, the complexities of lifestyle have also increased. In such a situation, it became difficult to mark every object in picture script. At the same time, the expression of abstract emotions and many types of activities could not be well expressed by this script. As a result, the script progressively moved towards symbolism.

The next stage of the development of the script was word writing. Under this, the script was not a symbol object but a word. Most of our scripts today are based on sound. That is, for the word 'lotus', we put the sound symbols 'A', 'M' and 'L' in the same order and their assembled pronounced form presents us in the same form. There is no depiction of the object in it. There is only one fixed sign for an object.

In writing, those symbols of words are presented in the same order as in the picture script. From this point of view, it resembles the picture script, but it can also contain abstract emotions, various actions, etc. Due to this, its capacity and area is much more than the picture script. The Chinese script is similar. The best literature of the world has also been written in this family script, but it also has some limitations. The main thing is that the number of words in the language keeps increasing.

It won't even be possible to remember them. Understanding, reading and writing so many symbols, all this is highly laborious. It will also be difficult to analyze and understand the meaning of words used for complex emotions, actions and abstract concepts.

Descriptive script system

The literal writing system came into existence to bring more clarity in writing communication. In this, script marks were set for individual letters instead of a script mark for the whole word. Under this, the word could be written by adding the script mark of the letters used in the words. The number of letters

is less than words, so the script of this category was easier to remember and write than word writing. This writing was based on the sounds of letters per se. Later this alphabetic script became the basis of the system.

The alphabetic script system proved to be more intuitive and scientific than other systems. In this, the letters made in place of the base letters of the script marks may combine more than one letter, but the characters represent the sounds of the language in the very original form. A discussion of swanim is also necessary in the context of language sounds. Each language has its own specific sounds called vowels of that language.

There are golden characters that come under the sound system of a language, but they are also called characters even when expressed in the form of a script mark. As in Hindi, the letter 'A' represents the sound 'A' and whenever that character is written, it will be pronounced 'A'. Just as one or more sounds combine to form a word in an utterance, in writing, the symbol characters of the sounds come in the same order and give the same word a written form as in the Hindi word 'water'.

In writing, their symbols come in this order and present the word in written form. It is much easier than hieroglyphics or word writing because every character in it is not a symbol of an object or a word, but a sound of the language. In picture script or word picture writing where innumerable objects or innumerable words require innumerable script marks, no matter how similar the sounds in the names or words of those objects. Character writing only involves identifying characters related to the sounds of the language. Their number is limited. Language Any sound group or word can be written with the help of a few characters. From the point of view of linguistics, written linguistic communication is a reflection of oral communication. In the alphabetic script system, this image is very easy and clear. In languages such as English, the same character is sometimes used for multiple sounds, for example, the C character in English is sometimes used for 's' and sometimes for 'a', such as city and cut. Similarly, 'G' and 'Gan' are pronounced, such as goat and genius.

Character system in Devanagari script:

Devanagari script used for Sanskrit, Hindi etc. languages are considered to be the most scientific script in the world. It often uses a certain character for sound or sound. A certain character always represents a certain sound, such as the character 'A' will always be used for the 'A' sound, not for any other sound.

The disappearance and arrival of characters also have special significance in the language. Through this, language is dynamic. It also changes over time. Sometimes some characters in the script also disappear due to the lack of use of related sounds, such as long ago the letter 'l' was also placed in the Hindi alphabet, but due to the absence of this sound in Hindi, this character disappeared. Sometimes some unnecessary characters are also preserved in the language. The reason is that the speed of change in language is rapid at the level of pronunciation. In written language it is relatively slow.

That is why a sound disappears in the spoken language, but in the written language, its script symbol remains, such as 'ri' and 'sh' sounds are being used as 'ri' and 'sh'. Nevertheless, their symbol letters Ri and Sh are also being used. At the level of pronunciation, the season is Ritu and the rest = remaining. In such situations, sometimes the harmony between sound and script mark = is broken, but in the standard alphabet, the use of R and Sh has continued.

With the development of the language, new scripts or adjectives can also come in it. Each language has its own sound system. Due to contact with other languages, the language also brings vocabulary of other languages, as well as the sounds associated with those words. For example, in Hindi, words from Arabic-Persian, Turkish, English, etc. have come through a, b, c, z, fu and aan sounds. Forms Hindi these sounds are also used and there is no difficulty in meaning, such as law, news, embezzlement, zebra

advantage, college law, news, zebra advantage and college, but if any other word of the same sound group is already present in that language, then the meaning will be difficult. such as:

- ☐ Hall (large room) - Hall (condition)
- ☐ Gaur (meditation) - Gaur (Parvati)
- ☐ Fun (Skill) – Fun (Snake's Fun) etc.

In such a situation, it is advisable to protect the original pronunciation for the correct meaning. Hindi Nagari script has many such incoming characters.

Meaning, communication in language does not happen only through words made up of characters. Sense of meaning also depends on the speaker's style of speaking. This is called pause and stroke, which is not just a matter of sound or character, such as-

Don't stop and let go.

Don't, let it go. It's Ram's book. Is it Ram's book?

Due to this usefulness of script writing, speech has been considered as the main and natural medium of language. Writing has been given the place of secondary and visual medium of speech. Also prominent is the fact that language is born as a system of speech symbols. Every normal human infant gets spoken spontaneously. But in today's time and society, communication of written form of language has become very important. It is true that the number of people who write and read the language is significantly less than those who speak it, because reading and writing is an acquired skill. It has to be learned, but acquiring this communication skill is also an imperative of today's time. It is not limited to reading newspapers, writing letters or acquiring knowledge or taking a degree.

Traffic related instructions around us come to us only through writing signboard numbers or other information etc. in institutions, hospitals, schools, colleges, shops, buses, railways, etc. Therefore, a person's daily life is incomplete without the knowledge of the script.

Through the medium of communication, human beings have made interconnection and contact easier by erasing geographical distances in the society. Through writing, two people can communicate even if they are not face to face. Through newspapers and magazines, we get information from all over the world, our knowledge is enhanced. Written information is more convenient and authentic than oral information. It can also be preserved.

It can be read again and again if needed. The study area has also expanded through writing. Today, the medium of writing is also the easiest for the student. Teacher-based knowledge alone is often not always acceptable due to lack of concentration of the brain and distinction between place, time, and situation. The time spent in the old rote process can also be saved.

Standardization and consistency are also achieved through writing. Changes in verbal or spoken communication occur quickly. This speed is slow in written communication. For example, in Hindi, the word 'Babuji' also becomes 'Bauji' and 'Bouji' in the eastern region, but in writing it is written as 'Babuji' in every region. This gives meaning to people from every field. Written communication is also more formal than oral. This adds an element of standardity. Written communication can preserve the standard form in maximum spelling, vocabulary, structure and grammar which is very helpful in the study.

Texture:

Texture is the basis for unity and semantic interdependence within text. Any text that lacks texture would simply be a bunch of isolated sentences that have no relationship to each other. (Crane, 1994) A feature of texture is "sequential implicativeness", as suggested by Schegloff and Sacks (1974). This refers to the property of language that each line in a text is linked from or linked to the previous line. As such, language contains a linear sequence, and this linear progression of text creates a context of

meaning. This contextual meaning, at the paragraph level, is referred to as "coherence", while the internal properties of meaning are referred to as "cohesion". (Eggins, 1994: 85) There are two aspects of coherence, namely, "situational" coherence and "generic" coherence. There is situational coherence when field, tenor, and mode can be identified for a certain group of clauses. On the other hand, there is generic coherence when the text can be recognized as belonging to a certain genre. Thereby, cohesion is the result of "semantic ties", which refers to the dependent links between items within a text. These ties come together to create meaning. Texture is, therefore, created within text when the properties of coherence and cohesion are present.

Text types:

Most linguists agree on the classification into five text-types: narrative, descriptive, argumentative, instructive, and comparison/contrast (also called expositive). Some classifications divide the types of texts according to their function. Others differ because they take into consideration the topic of the texts, the producer and the addressee, or the style. Adam and Petitjean, (1989) proposed analyzing of overlaps of different text types with text sequences. Virtanen (1992) establishes a double classification (discourse type and text type) to be used when the Identification text-text type is not straightforward

Conclusion:

Text linguistics is a relatively new development that has greatly affected contrastive analysis. It helped revitalize contrastive rhetoric in the 1980s by providing it with new, valid, and reliable tools for the analysis of texts. This chapter is an introduction to the concepts and methods of text linguistics, and it reviews the most influential research in contrastive rhetoric that has had a text linguistic orientation.

Thus, spoken texts tend to be shorter, potentially less grammatical and usually a little less complex in their syntax in terms of sub- or co-ordination, although this need not necessarily be the case for written-to-be-spoken genres, such as e.g. political speeches, book readings or news broadcasts. Spoken texts also tend to contain a far larger number of questions because they often represent a kind of 'question-answer-game', whereas questions in written texts tend to be more of a rhetorical nature and are often used to raise particular issues. Spoken language is also usually full of 'filling elements', such as discourse markers – such as now, well, you know, like, etc. – or hesitation phenomena like false starts and repetitions, etc., and it uses conjunctions in a way that is often considered bad style in written language, e.g. 'sentence' initial and or but.

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A meticulous exploration of cultural identity in Bhabani Bhattacharya's *music for Mohini*

¹ S. Sakthipriya, ² Dr. C.N Annadurai

¹ PhD Scholar, Government Arts College (A), Kumbakonam,
Affiliated to Bharathidasan University, Tiruchirappalli.

² Research Advisor and Assistant Professor of English, Government Arts College (A), Kumbakonam,
Affiliated to Bharathidasan University, Tiruchirappalli.

¹ Email - sakthi2015priya@gmail.com ² Email - cnannadurai75@gmail.com

Abstract: The term "culture" encapsulates the unique reservoir of knowledge encompassing language, customs, beliefs, and artistic expressions that define a particular group. Culture is a dynamic entity, constantly evolving and diverging across different geographical regions. Literature serves as a vehicle for the dissemination of culture, ensuring its transmission to successive generations. Cultural identity, an integral facet of an individual's sense of self, is influenced by factors such as nationality, social class, and ethnicity. Esteemed authors like Jhumpa Lahiri, R.K Narayan and Bhabani Bhattacharya skilfully incorporate cultural elements into their literary works, adeptly weaving a tapestry that reflects the richness and complexities of diverse cultures. This article is an attempt to scrutinize the cultural Identity in the novel *Music for Mohini* penned by Bhabani Bhattacharya.

Keywords: Culture, customs, Identity, superstition and women.

The novel *Music for Mohini* is a profound exploration of cultural identity unfolds. This literary work ferrets out the depths of the human psyche, meticulously tracing the journey of a comely young woman from her formative age to her maturity. The Chicago Tribune remarks that, the novel is a "splendid novel that may take rank with Pearl Buck's *The Good Earth*" (Desai 16)

As readers embark on this captivating narrative, they are transported to the intricate tapestry of India's cultural landscape during the era of British colonialism. Through its thought-provoking narrative, the novel poses poignant inquiries regarding the cultural practices and traditions prevalent in backveld regions of India, often upheld in the name of heritage. Moreover, it adeptly portrays the myriad challenges faced by Mohini, the central protagonist, as she finds herself torn between conflicting forces, trapped in an unforgiving predicament.

This captivating novel by Bhabani Bhattacharya, the harmonious fusion of traditional Indian music and dance intertwines with the alluring influences of the Western world. K.R Chandrasekaran comments 'there is much in the novel to entertain, to delight and even to provoke. The music we hear forever, is only the soft and subdued melody of flute and not the harmony of a rich orchestra'. (Chandrasekharan 5). The central character, Mohini, finds herself entangled in a profound inner turmoil as she grapples with the conflicting forces of her ancestral Indian heritage and her longing to embrace the modern facets of Western culture. The resulting clash between these divergent cultural currents infuses the narrative with a tantalizing zest. Furthermore, the novel's historical backdrop serves as a stark reminder of the underdeveloped state of society during the colonial era, shedding light on the torment endured by young women who were subjected to oppressive cultural norms and blindly adhered

to pervasive myths and superstitions. This potent cultural climate of the time significantly shapes the trajectory of the protagonist, leaving an indelible impact on her journey of self-discovery.

The novel's brilliance is elevated by the intricate interplay between the age-old and the contemporary, the customs steeped in tradition and the influences of modernity, which gives rise to a compelling narrative. Through the portrayal of Mohini, Bhattacharya delves into the intricacies of cultural identity amidst a rapidly evolving world. Mohini's arduous quest to harmonize the divergent realms of tradition and progress serves as a profound reflection of the broader crisis of cultural identity that plagued India during that era. As the nation embarked on its journey towards independence and modernization, a palpable sense of apprehension arose, accompanied by the fear of diluting cherished cultural traditions and values. Bhattacharya deftly captures this tension within the novel, using Mohini's character as a poignant representation of the struggles faced by numerous individuals, particularly women, during that transformative period in Indian history.

In the realm of Indian culture, music transcends mere entertainment and serves as a profound medium for expressing one's deepest emotions. Similarly, Bhattacharya skilfully employs the rich tapestry of traditional Indian music to breathe life into his vibrant character, Mohini. Within the pages of this novel, Mohini's upbringing is shaped by the nurturing guidance of her father, who imbues her world with Western influences. However, her path takes an intriguing turn when she enters her teenage years and is wedded to an educated suitor from a rural village. It is at this juncture that the clash between tradition and modernity assumes tangible form, as she finds herself confronted by her widowed mother-in-law, a staunch guardian of age-old customs.

It is widely believed that becoming a mother and dutifully fulfilling the responsibilities of a wife are regarded as the most cherished adornments for a woman following her marriage. However, as the narrative unfolds, the intricacies of Mohini's journey take shape, marked by her perceived shortcomings in these aspects. It is within this context that the layers of complexity begin to emerge, offering a profound exploration of the human experience.

Upon Mohini's marital union, a captivating intersection occurs where the clash between her modern sensibilities and the entrenched traditional mindset of her mother-in-law ensues. As Mohini, possessing a contemporary outlook, struggles to navigate this cultural divide, an intriguing transformation takes place—a gradual erosion of her own identity beneath the weight of societal expectations and customs. Bhattacharya masterfully employs a myriad of symbols and motifs to illuminate these themes, with particular emphasis placed on the evocative presence of traditional Indian music and dance intertwined with Western influences. These artistic expressions serve as powerful vehicles to explore the complexities of Mohini's predicament and the larger societal tensions she grapples with.

Music for Mohini offers a poignant glimpse into the intricate cultural fabric of its time, expertly woven by Bhattacharya to provide a vibrant backdrop against which the lives of the characters unfold. Within this masterfully crafted narrative, the novel delves into the multifaceted layers of Indian society, deftly illuminating its cherished traditions, socio-political landscape, and the palpable friction that arises from the collision between tradition and modernity. Through this immersive exploration, readers are afforded a lens through which to contemplate the manifold challenges faced by individuals grappling with the transformative forces of a swiftly evolving world.

At the core of this literary masterpiece resides Mohini, a prodigious musician whose extraordinary talent becomes the conduit through which the intricacies of her existence are artfully conveyed. Bhattacharya skilfully captures the profound impact of music, showcasing its transformative prowess as a medium for channelling a myriad of emotions. As Mohini's musical odyssey unfurls, readers are captivated by the harmonious rhythm of her life's symphony, bearing witness to the crescendos and decrescendos of her relentless pursuit of artistic brilliance.

Within the intricate tapestry of this novel, Bhattacharya astutely sheds light on the commodification of music within a capitalist society. As Mohini navigates the corridors of the music

industry, her triumphs come with a significant sacrifice, obliging her to compromise her artistic vision in order to appease the demands of her record label and audience. This poignant portrayal resonates with the pervasive commercialization of Indian culture during that era, as the tendrils of Western consumerism progressively intertwined with the fabric of Indian society, leaving an indelible imprint on its artistic expressions.

In addition to his exploration of cultural identity, Bhattacharya delves into the intricate interplay between cultural identity and other dimensions of self, namely gender and social class. Within the realm of the music industry, these aspects profoundly shape Mohini's journey. As a woman hailing from an economically disadvantaged background, Mohini encounters formidable barriers in the male-dominated realm, where her achievements are perceived as a threat by certain male counterparts. Bhattacharya adeptly portrays the nuanced complexities of the discrimination Mohini confronts, delicately exposing the intricate ways in which gender and social class intersect with cultural identity. Through this sensitive portrayal, the novel invites contemplation on the multifaceted nature of identity and the pervasive challenges faced by individuals navigating the confluence of these intersecting forces.

In its entirety, *Music for Mohini* emerges as a masterful and intricate depiction of cultural identity within the Indian landscape of the early 20th century. With an array of vibrant characters and meticulous portrayals of music and society, the novel delves deep into the delicate dynamics between tradition and modernity, illuminating the profound role of music within Indian culture. Moreover, it intricately explores the intricate intersections that cultural identity encounters with other facets of selfhood. Bhattacharya's deft and nuanced approach to this multifaceted subject matter renders the novel a significant and invaluable contribution to the comprehension of Indian cultural identity and its captivating complexities.

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An Eco - Critical view on Anthropocentrism in Kim Stanley Robinson's *Forty Signs of Rain* - A Study

Cranap Angelina C.

Ph.D Research Scholar, Kongunadu Arts and Science College (Autonomous).

Email - cranapangel@gmail.com

Dr. P. Chitra

Assistant Professor, Kongunadu Arts and Science College (Autonomous).

Abstract : *The study of ecology is now becoming more popular, because of the widespread ecocide. The anthropocene is most exemplified by the environmental crisis and its threatening narratives about extinction, species loss, pollution, global warming, toxicity, and deforestation. Anthropocentrism defines human should be at the center of the universe, if one gives more importance to human than resources. They will exploit all other resources. Kim Stanley Robinson has consistently emphasized the relevance of ecological challenges in the near future. Forty Signs of Rain describes the perspectives of anthropocentrism that may ruin a peaceful way of life. This study presents an ecological theory in which the tranquil environment has been damaged by human's anthropocentric view of nature.*

Key Words: *Ecology, anthropocene, environmental, humans, nature.*

Ecology is the study of relationship between literature and the physical environment. The word ecocriticism is coined in the late 1970s by combining criticism with a shortened form of ecology, the scientific field that studies the interactions between all plant and animal life and their physical surroundings. The term ecocriticism refers to critical writings that examine the connections between literature and the biological and physical environment, carried out with a keen awareness of the harm that human actions are causing to that ecosystem.

Paul Crutzen, an earth scientist demonstrates in 1970 that the nitrogen oxide chemical compounds speed up the depletion of stratospheric ozone. He received the Noble Prize in Chemistry in 1995 for this discovery. A few years later, he objects the term Holocene, which refers to a geological period that prolongs into the present, while at an earth system research conference. ““Stop using the word Holocene,” said Crutzen to the conference participants. “ We’re not in the Holocene anymore – we’re in the Anthropocene!”” (313). Following this statement made at this meeting in 1999, the term Anthropocene swiftly entered general usage and discussion. The Greek term anthropo means man. But Crutzen discovers the phrase is used by ecologist Eugene Stoermer in 1980s and after a year later they co-authored *The Anthropocene* published in 2000. They highlighted the existence of older works that provides information such as George Perkins Marsh’s *Man and Nature* and Antonio Stoppani’s affirmation of *Anthropozonic Era*. Crutzen and Stoermer concludes, “it seems to us more than appropriate to emphasize the central role of mankind in geology and ecology by proposing to use the term ‘anthropocene’ for the current geological epoch”. (314)

The dominant religions and philosophies of Western civilization are supposed to be profoundly anthropocentric, they focus on the needs of people who are seen as superior to and at odds with nature and having the right to exploit natural resources and animal species for their own needs. It is said in the Bible as “dominion over the fish of the sea, and over the birds of the air, and over the cattle, and over all the earth” (Genesis 1:26). The current countermovement sometimes referred to as deep ecology argues the attempts to correct specific instances of the spoliation of the natural world. They only address the indications and not the underlying issues. The only solution is to switch from anthropocentrism to

ecocentrism, the idea that all living things and their environment including humans have significance, value, and even moral and political rights.

