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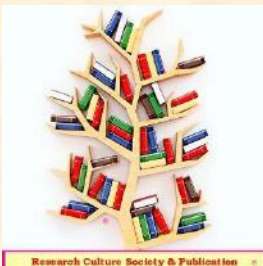
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International Conference on Literature, Languages and Linguistics Studies

(ICLLLS – 2024)

Date: 17 – 18 February, 2024

Conference Special Issue - 34

The Managing Editor:

Dr. C. M. Patel

(Research Culture Society & Publication)



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About the organizing Institutions:

International Languages Council is an esteemed association working on to provide language studies, understanding language issues, multilingual aspects, languages development. Council organizing events to improve languages, languages learning, conceptual understanding of languages and literature, also coordinate with other research organizations for the collaborative services.

The International Languages Council is working to promote Languages and Literatures at different national and international levels, and also coordinate with other institutions and organizations for the educational and community development. It also offer to provide literature, ELT, linguistics research services, educational studies and organizing activities.

‘Research Culture Society’ is a Government Registered Scientific Research organization. Society is working for the research community at National and International level to impart quality and non-profitable services. Society has successfully organized 155+ conferences, seminars, symposiums and other educational programmes at national and international level in association with different educational institutions.

Educational institutions, colleges, universities are welcome for Memorandum of Understanding (MoU – free to sign without any charge) for Academic Exchange, Knowledge sharing and collaboration to organize events with us. We are promoting and sponsoring educational events as well as publishing research work in collaboration. We also invite sponsorship from the industries, corporates, institutions and government bodies for our educational programs.

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 :

Objectives of the International conference: To observe the overviews and concept of languages, literature and Religions in the 21st century, To Identify the various knowledge forms of literature and religions, To Analyse the trends of teaching languages and To find our conceptual life lessons from the religions.

About the Conference:

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

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Dear Colleagues !

I am delighted that our organization is jointly conducting the "**International Conference on Literature, Languages and Linguistics Studies**" with the theme of literature and languages, in association with 'Research Culture Society' on 17 – 18 February, 2024.

This conference series forum aims to observe the overviews and concept of languages, literature and Religions in the 21st century. To Identify and analyze the latest trends of literature, linguistics and Teaching languages. Identifying various knowledge forms of literature and linguistics.

I honestly hope that this conference will provides a premier interdisciplinary platform for researchers, practitioners, and educators to present and discuss the most recent trends in literature, languages, culture, religions and its concern related to writing and study of the literature and religion materials.

May hearty wishes and regards for the great success of this important international conference.

Thank you!



Prof. J. Adrina
ICLLLS-2024 Conference Chair
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Message

Dear Professional Colleagues,

It is gratifying to note that 'International Languages Council; in collaboration with 'Research Culture Society' (Government Registered Scientific Research organization) are organizing - 'International Conference on Literature, Languages and Linguistics Studies' during 17 – 18 February, 2024.

This international conference will allow the participants and academicians to reveal their endeavors, extend academic professional networks and jointly ascertain the existing and upcoming research instructions guidelines and presented thoughts at international level. I believe that all the presentations in this academic research conference will bring interesting topics with fruitful discussions.

I believe, this International Conference will help in redefining the strong connection between students and academicians from different institutions. An additional goal of this international conference is to combine interests and research related to Literature and Religion field of academia, researchers and students.

My best wishes to the committee members, speakers and participants of this world conference.

A handwritten signature in blue ink, appearing to read 'Dr. C. M. Patel', written in a cursive style.

Dr.C. M. Patel

Director, Research Culture Society.

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The Role of Unconscious in Directing the Character's Behavior: A Psychoanalytic Study of Tayari Jones's *The Untelling*

¹Ms. N. Shajitha Parveen, ²Dr. A. Ramasubbiah

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Abstract: Tayari Jones's *The Untelling* depicts a vivid, unforgettable portrait of Ariadne Jackson who seeks to overcome the trauma of her past. This paper aims to examine Tayari Jones's *The Untelling* from an analysis from a psychoanalytic viewpoint focusing on how the unconscious mind influences the character's actions. Sigmund Freud believed that human behavior is influenced by unconscious causes. Tayari Jones effectively utilizes specific literary storytelling approaches to uncover the hidden facets of human people, drawing inspiration from Freud's thoughts and theories. Psychoanalytic interpretations of Tayari Jones's concepts and methods assist readers in generating new interpretations and developing innovative insights into the comprehension of African American literature. The research aims to demonstrate that in a stable character, social and psychological aspects are properly integrated, resulting in a balanced character. Moreover, the analysis of the protagonist Ariadne Jackson from a psychoanalytic perception will reveal the implicit meanings of the novel.

Key Words: Tayari Jones, *The Untelling*, Sigmund Freud, Unconsciousness, Psychoanalysis, Narrative technique, Character's behavior, African trauma.

Introduction:

This study explores the unconscious aspects of the fictitious characters of Tayari Jones's *The Untelling*. Most of the characters in this tale exhibit a level of lunacy that poses a danger to both themselves and everyone in their vicinity. This absurdity is primarily caused by their past pain and anxieties for their future. Most often, these personal traits lead to intense psychological conflicts in the characters' subconscious. An analysis of "The Untelling" from a psychoanalytical perspective delves into how the characters' actions and behaviors are shaped by the unconscious mind and external situations. The study seeks to emphasize the influence of the unconscious mind on human behavior and how social, historical, and cultural factors contribute to shaping the characters in the novel, drawing from Sigmund Freud's theories.

Literary Background :

This study focuses on culminating the psychological effects of trauma and the quest for a positive future in the light of Tayari Jones's novel *The Untelling*. When a person like Ariadne

Jackson faces a series of traumatic events as part of social, religious, or racial conflicts, it leaves lasting damage in the person's psyche that makes them mentally lost and detached. Trauma study comprehends psychoanalysis, cultural studies, post-structuralism, philosophy, and history. The crucial propulsion provided by Freud in the field of Trauma has been enlarged by theories like New Historicism, Cultural Materialism, Post-colonialism, Marxism, and Cultural studies. Furthermore, a fresh genre of trauma fiction has evolved in the field which endeavors to represent trauma through literary techniques and devices such as stream-of-consciousness and flashbacks. Tayari Jones uses specific literary narrative techniques to express the traumatic life of the novel characters in *The Untelling*.

Vickroy in *Trauma and Survival in Contemporary Fiction* (2002) analyses novels like Toni Morrison's *Beloved* and *Jazz*, and Marguerite Dura's *The Lover*, etc. to discover the elements of trauma in narration. The paper analysis carefully examines the personalized responses of these novelists to traumatic situations using trauma theories and also scrutinizes the intricate relationship between trauma and identity formation. In the book *The Trauma Question* (2008) Roger Luckhurst attempts to explore the relationship between cultural memory and trauma. He describes the problematical symptoms of trauma. He explains that when a person experiences traumatic events like accidents, wars, disasters, or other extreme 'stressor' events that leads to creates certain identifiable somatic and psycho-somatic disturbances in the person's mind. The protagonist, Ariadne Jackson, observes her father and infant sister's demise in a vehicle crash in the story. Jones in her novel *The Untelling* states the cluster of Ariadne Jackson's symptoms related to how 'her traumatic past event is persistently re-experienced in later situations'- through intrusive flashbacks in her mind.

Researchers have mostly focused on African-American fiction, examining themes such as racism, patriarchy, sexism, discrimination, and marginalization, with a predominant sociological perspective. The principal characters in the novel *The Untelling* display the psychoanalytic assumption about their unconscious behavior. The paper explores how the different ideas and concepts of psychoanalytic theories can be applied to Jones's *The Untelling*. Most of the characters in the novel represent their characteristic features and also their major psychological and social essence. An investigation of the characters' socio-cultural behavior in the novel "The Untelling" is conducted by examining their unconscious propensities through the lens of Sigmund Freud's theories.

Objectives of the Study :

The objectives of the study were:

- a. To explore the novel based on its structural and narrative elements.
- b. To analyze the novel from a psychoanalytic approach.