Ecocentrism is the antithesis of anthropocentrism. We are unable to leave the human viewpoint and move to another one, but we have to be aware that other viewpoint exists. Ecocentrism is the endeavour to put the ecosystem at least as an imaginative gesture instead of humans at the center of the universe. However, an ecosystem only has a spatially defined center, thus any hierarchical divisions between the center and the margin or the foreground and background should vanish. For instance, the landscape in a novel should not just serve as the setting, the background, or symbol. The non-human environment is present, but it serves more than just as a framing device. It also starts to imply that human history is connected to natural history.

Kim Stanley Robinson is an American Science fiction writer. He is best known for his Mars Trilogy and has published 22 novels. His works has been translated into 24 languages. His works include themes like ecology, political and cultural. He has won Hugo Award for Best Novel, the Nebula Award for Best Novel and the World Fantasy Award. His novels have scientists as protagonists. The Science in the Capital trilogy examines the relationship between science and politics in the trilogy. The first novel *Forty Signs of Rain* published in 2004 explores the implications of global warming. The second novel *Fifty Degrees Below* published in 2005 focuses on the sudden climate shift. The *Sixty Days and Counting* published in 2007 follows the previous novel and tells about how the protagonists tackle the climate change after the election of new president elected.

In *Forty Signs of Rain*, the awareness of climate change and the rise in sea levels are explored. The protagonists of the novel make an effort to conflict climate change. Charlie Quilber, a staff member for Senator Phil Chase, is well aware of the problems caused by climate change and wants to find a solution to them in order to provide his boys a better future. He aims to create a non-anthropogenic civilization in order to create carbon sinks and modify global networks in order to think about and address this challenge. He thinks about his kids Nick and Joe's future, which will be completely submerged if quick forceful action is not taken to address this ecological calamity. However, due to his affiliation with the legislative body, he is also aware of the corrupt political environment in which private benefit is seldom balanced against the interests of the public.

The carbon emission is being monitored in the story at 660 ppm, while the real-world value for December 2014 was 400 ppm. Following a meeting with the senator and his adviser, Dr. Zacharius Strengloft, Charlie Quilber's ambitions to reduce carbon emissions by changing the power generation system are ruined. Charlie provides the group with a report on the ecological footprint that includes an odd statistical record.

Charlie swiftly rehearsed the situation, known to all: average temperatures up by six degrees Fahrenheit already, CO₂ levels in the atmosphere topping four hundred and forty parts per million, from a start before the industrial revolution of 280, and predicted to hit six hundred ppm within a decade, which would be higher than it had been at any time in the past seventy million years. Two and a half billion metric tons of CO₂ added to the atmosphere by American industry every year, some 150 percent more than the Kyoto agreement would have allowed if they had signed it, and rising fast. Also, long-term persistence of greenhouse gases, on the order of thousands of years. (FSR 159)

Charlie also points out at the conference that if the amount of land need to produce a certain amount of resources is calculated, it is discovered that America consumes at least 10 times as much land as it actually has. Charlie continued his argument by claiming that if everyone adopts the American way of life, the resources would run out so quickly that even fourteen earths wouldn't be enough to feed everyone. These officials present ludicrous justifications for the current carbon production system, which they are unable to alter since it supports the US economy.

Even the scientific community's consent that the release of billion tons of carbon into the atmosphere is heating it to a very hazardous degree is negated by Strengloft. He counters this point by

saying that a nation like America shouldn't take such indices into account since they have no bearing on the performance of the nation. Strengloft's disproof of Charlie's claims also makes their attitude towards climate change. He brags about being a victim of the anti-carbon dioxide movement and having hyper power.

And really, the anti-carbon-dioxide crowd is a special interest lobby in itself, You've fallen prey to their arguments, but it's not like CO₂ is some toxic pollutant. It's a gas that is natural in our air, and it's essential for plants, even good for them. The last time there was a significant rise in atmospheric carbon dioxide, human agricultural productivity boomed. The Norse settled Greenland during that period, and there were generally rising lifespans. (FSR 161)

In a relatively brief discussion, it becomes apparent that the government is more focused on the infrastructure and economics of the United States than on the health of its people. They reject any preventative measures meant to lower carbon dioxide emissions because of this. They understand that they must radically overhaul their power generation systems in order to implement the meeting's ideas. This may be accomplished by switching from hydrocarbons or other gases to helium, or it can be partially accomplished by completely altering the current infrastructure. It would cost enormous amount of money, which the current administration cannot afford. They don't have any plans for the future and have left it up to the next generation to figure out how to exist in a post-apocalyptic world.

Any manufacturer who sells goods for less than market value engages in predatory dumping in an effort to eliminate all forms of market-based competition. The business that engages in predatory dumping must first sell its goods at a loss but eventually retains its domination in the targeted market. The local administration is always supportive of predatory dumping. Robinson offers a crucial insight into how carbon-based sectors and energy regimes engage in predatory dumping by undervaluing alternative energy sources and undermining the ambitions of future generations. This is done by failing to include in the costs of environmental harm into the pricing of the products. Robinson emphasizes the necessity of substantially raising the price of carbon resources in order to reduce usage. However, the over-dependence of energy and transportation on carbon has rendered the entire system rigid. Now, any changes would have a negative impact on business and industry, which would then deteriorate the entire economic and infrastructure system.

Through the Science in the Capital trilogy, Robinson tries to convey the need for a change in the climate condition. The change is very important for the betterment of the future. The characters in the novel express the need for a better future. Nature has to be taken care otherwise the consequences of hurting nature will destroy the human world. Nature is seen only as a commodity and this has to be changed. Nature must be protected otherwise nature will destroy human beings. Slowly, the world now faces natural calamities which in turn result in destruction of life forms in the earth. So protect nature from the anthropocentric world. Protect nature and grow along with nature for a better future.

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Dimensions of Travelogue in Binchy's *Tara Road*

¹Ashita Rathore, ²Dr. Deepa S. Kumar

¹ Research Scholar, English Literature, Department of Comparative Languages and Culture, Faculty of Arts, Barkatullah University, Bhopal, MP, India.

² Professor, Department of English, Maharani Laxmibai Govt. PG Autonomous College, Bhopal, MP, India.

¹ Email - ashitarathore3@gmail.com, ² Email - drdeepa2013iehe@gmail.com

Abstract: Maeve Binchy (1939-2012) has been one of the most popular Irish writers in contemporary times and is loved by readers internationally, years after her passing. Her love for travel is no news to any Binchy follower. While a majority of her stories are centered around Dublin and Irish culture, *Tara Road* (1998) happens to be an exceptional read where Maeve Binchy brings her penchant love of travelling to the fore. By bringing in the plot of house-swapping between two women from Ireland and America respectively, Maeve Binchy attempts to weave a tale that asserts the importance of movement and cultural exchange for an improved and more aware sense of being. This paper attempts to analyse how the concept of travelling aids in a better understanding of the self and of each other and study the impact it has on building their perspectives that move the story towards conflict resolution.

Key Words: Travel literature, Cultural Exchange, Self-Identity, Women's writings, Woman Travel, Personal Freedom.

INTRODUCTION :

Travel writing as a genre started out way back in history as means of collecting information about unfamiliar territories by travellers and men pertaining to territory extension. However, with time the definitions altered and travelogues ended up being stereotyped as a narrative, usually by men, about exotic locations and journeys worldwide. These fantastic escapades often left the readers mystified and perplexed about unfamiliar traditions and spaces that somewhere paved a path for a conversation regarding transculturalism. In a post-World War world though, modern travel writing ended up trying to encompass not just the elements of discovery but rather move away from traditional definitions and usher in the direction of formlessness. Additionally, the substantial increase of feminist movements around the world created a space for women to travel and pen down their own versions of various places. Instead of simply describing the vivid details of any place, travel ended up signifying much more than physical movement and change of space. It emerged as a source of escapism, imbibing various aspects and branched out into understanding the spiritual, emotional and psychological aspects of travel. Amidst all these changes, Maeve Binchy ended up creating her mark as a fiction writer who then ventured on to experiment and write *Tara Road* (1998). Her pivotal book was inspired by true events of her own life where Binchy had once switched houses with someone over a summer. She was living in her London home and had swapped houses with a friend living in Sydney. This change of physical space tempted her to create a story that not only described the lives of some characters but rather emerged as an inspiration for more women to take up travel and work on issues pertaining to esteem and self-identity. This paper attempts to understand how *Tara Road* (1998) despite majorly belonging to the stereotypical genre of novel writing, tries to incorporate elements of a travelogue and proves an insight into the slender world of women's writings pertaining to travel.

Objectives:

The purpose of this paper is:

- to examine the definitions of modern-day travel writing and understand the psychological impact of the same on the characters of the novel.
- to analyse various elements that qualify *Tara Road* as a travelogue and a transcultural text.

Literature Review :

Jan Borm (2004) in the chapter “Defining Travel: On the Travel Book, Travel Writing and Terminology” in *Perspectives on Travel Writing* asserts the idea of expansion of the term travelogue and focuses on the inclusion of “*texts both predominantly fictional and non-fictional whose main theme is travel*” (p. 13). On a similar note, *The Cambridge History of Travel Writing* (2019) traces the changes that appeared in the domain of travel writing. Through thirty-six essays, the writers have attempted to discuss and expand the dimensions of the genre by examining a plethora of texts that belong to various literary forms, asserting the idea of overlapping genres but a unified connection due to the central theme of travelling. The chapter “Traveling Back Home: the Blockbusters of Patricia Scanlan and Maeve Binchy” (2000) highlights how books by these women writers constructed the Irish culture, and take a closer look at Maeve Binchy as an experimenting writer trying to break away from traditional norms of fiction writing.

Methodology

Close reading of the primary text, followed by an extensive reading of secondary sources was the chosen methodology for writing this paper. Content analysis was done to correlate and establish a connection between the primary and secondary texts found.

Middle Body

Tara Road (1998) was written by Maeve Binchy almost at the turn of the century. It is considered to be a classic example of something now known as the ‘Binchy Genre’, stories where imperfect, yet strong women face obstacles which can range from mild to drastic based on various factors such as society, church, economics, development, etc. She takes up daily life conversations and interweaves them with her subtle social commentary without sounding too pressing. Her prowess lies in depiction of a coming-of-age Ireland, which is not war torn. “*...she deals solely in the middle class of the Republic--the countryside of peaceful lakes and brilliant green hills, a Dublin that bustles with fish and chip shops and progress, a people concerned with the travails of daily living.*” (McNamara, 1999)

Analysis/ Discussion

Tara Road (1998) opens with an intimate conversation between the protagonist, Ria and her sister. By the third page, Binchy brings in a societal commentary regarding how society perceived women who led the life of a traveller. The disclaimer is given in the form of Ria’s mother. This small excerpt gives a peak into the culture of Ireland during the late twentieth century.

*“Not too much travelling, her mother warned.
Nora Johnson thought that men might regard travel as fast. Men preferred to marry
safer, calmer women. Women who didn’t go gallivanting too much.”* (Binchy, 1998)

Ria is a byproduct of a traditional upbringing and is heavily protected. The plot ushers and she marries Danny Lynch- a charming, young real estate agent who purchases a house at Tara Road. A large chunk of the novel goes on to establish characters and give the readers a picture of how the street feels like. As the novel progresses, a whole cobweb of characters is constructed to cement the social settings of the semi-urban, almost cosmopolitan Dublin. It is halfway into the novel that the foundation by which Ria is bound, her marriage and home, is shaken to its core when it’s revealed by Danny that he’s seeing someone else and despite having a family of his own, he has another relationship brewing. This personal

loss shakes Ria to the core and ends up disconnecting her from years of her conventional, somewhat simpleton upbringing. Halfway through the story, a chance phone call results in her connecting with the other major protagonist of this novel— Marilyn Vine. Marilyn is presented as a sheer contrast to Ria.

Ria's grief emerges as a channel for the motif of travelling to present itself as a step towards conflict resolution. The following lines describe her emotional wrought just before Marilyn is introduced in the text as *"Wouldn't it be wonderful, Ria thought, if she could be miles away from here, not to have to reassure people that she was fine, and that everything was fine, when infact the whole world was as far from fine as it would ever be"* (Binchy, 1998). It is at this point in the novel that the concept of travel and house exchange is brought to the fore through the plot twist. Marilyn is an American woman living in Connecticut and wishes to switch houses with Ria over the summer. In this one-minute exchange, Ria makes up her mind and decides to take a leap. This small conversation between the two women midway marks the beginning of what can be considered the other half of the novel. Suddenly, from the lull and descriptions of everyday life of Dublin, now the novel gathers its pace. Ria says, *"I'll go to your house, you come to mine, July and August. It's a deal."* (Binchy, 1998)

Paul Simeone, Ph.D., Vice President and Medical Director of Behavioural Health with Lee Health has claimed that *"There's ample research to support that positive travel experiences can make a person healthier, can strengthen their relationships, and benefits their overall wellness."* He asserts that travelling is not just an activity for pleasure. More often than not, it is something that provides a means of escapism from all sorts of definitions and obligations. A similar longing can be seen in Ria through the following excerpt:

"I might half forget him out there, Ria told herself. I might actually not see his face everywhere I look. Suppose she was sleeping in a strange bed in America she might not wake up at four o'clock frightened, thinking he was very late, could he have been in a car crash, and then with the even more sickening realisation that he was not coming back at all. America might cure that." (Binchy, 1998)

The novel then dives into the reactions of people around Ria and Marilyn in Ireland and America, respectively. For the most part, Ria's house exchange is wondered at by her counterparts. Her one decision to travel to America with her kids for two months is looked upon as either something completely impractical, or else, bold. On the other hand, Marilyn's side of characters are seen welcoming this exchange. Marilyn has her own fair share of troubles and a tragedy that is revealed much later in the novel. For the most part, she is this confident woman who is trying to do things her own way. The cultural nuances of both the countries foreplay. Ria is hit with the realisation that she has a lot to learn and the world is apparently much bigger than the one she had built at Tara Road with all her love and heart.

This house exchange emerges as a foreteller of the future of travel. It also functions as a reminder to Ria, who has always been people-oriented and all about her little world, to look beyond and shift her focus to newer worlds and people. During the letter exchanges that take place between Marilyn and Ria, she is found musing to herself, thinking about how Marilyn is a reserved and mysterious woman as her letters don't divulge any details of her life. As the exchange progresses, the insecurities, scepticism, and excitement take over and the pace shifts. This allows for a huge cultural exchange dialogue. Pointing out this very trait in Binchy's narratives, Henrietta McKervey wrote in the Irish Times, *"She highlighted and questioned the attitudes, beliefs and conventions that kept women, in so many large and small ways, tied down. In her fiction and journalism, she wrote about abortion, alcoholism, social class, infidelity, poverty, ageing and ageism, motherhood, joy and independence. As Irish women's lives slowly changed over the decades, her voice was always one of compassion, empathy and good sense."* (2022)

An astute observer, Binchy paints a rather comical picture of Ria once she is in America. She is found musing to herself, *"She was in America now, she would not start comparing and contrasting*

everything with the way it was at home. She would even try to think in dollars rather than converting it back to pounds all the time.” (Binchy, 1998) Hereon, readers get to witness the quintessential Binchy. Though being a work of fiction, the book now delves into the change of space and how a shift in the physical settings can unearth nuances of someone’s personality. The psychological impact of this house exchange can be witnessed in the way these characters try to gel up in their new surroundings. Ria is perplexed at the amount of freedom she is experiencing. Always accompanied and protected by her friends and Danny, she is learning how to be her own person. While the trip to America is a breeze of fresh air for Ria where she gets to taste her independence and be more assertive, Marilyn emerges as an undomestic goddess, trying to cope with the suburban lifestyle of Ria where people were warm, welcoming, meddlesome and a little outlandish for Marilyn’s taste.

“Marilyn felt her head buzzing. She was dizzy from her first attempt to cope with Dublin traffic. She was cooking a complicated dish for people she had not wanted to entertain, under the eyes of a menagerie of watchful animals. Now she was asking a third and very stressed woman to join them.” (Binchy, 1998)

Binchy was known to have a love for travel and how it unravelled her as a person, as a writer. As the novel commences, the dialogues these women share with these new people in their lives, only gives a very insightful peek into the world of women writings in travel. *“For too long, snobbery dictated a writer could be a successful storyteller or a serious social commentator, but not both. Binchy proves how wrong this was.” (McKervey, 2022)*

The intimacy that these women share with each other is what makes the premise promising. For the major part of the novel, these women haven’t met each other, yet they connect through their shared experiences of each other’s acquaintances, friends, family and the most precious corner— the homes. The novel reaches its resolution when finally, Ria and Marilyn come face to face, having learnt quite a lot about themselves. They prove as lenses for each other, trying to lend new perspectives to each other while solidifying into the bond of an unexpected friendship.

Findings

Upon close reading of the text and referring to various secondary sources, one can find enough reasons not to stereotype Binchy’s works as simply women's writings. Her work has layers where she tries to create a whole set-up by taking inspiration from real-life locations to provide authenticity to her descriptions. The detailing done by Binchy while trying to provide a clear map of the city, or a suburb, a street or even a house, makes this work an interesting study in travel writing.

Recommendations

This paper can be interpreted as the first step towards trying to branch out and analyse the acuity and perceptivity evidently found in the texts of Maeve Binchy. While she had been initially typecasted as a writer of ‘Chick Lit’ by some critics, this paper attempts to discard this obsolete segregation and study her works with refreshed approaches. Further studies and analysis of her texts shall prove indispensable in discerning and understanding Irish literature in the contemporary context.

Conclusion :

Tara Read (1998) stands out as a critical work by Maeve Binchy as it attempts to touch various dimensions of Binchy’s endeavour at internationalism, drawing near-to-life sketches of characters multitudes of readers can relate with. With a hefty list of characters that belong to different age groups, from children to young adults and her absolute favourites, the crowd belonging to their thirties and forties; she earnestly tries to evidently bring forward themes like a cultural crisis, psychological impacts to rapid change, and most importantly how voices of women whether they belong to the domestic or professional front, need to be heard.

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Use of Web-based content improving speaking skills of ESL students

P. Vijaya Kumar

Assistant Professor, Humanities and Sciences Department
Annamacharya Institute of Technology and Sciences: Rajampet -516126
Email - sendtopatlegar@gmail.com

Abstract: *Technology in the present world has become the only option to provide teaching and learning facilities to learners as the pandemic made offline classes impaired and continues to pose dangerous consequences to learners. Web-based programs have provided a platform for English teachers to use technology, improving the productive speaking and writing skills of ESL students in the classroom scenario. Classrooms have become the center of technically advanced applications, providing digitally free platforms, to continue enhancing students' language skills to compete in the world. This article focuses on the application of Web-based content, enhancing students' competence in English speaking skills using various language tools such as blogging platforms, multi-media content, communicative tools, and web articles. Web-content platforms actively engage students in harnessing their speaking skills and reducing anxiety, making them focused and motivated learners. The oral efficiency of the learner is emphasized, making them participate simultaneously in the classroom or speech events like conducting interviews, and debates and making them give presentations. The role of the instructor is not negotiated, as the teacher monitors students' learning progress, and motivates active participation further providing feedback to them.*

Keywords: *web-based content, ESL Students, Teacher's role.*

INTRODUCTION:

Technical advancements in the computer field and the availability of the Internet to the common man have made immense changes in the field of education. Computers and mobile applications are used in the Education field to cater to the need of language learners in enhancing their speaking skills, and making advancements in learning through ICT (Information and Computer technologies). Technology-assisted language learning has become one of the most essential elements in the education field, providing learning opportunities to ESL students, motivating them to achieve goals, and browsing varied content of their choice and pace. The importance of ICT in ESL classrooms is unquestioned but it is equally important to facilitate to students, to use it to the maximum extent for the development of speaking skills. The continuous upgradation of Technology and its applications have made teachers find effective ways of engaging students in productive learning and fruitful output.

It is viable to say that speaking is considered one of the basic, primary parts of any communication process and the mark of a good communicator is to speak the language fluently, with accurate grammar structures, and must be able to understand, analyze social and cultural situations in the real world. Speaking in English language learning is one of the toughest skills to acquire for ESL students, though having extensive learning exposure, ESL students struggle to communicate properly in English, which makes them impaired to compete with native speakers. The primary reason ESL students exhibit poor communication patterns in English is the lack of opportunities inside the classroom and outside the world to practice speaking skills. The other factor which may affect the speaking skills of students is that English classrooms lay more focus on the knowledge of grammatical structures and lexical aspects

rather than practicing speaking and listening skills. The primary aim of teaching speaking is to enable learners with competitive speaking skills for effective communication. On the issues of communicative activities, Harmer (2001) stresses the need for activities, which encourage learners to increase the desire to communicate and focus more on the content rather than its grammatical form. Students are to be provided with a variety of language tasks and limiting the role of teacher to facilitator. These speaking tasks in the web-based content require addressing real-time life issues with well-prepared language activities.

There has been astounding demand for young talent who communicate effectively in the English language in the technical field and ESL students find it difficult to meet the needs of the field. It is estimated that around 75% of students experience hardship in conversing with others confidently as they lack practical exposure to English in their surroundings, which limits their knowledge to classroom activities that are not groundbreaking. To overcome the problem teaching English using Web-based platforms will make students connect to the content provided by having exposure to the language of a native speaker to learn to speak confidently and practice effectively in their space.

Web-based platforms have been a great place to find learning resources, which can provide with necessary content to enhance the speaking skills of students. The most important factor in planning Web-based platforms for teaching Speaking to ESL students is the activities planned, which must have a balance of language input preferably group activities to its communicative output. It was equally important to decide the kind of learning inputs while addressing the problems of ESL Students as Content -oriented input or form-oriented input. Content-oriented input allows students to concentrate on informative tasks and learning strategies, on the other hand, form-oriented inputs endow with sources to use language in a specific situation and paralinguistic aspects of communication.

Resources of Speaking skills on the Web-based platforms

Web-based learning resources

The technically advanced world has a boon of the Internet, which has become part and parcel of human life and the Education sector is not an exception utilizing the humongous linguistic resources for teaching English language skills. There are several resources available in the form of websites to provide linguistic input to enhance ESL students speaking skills in the Internet world. The selection of web-based materials is to be carefully selected for nurturing the communicative needs of learners in the well-designed framework.

Information -gap communication activities create opportunities for ESL learners to acquire information from reliable web sources, complete tasks, and motivate to participate in classroom discussions effectively. Information collection web sources are plenty in the Internet world, but teachers could use www.onlinenewspapers.com and www.biography.com are the two websites which provide accurate information to the students completing the tasks given in the classroom activity. Teachers should take care of preparing Individual or group activities, making them find cues and motivating them to present the task in the classroom. The main focus of designing the activities should be on gathering information from the web resources and sharing it with others confidently.

Numerous web-based resources could be used to design information gap tasks to enhance the speaking skills of students, by involving them individually or in groups, to expose them to real language use in English-speaking communities. The importance of web-based materials depends on factors like student motivation and observing native speakers' language and culture closely for creative learning (Kilickaya,2004). Indeed, it is the teacher's responsibility not only to expose the student to authentic language but also to different techniques to edit materials to design based on their ability. Picture-based tasks with popped bubble speeches will allow students to creatively use language to write dialogues or utterances. The pictures for the tasks can be easily obtained from web-based resources like <http://pics4learning.com> or <http://pdimages.com>, which enhance students' creative writing with practice.

Teaching ESL students speaking skills in the web-based environment should be multifunctional, concerning different communicative abilities covered in lesson planning, and should create a flexible learning environment to encourage oral interaction practice in English. The *webquest.org* is another reliable web source to plan more conducive tasks for the development of speaking skills of students. Problem-solving tasks engage students in deeper learning, accomplishing the tasks with greater knowledge.

In some studies, teachers employed popular web resources already available on the Internet to design speaking activities in the teaching-learning process. One of the rich sources of video content to improve ESL students' presentation skills is **TED Talks**, available in various languages across the world. Students can be asked to watch the TED videos of their interest, understand different aspects of presentation skills like body language, learn new vocabulary, and familiarize themselves with native accents and effective presentation techniques. Further students can be asked to make notes from the videos and present the same content in a virtual class. Through this activity ESL students can self-evaluate their performance and receive feedback from their fellow mates. Li Gao and Zhang (2016) practically applied this method to 150 students and found the learner's presentation skills were enhanced after the course. It is said that TED Talks is the only platform that many educators use to improve learners' oral abilities.

Blogging

People have a wrong notion that “Blog” will only allow us to share and discuss personal information on the Internet, but it also enables us to create diverse blog posts, embedded with audio, video, and pictures. Many educators use both audio and video blogging to share their knowledge or experience via recording their work. Blogging can be effectively put to work to boost the oral performance of ESL students, which makes learners to create their audio-video recordings to share and learn from others' work.

In creating more speaking practice activities for ESL learners, many teachers adopted different audio-recording web sources in language teaching. Teachers can design speaking tasks that make students record their activity and share it with others, for self-evaluation and listening to others. Students find these tasks interesting and motivating and will improve their oral skills predominantly in a better way. Shaikh (2013) strongly opined that ICT with its technological advancement is trying to overhaul the educational system completely; we are forced to sit up and take note of this development (Shaikh, 222).

Teachers can use some of the free audio-blogging websites such as <http://vacaroo.com> for creating more creative tasks for ESL learners to enhance their speaking skills in the target language. Through Vacaroo, students can record their audio tasks and share their files with other fellow mates, creating a sharing link on social networking websites, where student groups are created. With the guidance of the teacher, students learn how to respond in daily situations in the target language and show significantly better improvement in speaking English.

Another important source on the Internet available is <http://audiopal.com> for recording and sharing the files on the website. Students use the web source to create more meaningful audio blogs apart from classroom activities, and share it with others students can also be benefitted by browsing through various other recordings of native speakers to learn English pronunciation in a better way. Students during the pandemic are mostly rely on smartphones which are modern computers to continue their studies and AudioPal works on both computers and smartphones for learners' ease. According to Thamarana (2015) “to teach suitably the use of multimedia enables the teachers to have more flexibility and change while teaching (p.170)

The approach of collecting and utilizing online materials needs to be observed by the teacher to create awareness among ESL learners, practicing language skills such as listening, reading, grammar and vocabulary. Photo sharing applications on Internet (<http://fotobabble.com>) lets learners share their interesting pictures with an audio commentary attached in the story format to share among other on the

website. According to Thamarana (2015), “the relationship between the instructor and the student is more real in a synchronous online context rather than in wide university classrooms where the instructor is not able to “reach” every individual (p. 230). Students will be exposed to a variety of original native content and share their own experiences confidently on social networking websites.

The integration of video blogging in the English classroom will have an immense effect on ESL students, improving the effectiveness of oral skills with learning satisfaction. The feature of video-assisted language learning has many positive aspects in learning like access to freely at ease, ease to revise, and more interesting than audio resources. The android operating system has immensely contributed to technically advanced applications like **YouTube.com**, creating havoc in accessing the information on the tip of fingers. Students can be asked to record their task-based activities from their devices, edit them and upload their Vlogs to the website, thus not only increasing their oral skills, but the learner also learning to enhance their digital competence through processing, editing and publishing on the web platform. The teacher should educate learners on the basics of video blogging taking more concerned about privacy on YouTube.

Communication tools for teaching and learning speaking skills

Communication has become an integral part of human life these days, as more than 50% of the people in the world have been actively using social networking websites every day. It creates a convenient platform for ESL learners for meaningful interactions, learners enhance their linguistic knowledge through practicing on chat applications. Learners would be benefitted by exchanging their views with others in a multimodal format both in audio and video.

One of the most popular video conferencing applications on the Internet world is **Skype**, through which students chat with other participants anywhere in the world for free. Teachers can assign learners meaningful speaking tasks in which they use Skype to interact with native speakers to improve speaking skills under the educator's guidance. Meanwhile, "ICT-based language learning allows for widespread classrooms that provide qualitative, quantitative, and economical advantages" (Thamarana 2015, p.232).

There is an important chat application everyone uses for day-to-day interactions is **WhatsApp**. It has around two billion users worldwide in 2021. Students can use this chat application for text chatting and sending photos and voice messages. During the pandemic teachers extensively used this application for sharing information with student groups. Teachers and students collectively use this chat application for performing tasks, recording audio in MP3 format, and sending it to others for better learning.

Google Hangout is another online video communication tool that is used for conducting online teaching classes during the pandemic, as the world was shut down because of the COVID-19 Virus infection. Students can be asked to video-chat with native English speakers, which can result in improving ESL Learner's fluency, and lexical and grammatical aspects.

Conclusion:

Modern teachers must adapt the technological advancements to improve the teaching-learning prospects for ESL learners to improve their speaking abilities in the competitive world. They should design speaking strategies that help learners to make them learn to speak appropriately. Learners through Web-based applications understand cross-cultural communication effectively to enhance their oral skills as the world has become a global village. Teachers should bridge the gap with technology to provide better learning opportunities to ESL learners as they faced a lack of social exposure of the English language in the conventional classrooms in the field. In the discussion, it is found that Web-based applications with Internet availability would provide wider chances for the learners to experience their language learning differently, to encourage their participation rather than teaching ESL students only grammatical rules and conventional form of exam patterns.

Many researchers practically implemented the Web-based applications in their practical teaching environment and found it extremely purposeful in creating a learner-friendly atmosphere and encouraging student participation. Adopting modern technological aspects, teachers must train themselves to create and implement learning strategies with good control over student activities on the Internet.

The classroom with web-based applications is a tremendous source of materials that can be used by the teacher with much flexibility in planning tasks; lessons play a greater role in the development of students' oral skills. Shifting from a conventional teaching environment to making learners independent in choosing the skills to learn for a better future happens with the integration of modern technologies in the virtual classroom. This investigation throws light on the available resources in the form of Web-based applications for ESL learners enable to acquire various forms of communicative competence.

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Major Breakthroughs in the English Language Classroom with Special Reference to the Post Pandemic Times

Dr Madhulika Panda

Assistant Professor, Department of English, College of Basic Science and Humanities, Orissa
University of Agriculture and Technology, Bhubaneswar, Orissa

E mail – madhulika.15@gmail.com

Abstract : *English has emerged as a global language today and proficiency in using the language is being considered as a pre requisite tool for success in the world market. The socioeconomic power embedded in the English language gives it a high social status and encourages people to adopt it as the language in global context. The spread of English as an international language and the emergence of the internet as a fast communication channel are mutually enforcing trends in the age of globalization. The rise of computer-mediated communication, more than anything else, brought about a paradigm shift in the English language teaching. The Covid 19 pandemic has further increased the educational implication of technology added teaching of the English language. The paper seeks to study these major breakthroughs in the English language classroom.*

Key words: *globalisation, communication, technology, lingua franca.*

INTRODUCTION :

The English language has emerged as a lingua franca of the global network and has substantially marginalized other languages. It has become the language of business, of technology and that of instruction in higher education across the world. People want to learn English as it gives them the opportunity to discover the amount of information that internet has brought to their fingertips. English is no longer taught for the sake of it. It is now English for Specific Purposes (ESP) that is alluring people towards learning it. There have been sweeping changes in the methods and materials used in the English language classroom in the last few years. More particularly, globalisation in the 21st century has brought about a dramatic shift in its teaching.

In the contemporary scenario, Information Communication Technology (ICT) has become inevitable. It has become an essential tool for education change and reform. It gives teachers and students a chance to improve the quality of education. Because of its dynamic and interactive nature, ICT has the stamina to meet the needs of the individual student by providing opportunities to direct their learning and pursue information. It has significantly reshaped the English language classroom. Technology embedded teaching learning has created new approaches to ELT to conduct learning activities and induce higher thinking abilities and promote better communication skills, give an in depth knowledge of grammar technicalities with a touch of market oriented professional English skills.

Technological platforms provide an excellent opportunity because learners of English today have become more innovative with diverse learning strategies, opportunities, resources and objectives. The covid 19 pandemic has further increased the implication of technology added teaching learning of not only the English language but also the entire educational system. The role of technology in language learning has undergone sweeping changes in the face of the pandemic.

Discussion :

Today's globalised world has had and will continue to have effects on many aspects of society, including language (Steger, 2013). One major consequence of globalization is the increased spread and

interconnectedness of languages, in particular the English language. It is known that the English language is becoming increasingly widespread across the globe. Furthermore, it has been estimated that only one fourth of all English users worldwide are native speakers, and most non-native speakers use English in the absence of native speakers (Seidlhofer, 2011).

The last few decades have seen a growth in the role of the English language around the globe as the lingua franca for economic, scientific and political exchange. According to Crystal (1997), 85% of the world's international organizations use English as their official language in transnational communication and 90% of the published academic articles are written in English. The biggest blessing for the contemporary times is the technological advancement. Internet stands testimony to this. The spread of English as a global language and the ever accentuating use of the internet as a fast communication channel are mutually enforcing trends. The learning and teaching of the English language have undergone revolutionary changes and it is the rise of computer-mediated communication and the internet, more than anything else, which has reshaped the use of computers for language learning at the end of the 20th century. With the advent of the internet, the computer has been transformed from a tool for information processing and display to a tool for information processing and communication. For the first time, learners of a language can now communicate inexpensively and quickly with other learners and speakers of the target language all over the world. The internet has also an ever growing impact on the lexical, phonetic, syntactic standards of language, and the great importance that most teachers place on the use of 'correct' language. Contemporaneous collide of globalisation, the expanse of English and technological advancement has transformed our learning and teaching of English in an unprecedented way.

Information Communication Technology (ICT) has become inevitable in the 21st century. It has become an essential tool for education change and reform. It is an established fact that ICT has permeated the English language classroom and has brought about sweeping changes in the learning process. It has enriched the learning experiences of the students and the teaching pedagogy of teachers. It empowers both with time and autonomy to understand, reflect and analyse the language they are exposed to or are trying to learn. It provides an environment of support, collaboration and communication, thus leading to better learning, understanding and usage of the four language skills. It promotes independence in the students, giving them a plethora of choices to learn the language via technology (Nigam, 2022).

CALL (Computer Assisted Language Learning) is a defining feature of ICT based language learning. It is being widely used to facilitate the language learning process. It is a process in which a learner uses a computer to improve his language skills. It provides a number of hypermedia documents, various tools and programs that can support the instructor to combine a variety of web based resources in a language classroom. The computer acts as a stimulus to generate analysis, discussion and writing. CALL has contributed tools to teachers and learners which are faster, easier and convenient to use. These tools supplement the traditional teaching aid. The pedagogy is being redefined and the traditional classroom is being transformed into technology assisted classroom. Technology plays a vital role in teaching the second and foreign language (Warschauer, 1996).

Internet has brought massive information to the learner's fingertip. The rapid development of the internet in 1990s has had tremendous impact on the teaching and learning of English. Since then internet has become an extraordinary source of information for the practice of English language teaching. They can use it as a medium to exchange information related to their teaching. Internet provides a low cost method of making language learning meaningful. It creates optimal conditions for learning to write, since it provides an authentic audience for written communication. It also increases students' motivation.

E-books have become extremely alluring. They are fast replacing the printed texts. E books can strengthen the note making skills of students, their knowledge of English grammar and application skills. Similarly, interactive white board has also significantly affected the teaching process. It has to be connected to the computer and data projector. It is an important motivational tool. Teaching vocabulary,

word formation and sounds have become much easier with this. Mobile digital devices like ipods, tablets and smartphones have made English language learning much easier. Besides these, the use of overhead projectors, film projectors, television, etc in the teaching process has brought about sweeping changes in the teaching process.

Language laboratory is the recent most innovation. It is set up with software that aids language teaching and learning. It provides the teacher with multiples options to contribute towards improving English language skills. Here students can read, listen, record and even check their mistakes, thereby improving all the language skills.

A significant reform that technology has brought in is employing Web 2.0 technologies in the language classroom that have numerous advantages. Web technologies expose learners to authentic language. They are fascinating in that they capture the learner's attention. And it is an established fact that learning is more meaningful if the learning environment is meaningful and attractive. Learners are more involved in the learning process as web technologies offer great opportunities for constructivist instruction. More importantly, it is a must to address the 21st century learners with developing technologies as they are in the words of Prensky (2001) "digital natives" who employ technology differently and learn it differently than their parents and teachers. The second generation net tools like blogs, wikis, podcasts and social networking sites allow learners to access information and ideas regardless of the border and time and have significantly triggered collaborative learning among learners. The role of English in education is also changing from a language of study to language of instruction which is a trend that is likely to continue for the foreseeable future (Rose 2019).

Moreover, earlier the emphasis of teaching English was on teaching English literature or the English language per se. However, the focus is now primarily on communicational purposes. English is viewed as a language of opportunities that can fetch a job in the world market. This dominance of the English language helps to spread it. People will learn it in order to function more on a global scale.

The goals of ELT have changed from focusing solely on developing language skills and mimicking native English speakers to fostering a sense of social responsibility in students. With this growing awareness of the importance of producing responsible citizens for society, teachers now well recognize that the teaching of English is not simply a project to prepare students to imitate native English speakers as language learners but that it should produce fully competent language users, critical thinkers, and constructive social change agents, as Crystal (1997) noted.

CLIL is an innovative methodological approach that aims to foster the integrated learning of languages and other curricular contents. Besides, it has been proved that CLIL benefits and bolsters learners' foreign language skills as well as motivation and attention. Nonetheless, the correct implementation of CLIL implies reinforcement in areas such as teacher training, team teaching, education and assessment planning, and additional resources.

In the 21st-century classroom, teachers have multiple roles and responsibilities as facilitators of student learning and creators of a productive classroom environment in which students can develop the skills they will need for the 21st-century workforce. Another change noticed is that many teachers no longer teach in isolation. Teachers have the opportunities to co teach, team-teach, and collaborate with other teachers from other disciplines.

A trend in ELT today has been to make the students independent learners. The purpose is to equip learners with appropriate learning strategies to take the responsibility for self- direction. The students are trained in the use of learning strategies in order to improve their learning effectiveness. Learners learn how to learn.

The COVID-19 pandemic has created the largest disruption of education systems in human history, affecting nearly 1.6 billion learners in more than 200 countries. The online learning, distance and

continuing education became a panacea for this unprecedented global pandemic, despite the challenges posed to both educators and the learners. The education system and the educators adopted “Education in Emergency” through various online platforms and were compelled to adopt a system that they were not prepared for.

The covid 19 pandemic has increased the implication of technology added teaching learning of not only the English language but also the entire educational system. The role of technology in language learning has undergone sweeping changes in the face of the pandemic. The view of learning has been drastically revolutionised due to the lockdown of educational institutions. Online teaching methods substituted the conventional classroom and became the new normal. Web-based virtual classroom unexpectedly became essential and opened incredible potentials of new technology embedded English language teaching and learning. The mode of E learning adopted during Covid 19 demonstrated that technology embedded ELT provides continuous guidance and knowledge accomplishment competently. Course assignments can be programmed and planned around individual and specialised requirements. When technology is embedded in ELT, it effectively awakens students’ interest and enthusiasm because they are digital natives (Cakrawati, 2017).

Online exchange of knowledge and information through network or web based applications is more effective than the traditional methods of ELT because audio visual presentation of grammar rules with lively examples makes learning easy and effective. A well designed E content can cater to the needs of different learner groups and offer learning material based on their previous knowledge. ELT through online mode is more preferable to physical presence as it provides a comfortable learning alternative (White, 2008).