Research Methodology :

The study employed a descriptive qualitative methodology utilizing the psychoanalytic approach developed by Sigmund Freud. The information was extracted from the novel "The Untelling" by Tayari Jones. The investigation included the analysis of the structural elements and characterization of the key characters in the novel. The researcher utilizes the literary research method to collect references about the primary character and emotional management. The details were examined to gain understanding and connections in line with the research

goal. The researcher utilized the psychoanalytic approach and concentrated on the ego defense mechanism during the examination of the data.

Theoretical Framework :

Literary criticism's psychoanalysis is derived from Sigmund Freud's psychoanalytic theory. Freud introduces the psychoanalytic theory as the idea that "the repressed self will resurface." Freud proposed that suppression in the unconscious influences the behavior of the characters examined in Jones's *The Untelling*. Jones's protagonist Ariadne struggles hard to speak openly about her repressed memories, thoughts, or feelings that leads to anxiety. However, she could not convey how she feels to anyone in the novel. She hides her physical issues from her boyfriend which reflects her repressed collision in the unconscious mind that is presented in her behavior. When her boyfriend Dwayne knew the truth, he said, "So what are you going to do about it? Untell the lies? Unsign the papers for me to get my boy back?" I could have cried then, using my tears to show the breadth of my regret. But the sight of my remorse spilling down my face would provide no comfort for Dwayne, no relief for me." (p. 314)

In addition to that, McCartney describes that psychoanalysis focuses on "understanding individuals by desires hidden deep within the mind and revealing their connections with the conscious surface." He also highlights the idea that "for the critic undertaking a psychoanalytic reading, three Freudian categories are essential: the unconscious; the sexual origin of human motivation in repressed infantile incestuous desire; and the symbolic manifestation of unconscious wishes in dreams, jokes, errors, and significantly in literary works" (Green 597).

Jones employs Freud's theory of the unconscious mind to examine characters' motivations and illogical behaviors in the novel "The Untelling." Aria's bitterness is shaped by her early intuition, demonstrating how the subconscious impacts behavior. Freud divides the mind into three primary components: the id, ego, and superego, to elucidate personality development and the origins of mental disorders. The id is the primary source of psychological activity, embodying unconscious, spontaneous, and instinctual behaviors. The ego emerges from the id to facilitate the socially appropriate manifestation of instincts. The ego is accountable for actions in the physical world and operates in the conscious, preconscious, and unconscious parts of the mind. Thirdly, the super-ego influences the personalized moral standards and ideologies that we receive from one's parents and society. It lays out guidelines for forming judgments and it exists in the conscious, preconscious, and unconscious mind. (Freud, *Introductory Lectures on Psychoanalysis*, 27). Psychoanalysis believes that a dominant personality depends on the stable interaction of the id, ego, and superego.

On account of Freud's psychoanalytic postulation points to disclosing repressed feelings and beliefs, he recommends "talking-cure" as a way out for the afflicted repressed unconscious. Freud believes that the talking-cure procedure consists of collecting and divulging those excruciating memories in the presence of a selected listener. (Freud, *Studies on Hysteria*, vol. 2). The talking-cure technique involves a patient recounting painful memories to a listener who pays close attention and can relate to similar experiences, resolving conflicts without involving evaluations or assessments. Jones validates this technique in his novel. For example, At the end of the story, when Ariadne says: "Our past is never passed and there is no such thing as moving on. But there is this telling and there is such a thing as passing through." (p.324). Freud asserts that the central concept of humankind is his/her unconscious energy which is devised of the

concealed desires and urges i.e. The unconscious energy is transfigured and aids one to build and generate positive energy.

Analysis & Discussion :

To study the novel characters in detail, the analysis starts with the protagonist Ariadne Jackson who suffers from real painful unconscious repressed memories. Ariadne lost her lovable father and infant sister in a tragic car accident and was later left alone by her mother and elder sister even though they all live in Atlanta. Jones portrays Ariadne through her first-person narration to explain her life from her perspective. “Ariadne, my given name, the one that’s on my driver’s license is the sort of name that you’re supposed to grow into...Names that fit us like oversized coats, trimmed in seed pearls, gold braid, and the hides of baby seals.” (p.1) Ariadne recalls her past memories through her narration. Jones uses stream-of-consciousness and flashback techniques to portray her characterization of undergoing psychotic traumas. “I know what happened next, although I didn’t see it. My eyes were on the nut-crusted sides of the red velvet cake when a blue El Dorado barreled down the left side of Hunter Street, just after Mosely Park...Then the car lunged to the right, to the left, and back again.” (p.6) Aria’s repressed unconscious feeling started after her father and infant sister died in front of her eyes. ““Are my daddy and Genevieve going to die?” I asked Colette.” (p.10)

Exploring Ariadne's painful memories and flashbacks helps to understand her problems. Ariadne chooses the talking-cure method to guide her suppressed unconscious thoughts in order to improve her life. In *The Untelling*, Jones employs narration to liberate and heal both Ariadne and her mother from their dreadful previous events. “My mother, who lives less than ten miles away but never visits, sends me news clippings snipped from the back pages of the Journal-Constitution, little news articles about rapes, murders, and drug busts in the west End. She keeps me informed so I will always be aware of how safe I am not.” (p.17)

The female protagonists in Jones's story are impacted by their limited parenting rights, resulting in feelings of bitterness and psychological suffering. These characters have physically and psychologically eliminated their parents, leading to psychological difficulties. Freud's theory proposes that unresolved conflicts from early infancy continue to affect individuals in adulthood as a result of traumatic experiences. To mitigate their issues, people establish other connections, which are misdirected and result in psychological pain. For instance, Ariadne craves attention from her partner, Dwayne, due to her anxiety about preserving their relationship. Freud's theory proposes that a child's typical development relies on establishing robust connections with family members. The oral, anal, and phallic stages are the first three significant phases in a child's psychosexual development, with the oral stage being essential for getting care and support. When these needs are not fulfilled at all or fulfilled in a confused manner, the child faces psychological insecurities and other disputes. The child may either repress these needs or look for an alternative that torments the unconscious constantly. (Freud, Three Essays on the Theory of Sexuality, SE, 7)

Jones incorporates stream-of-consciousness and memories in her story to provide a deep insight into the protagonists' unconscious brains, enabling female characters to openly convey their ideas and emotions. Through this technique, one can realize how every character attempts to power the unconscious. And further they also sustain bitterness, when they judge all encounters

in the light of their psychic dispute. The narrative technique of stream-of-consciousness aids in intensifying the psychological exploration of each character.

Conclusion :

This paper aims to analyze Tayari Jones's novel "The Untelling" to explore how suppressed memories might resurface from the unconscious mind and influence the characters' actions. The characters' behavior in this work has been examined using the Freudian concept of the unconscious. The article suggests that the parent-child relationship significantly impacts the characters' behavior and physical well-being in adulthood. This idea is a universal human experience not tied to any particular social, racial, cultural, or sexual background. All female characters in the story experience double victimization. Due to exploitation by both their families and social environment. It presents these personalities as the optimal subjects for applying Freud's theory of the unconscious.

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"Mythical Mysteries: A Comparative Exploration of Supernatural Dimensions in Devdutt Pattanaik's and Ashwin Sanghi's Literary Imagination"

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Abstract: *This study delves into the captivating world of Indian mythology as interpreted by two prominent contemporary authors, Devdutt Pattanaik and Ashwin Sanghi. This study conducts a comparative analysis of the supernatural dimensions embedded in their respective literary works. By scrutinizing the unique approaches and interpretations employed by Pattanaik and Sanghi, the research aims to uncover the diverse layers of mythical narratives and the infusion of supernatural elements in their literary creations. The exploration encompasses a detailed examination of the authors' storytelling techniques, characterizations, and thematic choices related to the supernatural. Through this comparative lens, the study seeks to contribute insights into how these writers navigate and reimagine the mystical realms of Indian mythology, offering a nuanced understanding of the interplay between the mythic and the supernatural in contemporary Indian literature. This research embarks on a captivating journey through the rich tapestry of Indian mythology, as woven by the pens of two distinguished contemporary authors, Devdutt Pattanaik and Ashwin Sanghi. The study undertakes a meticulous comparative analysis, focusing on the infusion of supernatural dimensions within their literary landscapes. Through an in-depth examination of selected texts, the research seeks to unravel the distinct narrative techniques and thematic choices that Pattanaik and Sanghi employ to bring the supernatural to life. The investigation delves into the portrayal of mythical characters, the construction of otherworldly realms, and the underlying philosophies that shape their literary imagination. By scrutinizing the interplay between myth and the supernatural, the study aims to shed light on how these authors interpret and reinterpret age-old myths, breathing new life into ancient stories. The comparative lens applied in this research not only highlights the divergent artistic approaches of Pattanaik and Sanghi but also offers a broader understanding of the evolving nature of mythological narratives in contemporary Indian literature.*

Keywords: *Supernatural, Fantasy, Mythology, Enchantment, Reality, Dimensions, Meticulous.*

INTRODUCTION:

The rich tapestry of Indian mythology has long been a source of inspiration, contemplation, and reinterpretation. In the contemporary landscape of literature, two prominent voices, Devdutt Pattanaik and Ashwin Sanghi, have emerged as maestros weaving their narratives around ancient myths and mystical realms. This comparative exploration delves into the depths of their literary imagination, focusing on the infusion of supernatural dimensions within their

works. As storytellers of myth and magic, Pattanaik and Sanghi invite readers into worlds where gods and mortals coexist, challenging conventional boundaries and redefining the known boundaries of the human experience. Devdutt Pattanaik, a prolific mythologist, and Ashwin Sanghi, a master of historical and mythological thrillers, bring distinctive perspectives to the table. Pattanaik, with his insightful retellings and profound analyses, unravels the layers of Indian mythology, offering readers a nuanced understanding of cultural, moral, and spiritual dimensions. On the other hand, Sanghi, a master weaver of historical conspiracies, seamlessly blends ancient wisdom with contemporary narratives, creating intricate plots that span across timelines and genres. The title, "Mythical Mysteries," encapsulates the essence of this comparative journey, where the mythical and the supernatural converge. This exploration seeks to unravel the threads that bind their narratives, examining how each author navigates the realms of gods, demons, and cosmic forces. Through an examination of select works, this study aims to discern the unique narrative techniques, thematic choices, and the philosophical underpinnings that distinguish Pattanaik's mythological retellings from Sanghi's historical mysteries. As we embark on this comparative odyssey, we anticipate a voyage through enchanted realms, where the boundaries between reality and the supernatural blur, and where the echoes of ancient myths resonate with the contemporary echoes of the authors' imaginations.

Literature Review :

Sneha Tripathi (2020) wrote in her Research Paper entitled “**Devdutt Pattanaik’s Exploration on Myth**” about the collection of ancient tales that mirror reflecting the values and beliefs of the societies that gave birth to these myths. Pattanaik's work transcends the boundaries of time, linking the profound teachings embedded in mythology to present-day challenges. He emphasizes the practical applications of mythological lessons in areas such as ethics, leadership, and human behavior. This bridging of the ancient and the modern allows his audience to appreciate the timeless wisdom contained in these age-old narratives.

M. Sagayasophia (2020) wrote in her Research Paper entitled “**Mythology Coherence in Ashwin Sanghi’s The Krishna Key** ” about the term "Avatar" in Hindu mythology describes the 10 manifestations of the god Vishnu. The researcher concentrates on animal avatars that take on many shapes, such as Matsya, Kurma, Varaha, and Narsimha, who rescues virtuous devotees, defends the planet from demons, and assumes human form as Ram.

Cultural Studies Analysis: A Comparative Perspective on Devdutt Pattanaik and Ashwin Sanghi

In examining the literary contributions of Devdutt Pattanaik and Ashwin Sanghi through the lens of Cultural Studies, we gain valuable insights into the ways in which their works both reflect and shape cultural attitudes and perspectives within contemporary Indian society.

Pattanaik's works serve as cultural artifacts that bridge the ancient and the modern. His explorations of Indian mythology are deeply rooted in cultural traditions, offering readers a window into the rich tapestry of beliefs and practices. Through the lens of Cultural Studies, Pattanaik's narratives become a means of cultural preservation and reinterpretation. His inclusive approach to mythology, which transcends regional and religious boundaries, aligns with the pluralistic ethos of Indian culture.

Ashwin Sanghi known for his historical and mythological thrillers, infuses his narratives with a contemporary pulse that resonates with diverse audiences. Through Cultural Studies, Sanghi's works can be seen as reflections of the evolving cultural landscape. His blending of ancient wisdom with modern contexts mirrors the complexities of India's socio-

cultural dynamics. The incorporation of historical and mythological elements in his stories prompts a reevaluation of cultural narratives, challenging established perspectives and fostering a dynamic cultural discourse.

When comparing the two authors, the Cultural Studies lens reveals nuanced distinctions in their cultural engagements. Pattanaik's emphasis on inclusive mythology aligns with a celebration of India's cultural diversity, fostering a sense of unity through shared narratives. In contrast, Sanghi's narratives, while rooted in tradition, project a more dynamic cultural dialogue, where historical and mythological elements serve as points of departure for exploring contemporary issues. The comparative analysis unveils how each author navigates the delicate balance between cultural preservation and adaptation, contributing to the ongoing construction of a multifaceted cultural identity. In essence, the works of Pattanaik and Sanghi, when viewed through the framework of Cultural Studies, illuminate the dynamic interplay between literature and culture, offering a profound exploration of how myth and the supernatural contribute to the continuous evolution of Indian cultural narratives.

Comparative Analysis in context of Fusion of Supernatural and Mythology

Pattanaik's literary canvas is a tapestry woven with the threads of mythology, where gods and mortals engage in timeless dialogues. His works, whether scholarly analyses or narrative retellings, intricately integrate the supernatural within the mythological framework. Pattanaik's strength lies in his ability to demystify complex mythological narratives, making them accessible to a broad audience. The supernatural, in his writings, becomes a conduit for exploring profound philosophical questions and moral dilemmas, offering readers a journey into the mystical heart of Indian mythology.

Ashwin Sanghi navigates the corridors of history and mythology with a penchant for the supernatural. His narratives often traverse timelines, seamlessly blending ancient myths with modern conspiracies. Sanghi employs the supernatural as a catalyst for thrilling plots, where gods and demons intersect with mortal endeavors. The supernatural in his works serves as a bridge between worlds, injecting an element of mystery and intrigue that propels the narrative forward. Sanghi's skill lies in infusing the mythical with a contemporary pulse, creating a space where the ancient and the supernatural converge.

In a comparative analysis, Pattanaik and Sanghi diverge in their treatment of the supernatural within mythological narratives. Pattanaik, with a focus on philosophical exploration, uses the supernatural as a vehicle for deeper introspection and understanding of cultural nuances. Sanghi, on the other hand, employs the supernatural to craft gripping tales that traverse historical epochs, offering readers a thrilling ride through the corridors of time. While Pattanaik seeks to decode the metaphysical aspects of myths, Sanghi weaves a tapestry where the supernatural becomes a dynamic force, propelling characters through intricate plotlines. Despite these differences, both authors share a common thread – a commitment to keeping the flame of mythology burning brightly in the literary landscape. Whether through Pattanaik's scholarly reflections or Sanghi's pulse-pounding thrillers, the supernatural serves as a portal, inviting readers to explore the timeless mysteries embedded in mythological narratives. In the symphony of Pattanaik's profound contemplation and Sanghi's gripping intrigue, the supernatural and mythology blend harmoniously, enriching the literary panorama with tales that resonate across temporal and metaphysical realms.

Exploration of Myth as a bridge connecting to Ancient Past to Contemporary Present

Devdutt Pattanaik, the connection between myth and the present is, as he delves into ancient stories and symbols to unravel their relevance in contemporary times. His narratives act as

interpretive bridges, providing a contextual understanding of mythic tales and their application in modern life. Pattanaik's exploration of mythology becomes a tool for cultural introspection, offering readers a lens through which to interpret and engage with their own experiences. The direct connection to today lies in his ability to decode ancient wisdom, using myths as a guide for navigating the complexities of morality, identity, and societal norms.