Emergency remote learning has highlighted the fluidity of the identity positions that we enact and our connections to place. It has taught us that students become teachers; teachers become technicians; and technicians become gurus (O’ Boyle and Samanhudi, 2023). This shifting of boundaries and roles is something very new for language instructors.

It has given different opportunities for collaboration and creativity for digital natives. Following Mark Prensky’s definition of *digital natives*, we should not be excluding the possibility that the majority of the students, during COVID, did enjoy the experience of having a lesson with the assistance of technology. COVID-19 also gave us a wonderful opportunity to discover the benefits of asynchronous learning and revive it. It is the combination of synchronous and asynchronous learning that can actually give a different dimension to our online classes. Digital contents are available on all prevailing social media OERs (Online Educational Resources) and more importantly, global materials are being adapted to local classrooms. Apart from all this, heutagogy and blended learning have become the core concepts in language learning after the pandemic.

Conclusion:

In recent years, English is gradually becoming the language of the ‘global village’, thereby marginalising other languages. People want to learn English because of its socio-economic power. The teaching of English is simultaneously undergoing a sea changing with the changing market scenario. Advanced technologies have permeated the English language classroom and the post covid pandemic developments have further reshaped it. Integration of technology, online educational tools and the newly evolving strategies has made language learning appealing and dynamic. Learners can interact with the content, teachers and peer members, thereby enhancing collaborative learning which is the ultimate objective of any teaching process.

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Gender Subjugation in *Honour* by Elif Shafak: A Critique of Women's Ratification of Patriarchy and Intersectionality

¹Saalima Khan, ²Dr. Deepa S. Kumar

¹Research Scholar, English Literature, Department of Comparative Language and Literature,
Barkatullah University, Bhopal, MP, India

¹Email: salemakhan64@gmail.com

²Professor, Department of English,
Maharani P.G. Autonomous Govt. College, Bhopal, MP, India

² Email: drdeepa2013iehe@gmail.com

Abstract : *Elif Shafak, a prolific writer with a multicultural background, has authored many novels, her work "Honour" delves into the intricate web of honour codes prevalent in diverse cultures. The narrative depicts a societal hierarchy where men feel entitled to take a woman's life for dishonour, ostensibly under the guise of safeguarding and preserving family reputation and pride. This poignant and compelling narrative of Askender illustrates these deeply entrenched norms, as he tragically kills his mother, Pembe to protect his family's honour. The devastating event underscores the extreme lengths to which patriarchal norms can compel individuals to adhere to the rigid constructs of honour, leading to the ultimate betrayal of kin. The grim fate of Pembe exemplifies the gravity of women's vulnerability within societies where honour is inextricably intertwined with a complex interplay of power dynamics and cultural expectations. This paper aims to examine the influence of patriarchal norms on extreme actions, with a specific focus on how women may actively contribute to the perpetuation and ratification of patriarchy. Additionally, the paper will shed light on the role of women in reinforcing gender subjugation and explore how intersectionality comes into play within this context.*

Keywords: *intersectionality, gender subjugation, ratification, patriarchy and honour.*

INTRODUCTION :

Throughout history, an enduring and dismaying cycle of gender subjugation has unfailingly endured. This recurring pattern has been marked by the structured domination, suppression and imposition of hierarchical systems upon certain genders incontrovertibly resulting in the subordination of one group to another. This deeply immutable paradigm has consistently perpetuated the troubling schism of inequality, relegating individuals to disparate positions with a complex web of societal frameworks. Consequently, a pervasive system has emerged wherein men conventionally rise to positions of authority and power, exerting their influence across multifarious societal strata. This pervasive male-centric dominance has perpetually imprinted its mark upon the very essence of society, intricately weaving the fabric of gender dynamics and dictating the controls of power and authority.

Embedded within the matrix mould of patriarchy is a complex interplay of behaviours and discourses that unwittingly serve to validate and perpetuate women's roles as subordinates. Surprisingly, women, as participants in the performance of these social roles and norms, sometimes unknowingly, contribute to the ratification of their own subservient status through their actions, decisions and discourse. This subtle but potent mechanism plays a crucial role in upholding the structural edifice of gender inequality. Women inadvertently provide a form of endorsement to the established hierarchy, effectively

reinforcing the established norms that sustain their diminished societal standing. This unwitting reinforcement by women further fortifies the functional underpinning of gender disparity effectively impeding the advancement towards genuine gender equity and perpetuating a cycle of inequality.

The distressing and enduring cycle of gender subjugation characterised by domination suppression and hierarchical imposition has perpetuated gender inequality throughout history. This inescapable pattern finds its stronghold within the patriarchal system where men have historically wielded authority and power, influencing the very framework of social arrangement. The unwitting validation of women's subordinate rules has perpetuated the structural gender inequality and subjugation that persists and expands to this day.

Research Objectives :

Addressing this deeply entrenched issue demands a comprehensive re-evaluation of social norms, performative behaviours and power dynamics to dismantle the deeply entrenched framework that sustains the perpetuation of gender equality. To achieve the reconstruction of gender norms, grasping the broader realm of literature to profoundly comprehend and analyse the complexities of functional social structures is necessary. For this purpose, the objective of this research is to analyse the role of female characters in "Honour" to uncover how their actions, beliefs and interactions with others might inadvertently reinforce gender subjugation. This research aims to draw lessons and insights from the narrative of the novel offering practical implications for addressing and challenging the patriarchal norms in real-world contexts. Furthermore, the research seeks to understand how intersecting identities such as race and ethnicity play a significant role in shaping the gender identities of characters, which, in turn, impacts their agency and opportunities within the patriarchal system. Additionally, the study will examine the specific ways in which women contribute to the perpetuation and validation of patriarchal norms, thereby shedding light on the complexities of gender dynamics within the context of the novel.

Research Questions :

This research aims to answer the following questions:

1. How does the novel 'Honour' depict the influence of patriarchal norms on extreme actions and what specific instances illustrate how women actively contribute to the ratification of patriarchy within the narrative
2. In the context of gender subjugation, what roles do women play in reinforcing and upholding societal norms, and how do their actions and decisions impact the overall dynamics of power and inequality?
3. How does intersectionality play a role in shaping the subjugated gender identities in the novel 'Honour'? How can we overcome the problems related to intersectionality?

Literature Review :

This section contributes to our understanding of how women suffered at the hands of patriarchy and are subjugated and how it is perpetuated in mainstream society. Gazala Gayas in her paper "*Suffering of Women Characters in Elif Shafak's Novel Honour*", explores the suffering of women within Elif Shafak's novel *Honour* and provides a textual analysis of the plight experienced by female characters. In her research, she analyses the emotional distress and societal challenges faced by Pembe and Jamila. Pembe's distressing marriage serves as a central focus of her study. The study focuses on the impact of cultural norms and familial expectations on women's lives, unveiling the layers of suffering that can result from such gender dynamics. However, it is important to note that the study only focuses on the analysis rather than the practical implications of how to overcome such suffering of women. The analysis also does not focus on a lot of unfortunate suffering aspects of Jamila's life as she had to pay the price every time due to her family' and sister's decisions.

The article "*Negotiating the Societal and Cultural Impact of a Perpetrator Psychic in Elif Shafak's Honour*" written by Rafique, Tariq and Khan dives into the analysis of character within the context of

Bandura's social cognitive theory. This literary study focuses on Elif Shafak's work 'Honour', the researchers assert that the protagonist who commits matricide is not solely responsible for his brutal act rather the study contains that the socio-cultural and religious influences act as catalysts coercing him into the act of transgression. The theoretical framework is primarily rooted in Bandura's concept of observational learning, imitation and modelling from his social cognitive theory, and lends credibility to this analysis. Central to the study's argument is the assertion that every perpetrator's actions are psychologically and culturally propelled by the prevailing norms of the society and its culture. Iskender's case is examined through the lens of a cognitive map, constructing a rationale for his claim of shared culpability to study underscores the multifaceted psychological, ideological and cultural factors that instigated its contest participation in the felony. This research is impactful in providing a multidimensional exploration of honour killings challenging the conventional narrative that slowly defies the perpetrator. It also studies the narrative from Iskender's perspective as he writes letters to himself. The researchers pointed out that Iskender goes through three different phases, the last phase being guilt and repentance. The study analyses Iskender's actions as a product of observational learning and imitations. This comprehensive analysis portrays the profound interplay between social and cultural influences on an individual's psyche, contributing to a nuanced understanding of the character dynamics in Elif Shafak's 'Honour'.

Methodology :

This study employs an entirely qualitative methodology to scrutinise Elif Shafak's literary work *Honour*. Close reading techniques were utilised to effectively extract relevant textual excerpts that directly align with the research objectives. The research embraces a descriptive-analytical approach to offer a comprehensive account and response to both the research enquiries and the posed research questions.

This study also integrates the theory of intersectionality to comprehend the profound impact of intersecting identities, on women's validation of gender subjugation. This theoretical framework deepens our understanding of individuals' adherence to pre-existing patriarchal frameworks while simultaneously recognising women's ratification of the establishment of norms and regulations. This comprehensive perspective sheds light on the structural basis of gender norms and further underscores the adherence to codes of honour.

Background :

Elif Shafak is a Turkish-British writer who has penned many novels such as *Gaze*, *Three Daughters of Ever*, *The Bastard of Istanbul*, etc. Her novel, 'Honour' delves into the intricate web of honour codes prevalent in diverse cultures. The narrative depicts a societal hierarchy where men feel entitled to take a woman's life for dishonour, ostensibly under the guise of safeguarding and preserving family reputation and pride. Shafak skilfully portrays a distinctive facet of Kurdish society, exemplifying the profound metamorphosis each character undergoes as they progress from their humble origins in a secluded village nestled near the river Euphrates. Within this village, Naze and Berzo, a Kurdish couple are introduced. Naze experiences a sense of disillusionment as she consistently gives birth to daughters fervently yearning for a male heir. Fate becomes adamant to do otherwise, denying her the son she craves. Frustrated by her circumstances, she names her twin girls Yeter and Kader (English: Enough and Destiny). In contrast, their father, despite being a farmer, embraces progressive ideals and advocates for his daughter's education. He chooses to rename the girls Jamila and Pembe (English: Beautiful and Pink) countering his wife's choices and as a result, they came to be known as Jamila Yeter and Pembe Kader. Jamila and Pamela share an unbreakable bond yet their lives take a momentous turn when Pembe marries Jamila's love Adem and leaves for England and settles there.

Adem, consumed by profound affection for Jamila, yet ultimately rejecting her due to suspicions regarding her chastity, severs their relationship opting to marry Pembe instead. Following the birth of their children, Iskender, Esma and Yunus, their marriage devoid of any genuine affection continuously deteriorates culminating in separation as Adem seeks comfort in the embrace of Roxana, a Bulgarian dancer. The family becomes profoundly impacted by this schism, and becomes purely dysfunctional,

prompting Iskender, a sixteen-year-old control freak with anger issues, to assume the position of the family patriarch. Simultaneously, Pembe, seeking solace in another man traverses a path leading to her and her sister's untimely and tragic demise.

This poignant and compelling narrative serves as an illustration of the deeply ingrained societal norms with Iskender's tragic act of matricide underscoring the extent to which patriarchal conventions can coerce individuals into adhering to the intransigent standards of honour, ultimately resulting in betrayal of one's own kin. The tragic destiny befalling Jamila and Pembe vividly epitomises the grave vulnerability endured by women within cultures where notions of honour are intertwined with the complex interplay of power dynamics and cultural expectations.

Analysis and Discussion :

Through her literary works, Shafak consistently illustrates the recurrent intergenerational patterns of hierarchical structures and their unwavering adherence, culminating in the tragic demise of succeeding generations, through incidents of rape, murder or suicide. These patterns serve as profound reflections of the traditional perspectives prevalent within Turkish and Kurdish cultures, wherein a constrained paradigm of gender performativity persists. The rigid framework tends to compel men to inflict heinous acts upon women as a punitive response when they endeavour to breach societal boundaries by engaging in activities deemed transgressive within the sociocultural context of patriarchal norms

Pembe's mother, Naze, a woman consumed by bitterness, harboured a persistent yearning for a son, despite experiencing thirteen pregnancies that resulted in eight daughters and five miscarriages. She was a traditional Kurdish woman living on the outskirts of a remote village near the river Euphrates, along with her family. Her adherence to conventional gender norms was evident in her staunch belief in the prescribed role of women within the household. This conviction translated into her opposition to her daughters pursuing education, a sentiment made manifest through her unequivocal remarks such as, "How's that (knowledge) going to help my daughters get married?....No daughter of mine will abandon her husband. If she does, I'll beat the hell out of her, even if I'm dead by then. I'll come back as a ghost" (Shafak, 11)

Despite Pembe's attainment of a satisfactory education within the confines of a modest school, the indelible influence of her mother's perspective, which strongly prioritized the birth of a male heir becomes deeply ingrained within her psyche. This imprint engenders a state of delusional paranoia and insecurity, particularly concerning her firstborn son, Iskender. Pembe's character assumes a multifaceted nature, embodying hybridity, and this peculiarity of her persona significantly shapes her interactions with Iskender. The sinuous interplay between shame and pride within the context of familial dynamics and personal development offers a profound insight into the shaping of individual identities and behaviours. In this narrative, these emotions emerge as potent forces that mould Iskender's actions and choices, ultimately steering the course of his and his mother's lives. Pembe's contrasting interpretations of shame and pride, situated in stark opposition, exert a profound influence on Iskender's psychological framework. Her reaction to Iskender running away from his circumcision ceremony, stemming from fear leads to an episode of shame in her behaviour towards him. In the presence of others, she resorts to verbal abuse as well as slapping him, thereby breaking his trust. This incident serves as an unforgettable life lesson for Iskender, etching into his memory to never ever make his mother feel 'shameful' by being a 'wimp'. Even after years of imprisonment, Iskender is under the influence of his childhood experiences and ideas of shame and pride, when he resists the new prison guard and challenges his authority, he wonders to himself, "He has to see I'm no wimp. The last time I was one, it was over twenty years ago. I was a boy in a tree running away from circumcision. It didn't help. Since then I've never been weak. I've been wrong.... But never weak". (Shafak, 71)

Furthermore, his scandalous response to a bullying incident during his adolescence showcases a retaliation of heightened force. When Pembe came to know of the incident, it was met by a conspicuous absence of reprimand by her. Her demeanour reflected a sense of pride gleaming on her face, as documented in the novel, (Shafak, 166). This stacked approval of resorting to violence as a means of

retribution during Iskender's upbringing contributes significantly to the cultivation of his predisposition towards exerting authority further magnifying to a controlling demeanour. The projection of these inverse interpretations of shame and pride onto his consciousness becomes a transformative force, sculpting his perception of these concepts within the broader context of reality. Consequently, Iskender internalizes a distinct framework that outward displays of vulnerability and fear assume the veneer of shame while resorting to violent behaviour and seeking revenge and punishments are aligned with the sense of pride. This complex interplay between Pembe's conceptualizations and Iskender's psychological assimilation establishes a nuanced connection within the preceding discourse.

Over time Pembe's psychological disposition expands laying the foundation for a distinct and disparate approach to raising her three children, thereby exerting varied effects on each child. Pembe instilled in Iskender a value system centred on power and authority. Iskender, the most cherished son, was safeguarded with an intensity that it appeared that her late mother might envy her firstborn son. Pembe envisioned Iskender embodying his name, the Kurdish equivalent of Alexander, and frequently addressed him as "My Sultan" - a representation of strength, invisibility and conquest. "Originally, Sultan is an Arabic word that means "power", "rulership", and "authority". It has been derived from the word "Sultan", meaning "authority" or "power". Afterward, this term was started to be used as the designation of certain rulers who asserted and professed almost full sovereignty in practical terms. The dignified name, "my sultan" has been bestowed upon him. Pembe's naming of her son after the name of a great commander, Iskender, which means heroism, is an important incident in understanding his personality" (Rafique, 2021, pp. 111-112). He enjoyed certain privileges such as having a girlfriend, engaging in confrontations, and exploring the world unrestrictedly. In the face of bullying, instead of addressing her husband Adem's mistreatment of Iskender, Pembe chose passivity, subsequently embracing him more warmly and using the term 'my sultan' as an endearing reference. She also averted her gaze from an incident where bullies exposed Iskender near a squalid canal, yet she proceeded to maintain the 'my sultan' reference. Instead of confronting the violent actions of others towards her son and protecting him, further counselling Iskender, she opted to ignore them and amplify Iskender's sense of power, encouraging him to wield his authority in response. In contrast, the approach to the upbringing of her daughter, Esma, diverges markedly as she offers counsel and warns her daughter aimed at steering her away from interactions with boys and physical relationships. Pembe repeatedly cautioned her daughter that boys could be self-centred and forceful, driven by ulterior motives. Esma was advised to exercise caution, unlike Iskender who was granted more freedom (Shafak 185). Yunus, at the age of six consistently received a similar message from his mother, Pembe. She emphasized the simplicity of boys, compared to the complexity of girls and how girls had the power to manipulate boys like musical instruments, (Shafak, 120). These words carried the potential to foster a negative perception of the opposite gender. On their father's departure from the house, to live with his girlfriend prompted Iskender to take on the role of the head of the family. This exertion of authority made him feel entitled to keep the women of the house in control, thereby controlling them. Despite impregnating his own girlfriend, upon learning of his mother's affair following her separation from his father, enraged him to the point that he attempted to murder his own mother to safeguard the family's honour.

In Asian and Middle-Eastern nations, the issue of honour killings persists, where women are perceived as upholders of honour. However, these societies often fail to address the role of men in carrying the mantle of honour as well. This perpetuates the notion that men possess the right to mete out punishment to women who challenge gender norms. Following a conversation with Iskender, a journalist recounted in her article that Pembe's honour killing was a "typical case of Middle Eastern Patriarchal tradition" and insinuated that Iskender's act of murdering his mother was partly due to her mother's fault. Iskender was perturbed by this portrayal and declined any further interaction with the journalist, (Shafak, 136). While the journalist's unsettling observation held truth, it finds support in the preceding analysis, revealing how Pembe instilled authority and power in his mindset. This is further demonstrated by another incident where Yunus also encountered his mother with her boyfriend; however, his emotional response deferred from Iskender's. Although Yunus was undoubtedly disturbed, he did not resort to punishing his mother in the same manner. Iskender and Pembe shared the culpability

due to the socio-cultural and familial external influences. Pembe's disadvantaged background amplified her outlook on gender subjugation, further amplifying Iskender's controlling nature. Iskender was also under the influence of his uncle Tariq, who believed stringently in safeguarding these detrimental honour codes. Iskender accidentally killed Jamila, (his aunt) unknowingly, a secret to be revealed years later when his mother dies in solitude and he was out of prison. It is important to note that Yunus' contrasting behaviour was commendable, as he not only loved his mother, he even understood Pembe's circumstances. Upon learning his mother was alive, despite his young age, he embraced her and safeguarded her until she returned to her homeland. The conduct of Iskender to that of Yunus differed remarkably. Iskender's behaviour is influenced by both his upbringing and the socio-cultural and familial aspects affecting his nature. While Yunus, the third son subsequently less attended by Pembe, spent much of his time with hippies, his ideologies, and socio-cultural environment differed from Iskender's which further shaped his personality.