Ashwin Sanghi connecting ancient myths with contemporary conspiracies and mysteries as the supernatural elements act as threads weaving together the fabric of past and present. While Sanghi's stories are anchored in specific historical periods, the themes and moral dilemmas explored are timeless. The indirect connection to today lies in the universal human experiences depicted in his narratives — the struggle for power, the clash of ideologies, and the eternal dance between good and evil.

In a comparative analysis, both authors demonstrate how myth serves as a dynamic bridge between then and now. Pattanaik's direct engagement with myth offers a reflective understanding of cultural continuity, emphasizing the enduring relevance of ancient stories in shaping contemporary perspectives. On the other hand, Sanghi's indirect connection highlights the timeless nature of human struggles and the recurrence of archetypal themes across different eras. Together, Pattanaik and Sanghi contribute to the construction of a narrative bridge that spans the ages, allowing readers to traverse the mythical landscapes of the past while finding echoes of those landscapes in the complexities of the present. Whether through Pattanaik's introspective interpretation or Sanghi's thrilling explorations, the authors showcase the enduring power of myth as a bridge, inviting readers to cross the temporal divide and discover the perennial relevance of ancient stories in today's complex world.

Conclusion:

In conclusion, the comparative exploration of Devdutt Pattanaik and Ashwin Sanghi's treatment of the supernatural within the realms of mythology unveils a rich tapestry of narratives that resonates with both ancient echoes and contemporary reverberations. Each author, in his own right, emerges as a storyteller wielding the forces of gods, demons, and mystical elements to craft compelling tales that transcend temporal boundaries. Devdutt Pattanaik, with his scholarly finesse and narrative prowess, invites readers on a profound journey into the heart of Indian mythology. The supernatural in Pattanaik's works serves not only as a plot device but as a conduit for philosophical exploration and cultural introspection. Through his lens, the divine and the supernatural become avenues for unraveling the complexities of human existence, moral dilemmas, and the intricacies of cultural nuances embedded in mythic narratives.

In contrast, Ashwin Sanghi, a maestro of historical and mythological thrillers, employs the supernatural as a dynamic force that propels characters through intricate plots. Sanghi's narratives transcend time and space, seamlessly blending ancient myths with modern conspiracies. The supernatural in his works becomes a catalyst for gripping tales that traverse historical epochs, offering readers a thrilling ride through the corridors of time. The comparative analysis highlights the distinct approaches of these literary giants to the supernatural-mythology blend. While Pattanaik delves into the metaphysical dimensions, using mythology as a vehicle for deeper philosophical inquiry, Sanghi propels readers through the twists and turns of gripping plots where the supernatural serves as a bridge between worlds. Their works invite readers to traverse mystical landscapes, ponder existential questions, and embrace the enduring magic woven into the fabric of myth and the supernatural. In the symphony of Pattanaik's profound contemplation and Sanghi's gripping intrigue, the

conclusion is not an end but an invitation—a call to continue exploring the mythical mysteries that transcend the pages and linger in the collective imagination of readers.

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The theme of partition in Khuswant Singh's novel train to Pakistan

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Abstract: *The partition of India was the process of dividing the sub-continent along sectarian lines, which took place in 1947 as India gained its independence from British Empire. The northern part predominantly Muslim, became nation of Pakistan and the southern predominantly Hindu became the republic of India, the partition however devastated both India and Pakistan as the process claimed many lives in riots, rapes, murders and looting. The two countries began their independence with ruined economies and lands without an established, experienced system of government, not only this, but also about 15 million people were displaced from their homes. The partition of India was an important event not only in the history of the Indian subcontinent but in world history. Its chief reason was the communal thinking of both Hindus and Muslims; but the circumstances under which it occurred made it one of the saddest events of the history of India. No doubt, the Hindus the Muslims were living together since long but they failed to inculcate the feelings of the harmony and unity among themselves. The fanatic leaders of both communities played a prominent role in stoking the fire of communalism. The partition was exceptionally brutal and large in scale and unleashed misery and loss of lives and property as millions of refugees fled either Pakistan or India*

Keywords: *theme, partition, train, Pakistan, communalism.*

INTRODUCTION :

KHUSHWANT SINGH AT A GLANCE

Khushwant Singh's name is bound to go down in India literary history as one of the finest historian and novelist, a forthright, political commentator and an out – standing observer and social critic. He is known as one of Indian's distinguished men of letters with an international reputation, besides, being a significant post-colonial writer in English language. He is known for his clear –cut secularism, wit and a deep passion for poetry. His assessment and comparison of social and behavioral traits of people from India and west is full of outstanding wit. In July 2000, he was conferred the “honest man of the year Award by the sulabh international social service organization for his courage and honesty in his brilliant incisive writing at the award ceremony. The then chief minister of Andhra Pradesh described him a “humorous writer and incorrigible believer in human goodness with a devil may-care attitude and a courageous mind”

The Indian External affairs minister said that the secret of khushwant Singh's success lay in his learning and discipline and his belief in the veneer of the superficiality. Khushwant Singh has worldwide readership. He has written for almost all major national and international newspaper in India and abroad. He has also had numerous radio appearances at home and internationally and had an extraordinary career as a writer. His book, "A History of Sikhs", remains of the best, well researched and scholarly works of the Sikhs. He has also written several novels, both fiction and nonfiction, which have been translated into many languages. His novel 'Train to Pakistan' won him international acclaim and Grove press Award in 1954, he is best-selling author of over 80 English publications. India today described him as 'the capital's best known living monument. Khuswant Singh was awarded the Padma Bhushan in 1974. Ten years later, in an act of courage on June 8, 1984, a day after the attack on the golden temple, he drove to Rashtrapati bhavan and returned the framed citation to the president of India, Giani zail singh' also Sikh in protest at the storming of the Golden temple, however in 2007 Indian government awarded Singh an even more prestigious honor, the Padma Vibhushan. In short Khushwant Singh is a man larger than life – lawyer, diplomat, critic, Journalist, novelist, historian, naturalist and a politician, all rolled into one.

THEME OF PARTITION IN TRAIN TO PAKISTAN

Khushwant Singh's novel, Train to Pakistan, brings forth a picture of bestial horrors enacted on the indo Pakistan boarder during the partition days of august 1947. It tells tragic tale of the partition of India and Pakistan and the events that followed, which will be remembered as one of the blackest chapters of human history. Just on the eve of independence, India was partitioned causing a great upheaval in the whole continent. Independence brought in its wake one of the bloodiest carnages in the history of India, the upshot of this, was that twelve million had to flee their home nearly half a million were killed.

Train to Pakistan is a historical novel by writer Khushwant Singh, published in 1956. It recounts the Partition of India in August 1947 through the perspective of Mano Majra, a fictional border village.

Instead of depicting the Partition in terms of only the political events surrounding it, Khushwant Singh digs into a deep local focus, providing a human dimension which brings to the event a sense of reality, horror, and believability.

Train to Pakistan is wonderful novel by KhushwantSingh that that revolves around the partition of India in 1947. The story ends with the heroic and sacrificial rescue of the train headed towards Pakistan by an unknown person.

Mano Majra, the fictional village on the border of Pakistan and India in which the story takes place, is predominantly Muslim and Sikh. Singh shows how they lived in a bubble, surrounded by mobs of Muslims who hate Sikhs and mobs of Sikhs who hate Muslims, while in the village they had always lived together peacefully. Villagers were in the dark about happenings of larger scope than the village outskirts, gaining much of their information through rumor and word of mouth. This made them especially susceptible to outside views. Upon learning that the government was planning to transport Muslims from Mano Majra to Pakistan the next day for their safety, one Muslim said, "What have we to do with Pakistan? We were born here. So were our ancestors. We have lived amongst [Sikhs] as brothers" (126). Juggut Singh, a local Sikh tough, has a Muslim lover Nooran, who leaves for the refugee camp. After the Muslims leave

to a refugee camp from where they will eventually go to Pakistan, a group of religious agitators comes to Mano Majra and instills in the local Sikhs a hatred for Muslims and convinces a local gang to attempt mass murder as the Muslims leave on their train to Pakistan. Juggut, knowing Nooran is in one of the rail-cars, acts on instinct and sacrifices his life to save the train.

The harrowing and spine chilling events of 1947 had shaken the faith of the people in the innate human beings. It had driven them into a state of wonder over what man has made of man. To Khushwant Singh, this was a period of great disillusionment and crisis of values, a distressing and disintegrating period of his life. The beliefs, he had cherished all his were shattered. Giving vent to his inner struggle and agony, he says: ‘the beliefs, that I had cherished all my life were shattered. I had believed that in the innate goodness of the common man but the division of India had accompanied by the most savage massacres known in the history of the country. He says, I believe that we Indians were peace loving and nonviolent that we were concerned with matters of the spirit while rest of the world was involved in the pursuit of material things. After the experience of autumn 1947, I become an angry middle aged man, who wanted to show his disenchantment with the world I decided to try my hand at writing.

The sinister and venomous impact of partition and the indignation it spawned on him has been realistically expressed in scathing attack in *Train to Pakistan*. Originally entitled *Mano Majra*. The novel portrays with bold and unrelenting realism the brutal story of political hatred and violence during the turbulent and fateful days that preceded and followed the partition of British India when spirit of communal frenzy and passionate zeal for self expression was fanning and fumbling with the masses. Every citizen was caught up in the holocaust. No one could remain aloof; no one could be trusted to be impartial. It is true that partition touched the whole country and Singh attempt in the novel is to see events from the point of view of the people of Mano Majra, a small village which is considered to be the backdrop of this novel. As P.C. CAR writes Singh weaves a narrative around life in this village, making a village microcosm representing a larger world’

Khushwant Singh recreates a tiny village in the Punjabi country side and its people in that fateful summer, when the flood of refugees and the inter-communal bloodletting from Bengal to the North West frontier at last touches them. Many ordinary man and women are bewildered, victimized and torn apart. The most heart-rending passage in the book is when the government makes the decision to transport all the Muslim families from manor mare to Pakistan. The dram struck villagers are over taken by events. The Muslim live with the barest minimum of their meager belongings within then minutes and the non Muslims neighbors do not get a chance to say goodbye. The entire séances is painful at many lives; particularly the poverty in which this people lived, the uncertainty, they were thrown into and the eclipse of peoples humanity. *Train to Pakistan* is Khushwant Singh’s supreme achievement. It is one of the finest realistic novels of post- world war to indo angina fiction. It has a well thought out structure, a well- conceived plot, and absorbing narrative and beautiful portrayed characters. It has many notable features- symbolic framework, meaningful atmosphere and a powerful way of expression and style. Khushwant Singh has accurately depicted the real picture of the adverse effects of partition and the suffering that people were made to experience. Khushwant Singh up held his unique mirror to reflect up on the physical torture and psychological outburst that became the order of the day, when the division of the sub- continent into India and Pakistan. He paints a vivid picture of the separation between Hindu, Muslims and Sikhs in the summer of 1947. The novel in short portrays the issues of independence and partition using it as a mean to explore other issues which can then emerge as the larger picture of the devastation and bloody birth of nations.

CONCLUSION:

“The wounds will take decades to heal. Centuries to overcome the trauma “(Gulzar). Literature gets affected by the historical events and the writer cannot ignore the reality. History can be called the upholder of past events. History establishes an illuminating bridge between reality and imagination”. India, which was once known as the Golden Bird, got partitioned in 1947. India is the land of Gods, Saints and seers where people from different religions live together with love and affection but the incident of partition has changed all these values. The partition of the sub-continent in 1947 was not merely the division of land but also the division of feelings, love and unity innocent citizens that got butchered. Kushwant Singh’s Train to Pakistan portrays the horrible experience of the partition as millions of people had to leave their ancestral homelands. Truth meets fiction with incredible effect as Singh’s Train to Pakistan recounts stories that he, his family and companies have themselves experienced. In this book, Kushwant Singh describes the realistic tale of the partition of India and Pakistan. The purpose behind Singh’s writing this book was to highlight the holocaust which happened during the partition on the India and Pakistan border which affects the psyche of people till today. The partition in 1947 has compelled the Hindus to leave Pakistan and Muslims to leave India. After reading Singh’s Train to Pakistan, one can almost create a moving picture before the eyes, what had happened during the time of partition.

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Constructing Self through Storytelling: A Study of Paul Auster's *Man in the Dark*

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Abstract : *Postmodernism as a theoretical aspect is expressed across a various range of conceptual communication and involving grand narratives into unjudgeable language games. In the contemporary period, there is no more existence of transcendent space to offer a detailed analysis of this culture. There is only unsettling from within language games, parody, fragmentation and micro politics. The postmodernism infraction of literary, social and sexual standards in terms of paranoia, profanity, pastiche, defamiliarisation and parody were used by some of the noteworthy postmodernist writers like Margaret Atwood, John Barth, Saul Bellow, Don Richard DeLillo, Paul Auster etc. Paul Auster is an American poet, novelist, dramatist, essayist, screenwriter, translator, memoirist and film maker. Auster in his fiction adopts a postmodern narrative mode which he considers a liberating aspect and an agency for survival. His characters often involve an answer to facts of the postmodern world through their actions and relationships. The research article attempts to analyse the work of Paul Auster's Man in the Dark.*

Man in the Dark is perused to bring Auster's use of postmodern narrative to depict the protagonist August Brill's search for self. August Brill the narrator of the novel tries to create a sense of self going through a destructive and torturous experiences. His act of storytelling becomes his mode for healing. The characters live in a house alienated from the outside world where the act of storytelling provides solace. Also Auster using storytelling technique through Brill is able to convey the Civil War in America as well as 9/11 incident.

Keywords: *postmodernism, storytelling, self.*

Postmodernism is a movement started in the late Twentieth century. It has manifested in various disciplines like art, architecture, literature, fashion and technology. Postmodernism can be analogous with the power shifts in the society, devalue of after Second World War and destructive attack of consumer capitalism. Postmodernism can be understood as a reaction against the values and ideas of modernism. As a theoretical aspect, postmodernism shifts in the fields of literature, art and culture during 1960's and after the second half of the twentieth century postmodern literature started in England, America, Latin America and other European countries.

The postmodernism infraction of literary, social and sexual standards in terms of paranoia, profanity, pastiche, defamiliarisation and parody were used by some of the noteworthy postmodernists writers like Margaret Atwood, John Barth, Saul Bellow, Don Richard DeLillo, John Hawkes, Vladimir Nabokov, Kurt Vonnegut, Sam Shepard, Martin Amis and Paul Auster.

Paul Auster is an American poet, novelist, dramatist, essayist, screenwriter, translator, memoirist and film maker. When Auster was six years old he used to skip few grades because his writing and reading capability was ahead of his grades. He started to write prose and poetry when he was pursuing his college. He did few translation of writers like Mallarme' and Jean-Paul Sartre. While studying in college he participated in campus opposition against the Vietnam War. Some of his famous works are *Unearth* (1974), *Wall Writing* (1976), *Squeeze Play* (1984), *The New York Trilogy*, *In the Country of Last Things* (1987), *The Book of Illusion* (2002), *The Brooklyn Follies* (2005), *Travels in the Scriptorium* (2007) and *Man in the Dark* (2008). According to Dennis Barone, Auster is great because he "has synthesized interrogation of postmodern subjectivities, explications of pre modern moral causality, and a sufficient realism" (5- 6).