Given the journalist's observation, it becomes imperative to acknowledge that merely singling out Middle-Eastern women lacks efficacy, as it is significant to comprehend the role of structural intersectionality. This complex interplay of perspectives constitutes a pivotal factor impacting these women who ratify the perpetuation of gender subjugation. As Crenshaw discusses that modern discussion within feminism and anti-racism have not adequately considered the overlapping dynamics between racism and patriarchy, "The problem with identity politics is not that it fails to transcend difference, as some critics charge, but rather the opposite- that it frequently conflates or ignores intragroup differences. In the context of violence against women, this elision of difference is problematic, fundamentally because the violence that many women experience is often shaped by other dimensions of their identities, such as race and class. Moreover, ignoring differences within groups frequently contributes to tension among groups." (Crenshaw, 93)

From an intersectional viewpoint, Pembe, Naze and Jamila hailed from a remote village near the river Euphrates, deeply moulded by their environment, circumstances and cultural milieu. These factors compelled their adherence to and endorsement of prevailing patriarchal norms in their community. Conversely, Tobiko, Roxana, Annabel and the Doctor, predominantly European, wielded privileges like education and courage, empowering them to resist dominance. In the patriarchal landscape, Jamila, a skilled healer, battles isolation in her village, providing free aid. While her father feels intimidated by the accomplished Istanbul doctor, he responds to Jamila's defiance with violence. Jamila's life was marked by a series of unfortunate events. Initially, she was abducted due to her father's rejection of a marriage proposal for her sister. Living in a remote and underdeveloped village further cast doubts on her chastity. These intersections of ethnicity and underdeveloped backward locality added more and more to the unfortunate events in her life. Her lover, Adem also doubted her chastity and married Pembe. Tragically, her life ended when her nephew mistakenly took her life in an attempt to uphold an honour code. In another instance, Adem treated his wife, Pembe indifferently and resorted to physical and verbal abuse occasionally. Whilst, his behaviour towards his girlfriend Roxana was marked by his desperate demeanour. Although he was aware that Roxana was with him just for the money and she threw insults at him often, he showed signs of tolerance. This underscores how intersectionality played a crucial role in shaping the contrasting behaviours, actions and discourse of the same individual towards different women. This shift underscores intersectionality's sway in their society. In the novel, the European women, fluent in English and endowed with privilege, displayed a profound understanding of the unique gender disparities prevalent in their societies. This rendered them better equipped for fostering empowerment and solidarity, contrasting with the marginalized women of the small village. Pembe, Naze and Jamila lacked sufficient awareness of the power dynamics and the detrimental effects of the prevailing social structures. When addressing the challenges faced by women of colour, instances of failure within identity politics often stem not primarily from the acceptance of socially constructed categories as inherent, but rather that the content defining these categories, along with the underlying narratives, have favoured and privileged certain experiences while disregarding others, (Crenshaw, 106).

Findings :

Women contribute to the perpetuation of gender disparities by endorsing the actions of patriarchal men, thus fortifying prevailing power structures. It is also significant to comprehend the abusive role of Iskender's father, Adem who inherited it from his father. This abuse amplified and also led to Iskender's authoritative personality. Sustenance of detrimental cultural norms nurtures gender subordination and bolsters the patriarchal framework. The adherence of Naze and Pembe to these norms deeply influenced their children encompassing tolerance of domestic violence, verbal abuse from men and compromised marriages. Furthermore, specific practises, actions and beliefs reinforced toxic masculinity, reinforcing male dominance over women. Pembe's notion of cultivating a resilient male child and granting him authority leads to drastic consequences. Nevertheless, the role of intersectionality also emerges prominently, where varying treatments based on background, particularly European or Asian, bestows different privileges upon certain women. European women exhibited strength and assertiveness wherein Asian women often perceived as narrow-minded, tend to conform, thereby perpetuating and validating male authority and gender subjugation.

Conclusion :

The reconstruction of a progressive and equitable functional framework for gender roles hinges upon the significant role of motherhood and upbringing. Pembe's shaping of Iskender's authoritative identity led to his violent behaviours. While recognising the importance of educating marginalised and secluded women, like Naze, about equitable roles for women in society, it is also vital to acknowledge the necessity for a progressive and equitable transformation of the functional order of gender roles. Empowering socially disadvantaged women through exposure to progressive knowledge and information becomes crucial in fostering empowerment and awareness. In addition, women play a pivotal role in deconstructing the hegemonic structural functionalism of gender roles, given their capacity to instil principles of gender equality in young minds, furthermore nurturing them positively and showing respect towards women rather than suppressing or dominating them.

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Places, People, and Fear: A Study of the Building of Settings and Ambience in Aruni Kashyap's *The House with a Thousand Stories*

Agnidh Baruah

PhD Scholar, Department of Humanities and Social Sciences, NIT Silchar

Email - agnidhbaruah661@gmail.com

Abstract : Political fiction, as literature, is meant, via its narrative, to inspire people, maybe affecting some change, bringing some important cause much-needed limelight, or calling out for some action, in the process. Apart from the pleasure that it provides, information and awareness about the settings of the stories in terms of space and time is a distinguishing feature of this genre of writing. And having experienced all of this it is expected that readers feel a motivation to pose questions to structures, while and after the reading process.

In this frame of ideas, one can situate writers from North-east India and their writings in general, and Aruni Kashyap and his novel in particular. The region has had a disturbed and violent past, and Assam has been no exception. Stories arising from the land of and set in such socio-political conditions have to unfold in places wherein the volatility is visible or at least is implied. When the authors from these areas write, and intentionally or otherwise talk about the issues plaguing their homelands, giving a voice to the tormented voiceless, the first step always is to create the ambience of fear in whichever place they set their stories in. This paper will show how Aruni Kashyap has done the same effectively, creating a great ground for the plot to unravel, in his *The House with a Thousand Stories*.

Power, Ideological State Apparatus, and Repressive State Apparatus are the ideas with the help of which this textual analysis will be conducted.

Keywords : Political fiction, Aruni Kashyap, Fear, Ambience, Power, ISA, RSA.

INTRODUCTION :

Assam has had an extremely politically sensitive post-independence history. From the issues of foreigners' illegal influx and low levels of development compared to 'mainland' India to the problems of extreme forms of violence on the masses and multiple secessionisms due to ethnic insecurities, Assam has seen great volatility.

Most, if not all, of the contemporary situations find their genesis in the *Axom Andulon* (Assam Agitation) mainly because of two reasons. Firstly, almost every family in Assam has at least one personal story related to the agitation or at least one member who was associated with the movement. Secondly, it was a decisive event in Assam history which set in effect many future events and conditions.

Came out of it the United Liberation Front of Asom, which was a militant outfit that remained active for many years, fighting for the cause of an independent Assam. One finds in an article titled 'Chronology for Assamese in India' that to counter violence and bring the ULFA to the negotiation table the Indian Government ordered for operations such as Operation Bajrang (November 27, 1990) and Operation Rhino (September 15, 1991) to be conducted in Assam, simultaneously also declaring Assam a 'disturbed area' and imposing President's rule in the state. What was aimed at solving the problem of violence only seemed to further it, according to people who had lived those times. Many times, at many places, the Army misused their powers and inhumanely tortured the locals. On top of it, most of the

various ethnic tribes had by then formed their own nationalistic groups and students' unions, some had started demanding statehood. These added a fair share of violence too. Blockages, bandhs etc were a sort of rule of the land till a few years back in the last decade. Ironically, Independence Day and Republic Day brought about fear every year; a few bomb blasts could be definitely expected every year.

Being born and brought up in such a place takes away any luxury that one might have of being apolitical, and some opinions regarding the situations unfolding all around are bound to take shape in people's minds. This is even more the case for a writer, especially who writes about the concerned place and sets most of the narratives there. He/she cannot not write about the events transpiring there as the background of any story set there, directly linked or indirectly. If that is not done, the setting would seem false, the characters' lives and nuances would be extremely unrelatable, and the plot would feel hollow. That is unless one is writing in the fantasy genre of course. Those events create an ambience of fear which extend to the entire imagination of the particular place that the stories are set in. The stories essentially are aimed at voicing the woes of the masses, who might be looked at as the subaltern in this case, and hopefully making those aware who can do something to alleviate the struggles of the people of those places. So, it goes without saying that the very first thing to do in the process would be to place the characters in places wherein fearsome events take place. Those would directly or indirectly impact the characters, but either way they would live in fear, which was essentially the story in real life Assam.

Political fiction is the fiction that attempts to comment on political ideas, political structures, and society too. It inspires one by perhaps bringing about change, creating awareness about a cause, or calling out to people to take action.

And that frame is exactly where this researcher wishes to situate Assam's Aruni Kashyap. The milieu of Assam is ever present in his works. And that means that he would have to, in his writings, paint Assam in general and the settings of his works in specific as places to be feared.

In this research, the writer claims that in *The House with a Thousand Stories* an atmosphere of fear is created in each of the places that the narrative is set in, so that the plot can proceed with fearsome elements interwoven with it. The novel, written by Kashyap, was published by Penguin Books in 2013.

Objectives :

This paper will attempt to find answers to the question of what were the political conditions in the places that serve as the specific settings that Kashyap chose for his novel during the times in which the plots unfold, and how did they form the base for the narratives.

Further, this research will seek to underline power structures and the role of state apparatuses in the narrative.

Literature Review :

There is generally quite a lack of research and literature about Assam and the Northeast. In this case too, few articles were found, some of which were relevant to the area of research that this paper is focusing on.

In 'Conflicts and Their Effects in Assam and Meghalaya: A Study of the Select Works of Anjum Hasan, Siddhartha Deb, Aruni Kashyap, Bijoya Sawian and Mitra Phukan', author V. Manimekalai discusses the fear and uncertainty that the protagonists, and in extension people belonging to the communities that they come from face in the places the selected texts are set in. Kashyap's novel *The House with a Thousand Stories* is comprehensively dealt with by throwing light on the insider's fear of the Army (63). That is very true, and these ideas will aid the arguments of this paper.

In his article 'Militancy and Identity Politics in Assam', H. Srikanth discusses how the ULFA has slowly deteriorated as a result of it becoming more of a business in recent years, and how there is widespread confusion among Assamese people about their identity, manifested in their confusions about who to call their own and who not. The insurgents in Assam are clearly on the defensive as the state becomes more difficult and the people turns against them. Militancy is not a mere peace issue in Assam, but rather an indication of a deeper malignancy affecting the entire population. It could also not be described as a radical legislative problem of the marginalised against hegemonising forces. In Assam,

identity politics is essentially trapped in the domain of appearances, confronting fictitious foes and gaining quality from group biases and misinterpretations about themselves and others. Bringing harmony back to Assam would be difficult without an understanding of the material and intellectual underpinnings of militancy. (Srikanth 4117)

Although he is right in claiming that the number of identities for the Assamese people at the time was directly proportional to the number of 'others' (4124), it would be an injustice to look at that situation without considering the atmosphere of distrust for people who were not from the same milieu, which was not propagated by the people who were suffering from it.

The counterinsurgency in Assam and the government's operations for it (Operation Bajrang and Operation Rhino most prominently) have also been researched on. But this researcher feels that most of the scholarly opinions are very theoretical and provided from quite a distance from the field. Especially opinions such as the ones Ahsan I. Butt presents in the piece 'India's Strategies against Separatism in Assam, Punjab, and Kashmir, 1984–1994' and Sanjib Baruah mentions journalists of the past reporting in his paper 'The State and Separatist Militancy in Assam: Winning a Battle and Losing the War?' do not ring home at all. Butt feels that the Government of India employed 'soft' tactics to deal with the insurgency in Assam and used 'coercion' to try and bring ULFA leaders to the negotiation table as opposed to its functioning in Punjab and Kashmir. Reporters Praful Bidwai and Kalpana Sharma, who came to Assam during the time the operations were taking place, were of the opinion that the Assamese people heavily feared the ULFA members, though queerly enough Bidwai's interviewees did not even say anything (867). But not only V. Manimekalai's thesis, but also lived experiences narrate how the Army was way scarier than the ULFA 'boys' who were neighbours, friends, school seniors, nephews, brothers, sons. Even if one agrees to the fact that the government's official orders were 'soft', in Butt's manner of opinion, what all were done by the Army personnel are found in the traumatic tales narrated by the people of Assam.

As aforementioned, this researcher seeks to expand this knowledge base by attempting to throw light on how literature has captured this entire essence of a very political milieu in Assam by analysing Kashyap's novel, but differently from V. Manimekalai.

Methodology :

This piece of research will be qualitative in nature and will be a textual analysis.

The ideas of power, and of Ideological State Apparatus (behaviour coercion by institutions) and Repressive State Apparatus (behaviour forcing by power centres) given by the Althusser will serve as the theoretical framework for this paper.

Analysis & Discussion :

The novel penned by Aruni Kashyap is laced with all three of the aforementioned very evidently from the beginning. Manimekalai is quite right in devoting the whole first chapter to exploring the people's fears and uncertainties in his research on conflicts and their effects. What one needs to understand is that this fear that one sees in the residents of Hatimura village and Teteliguri village and even Pablo's mother in Guwahati stems from the advent of 'something' to be afraid of. That 'something' is a bunch of people in a position of power over them, power to impose orders on them and power to take punitive measures whether or not someone put a toe out of line. Basically, those people could unleash a reign of terror under which the people survived, a situation poignantly summed up by Brikodar's mother when she said, 'What are you saying baba? Please don't say such things. There are ears everywhere in this village nowadays. You will be in trouble. It's not the same village where we grew up fearlessly.' (Kashyap 108) Such is the condition in these villages and the city housing the capital of Assam in the times even after the operations 'officially' ended in 1992.

The first object of fear is, of course, the Army personnel. Before even thinking about what they did or how they behaved, the very first point of fear is the fear of the unknown because they were alien to the Assamese people, especially the village folk who were not well exposed to various communities of non-Assamese people. 'I wondered if they were from Punjab or Chandigarh or Darjeeling; if they liked living in Assam.' (Kashyap 106) Aruni Kashyap has shown beautifully the difference between Pablo and his father's relatives, in this regard. The 'townia boy' (107) and 'Guwahatia guest' (74) knew those places that he as a narrator narrated in the line quoted above because of his exposure to city life

and education and knowledge acquisition systems in popular media. The villagers might not, and that scares them even more in the presence of the men of the Army, than it would have if they were Assamese, no matter how rude or frightening. Pablo stands out as the character who is not as afraid of the men as are the village folk. The latter had seen the man hung by the pole with his limbs cut off and had had experiences like Mamoni who was raped at the banks of the river when she had gone to wash clothes. So, they avoided walking directly from beneath the pole lest the man's soul enter their bodies, but in reality, due to the trauma of the event, tried not to gather in big groups no matter what work they had or how joyous the occasion, feared letting their children go out freely to the banks of the river etc. That made them a very easy set of subjects to subjugate. That shows the power that the Army possessed by employing punitive measures as an RSA in that milieu. But Pablo is different. He comes from money, exposure, education, information, and knowledge, which give him some power. He can use that to take a stand against the former power structure. One sees that as he interacts with the Army officer Paritosh Shome in English, and also Bengali, and then switches to his accented English to show that he is not someone to be harmed.

The fear of the ULFA and the various tribal organisations is of a different sort. The people's feelings for the ULFA are complicated. At first, they revered the organisation and saw it as a messiah of sorts and also sympathised with the boys who had sacrificed comfortable lives to go and live in the jungles to fight for them. More importantly, the boys were such who the people had seen growing up amidst their affections so there was a sense of familial love for them. So, even when they sometimes harmed some of the very populace who they had sworn to protect, the people would naturally try to find discourses to defend them to console themselves. Many boys in-fact still maintained great relations. Kashyap writes, 'Actually, they are rarely scared of the insurgents. At least the insurgents speak their own language and address women as baideo, pehi, khuri, and borma, with great respect.' (196) Mostly the fear was of being associated with them, which stemmed from the fear of what the Army men would do in the name of finding them. Killing innocents, raping people, torturing in Army camps etc had become very common in those days, as is well represented at various points in Aruni Kashyap's book of short stories *His Father's Disease: Stories* too. That was the exact fear that Moina had which led her to attempt suicide the evening before her wedding day, when she had heard that the groom's brother was a militant. If that was the fear of the Army in reality, the ULFA was to be feared too, if one was a Surrendered-ULFA or his family and relatives. SULFAs were basically coaxed by the government with money to start new businesses to leave the organisation and come back into the mainstream. Hiren Das's family's massacre proves that.

The situation with the tribal organisations was different. The prime characters that Aruni Kashyap has written in this novel do not belong to any of the tribes and thus have no internal viewpoint on the cause and functioning of these groups. But from the outside they fear the power that these groups have and give in to their demands even if that hampers the functioning of their daily lives. The most relevant example, of course, is that of Pablo's mother scanning the newspapers the morning Pablo and Mridul were to leave for Hatimura, to check for shutdowns and protests, and his father calling up a friend at the All India Radio. His mother's character stood for all the Assamese people, especially in urban areas in the 2000s, when she 'hadn't looked too convinced: as if it was abnormal not to have a shutdown, some unrest, some killing or an unhappy organisation calling for trouble.' (Kashyap 31)

If there was fear outside, the home spheres were no less. Oholya bai/jethai was the cause of fear of most of the people in the house in Hatimura and also of such absolute discipline. She, with all her rules and regulations and rituals, was a human ISA. Even if someone did not like it to begin with, they would internalise a lot of behaviours and beliefs due to the ever-scolding Oholya rubbing off on them before they knew it. Even in this case, one would note on deeper observation, without the presence of any punitive tactics or hard force or official power, Oholya, for the longest time, ran the household exactly as she wished.

But all of these pointers that paint a vivid and comprehensive picture of the situations in the physical spaces in which the plot of the novel is unfolding have been commented on by the writer, subtly or otherwise, without harming the coherence of the narration but interlaced. Pablo does 'find(s) first love' and does 'discover(s) family intrigues' as the back cover synopsis of the book states, but not distanced from the violence and bloodshed that induced fear.

Conclusion :

Tying up all that has been said one can opine that in Kashyap's novel there were multiple power centres that kept the characters in fear. With these arguments validated with the help of the text, the thesis statement of this paper is proven. Aruni Kashyap's novel is, indeed, set in atmospheres with fear prevalent in them and that helps in interweaving fearsome elements in the plot.

There is also great scope for future research and development in this area wherein one can explore themes such as how the political conditions of Assam at the time impacted people's private lives and how this has been portrayed in fiction, nuances of historical fiction's reporting of things which archival history or history as an academic discipline neglected but were quite important and in what ways were those important et al.

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Task Based Language Teaching – A Compatible Approach in ELT

¹Ms. Nalini. K., ²Dr. David Arputha Raj

¹ Research Scholar and Asst. Professor, Shri Krishnaswamy College for Women, Dept of English, Chennai, TamilNadu

² Professor of English. Bharathiar University, Dept, of English and Foreign Languages, Coimbatore, TamilNadu

Email - nalinytej@gmail.com, Email - dr.v.davidarputharaj@gmail.com

Abstract : *Since the 1980s, task-based instruction (TBI), also known as task-based language teaching (TBLT), has emerged as a significant subject in the study of language pedagogy and second language acquisition. TBLT has been successfully used in the language classroom to advance language learning, despite some questions being raised regarding its effectiveness in teaching language forms. This paper aims to demonstrate the benefits and efficacy of TBLT in helping students improve their expressive abilities.*

Keywords : *Task-based language teaching, Task-based Instruction, second language acquisition, English language teaching.*

INTRODUCTION :

Teachers should always adapt and use cutting-edge teaching techniques. TBLT is one such technique. It aims to improve students' interlanguage by giving them a task to complete and then utilizing language to do it. TBLT improves learning because task-based learning (TBL) encourages student engagement and results in considerable gains in language proficiency. Compared to the conventional Present, Practice, Produce (PPP) method, TBL offers a number of advantages. TBL involves giving students interactive assignments to finish. They must use the target language to converse with their peers throughout the process. TBL is particularly suited to group learning, which boosts retention. Positive teacher feedback boosts students' confidence and drives them to learn and interact with others.

Origins of TBL

TBL was initially utilized by teachers of second or foreign languages. TBL is descended from Communicative Language Teaching (CLT), a form of language instruction that first appeared in the 1970s. With interactive exercises like making a poster, movie, brochure, or map, it was intended to make the classrooms more student-centered.

According to Jeremy Harmer, N. S. Prabhu promoted TBLT while working in Bangalore, India. Prabhu observed that his students could pick up a language just as quickly by focusing on a non-linguistic issue as they did by a linguistic one. As part of the Bangalore Project, Prabhu believed that tasks were more about facilitating second-language acquisition than they were about actual communication.