August Brill the narrator of the novel tries to create a sense of self through the act of storytelling becomes his mode for healing. The revisiting thought of past conjures in Brill's life. His wife's thoughts haunt him, "I am alone in the dark, turning the world around in my head as I struggle through Bout of insomnia, another white night in the great American wilderness" (1) here in these lines Auster creates two different worlds through narration. In one world August Brill struggles from insomnia and in another world it refers to the white night of the great American wilderness contrasted with the character surrounded with darkness (his illness and personal loss). He was deeply disturbed. Subjected to insomnia makes him to precipitate for manipulating memory and initiates him to write a fictional story:

The night is still young, and as I lie here in bed looking up into the darkness, a darkness so black that the ceiling is invisible, I begin to remember the story I started last night. That's what I do when sleep refuses to come. I lie in bed and tell myself stories. They might not add up to much, but as long as I'm inside them, they prevent me from thinking about the things I would prefer to forget. (2)

Brill makes his fictional character Owen Brick a victim. The readers naturally involve into the story and it also influences their memory preoccupying them into the imaginary world. Brill begins his story in a definite way:

I put him in a hole. That felt like a good start, a promising way to get things going. Put a sleeping man in a hole, and then see what happens when he wakes up and tries to crawl out. I'm talking about a deep hole in the ground, nine or ten feet deep, dug in such a way as to form a perfect circle, with sheer inner walls of dense, tightly packed earth, so hard that the surfaces have the texture of baked clay, perhaps even glass. In other words, the man in the hole will be unable to extricate himself from the hole once he opens his eyes. (2-3)

Owen Brick wakes up in alternative America. He hears:

. . . machine guns, exploding grenades, and under it all, no doubt miles away, a dull chorus of howling human voices. This is war, he realizes, and he is a soldier in that war, but with no weapon at his disposal, no way to defend himself against attack, and for the first time since waking up in the hole, he is well and truly afraid. (5)

Owen Brick passes his days with confusion. He is helpless and unable to get any proper answer and starts to suffer physically as well as mentally. Finally, he encounters Serge Tobak, a sergeant. Tobak says, "You're fighting a war"(8). Brick was puzzled and queries him "What war? Does that mean we're in Iraq" (8). Tobak and Brick involves in conversation:

Iraq? Who cares about Iraq?

America's fighting a war in Iraq. Everyone knows that.

. . . This is America, and America is fighting America.

. . .

Civil war, Brick. Don't you know anything? This is the fourth year. (8)

Brill creates a setting of a war in his story and it is revealed through Tobak that it is Brick who is going to end the war. The story continues as secret agents send their soldiers to the real world to assassinate Brill who is responsible for the war. To the readers astonishment a question may arise, why did Brill create such a story? The answer lies in August Brill's suffering from personal loss and spending sleepless nights. As he cannot withstand the pains anymore so he decides to give up his life which is reflected through his story. He indirectly conveys to the readers that he wishes to die. He also desires to be killed by his own character Brick. Auster has employed the technique of doubling. Doubling refers to two or more characters counterpart each other in a personality or in an action. Doubling shows deep anxieties explored in a character. It continues to exist as a popular technique for writers to show a character's internal conflict. Here, Auster uses doubling to show the inner struggle of Brill.

Meantime August Brill continues his story. Brick comes to know that a civil war is ongoing in America and wonders, "what the fighting is about and who is fighting whom. Is it North against South again? Whatever ever caused the war" (23) and comes to a conclusion stating, "whatever issues or ideas happen to be at stake, none of it makes any senses" (23) to his speculation, "he is trapped in a dream, that in spite of physical evidence around him" (23). The novel *Man in the Dark* does not portray Owen Brick imagining a destructive America as a foreign rather Brick in reality visits the place unfortunately crossing between the real and the imaginary.

Auster trickily conveys his idea as he does not introduce 9/11 incident explicitly but conveys implicitly through Brick who lands in alternative America. Auster portrays the changes, movements, events taking place in America but poor Brick is unaware of the happenings. The incidents and changes he hears and encounters come as a haunting thought while travelling with Virginia. Brick is forcefully put in a chaotic situation and struggle hard. Brick suffers in the alternative world whereas Brill suffers from his haunting thoughts. Both the characters of Auster's are pushed into the state of confusion and conflict in life. It is Brill who creates an alternative America so his character Brick cannot escape from war until and unless he finds Brill in the real world and kills him.

Auster includes another focus in his work *Man in the Dark*. Owen Brick being the secessionist recruits had to travel to the real world and kill August Brill because he is the head. Killing the leader stops the war automatically. Now, Brick is given a task to do in order to stop the war. He has to kill Brill. However, at the end he makes a resolution to kill himself believing that he is the principal character of the story so once he is removed, the story will come to an end and the war will vanish.

Auster introduces Titus Small and Katya in the second part. Titus Small is the lover of Katya. He is kidnapped and beheaded in Iraq. Katya just like grandfather spends her night sleepless. August Brill spends his sleepless night by telling stories to himself whereas Katya sits and broods over by watching the video footage of her lover. The video footage contains Titus's murdering.

As the novel reaching culmination part, Brill brings a twist in his fictional story. He decides to kill, "the protagonist of tonight's story" (102). Brill kills his fictitious story before his imagination immerses him to the dark inkwell. He tells, "My subject tonight is war, . . . Brick behind me, make sure that he gets a decent burial, and then come up with another story . . . Giordano Bruno and the theory of infinite worlds. Provocative stuffs, . . . other stones to be unearthed as well" (118 - 119). Brill concludes his story. He decides to spend his time with

his daughter and granddaughter. Auster uses stream of consciousness in order to have a different effect to his storytelling, which enhances the effect of the climax. Brill ponders, “How fast it goes. Yesterday a child, today an old man, and from then until now, how many beats of the heart, how many breaths, how many words spoken and heard?” (177). Brill understands the reality that life goes on amidst struggle, happiness and sorrow.

Brill’s trauma changes his life. In order to escape haunting thoughts of his wife he creates story and tells to himself. Story telling empowers him to reclaim his identity and rewrite the narrative of his life. Through story telling Brill is able to discover his self. He gets reminded that he is a book critic and moreover he is a former Pulitzer Prize winning writer. So starts to engage himself to write literary works. He also suggests his granddaughter to write literary works along with him. He plans for a summer camp to help his daughter and granddaughter have a change in their life. Brill resembles as a redeemer in Katiya’s life.

Man in the Dark emphasizes readers that there are possible ways to live a happy and comfortable life. One should come out off trauma and live a life instead of brooding about the past incidents. Auster also insists the readers to be optimistic just like his character Brill who gets transformed and starts a new life by involving himself in writing.

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Decoding the life of a Queer: An Analysis of *Me Hijra Me Laxmi* by Laxminarayan Tripathi

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Abstract: The goal of this study is to unravel the gender troubles faced by a queer Laxmi Narain Tripathy as narrated in his autobiographical work *me Hijra me Laxmi*. The paper would provide an analysis of the autobiography within the premise of the theory- Queer Studies. The identity crisis and other difficulties faced by the transgender human Laxmi is deeply analysed in this study. Laxmi, a female trapped in a male body, embraces the identity of a woman and hopes to realize his/her true self. In Judith Butler's opinion we need not consider gender to be passively determined but "it is a process of constructing ourselves". Concepts from select transgender theorists are used to analyse the novel from a transgender perspective. Narain's transformation to Laxmi is narrated as a passage into another world. Laxmi has to endure the pain and suffer the trauma of identity crisis. The marginalisation of queers or transgenders is deeply narrated by Laxmi.

Keywords: Transgenders, marginalisation, Identity crisis, Queer studies, Transformation.

"The sweet memories of childhood enrapture everyone. But not me. I'm different because I did not have a happy childhood"(1 Tripathy). Thus begins the autobiography of a hijra, Laxmi Narayan Tripathy. He discusses in his autobiography about an incident in which he narrates about his troubles to Mr Ashok Row Kavi: "I am effeminate and people tease me. I am also sexually attracted to men. Why am I not like everyone else? Am I abnormal?". Laxmi, a female trapped in a male body, embraces the identity of a woman and hopes to realize his/her true self. In Judith Butler's opinion "woman itself is a term in process a becoming, a constructing that cannot rightfully be said to originate or to end. As an ongoing discursive practice it is open to intervention and resignification"(Butler 45). Body is considered as a locus of dialectical process and in this process, what has been imprinted on the flesh gets a new set of historical interpretation.

With respect to their studies on transgender, gender theorists such as Suzanne Kessler and Wendy McKenna often entertain the thought and possibility of a theoretical and practical elimination of binary gender through the conceptualisation of transgender. "Transgender is a complicated and contested term whose meaning has considerable cultural, historical, and situational specificity, not just over many years and lives but also within a single day and life"(353). In contrast to academic developments in the 1970s in which gender was then understood as socially defined and culturally varied, they see transgender as a theoretical

challenge to the social construction of gender, that such possibilities to be arisen from this challenge are limitless.