There are three main steps in TBL.

1. Pre-task - The teacher introduces and inspires the students for the task. What is anticipated is explained by the teacher.
2. The task - Students get experience working on the task, typically in groups or pairs. They speak in the intended language. The instructor supervises and offers guidance.

3. The post-task — After finishing the task, the students assess each other's work and go over the common mistakes. Students have the chance to evaluate their work at this stage and develop their skills.

The tasks can be to create a skit, write an article for a newsletter, decide the rules of a game, participate in a debate or discussion, come up with solutions to problems, etc. Students prepare a brief oral report or write a brief report to share with the class what happened during their task. The teacher draws attention to specific words the students used during the report-writing phase for analysis. The teacher then decides on the language practice areas based on what the students need. The students take part in drills to increase their confidence.

Types of task

There are three basic types of tasks, according to N. S. Prabhu: knowledge gap, reasoning gap, and opinion gap.

An information gap activity is one in which information is sent from one person to another while being encoded or decoded into a language. For instance, in a pair activity, one of the participants tries to verbally explain to the other participant a portion of the couple's collective knowledge, such as an incomplete picture. Learners must ensure that the transfer is accurate and comprehensive.

Reasoning gap activity - Utilizing methods of inference, deduction, practical reasoning, or an awareness of links or patterns, reasoning gap activities involve obtaining some additional information from supplied information. Creating a teacher's schedule based on the timetables for the classes that are provided is one example. As with an information-gap activity, the activity necessitates both understanding and communicating information, but the information to be communicated is distinct from that which was initially comprehended. There is a line of thought that links the two.

Opinion gap activity - Identifying and expressing a preference, emotion, or attitude in reaction to a circumstance is required for the opinion gap activity. Completing a story is one instance, and participating in a conversation about a societal issue is another. There is no objective method for demonstrating outcomes as right or wrong, and there is no reason to expect the same outcome from different people or on different occasions. The activity may involve using factual information and developing arguments to support one's opinion.

Advantages of TBL

1. Student-centric
2. Participatory and collaborative learning
3. Focused on communication
4. Entertaining and inspiring

From the pupils' interactions with the language, a natural context that is unique and pertinent to them is created. They will be exposed to a wide variety of linguistic structures, collocations, and patterns. The language that is studied is a result of what the students need. Instead of a teacher-made choice, this need determines what will be covered in the class. Reading and writing abilities are practiced in meaningful contexts that replicate real-life tasks and situations as part of the powerful communication method known as TBL.

Nowadays, task-based language learning (TBLL) is rather popular as a component of the broader communicative approach. As opposed to some of the more traditional techniques like grammar-translation or the audio-lingual approach, this emphasizes the need for students to be proficient communicators. It provides a welcome diversion from the typical presentation practice production style of the lesson or the test teach test methodology.

Task-based Learning and Teaching in ESL Classrooms

The lack of student motivation is one of the biggest problems many teachers face nowadays. Of course, it can be due to many factors but one of the main reasons is that sometimes students cannot see any relevance in what they learn and do not have an active involvement in their learning process. One of the most significant issues today that many teachers encounter is the lack of student motivation. Of course, there are many possible causes, but one of the primary ones is that occasionally students fail to perceive the value in what they study and fail to take an active part in their education. One of a teacher's key objectives is to motivate their pupils, thus it would be beneficial to understand how they learn and function best in order to tailor their planning and techniques to their interests and make the classes and learning activities meaningful to them.

To prepare students for the 21st century and help them learn the language while also giving them the abilities they need to function in modern society, TBLT looks like a viable alternative for the foreign language classroom today. With the use of TBLT, students are given the opportunity to interact, express their ideas, and learn through experimentation and trial-and-error to reach a goal, much as people do in everyday interactions.

According to Nunan, a task is a piece of a classroom work that involves pupils in understanding, controlling, producing, or engaging while their attention is directed toward using their linguistic skills to express meaning rather than to modify form. The task should feel complete and be able to stand alone as a distinct communicative act with a start, middle, and end.

With task-based learning, the focus of the learning process shifts to the students themselves, enabling them to understand that language is a tool to approach and resolve problems in the actual world. The task-based learning methodology itself imparts valuable skills. Students gain knowledge about how to communicate in groups and ask questions as well as negotiate meaning. Through this group activity, they are able to see various problem-solving techniques and get insight into how others think and behave.

Our students will require each of these skills to succeed in the real world. Furthermore, task-based instruction gives students the linguistic skills they need to complete these real-world tasks. They include: how to make an introduction; how to talk about oneself, one's family, one's interests; one's likes and dislikes; one's wants; etc. in the appropriate sociocultural setting. Task-based learning focuses on interaction and communication while utilizing the right language at the right moment.

As it incorporates active learning techniques, TBLT is becoming increasingly widely regarded as a teaching paradigm. Students work on tasks that have multiple alternative solutions and are open-ended. Teachers serve as facilitators while students play the main role. Students gain the ability to communicate on their own. Instead of learning grammar rules and vocabulary lists by heart, language learners practice their skills in real-world situations where they can communicate.

Compared to conventional ESL teaching techniques, TBLL has a number of benefits, such as encouraging students by making the language more entertaining and relevant and by giving them chances for genuine and meaningful contact. Additionally, TBLL promotes autonomy and creativity, incorporates the four skills and many facets of language in an integrated manner, and exposes students to a variety of genres, registers, and language usage styles.

By changing the task's complexity, support, and feedback, TBLL can be adjusted for different skill levels. For beginners, teachers can make the linguistic input and output simpler, offer more visual clues, cue cards, and role models, provide more precise instructions and guidance, minimize the task's time and scope, and provide more constructive criticism. Teachers can increase the amount of linguistic input and output, use fewer visual clues, cue cards, and models, provide less specific instructions and assistance, extend the task's time limit and scope, and give less constructive and affirmative feedback to advanced learners.

As a resource, coach, and co-participant, the teacher encourages the pupils to be purposeful, understandable, and cooperative in their group work. Teachers make an effort to address the social, academic, and professional needs of their students.

Challenges in implementing TBLT

The implementation of TBLT in the classroom is made more challenging by several contextual considerations. Meeting the needs of students with varying levels of competency in larger classrooms is extremely difficult. Managing group projects and planning full class discussions for the pre- or post-task sequence are additional difficulties teachers must overcome. Time restrictions can also be harmful for the deployment of TBLT. Another issue raised by teachers is how to control behaviour in large classrooms with task-based learning. With TBLT, however, learners develop greater independence and discipline as they are led to the desired result.

Conclusion

With the use of ICT tools and gadgets, TBLT gives pupils the chance to actively participate in the lesson, learn by doing, and foster advantages for cognitive growth. To help students gain confidence and fluency in using English, TBLT gives them opportunities to use the target language in the classroom. Students can learn the key abilities for the 21st century society—collaboration, creativity, communication, and critical thinking—through TBLT.

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Religious beliefs in the novel *The Kite Runner*

¹ Zenab Suhail, ² Dr. Deepa A. Kumar

¹Research scholar, Department of Comparative Language and Literature
Barkatullah University, Bhopal, MP, India.

²Professor, Department of English
Maharani Laxmibai College, Bhopal, MP, India

¹newzresearchscholar@gmail.com ²drdeepa2013iehe@gmail.com

Abstract : Religion plays a crucial role in the lives of general people and is a source of guidance. They consider it a part of them. But some people consider religion to be of no use and have no faith in the Almighty. *The Kite Runner* is a novel by Afghan-American writer *Khaled Hosseini*. It is an international bestseller and has been published in 34 countries. The novel revolves around two characters, *Amir* and *Hassan*. Religion plays different roles in their lives, though both of them are Muslims. *Amir* and *Hassan* belong to different religious sects. *Amir* was a *Pashtun-Sunni*, and *Hassan* was a *Shia*, *Hazara*, who are considered to belong to a low class. They were both best friends and half-brothers. *Amir's* father, *Baba*, was not a religious man, he always condemned what religious scholars preached and had a very secular view of the world. On the other hand, *Ali*, who was *Hassan's* father (not biologically), is a very holy man with strong religious sentiments. Another character, *Assef*, a negative character in the novel, considers himself to be religious but is not. The research paper would be an attempt to highlight the role of religion in the lives of different characters in the novel *The Kite Runner*.

Keywords: religion, faith, beliefs, *The Kite Runner*, redemption.

INTRODUCTION :

Religion has always been a source of comfort and guidance for the people living in a society. It is a guiding principle that shows the correct path. Religion is faith in a deity, whether in one supreme creator or several gods. People believe in religion and consider it a vital part of their lives. When people find discomfort or when they're surrounded by several problems, the only solution they seek is religion. They find solace in adopting religious practices. For instance, Muslims find peace when they offer *namaz*. People find comfort in following their religious teachings. Everyone has a different perspective on religion, some of them are atheists, and others strongly believe in God. Religious beliefs differ from person to person. *The Kite Runner* is a novel by Khaled Hosseini that revolves around the friendship of *Amir* and *Hassan*. The novel shows certain autobiographical elements, and it was made into a film in 2008. *The Kite Runner* is Khaled Hosseini's first novel, which received worldwide acclamation. Khaled Hosseini is an Afghan American novelist and pediatrician. He was born in Kabul on March 4, 1965. His parents left Afghanistan when he was 15 years old; he went back to the country in 2003. His other novels are *And the Mountains Echoed*, *A Thousand Splendid Suns*, and *Sea Prayers*. He is the author of international bestsellers and has received several awards for his novels. The research paper would highlight the religious beliefs of different characters in the novel and how everyone is affected differently by the religion they follow. *Amir*, the protagonist of the novel, has an underreligious upbringing, as his father was not a religious man. used to condemn the religious teachings that were taught by religious scholars. Once, he told *Amir* that the religious scholars knew nothing. He said, "They do nothing but thumb their prayer beads and recite a book written in a tongue they don't even understand" (Hosseini 16). But when *Amir* grew up, driven by certain circumstances, he became religious. On the other hand, *Hassan* was a very simple and honest child, whose father *Ali* (not biological) gave him good teachings. Both father and son offer *namaz* and firmly believe in God. *Assef*, an evildoer, believes himself to be very religious, though he does not know the true religious teachings.

He is the son of Mahmoud, a Pashtun Afghan man. He always carries his knuckles made of steel to haunt the young boys in the village. He is a Sunni Pashtun Muslim who wants to get rid of the Hazara community. Once he told Amir, "Afghanistan for Pashtuns, I say. That's my vision" (Hosseini 38). Assef is a racist and a rapist.

Objectives of the research

The objective of the research is to highlight the role of religion in the lives of different characters in the novel *The Kite Runner*. The research would also examine the character of Amir, considering religion. Amir's lack of religious upbringing made him an unreligious person, but with the passage of time, he is compelled to follow the teachings of religion. The objective of the research is to analyze what circumstances pushed Amir to believe firmly in God. Baba, Amir's father, is an irreligious person; his character portrays the wrong face of religion. He was against the Taliban era and has a westernized taste. The objective of the research is to examine how Baba's character represents religion and what true religion is all about.

Research Questions :

1. What is the impact of religion on the lives of different characters?
2. What compelled Amir to believe so strongly in God?
3. What does Baba's character represent about religion?

Literature Review :

Betrayal in friendship: A study on ethnicity and religion in Khaled Hosseini's The Kite Runner is a thesis that explores religion. The researcher argues that Hazaras are oppressed in Afghanistan, as can be seen in the novel. She came to the conclusion that Amir betrayed Hassan because of his different ethnic background. The Pashtuns are the ones who dominate the other religious groups, especially the Hazaras, who are considered marginalized.

Islamic issues 'The Kite Runner' written by Khaled Hosseini is a thesis by Misna Mahyani that explores how religious issues are presented in the novel. The researcher concludes that religion is presented positively as well as negatively in the novel. Positivity in religion is depicted through friendship, the beauty of childhood, and the adoption of Sohrab by Soraya and Amir. Negativity is presented through stealing and violence.

Methods :

In testing the hypothesis, the novel Khaled Hosseini has been examined. *The Kite Runner* is a novel by Khaled Hosseini, and there are a number of incidents that focus on the religious beliefs of the different characters in the novel. Primarily, a close reading of the texts has been done to analyze the religious practices. Qualitative research methods have been acknowledged to analyze the two sects in Muslim religion. The primary source of data collection is the novel by Khaled Hosseini. Secondary sources such as journals, articles, thesis and websites have also been examined.

Middle Body :

The novel *The Kite Runner* by Khalid Hosseini has several themes, which include the friendship between Amir and Hassan, familial relationships, father son relationships, amers search for redemption, racism, religion, etc. The novel shows how Amir, a Sunni-Pashtun boy, and Hassan, a Shia hazara, are best friends. Though Hassan is Amir's servant, the bond between them is that of friends. Amir is Baba's son, and Hassan is Ali's son (not biological). Hassan is not Ali's son, this revelation comes at the end of the novel, and the readers get shocked when they learn that Hassan is Baba's and Sanabur's son. Sanaubar is Ali's wife, Ali, despite knowing that all his life he served Baba and Amir and took care of her son as his own son. Sanaubar ran just two days after giving birth to her son. Amir's mother dies while giving birth to him. During a kite tournament, Hassan won. Assef, the villain, got jealous and

tried to take revenge on him; he raped Hassan. Amir saw everything from behind but did not save him from Assef's trap. Though all his life, his search for redemption haunted him. When Russian soldiers invaded Afghanistan, Amir and Baba left the country and fled to California. Amir marries Soraya, the daughter of Baba's old friend, General Taheri. At the end, Amir went back to Afghanistan and saved Sohrab, Hassan's son, from the trap of Assef. Assef wanted to rape Sohrab also. Hassan and his wife died and left Sohrab in the care of nobody. The novel ends with Amir adopting Sohrab, as Amir and Soraya are childless.

Analysis and Discussion :

The research paper is an attempt to shed light on how religion has affected the lives of the different characters in the novel. Amir's religious upbringing lacks basic beliefs and teachings. His father was a non religious person who loved to drink and mock religious scholars. Once he called the religious scholars monkeys and said, " I mean all of them. Piss on the beards of all those self-righteous monkeys" (Hosseini 16). In every religion, the preachers are respected, but here Baba is disrespecting them, which indicates that he is unaware of the true values of religion. His character represents religion as a source of negativity. When Amir and Baba moved to California, Baba's health started to deteriorate. He got caught by a cold and coughed up blood stained phlegm, which clearly indicates that he suffers from cancer. When Amir got to know about Baba's health, he got tensed, as there was nobody in his life except his father. Though Amir never offered *namaz* and never made the *dua* from God, when he found himself stuck in the middle of the chaos, he prayed to God and recited the prayers. He said that the same night when he got to know about Bab's illness, he waited for Baba to go to sleep and recited half forgotten verses from the Quran. He asked for kindness from the God he wasn't sure existed (Hosseini). Though Amir and Hassan were best friends, Amir knows that he is a Pashtun Sunni and Hassan is a Shia-Hazara Muslim, which clearly indicates that he draws a boundary between him and Hassan. Pashtuns consider Hazara to be of low status. Once Amir said, "In the end, I was a Pashtun, and he was a hazara I was Sunni and he was Shia, and nothing was ever going to change that. Nothing" (Hosseini 24). These lines indicate that this caste system is deeply rooted in the minds of the people, and racism continues to flourish even today. Samir Adhikari explores in his thesis that Amir's betrayal and not lending a helping hand to Hassan when he needed it were due to the feeling that Hassan belongs to the low caste. Assef's character also portrays the same feeling of divide between the two classes. Assef was a Pashtun Sunni who wanted to get rid of the Shia hazards. He considers them to be a filthy caste. Once, when Assef and Hassan got into a fight, Assef said, " Afghanistan is the land of pashtuns. It always has been, always will be. We are the true Afghans, the pure Afghans, not this flat-nose here. His people pollute our homeland, our Watan. They dirty our blood" (Hosseini 38). Assef is an evildoer and does not even know about the teachings of religion. His vision is to get rid of the hazara, and so he hates Hassan. Assef raped Hassan and justified his act of rape. No religion can teach raping anyone; it is considered a soiled act, and the wrongdoers or the rapist are punished severely. Assef considers himself to be religious, though he is not.

Amir, in his search for redemption, saves Sohrab from Assef's trap and brings him to California. Sohrab tries to commit suicide, and Amir desperately prays for him, as he does not want to lose Sohrab. He laid the prayer rug on the floor of the hospital where Sohrab was admitted and prayed. He said, " Then I remember that I haven't prayed for over fifteen years. I have long forgotten the words, but it doesn't matter. I will utter those few words I still remember: *La illaha il Allah, Muhammad u rasul ullah*" (Hosseini 316). With the passage of time and incidents that follow Amir's life, the only place where he finds solace is prayer. In the hospital, he thought that Baba was wrong when he said that God doesn't exist. Amir now believes that God is everywhere, especially in the eyes of the people present in the hospital's corridor. When Amir learned about Sohrab's bad condition, the only solution he thought to save him was prayer from the almighty. While praying to God, he said, " I bow to the West, kiss the ground, and promise that I will do zakat, I will do namaz, and I will fast during Ramadan" (Hosseini 317). This shows that he loves Sohrab deeply and is ready to do anything for him. This also shows that his search for redemption made him a religious person. He also said, " My hands are stained with Hassan's blood; I pray God doesn't let them get stained with the blood of his boy too" (Hosseini 317).

The novel highlights that, in the end, all of us have to be in the arms of the grave. Though Baba never believed in religion, his cremation was according to religious teachings, as Amir remembered, " Earlier at the gravesite in the small Muslim section of the cemetery, I had watched them lower Baba into the hole" (Hosseini 161). The novel gives a message that caste and creed are not made by the almighty, but they are human-made, and each and every human being is entitled to die one or the other day.

Results/ Findings :

The research paper found that religion is a source of comfort and emotional support. Amir found solace in praying, even in the worst moments of his life. Religion gives meaning and purpose to our lives. It tells us about the correct path and saves us from doing what is wrong for us and the society in which we live. Religion plays a vital role in the lives of people.

Conclusion :

The research paper concludes that religion should be the priority of everyone, as it gives relief and is a source of guidance. Amir's search for redemption made him close to God. Baba, though an unreligious man, got cremated according to religious teachings. Assef, his deeds got a bad ending. His religious teachings are not based on truth, and each and every individual should study the religion properly. Sohrab got good religious teachings from his father, Hassan. The research paper concludes that religion is pivotal in a person's life.

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Online Teaching and learning of Languages

Dr. Anjali Harangaonker

Associate Professor, Lakhmi Chand Institute of Technology

Email - anjaliharangaonker15@gmail.com

Abstract : Education delivered online is appertained to as online tutoring and literacy. A significant number of sodalities in multitudinous nations are transitioning from traditional on- lot instruction to entirely online, web- grounded instruction. The most recent and current type of distance education is online education, also known as web- grounded education or distance education. It has as of late turned into a necessary piece of multitudinous council programs. The Internet is now playing a larger part in our lives and decreeing how we live, fraternize, educate, and learn. This paper provides a brief preface to online tutoring and literacy. Online education gives both the schoolteacher and the pupil access to multitudinous coffers as the Internet becomes a decreasingly important educational tool. Numerous university programs now include some form of online education, which is generally appertained to as distance education or web- grounded education. The way in to a fruitful prosecution of web grounded educating and learning is considering understudy rates. Methodologies that work for ordinary all day understudies may not be successful for grown- up scholars with regular positions and family scores. The maturity of these scholars is concentrated on the practical and has a strong interest in tools and technologies. Different pupil populations can profit greatly from the instigative openings offered by online education. Council professors may be asked to consider tutoring their classes online as the demand for online instruction grows. While face- to- face instruction has numerous parallels, online instruction has its own set of chops and conditions. Except for delivery speed and content, both approaches are similar. Understudies should be mechanically keen to use invention accoutrements that might be needed. Understudies of the advanced age have all the earmarks of being free, further invention restrained, and invention canny, applicable for online climate. For a high- quality council degree, it's salutary to learn online at your own pace. Issues defying a web- grounded schoolteacher incorporate being successful in conveying the course, answering understudy dispatches, getting shaped to the internet grounded bias and foundation. Pundits of web grounded educating and learning question its worth, acceptability, and quality. Since internet educating and learning fabrics haven't had the option to convey associations between the preceptor and understudies; its instructional viability is lower than the conventional over near and particular talk. Answering understudy dispatches on time can be trying since it requires critical measure of preceptor's time. It requires a great deal of investment to plan and show a web- grounded course. The test of online training to a great extent relies upon online preceptors. The power of online content and intellectual property are fresh issues.