There was a sense of gender trouble in Laxmi right from his school days as is evident in the sentence: “ I was a male. Then what was it about my body that attracted other men to me?” Laxmi was always attracted to his male friends than females. He narrates his love affair with Ravi: “ If I did not meet Ravi atleast once during the day, I would be uneasy, and the unease would be reflected in my diary entries”(Tripathy 19).He says about the conservative Indian society who wouldn’t accept gay affairs and such marriages. He wanted to marry Ravi but he knew it was not practically possible. While he pondered over the notion of sexuality he stood perplexed as he couldn’t make out whether inwardly he was a girl or a boy . Though he had the physique of a man his inner self always celebrated femininity. He felt like ending his life.

In the essay “Transgender Liberation - A Movement Whose Time Has Come” from the book *The Transgender Studies Reader* ,Leslie Feinberg is quoted as a person who redefined the term transgender:

“Previously, “transgender” had referred most frequently to biological males who lived socially as women, but who did not undergo genital modification surgery. In Feinberg’s redefinition, the term came to refer to a “pangender” movement of oppressed minorities—transsexuals, butch lesbians, drag queens, cross-dressers, and others—who all were called to make common revolutionary cause with one another in the name of social justice.”(Stryker, Susan and Stephen Whittle 205)

Yet another instance from the book quotes Judith Butler in elaborating on transgenders: “While it argues that all gender is performative—that “man” and “woman” are not expressions of prior internal essences but constituted, to paraphrase Butler, through the repetition of culturally intelligible stylized acts—Gender Trouble presents the transgendered subject as the concrete example that “brings into relief” this performativity of gender .”(262)

In her autobiography *The Truth About Me: A Hijra Life Story* , A Revathy too speaks about the same gender trouble that she felt as a child: Revathi was born and brought up by her parents in the name of Doraiswamy but with the feminine qualities. As he was the youngest son in the family, he was pampered by his parents. In his early school days, Doraiswamy showed more interest to play games which were only female oriented games and events: “I played only girls’ games. I loved to sweep the frontyard clean and draw the kolam every morning”(3). And surprisingly, one day, after returning from the school, he disguised himself as a girl by wearing his sister’s skirt around his hip. At the age of ten, Doraiswamy started to face more gender troubles. However, his family approached and treated him in a different way. But his changed-attitude was sensed by his neighbours. Later, majority of the village people and some of his friends teased him by calling out Number Nine and all other female things. However, he ignored all such comments as he knew he was indeed like that.

In the autobiography, Laxmi opens about how he was introduced to the gay community of Ashok Row Kavi and why he couldn’t identify with them. For Laxmi , they lived their lives and went about their business as heterosexuals do and that bored him. He loved to be a drag queen. Through Ashok’s circle of friends he got to know a couple of hijras. One of them was Sweetie, a bar dancer and she introduced Laxmi to the world of bar dancing. Laxmi made money from dancing at the bars but she forbade anyone to touch her body-“ I have always considered myself to be monarch of my own body”. For his family members he was a model

Coordinator who studied at Mithibai College. He specifies that he was from a high caste Brahman family from Uttarpradesh where girls don't even go out to work.

Laxmi narrates how he met Shabina who was a hijra. "She was dressed in a sari and she looked every bit a woman from head to toe. Everything about her -her speech, her gait, her mannerisms and her voice was so feminine"(38). Laxmi was able to learn everything about hijras from Shabina. She acquainted Laxmi about their history, their traditions, their lifestyle and their sources of income. Laxmi says that he had suffocated all along and had been a victim of wrongful assumptions of the world until he learnt the truths about hijras from Shabina. It was then that Laxmi decided to become a hijra. Her christening ceremony as a chela took place in the year 1998. In the ceremony she was given jogjanam sarees and was crowned with the community dupatta. He speaks about how he met Lataguru, guru of Shabina. Lataguru could not believe that a boy from a good family like Laxmi who was college educated and stylish should opt to be a hijra.

While there were protests against Section 377 of IPC as it outlawed homosexuality a meeting News channel wanted Laxmi's byte as a hijra. She thus appeared on tv and her family members got to know that he had become a hijra. After the incident as he entered his house his mother began to beat her breasts and wail loudly as if there was death in the family. His mother said "No one in fourteen generations has done such a thing in our family. We are a noble, high caste Brahman family". His parents stopped talking to him from then. But Laxmi drowned his sorrow by starting to work for the hijra community. On a similar plane we have A Revathi's autobiographical sketch where she speaks about how she was received at her own household after transforming into a hijra. For instance, when Revathi returned to her parents, she was insulted as well as neglected by her kith and kins. At this situation, Revathi was helpless and miserably failed to defend herself in the family. Worse still, she could not bear the torture and mental agony exercised by her brothers. So, there is no other go and determined herself strongly to get back to her guru's place. More than that, she was mentally prepared to join with hijras community through the protocol of nirvana.

In the book *Criminal Love: Queer Theory, Culture And Politics in India* R Raj Rao refers to Ruth Vanitha and Hoshang Merchant as having introduced a term called 'shame culture' which impacts homosexuality: "homosexuality, if made public 'shames' not just the homosexual himself but the entire extended family comprising parents, children, siblings and relatives...homophobia may loosely be defined as prejudicial fear and hatred of homosexuality, homosexual people and homosexual acts"(p 75-76)

In the autobiography Laxmi speaks about Subhadra a seniormost chela. Subhadra went for sex work one day but never returned. Laxmi rushed back from Hyderabad and filed a complaint at the police station. He says about the ill treatment they confronted at the station and the biased attitude of the officers towards hijras. But finally the police conducted a thorough inquiry but Subhadra was untraceable. Finally Laxmi got a call from the station which informed her about the death of Subhadra. As per the advice of her lawyer she did not claim the body. The hijras were distraught and Laxmi told them not to weep. Subhadra's death had opened their eyes to the dangers of being a hijra. In the book *Queer Theory, Culture And Politics in India*, Raj Rao speaks about an independent study conducted by an NGO called SPACE(Society for People's Awareness, Care and Empowerment) after December 2013 judgement:

"They discovered that within the first three months of the judgement a gay man and three transgender people were brutally murdered in different parts of the country because of their

sexual orientation. Respondents interviewed by SPACE pointed out that they faced homophobic violence both inside and outside home and they were apprehensive about reporting the matter to the police. They felt that the police would arrest them rather than the perpetrators of the violence since it was they who were supposed to be ‘criminals’ ”(131)

“ The cops would arrive at the most unearthly hour and randomly pick anyone of us up for questioning at the police station”- Laxmi thought hijras’ fight with the world seemed to be pointless but still she was not ready to give up the fight as the world would be too happy to. This was a big blow to the hijras. A hijra’s death or murder did not seem to matter to anyone but it mattered to Laxmi and her community of hijras. R Raj Rao speaks about a similar situation in his book:

What Parliament needs to realise is that section 377 of the IPC is lethal. If a gay man(in this case or any other belonging to the LGBTQ)is murdered because of his sexuality the Section even makes it possible for a good lawyer to free the murderer on the ground that the murder was committed in order to ‘cleanse’ the society and was motivated by the highest moral values.(152)

Laxmi in her concluding chapter speaks about how he was accepted by his family and he says: “ This is rare in a culture where deviant sexuality is enough for parents to disown their offspring.”(169) He openly puts it that while he was young he had an inferiority complex and now he is having a superiority complex as he had travelled all over the world as a hijra and being regarded as a celebrity by everyone and he says that he does not regret his decision to become a hijra. He speaks authoritatively about hijras, their culture as a practicing hijra with hands-down experience. “ A hijra is a person who has left mainstream society, comprising men and women and joined a community of hijras. But the hijra community is not a monolith. Its history and culture varies from state to state”(171).Laxmi continues theorising about hijras in very simple language: “ The word hijra is a social and not a biological construct. One cannot be born a hijra , though one can be born a hermaphrodite.”(173)He says that hijras virtually have a parallel social structure: they have gharanas, its chief-nayak, guru, panchayaths etc.