Keywords: online teaching, online learning, electronic/digital learning, web-based learning, distance learning, online education.

Learning another dialect is a mind-boggling expertise yet doing so can be a remunerating experience interfacing you with others socially and socially. Our minds are versatile and adaptable, which permits us to get familiar with another dialect at whatever stage in life. Innovation has progressed to new extents setting out additional open doors to advance new abilities all from the solace of your home. Throughout recent years, training has turned into a broadly accessible choice across level schools, universities, and exchange schools the same. Individuals can single out any ability and go to a web-based course whenever. Language learning has moved to an internet-based climate. This permits you to gain

proficiency with another dialect on the web, very much like some other course without any problem. There are many advantages to learning a language on the web, because of the progressions of innovation that have made a method for conveying and productively gaining phonetics from a remote setting. On the off chance that you're keen on taking on another dialect, the following are five benefits of learning another dialect on the web. Learning a language online permits you the adaptability to gain from any place. You can gain from your home, in an office, out and about, or at a companion's home. All you really need is a web association and a PC or tablet, moreover, with various time regions across the US and different nations where your language coach might be based this gives the comfort of choosing an educator whose time timetable and time region that works around your bustling. Numerous language students and language educators have areas of strength that dialects should be learned or shown in a homeroom. Language learning requires a lot of cooperation and coach input through displaying language and making sense of examples and mistakes rectification. The unknown dialect class, however, is a peculiar climate and one which a few students might see as counterfeit or restricting contrasted with alternate approaches to learning language independence or through different types of training. Among those, the web and the manner by which it permits direct connections, including through voice and video, with local speakers has led to an enormous number of students effectively creating skills "in nature". Online training has entered a time of "full blossom" (Qayyum, 2016) with a quick turn of events and execution of innovation. This pattern additionally carries upheaval to the field of language instructing and getting the hang of, introducing new open doors and difficulties. Language experts long opposed educating on the web primarily on the grounds that showing talking in an internet-based environment was unimaginable. Ongoing advances in innovation, notwithstanding, have made it possible. This section presents the plan and execution of online courses in Japanese and Chinese as of late evolved and being presented at Purdue College. We will feature advances included, yet in addition academic developments that aided purpose troublesome issues. The adequacy of internet showing will likewise be addressed. Responses from enlisted understudies and the educators that have shown the courses will likewise be shared. The episode of Coronavirus created a phenomenal worldwide push towards distant internet based language educating and learning. In many settings, language educators and students went through a fast change to online guidance with restricted assets and planning. Their encounters exhibit flexibility, constancy, and inventiveness under exceptionally testing conditions. This assortment of studies analyzes the difficulties that language instructors and students have encountered in educating and learning on the web, investigates how they have tended to these difficulties, and distinguishes basic illustrations to assist language teachers with bettering answer crises like the Coronavirus pandemic. The Coronavirus emergency has provoked a plenty of examination on web-based language schooling. A deliberate survey of the examples of this emergency comparable to internet based language schooling is required, however we here limit our endeavors to providing perusers with a brief look at this developing group of examination, referring to Martin et al's. (2020) system, which classifies important investigations as indicated by whether they center around students, instructors, or instructive foundations. Thus, in the accompanying segments, we examine a determination of concentrates on language students and learning, language educators and instructing, and institutional endeavors in working with online language schooling. At the point when we feature concentrates on institutional endeavors, we additionally examine significant examinations on the advancement of innovation for language learning and instructing, as mechanical assets are much of the time part of institutional endeavors to help online training.

One significant inspiration for creating on the web unknown dialect courses was that a few understudies are keen on taking an unknown dialect, yet can't fit one into their timetable. There are many understudies who can't squeeze that into their timetable. Additionally, a few understudies like to learn all alone at their own speed. Online courses can oblige such understudies. Up to this point, we have just had Purdue understudies taking internet-based Japanese courses, yet the courses might possibly oblige all undergrads, secondary school understudies, financial specialists, etc. , from any place on the planet. This gathering of studies centers around language students' internet growth opportunities from the perspective of their feelings, discernments, practices, and status for web-based learning. It is critical that language students' feelings have arisen as a famous subject in research on the unexpected change from up close and personal to remote learning. Research on the close-to-home encounters of students

learning dialects in the crisis remote learning setting has found various feelings related to web-based learning, of which fatigue is by all accounts the most analyzed in both cross-sectional and longitudinal examinations. One of the fundamental reasons individuals decide not to seek after promoting their schooling is the expense. Classes can be expensive when shown in a conventional homeroom setting. Web-based learning can be a more reasonable choice when you need to take on learning another dialect. Educational cost or cost relies upon a couple of elements in light of the course you pick, for example, the foundation giving it or the educator's residency. Costs are decreased beyond educational costs, for example, no movement costs that can incorporate stopping charges, gas, or public transportation, and materials can be more financially savvy by picking digital books or utilizing materials you have helpful at home. Different investigations of online language growth opportunities have zeroed in on their discernments and practices, particularly with regard to online educational developments, for example, task-based plans or genuine language learning. Despite the fact that students see online language classes as less successful, Lee (2021) infers that intentionally planning on the web courses can upgrade student fulfillment and that understudies especially value brief criticism from teachers, peer connection, and powerful errand plans. In the meantime, Lian, Chai, Zheng, and Liang (2021) see that the experience of legitimate language learning open doors in web-based classes decidedly affects understudies' self-adequacy, especially through cooperative errand plans. In another review, understudies doing a gathering show and venture were found to have made and supported a virtual open space in which they could express and arrange implications (Junn, in press). As per our insight, just a single report has covered language students' preparation for web-based learning and its relationship with inspiration, commitment, student disposition, and backing (Jiang, Meng, and Zhou, in press). The writers uncover that language students show elevated degrees of preparation for web-based learning, and the prescient force of student availability for inspiration and commitment features the significance for language instructors to advance positive learning perspectives and offer proper ecological help to language students for internet learning.

Conclusion :

For most of language educators, who have restricted information on instructive innovation, the work important to accomplish similar improvement for students would be considerably more prominent. That might make sense why an enormous number of concentrates on language educators center around their first-time web-based showing encounters, their prosperity (counting feelings, character, organization, and maintenance), and their educational endeavors to improve instructing viability. g. An ongoing meeting is a setting for coordinated exercises, where understudies essentially meet with their educator and one schoolmate on the web. These meetings give a scene in which understudies can participate progressively collaborating with different speakers, putting to genuine utilization the language components they learned in self-learning modules. The course evaluations are called Execution based Tests (PBT). Not at all like conventional paper-and-pencil tests, PBTs center around how a student can manage a language as opposed to what they know. Another test is that numerous understudies will quite often do all their self-concentrate on tasks without a second to spare, just before their continuous meetings, and this packing technique isn't helpful to them to learn well. One method for forestalling this may be to partition one learning undertaking into a couple of sets and set up a cutoff time for each. Regardless of these obvious benefits, Internet learning acts as a difficulty for language educators as well as understudies. In a web-based learning mode, most correspondence is non concurrent, prompting a segregated learning setting. A few scientists hence scrutinized the restricted measure of tuning in and communicating in open doors in language courses and what this might mean for understudies' oral 9 capability improvement (that educating completely online is new to most language educators, research has examined language instructors' utilization of innovation as a vital part of their first-time web-based educating encounters. Concentrates on this space frequently start with general inquiries in regards to language educators' view of the perception.

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Rewriting black women's subjectivity in the novels of Toni Morrison

Ms.Nisha V. Mehta

Research Scholar,
P.P. Savani University

Dr. Ananta Geetey Uppal

Professor,
P.P. Savani University

Email - mehtanisha522@gmail.com

INTRODUCTION :

Across the annals of Western culture and intellectualism, specific individuals, notions, and ideologies have been characterised in relation to one another. The presence of these individuals poses a potential challenge to the established social norms within a civilised society. According to Stephen Morton (2003, p.59), death, the unconscious, madness, as well as the oriental, non-western other, the foreigner, the homosexual, and the feminine have been categorised as "others" by various scholars. Black women experience dual forms of marginalisation, as they are often labelled as "the other" even within marginalised communities. As a writer of African American descent, Morrison provides profound understanding into the psychological experiences of black women. According to Patricia Hill Collins' (2022) Black Feminist Thought, black women are consistently positioned as marginalised individuals within a white patriarchal societal framework. The effectiveness of any system of oppression is contingent upon its ability to be supported by ideological justifications. Black women are often portrayed in a negative manner by dominant groups. According to the author, the depiction of black women as unattractive and lacking in femininity creates a contrast that allows white women to be characterised as refined and delicate beauties (p.80). In her literary works, Morrison presents a challenge to the conventional practise of dichotomizing concepts into rigid categories such as white/black, masculine/feminine, and virgin/whore. One group is afforded privileges at the cost of disadvantaging the other. Morrison contests the adverse portrayal of black women in literature. The representation of Black women in media and popular culture often includes stereotypical archetypes such as mammies, whores, matriarchs, breeders, superwomen, and beasts. The promotion of negative depictions of black women serves as a means to conceal their exploitation in political, social, and economic spheres. Morrison endeavours to establish a "black aesthetic" that would effectively encapsulate the experiences of women of colour who have been historically marginalised in literary works. Morrison's literary works subvert the stereotypical depictions of black women by illuminating the underlying silence and providing a platform for the articulation of black female identity, as noted by William (2001, p.4).

Black Women and their Quest for Subjectivity in the works of Toni Morrison :

The novel *Beloved* by Morrison portrays various facets of the interlocking systems of oppression based on race, class, and gender, and how this "matrix of oppression" hinders the capacity of black women to express love. The female African American characters in Morrison's works acquire the ability to construct meaningful self-concepts by actively contesting prevalent racial generalisations. In her work entitled "Black Feminist Thought," Collins expounds on the concept of black feminist consciousness, positing that there is indeed a unique and collective consciousness that is specific to black women. Throughout history, Black women have consistently demonstrated their resistance to various forms of oppression. Despite the expectation to conform, they have managed to maintain their inner strength and

resilience. Throughout history, marginalised communities have utilised their collective strength to resist oppressive forces. This resistance has taken various forms, including rejecting established traditions and cultural norms, as well as engaging in activities that are prohibited within white patriarchal societies. The author expounds upon her notion that the resistance in question was contingent upon the historical and persistent repudiation of stereotypical depictions of black women, including but not limited to the archetypes of the mammy and the matriarch. Numerous black writers have endeavoured to investigate the "private concealed realm of black women's consciousness" that endows them with the vigour and fortitude to oppose oppression. According to Collins (2022), the voices of resistance have been present throughout history and should not be viewed as those of victims, but rather of survivors (p. 98).

According to Collins (2022), Sojourner Truth has employed her personal life experience to deconstruct the concept of womanhood. This is evident in her approach to dismantling the term "woman." (p. 99). In a similar vein, Morrison adeptly portrays the experiences of marginalised individuals in her literary works. The author posits that the endeavour of Black women to establish their own distinct and unified voices has taken place within a minimum of three secure environments. The relationship between a mother and daughter is a crucial bond within the black community. Numerous African American writers recognise the significant impact that their mothers have exerted on their existence. In "My Mother's Garden," Alice Walker places significant importance on her maternal bond. According to Collins (2022), African-American women view friendship as the second most significant relationship, as it serves to validate and acknowledge each other's humanity, uniqueness, and entitlement to exist.

Morrison's literary works are centred around the experiences of black women. The female characters in the novels play a significant role in the growth and development of the young black girls, providing them with guidance and support to cultivate their personalities. Numerous female writers of African descent have delved into the aforementioned theme within their literary compositions. Collins (2022) discusses the challenges encountered by black women in validating each other's worth within a societal framework that undermines the collective identity of black women. This context serves as a platform for developing alternative representations of black womanhood that diverge from the dominant cultural narratives (p. 104-111). In her book's introduction, *Black Women Writers at Work*, Tate (2023) highlights that the majority of works by black women writers, including Morrison, feature female characters who are embroiled in a complex battle to uphold their human dignity and emotional sensitivity in a world that is often impersonal and threatening. The majority of African American female writers convey their perspectives to readers by means of their portrayal of black female characters. The pursuit of identity among Black women differs from that of their white counterparts. According to Tate, the theme of identity quest holds great significance in African American literature. This theme is particularly prominent in the literary works of black women, who use it to express their struggle amidst a backdrop of "growing isolation, meaninglessness, and moral decay" (Tate, 2023). The pursuit of identity among Black women is both facilitated and impeded by their contextual factors. According to her statement, it is uncommon for black women to assume the role of a marginalised outsider or a daring explorer in their pursuit of self-validation. Instead, the process of self-discovery for black women is characterised by distinct priorities and occurs within a unique context. In reality, they exhibit a strong sense of attachment to their community and tend to rely on their social networks and tangible circumstances for support during periods of adversity. Tate highlights the societal limitations typically placed upon the physical mobility of black women. The imperative for black women to undertake their quest within narrow confines suggests that their journey is predominantly introspective rather than outwardly focused. The various physical limitations impede and constrain their pursuit. According to Tate (2023), individuals are required to confine their actions within a confined and restricted space, while their proclivity towards developing intricate personal connections contributes to the profundity of their pursuit for self-identity (pp. ix-xxii).

Morrison's literary work, *Song of Solomon*, primarily explores the theme of the quest. The author highlights the notion that genuine existence invariably arises from the cultivation of self-love and self-affirmation. It is imperative for each person to validate their being by autonomously determining their

life choices. The concept of authentic existence is closely linked to the notion of self-ownership. According to Wilfred D. Samuel's analysis titled 'Liminality and the Search for Self in Song of Solomon', Milkman's mother Ruth Foster Dead exemplifies the most significant instance of inauthenticity. The surname "Dead" connotes a sense of vacuity in one's existence and a lack of genuine life experiences. According to Wilentz (1992) the traumatic experience of slavery has had a detrimental impact on their capacity for affection. Baby Suggs instructs them on the art of self-love and body ownership. The speaker highlights the sub-human status of the individuals and asserts that they have been regarded as mere flesh. She compels them to appreciate their eyes, mouth, lips, hands, and exalt their bodies that had been disdained by the Caucasian population. The phrase "Love it hard, yonder theylove your flesh" lacks academic language and clarity. Please provide more context or information so that I can assist you better. The author emphasises the importance of valuing one's heart over other bodily organs such as the eyes, feet, and lungs that have not yet experienced the breath of life. It is imperative to prioritise the affection and care for one's heart over the significance of the reproductive organs, namely the womb and private parts, which are responsible for sustaining and giving life. According to Morrison (1998), on page 88.

The institution of slavery has posed a significant challenge to the womanhood of black women, and the novel *Beloved* documents their efforts to resist and overcome this form of oppression. Marilyn Sanders Mobley posits in her work entitled "Memory, History and Meaning in Toni Morrison's *Beloved*" that Morrison portrays the tangible, corporeal, and psychological ramifications of enslavement on the mental states of those who were subjugated. Morrison's work delves into the psychological impact of slavery on women who were not only the means but also the source of production (Wilentz, 1992). According to Paul D's perspective, the value of a female slave was deemed to be higher than his own, as he states, "her price was greater than his; properly that reproduced itself without cost" (Morrison 1998, p.228).

The character of Baby Suggs is portrayed as being deprived of her agency and personhood, reduced to the status of mere chattel rather than being recognised as a fully realised human being. Upon attaining her freedom, Sethe perceives that the concept of freedom and the act of asserting one's bodily autonomy or self-possession are distinct entities. Baby Suggs instructs the entire community on the process of asserting ownership over their physical selves. David Lawrence contends in his work titled 'Fleshly Ghosts and Ghostly Flesh: the Word and Body in *Beloved*' that the crucial aspect in the quest for self-possession is the expression of a language that defines oneself, which originates from the tangible experiences of the physical body (Morrison, 2007, p.47). The utilisation of language serves as a means to give expression to the repressed desires that were subjugated during the period of enslavement.

Following her experience of liberation, Baby Suggs derives pleasure from the feeling of possessing agency and embarks on a journey of self-discovery characterised by a constructive self-concept. The protagonist experiences immense happiness upon hearing her own heartbeat for the first time and develops a skillset that involves providing guidance, relaying messages, tending to the ill, harbouring fugitives, expressing affection, cooking, preaching, singing, dancing, and exhibiting unconditional love towards all individuals, as if it were her sole responsibility (Morrison, 1998, p. 137).

The initial measure she undertakes to enhance her agency is by adopting a fresh nomenclature. The individual in question adamantly declines to respond to the appellation "Jenny Whitlow," which is the name that has been legally bestowed upon her. The bill of sale indicated the name "Jenny Whitlow" as the purchaser. The individual self-identifies as Suggs, yet experiences persistent feelings of melancholy. As depicted in the literary work "*Beloved*," the protagonist experiences a sense of desolation within herself, where her identity is lost. This is exemplified by her profound sadness and uncertainty regarding the fate of her children, as she is unaware of whether they have perished in a fire or are still alive. Initially, subsequent to attaining emancipation, she experienced a sense of uncertainty regarding her own identity, as her knowledge of her absent offspring surpassed her knowledge of herself. The individual in question lacks a clear framework or methodology for self-discovery. Is she capable of singing? Can her physical appearance be considered attractive and could she have exhibited qualities of a caring parent? Baby Suggs was known to be a person of few words, as she was aware of the limitations of her ability to express herself verbally. According to Morrison (1998), pages 140-141. Upon

receiving her freedom, Halle was taken aback as she deemed it to be of little value to her personal circumstances. The protagonist engages in introspection and finds amusement in the notion of acquiring liberty for a senior citizen who ambulates with a gait resembling that of a canine with a missing limb (Morrison, 1998, p. 141). Upon setting foot on the ground, she comes to the realisation that the concept of freedom holds the utmost significance in the world. The concept of personal freedom instilled fear within her, hindering her ability to navigate the world with the autonomy of an unrestrained individual. Upon observing her hand, she experiences a sense of novelty and utters, "These hands pertain to me; they are mine." Subsequently, she endeavours to perceive her heartbeat and contemplates whether it had been present all along. Could you please provide more context or information about the text you want me to rewrite academically? Subsequently, she emits a loud laugh and verbalises. The cardiac muscle within my thoracic cavity is undergoing rhythmic contractions, resulting in the sensation of a heartbeat. The act of the heart beating is representative and indicative of the individual's rebirth. The woman who is sixty years old is questioning the reason behind being referred to as "Jenny". Mr. Graves responds as a result of the information documented on the sales receipt. Mr. Graves inquiries about the individual's given name and self-identification. The statement provided by the user is a null response. "I do not identify myself as anything" (Morrison, 1998, p.142). Subsequently, she recollects the name of her former spouse, a solemn individual who had instructed her in the craft of shoemaking. In addition to cultivating self-love, Baby Suggs also facilitates the healing and collective amnesia of her community. The speaker imparts to her audience the notion that self-love is the most potent force in existence and instructs them on the gradual process of self-assertion.

According to Linda Krumholz's analysis in "The Ghosts of Slavery: Historical Recovery in Toni Morrison's *Beloved*," Baby Suggs undertakes a three-stage healing ritual. The first stage involves the repression of memory, followed by a painful reconciliation with those memories in the second stage. The third stage is a symbolic rebirth of the sufferer, characterised by a cleansing process. This interpretation is cited by Wilentz (1992). Baby Suggs offers moral encouragement to her community and motivates them to confront the shameful and distressing experiences of their history. The appellation of 'Holy' was bestowed upon Baby Suggs by her community due to her spiritual prowess and philanthropic tendencies. The majority of the rituals are performed in an outdoor setting. Krumholz's analysis suggests that the outdoor environment serves as a means of achieving psychological catharsis from past experiences, and provides a secure space for confronting distressing memories. Krumholz asserts that Baby Suggs devised a distinctive ceremony aimed at aiding the previously enslaved individuals in coming to terms with their emotional and psychological wounds. Morrison's novel, *Beloved*, portrays the potential for history to shape the future through the reconstruction of past events, as noted by Wilentz (1992).

The teachings of Baby Suggs diverge from those of other dogmatic religious preachers. She exhibits a heartfelt approach and displays a disinclination towards regulations and restrictions. The individual holds the belief that the concept of morality is not subject to definition through prescriptive regulations. She refrained from exhorting them to reform their ways or to desist from committing further transgressions. The speaker conveys to her audience that they are deemed as being "blessed of the earth," "inheriting meek," and "glory bound pure." The speaker conveys to her audience that the sole form of grace available to them is the grace that they are capable of envisioning. According to Morrison (1998, p.88),... Krumholz posits that Baby Suggs espouses an epistemological and discursive philosophy wherein morality is not confined to binary notions of good and evil (Wilentz, 1992).

These two concepts derive their existence from the process of making judgements. The portrayal of the school teacher in *Beloved* can be interpreted as a representation of a moral absolute of evil. The individual in question maintains comprehensive documentation, utilising scientific and objective techniques. According to Krumholz's analysis, Morrison utilises school teachers to portray the idea that discourse, definitions, and historical methods are not arbitrary or objective, but rather serve as instruments within a system of power relations. (Wilentz, 1992). In the novel 'Sweet Home', a servant named Sixo is depicted as having appropriated an item and subsequently consumed it. When confronted by a school teacher regarding his actions, Sixo rationalises that his consumption of the item will enhance

his productivity and thus, his value as a labourer. The act of physical punishment by the school master is employed to demonstrate the notion that the power to define lies with the definers themselves, rather than the individuals being defined, as stated by Morrison (1998, p. 190).

According to Linda Krumholz's analysis, Baby Suggs subscribes to the belief that morality is subjective and relative, rather than being grounded in precise and universal standards. Baby Suggs views morality as a component of situational ethics. According to Wilentz (1992), the speaker advocates that the determination of the appropriate amount is crucial, as exemplified by the adage "Good is knowing when to stop" (p. 8). The individual's personal encounters have led to the realisation that individuals of Caucasian descent are the most significant source of misfortune globally due to their inability to recognise limits and boundaries. The individual is aware that the lack of constraints has the potential to result in the most severe form of malevolence. Baby Suggs acquires the knowledge of emerging from the realm of secrecy, torture, and agony. Morrison's literary works feature black female protagonists such as Baby Suggs and Pilate who exhibit resilience and optimism in the face of adversity, ultimately achieving self-sufficiency and prosperity.

Conclusion :

In fictional works, female characters of predominantly black ethnicity are often subjected to humiliation and endure a profound sense of isolation within a societal framework that is characterised by racism and marginalisation. Individuals who lack class and racial privilege are often marginalised and excluded from societal norms, leading to their ostracization and suppression by the dominant gaze of others. According to Morrison, the female self is a dynamic entity that is continuously evolving and not constrained or confined by inflexible societal and cultural limitations. Morrison provides a critical analysis of the linguistic mechanisms that have been employed to rationalise acts of aggression directed towards women of African descent. The author subverts various stereotypes and presents a diverse range of black female characters who resist traditional and self-deprecating modes of existence. Likewise, the author rephrases and delves into the concealed narratives of suffering and debasement. The author crafts robust female protagonists who challenge the prevailing racist norms of society.

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The Portrayal of Ammu as a Symbol of Resistance Against Societal Oppression in the novel The God of Small Things of Arundhati Roy

Dr. Zeba Siddiqui

Assistant Professor, Dept. of English, VIVA College, Mumbai (MS) India.

Email - zeba.siddiqui111@yahoo.in

Abstract: Arundhati Roy is an Indian writer and female activist. *The God of Small Things* is a historic work of Arundhati Roy. In this novel Roy depicts the extreme sufferings of Ammu, who, despite of being from a high-class society is oppressed, suppressed, and exploited. In this novel, she has discussed the issues like sexuality, hatred, love, outrage, marriage, gender biasness, alcoholism, casteism, violence, untouchability, cultural discrimination, exploitation, and marginalization of women in Indian society. The story deftly examines the predicament of India's numerous women and the unprivileged classes, who are frequently suppressed and silenced in orthodox and tradition-bound communities. It reveals a widowed woman is rendered destitute by everyone in the society. The intersection of many marginality discourses including feminism, caste segregation and untouchability are another important issue that are covered in this novel. In this paper an effort is being made to see how far Arundhati Roy has been succeeded in portraying the condition of Ammu in her debut novel *The God of Small Things*.

Keywords: marriage, gender biasness, casteism, marginalization, love, woman, hatred, sexuality, violence, untouchability.

INTRODUCTION:

Suzanna Arundhati Roy, a notable Indian woman author, was born on November 24 in Shillong, Meghalaya. She is best known for her critically acclaimed debut book, *The God of Small Things*. Her debut work was the semi-autobiographical novel. It was awarded the 1997 Booker Prize. The first Indian woman to receive this award was Roy. Roy's victory is noteworthy especially because it took place in India's 50th years of Independence. Roy was born in Assam to a Bengali Hindu father who worked as a tea-planter and a Keralite Syrian Christian mother who was an activist for women's rights. The present novel *The God of Small Things* largely depicts her childhood experience in Ayemenem. In her first book, Roy tells the tale of childhood experiences of fraternal twins whose lives are ruined by the "Love Laws" that were prevalent in Kerala, India, in the 1960s. The novel examines how seemingly unimportant, little things may have a big impact on how individuals act and live. It also focuses on the central trauma of the novel that amounts the lower class, an untouchable Velutha's death, after it is discovered that he is having an affair with high-class caste Ammu Ipe, a divorcee and mother of twins. The narrative also examines casteism's enduring impact in India.¹

The Portrayal of Ammu as a Symbol of Resistance Against Societal Oppression.

The main female character in Arundhati Roy's novel *The God of Small Things* is Ammu Ipe, a middle class educated woman. She is Rahel and Estha's mother, Pappachi and Mammachi's daughter and Chacko's younger sister. Ammu is a crucial and subaltern character in the book. She was born into a patriarchal family. Her Mother Mammachi was governed by her father Pappachi, who never permitted

Ammu to receive a quality education. He was brutal with Ammu and her mother, frequently hitting them with a brass vase. The way Pappachi viewed marriage was conventional. According to him woman must obey her husband and men are important and prime in family. From her childhood, being a girl, she was never treated well, whereas her brother Chacko, as the son of the family was loved and cared by all. As a woman, Ammu's value and importance is linked with a man. At her parents' home, she had an extremely difficult life which is evident from the lines that follow;

Ammu finished her schooling the same year that her father retired from his job in Delhi and moved to Ayemenem. Pappachi insisted that a college education was an unnecessary experience for a girl, so Ammu had no choice but to leave Delhi and move with them. There was very little for a young girl to do in Ayemenem other than wait for marriage proposals while she helped her mother with the housework. Since her father did not have money to raise a suitable dowry, no proposals came Ammu's way. Two years went by. Her eighteenth birthday came and went. Unnoticed, or at least unremarked upon by her parents. Ammu grew desperate. All day she dreamed of escaping from Ayemenem and the clutches of her ill-tempered father and bitter, long-suffering mother.²

Since childhood, Ammu's life was filled with sufferings and sorrows. Ammu wanted to get rid of his patriarchal father and her mother who was taking all this from these many years. She hatched several little plans but they all failed repeatedly. Eventually, one of her plans succeeded, and Pappachi gave her permission to spend the summer in Calcutta with her distant aunt who resides there. At a wedding celebration in Calcutta, Ammu met her future husband, Baba, who was also there. They were married after just five meetings. Despite the disapproval of her family, she married Baba and spent some time in East India. Her future husband works as a tea estate assistant manager up in Assam. It seems like an acceptable match in Ammu's eyes but unfortunately, she was not aware that her husband is not just a heavy drinker but also a full-blown alcoholic with all of an alcoholic's deviousness and tragic charm. She was mistreated even by her husband. She was unable to get her husband's affection and support, not even when she became a mother. In fact, her husband's drinking got worse. One day Baba comes with a proposal for Ammu which his employer Mr. Hollick has suggested. The proposal was to sleep with his employee and he accepted the proposal and wanted Ammu to sleep with him just to save his job as he was receiving complaints from the labours and other assistant managers. He assured her that everything Mr. Hollick approved was for our benefit. Not only will it help you and I, but it will also be good for our children's future. The suggestion from Mr. Hollick startled Ammu;

He allowed the silence to take its toll. He allowed the pitiful man sitting across the table to begin to shake. To weep. Then Hollick spoke again. Well, actually there may be an option... perhaps we could work something out. Think positive, is what I always say. Count your blessings. Hollick paused to order a pot of black coffee. 'You're a very lucky man, you know, wonderful family, beautiful, children, such an attractive wife...' He lit a cigarette and allowed the match to burn until he couldn't hold it any more. An extremely attractive wife... The weeping stopped. Puzzled brown eyes looked into lurid, re-veined, green ones. Over coffee, Mr. Hollick proposed that Baba go away for a while. For a holiday. To a clinic perhaps, for treatment. For as long as it took him to get better. And for the period of time that he was away, Mr. Hollick suggested that Ammu be sent to his bungalow to be 'looked after'.³

Ammu's life was filled with difficulties but she never became weak at any point. Ammu was reluctant to leave Baba but when he asked her to have a sexual relationship with his employer Mr. Hollick and his bouts of violence began to include the children she finally leaves her husband. Ammu's character's true spirit was seen when she left Baba. Ammu made a very crucial decision and stuck to it: she could have stayed with her husband and adhered to the traditional role of a wife who is constantly at her side no matter what, or she could have defied societal expectations and limitations placed on women, which is what she ultimately opted to do. She finally left her husband and when she returns to

the house in Ayemenem, she is not at all welcome, and her father does not even believe her when she describes how her husband tried to sell her as a prostitute in order to save his own skin;

Ammu left her husband and returned, unwelcomed, to her parents in Ayemenem. To everything that she had fled from only a few years ago. Except that now she had two young children. And no more dreams.⁴

Ammu battles gender inequality and injustice throughout the book, becoming the victim in her own family. In the house of her own parents, she experiences torment and abuse. She is unable to escape the tremendous rage and hatred of a society that views divorced women with social stigma and disgrace. This subordination extended to the factory as well as the home. Whenever Chacko was dealing with food inspectors or sanitary engineers, he always referred to it as *my factory, my pineapples, my pickles*.⁵ This was because of the so-called male dominating and orthodox patriarchal society where Ammu being a daughter, had no claim to the property. But finally, she began to understand and accept this harsh treatment and stopped getting into fights and disagreements.

Ammu seeks refuge in the untouchable carpenter Velutha, when her own family continuously rejects and suppresses her. He is an employee at Mammachi's Paradise Pickle & Preserve Factory. High class Ammu and a lower class Velutha break the law of the caste system, many boundaries, reject the man-made barriers and traditions that were common for India's untouchables. Due to prohibition from doing a number of things in society both Ammu and Velutha reject the man-made barriers, and break the age-old norms which lays down the laws *who should be loved, and how. And how much*.⁶ Ammu, who left her husband because he wanted to sell her to his English Boss, was both physically and mentally dissatisfied with him, which is why she gets attracted to Velutha. The romantic relationship between Ammu and Velutha during their first night together can be observed from the following paragraph;

Ammu naked now, crouched over Velutha, her mouth on his. He drew her hair around them like a tent. She slid further down, introducing herself to the rest of him. His neck. His nipples. His chocolate stomach... She pressed the heat of his erection against her eyelids. She tasted him, salty, in her mouth. He sat up and drew her back to him. She felt his belly tighten under her, hard as a board. She felt her wetness slipping on his skin. He took her nipple in his mouth and cradled her other breast in his calloused palm... She lay against him. Their bodies slick with sweat. She felt his body drop away from her. His breath become more regular. She saw his eyes clear. He stroked her hair, sensing that that knot that had eased in him was still tight and quivering in her. Gently he turned over her on her back. He wiped the sweat and grit from her with his wet cloth. He lay over her, careful not to put his weight on her. Small stones pressed into the skin of his forearms. He kissed her eyes. Her ears. Her breasts. Her belly. Her seven silver stretchmarks from her twins. The line of down that led from her navel to her dark triangle, that told him where she wanted him to go. The inside of her legs, where her skin was softest. Then carpenter's hands lifted her hips and an untouchable tongue touched the innermost part of her. Drank long and deep from the bowl of her.⁷

The above paragraph makes it abundantly evident that, the new woman Ammu is portrayed shattering social and patriarchal barriers by not only divorcing her husband but also engaging in a romantic and sexual relationship with a Dalit. When she disagreed with her husband's choice and left him for her pride and self-respect, she began to emerge as a strong woman. She disregarded the social convention that forbade relationships of any kind with people of lower social status and instead pursued a romantic engagement with Velutha. She is a marginalised woman who has been put through ethical dilemma all the time and is shown as the one who rejects the ridiculous social conventions and chooses to do what she wants rather than doing something that is considered immoral by society. Ammu and Velutha's copulation with one another are implicitly an effort to break down the arbitrary and artificial barriers put up between the so-called elite class and the underprivileged sections.

Ammu is the unruly daughter of the house, who manages to escape her oppressive, unhappy mother and violent father by hastily accepting a Bengali Hindu man's marriage proposal while visiting a distant aunt in Calcutta. After a couple of years in an increasingly dreadful marriage she divorces him and returns back to Ayemenem with her two children, Estha and Rahel. Ammu is a divorced woman with two children, therefore it is clear that she is marginalised. They reside in her parents' home on "sufferance," where she is ignored by her family, particularly Baby Kochamma, who is anxious to convince Ammu and her twins that they "really have no right to be [there]."⁸ Ammu is marginalised, but her kids are marginalised even more. She cannot escape the society's violent anger and fury which sees divorced women as social outcasts and shame;

A married daughter had no position in her parents' home. As for a divorced daughter—according to Baby Kochamma, she had no position anywhere at all. And as for a divorced daughter from a love marriage, well words could not describe Baby Kochamma's outrage. As for a divorced daughter from an intercommunity love marriage—⁹1997:45)

The above paragraph makes it very evident that Ammu experiences gender discrimination and bias in her own family. Being a divorced woman, she had to face society's anger and wrath. Ammu is a boundary breaker who refuses to conform to the role models that are provided to her, much like Velutha. She has the feeling that she has lived her life to the fullest and that she actually has little to lose. Her unwelcomed presence in the house together with her different mindset and perspective from the rest of the family leaves her with a feeling of distance and detachment from the place where she lives. Perhaps this is the reason she is attracted to Velutha's affinity with the material world around him. She yearns to fit in somewhere and feels safe and secure with Velutha. Ammu's desire for love and closeness with another adult human being is thus much stronger than possible fears about what might happen if her relationship with an Untouchable who is a Paravan by birth should be revealed.

The love affair between high class Ammu and an untouchable Velutha causes further problems in Ammu and Velutha's life. After being falsely charged with the murder of Sophie Mol, the rape of Ammu, and the kidnapping of Estha and Rahel, Velutha is cruelly and mercilessly tortured and punished by the authorities. The police treat him in a very ruthless and nasty manner. Even though Velutha's accusation was never proven, the Touchable policeman harassed and victimised Velutha because he was born a Paravan and an Untouchable. The innocent Velutha passes away during the night as a result of such barbaric abuse. Roy describes how Ammu is being treated and sexually abused by the Inspector Thomas Mathew at the police station when she goes there to tell the truth about Velutha;

It's a little too late for all this, don't you think?' he said. He spoke the coarse Kottayam dialect of Malayalam. He started at Ammu's breast as he spoke. He said the police knew all they needed to know and that the Kottayam Police didn't take statements from veshyas or their illegitimate children. Inspector Thomas Mathew came around his desk and approached Ammu with his baton... If I were you, he said, 'I'd go home quietly.' Then he tapped her breasts with his baton. Gently. Tap, tap. As though he was choosing mangoes from a basket. Pointing out the ones that he wanted packed and delivered. Inspector Thomas Mathew seemed to know whom he could pick on and whom he couldn't. Policemen have that instinct. 1997:7-8)... When Ammu went to him with the twins to tell him that a mistake had been made and he tapped her breasts with his baton, it was not a police-man's spontaneous brutishness on his part. He knew exactly what he was doing. It was a premediated gesture, calculated to humiliate and terrorize her.¹⁰

In her portrayal of a flawed society Roy exposes senior police officers who sexually abuses women and join forces with the political parties to trap innocent people. As a result of violating the love laws that were prevalent in India for the untouchables, Ammu and Velutha are entangled

in the web of politics and endure horrendous suffering as a result of the society's senseless laws. Ammu was already in repentance by Velutha's death and then by the Inspector's words and treatment towards her she was devastated. Hence, she too dies a lonely death. "*She died alone. She was thirty-one. Not old, not young, but a viable, die-able age.*"¹¹

Ammu is the most frankly rebellious of the other three women character in the novel. Her experience from growing up with Pappachi's abusive and deceptive behaviours (striving to be regarded by society as a good and generous man while terrorising his family at home) made her develop a watchful attitude that made her question people's motives and actions. The narrator informs us that she did "exactly nothing to avoid quarrels and confrontations.... perhaps even enjoyed them".¹² It also made her brazen. These experiences motivate her to move against the tide and repeatedly make decisions that defy all social conventions and expectations placed on her. Ammu's parents show her the worst aspects of patriarchy and the results of unconditional female submission and subordination at its worst, making her intuitively choose to reject and resist it.

In the end, Ammu also had to pay for their relationship but Velutha is much more vulnerable and exposed. One of the key topics of this book, which might be reductively summed up as the conflict between "big things" and "small things," is the symbiosis of structure vs agency.¹³ The conceptual structures of religion, caste, nation, and colonialism are big things, tough to challenge and slow to change, whereas peoples, insects and flowers are small things that may be enjoyed and appreciated today even if they are gone tomorrow.

CONCLUSION:

In her book *The God of Small Things*, Arundhati Roy introduces several different female characters, each of whom is in some manner a victim of an oppressive system but still possess a substantial degree of agency. Ammu, the main character in the book is doubly subordinated. She faces discrimination in a culture dominated by men because of her failed marriage on the one hand, and social segregation because of her relationship with Velutha, an untouchable family carpenter, on the other. Ammu, who most blatantly opposes the complex oppressive structure in the book, is punished severely by her mother and aunt. However, Ammu, one of the main characters in Roy's novel stands in for those who truly dare to cross the line that casteism uses to sustain its system of distinction by doing "the unthinkable." She represents all those who have suffered due to transgressions against the 'Love Laws' and gender-specific expectations placed on them, sometimes even at the cost of their own lives. The fictitious Ammu and Velutha now have a voice that is recognised around the globe as representations of thousands of real-life cross-caste relationships in India.

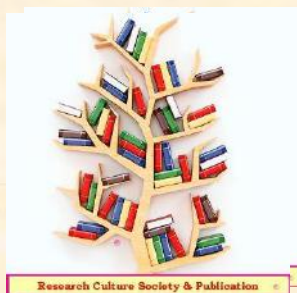
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