The marginalisation and the social stigma faced by transgenders are honestly narrated by Laxmi by portraying her own life and its complexities. It is high time that we change our outlook towards a community of humans who may lead a better life if the so called ‘normal heterosexual human beings’ show a little mercy upon them. As Judith Butler refers to Monique Wittig in the book *Gender Trouble* “Wittig understands sex to be discursively produced and circulated by a system of significations oppressive to women, gays and lesbians. As a result, the political task she formulates is to overthrow the entire discourse on sex...she calls for a radical reorganisation of the description of bodies and sexualities without recourse to sex”(154). Let us live in harmony with the queers and transgenders and in solidarity with their queer identities.

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Women Characterization in the works of Mamang Dai

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Abstract: Throughout Indian history that has been written down, the status of women has undergone numerous transformations. Early in India's ancient period, particularly in the Indo-Aryan-speaking regions, their social status began to decline, and well into the country's early modern era, their subjugation was still reified. India has been a patriarchal and superstitious society and thus tribal women faced even more difficult problems than other women who belong to affluent families. Tribal women have been always subjected to oppression and discrimination. Mamang Dai has been a strong tribal voice, that brings forth North-eastern culture's tradition, tribal culture, and nativity. Dai highlights strong and independent women characters by portraying their tribal culture in limelight. Dai portrays her tribal women characters as unique and determined. They can think for themselves and make strong decisions even though subjugated by male dominance. The objective of this paper is to bring into focus strong women characters in Mamang Dai's work, who have faced brutality, segregation, exploitation, and male chauvinism in all walks of life but are still able to get through all the difficult circumstances through their will, courage, and determination.

Keywords: Mamang Dai, Adi tribe voice, tradition, subjugation, women, strength.

INTRODUCTION:

Mamang Dai is an Indian poet, novelist, and journalist based in Itanagar, Arunachal Pradesh. She received the Sahitya Academy award in 2017 for her novel the Black Hill. In North-east culture, Mamang Dai is emerging as a powerful voice. By sharing her wisdom and practices, Dai hopes to deepen her roots by portraying her culture and tradition. She thoroughly describes the roles of women in her society and documents all of the tribal cultures. Women experience identity and community problems on a regular basis, but the situation is exacerbated by north-eastern conflicts. They are exposed to things that permanently alter their identities, such as sexual politics and the masculine gaze.

“Remember, because nothing is ended but it is changed”
— Mamang Dai, Legends of Pensam

Hypotheses:

1. Dai's women characters have a lot of resilience.
2. Dai's women characters are strong decision-makers.
3. Dai's women characters are Independent.

Objective:

1. To study women's characters in Mamang Dai fiction.
2. To evaluate women's psychological aspects in Mamang Dai's fiction.
3. To analyse women's life in fictional works of Mamang Dai.
4. To identify how culture helps in development of women psychology in Mamang Dai.

Research Methodology:

The research methodology used in the current paper is discourse method, interpretation method and analytical method. A study to analyse the psychological aspects of women in fictional works of Mamang Dai has been done. After that, the five main texts have been critically analysed, every conclusion is supported by data from the original texts as well as important interpretation from the secondary ones. A recommendation for the future has been included in the conclusion.

Literature Review:

Since writers utilize characterization to develop relevant and useful characters, it is a crucial component of literature. However, compelling and outstanding stories are a direct result of strong characterization. The literary device of characterization serves as the foundation for all the other components of a short tale. After discussing a character's actions, the author will go on to provide an insightful analysis of this character by utilizing more literary devices. Once a character is presented, the readers are allowed to discover more about him or her by exploring their beliefs, interactions with other characters, and way of thinking. The focus has alternated between "dominance of plot over characters and vice versa" throughout literary history (Burroway and Weinberg 23).

Men and women in the Northeastern tribal tribes have designated spaces that correspond with their respective roles. It is evident that women play a more dominating role than men in the socioeconomic structure of the majority of tribal communities in the Northeast, and their status is significantly greater than women in different regions of the nation. In addition to spending time in the kitchen making meals and doing household chores like cleaning and washing clothes and utensils, tending to small children, weaving, and other duties, women also perform jobs that are typically performed by men, such as felling wood, gathering roots and vegetables, and cultivating. Therefore, it would appear that the traditional dichotomy of male/public and female/private does not apply to the indigenous cultures in the Northeast.

Everywhere, the division between male and female is a fundamental component of social organization. Compared to modern western civilizations, most societies have significantly more complex and nuanced expectations of behavior appropriate for distinct sexes. All societies recognize marriage and kinship relationships. It imposes normative standards on the roles of parents and kids, spouses and wives, and frequently several other interactions within

extended families. Both the reality of difference and the acceptance of it are universal. (Barry 19)

Nonetheless, in most Northeastern tribal societies, women's access to knowledge is restricted, and men control the majority of decisions regarding both public and private matters. In her study Tribal Women of Arunachal Pradesh, Veeranki Maheswara Rao discovered that while women were valued members of society, most Arunachal Pradesh groups did not include them in the decision-making process.

She writes, ... decisions related to major issues are taken by husbands ... Men dominated in making decisions on number of children to bear, arranging children's marriage, taking/giving loans, sale/purchase of animals, settlement of disputes, social visits, and to some extent voting. (Rao 2003, 128)

But in her literature, Mamang Dai portrays women, who are uneducated, and illiterate but are wise and resilient in difficult times. Characters like Gimur, Pinyar, Nenam, Adna, and Mareb can showcase their strong decision-making power during rough patches. For these ladies from the Northeast, moving to the city is an empowering factor because it allows them to escape the local patriarchal norms, customary family expectations, a troubled marriage, "routine violence" against women as a result of unemployment and militarism, and so forth. As we see, in 'Stupid Cupid', north-eastern migrants economic liberalization. As urbanization took hold and residents of the Northeast began migrating to major cities. For the majority of Northeastern women, places like Delhi, Hyderabad, Bangalore, Mumbai, etc. are ideal since they offer opportunities for employment and education. These areas also demand labor from the Northeast,

These cities are perceived or imagined by Northeasterners as places very different from their own hometowns and villages which is "predatory and caste-ridden as opposed to collective and egalitarian." (Mcduie-ra 2012, 19)

Play in these cultures merely creates a fictitious sensation of involvement. In those areas, structures of inequality still exist, and women are not given equal access to public spaces. Being in public does not provide women with possibilities for personal growth; rather, it is done for the benefit of their family. Women are pushed to believe that the private home is their proper domain, which puts pressure on their ability to move freely in society.

Mamang Dai through her fiction helps us get a glimpse over women's psychological situation, where they are left mid-way and are at a crossroads to make decisions over to stay or move on. **As she says in one of her books "the legends of pensam", "Our language's word pensam means 'in-between,'" she writes.** It alludes to the center or the central ground. Pensam serves as both the transitional stage between the old and modern ways of living for the Adi in the story as well as the middle ground between myth and truth that governs their lives.

The Adis are one of the main tribes in Arunachal Pradesh, and Mamang Dai gives her readers a glimpse into their culture, traditions, and belief systems in The Legends of Pensam. Pensam is a book of interconnected stories. The stories are divided into four sections 'diaries of the world', 'song of the rhapsodist', 'daughters of the village', and a matter of time are narrated significant figure in the narrative, Hoxo, who tells Mona, the owner of a glossy

magazine who travels to the hills of Arunachal Pradesh to gather stories for her publication about The Adi's tribe have savage rites, customs, and beliefs. It is notable because they believed in spirits, both good and bad, and performed rites and rituals to appease them. The tribal

members think that if the spirits become enraged, awful things like murder or death may happen. The spirits may manifest in many ways, and their appearances inspire awe and fear among the tribe members.

The Tale of Pinyar

The widow Pinyar's story serves as an illustration of how to believe in the afterlife. She continued to live alone even though her spouse had left her widowed. One day when she was out in the field, her house caught fire. Adi had a custom in which the owner of a house on fire was banished for breaking certain taboos. During that period, no one is allowed to eat with her for fear of inciting the tiger spirit, which is responsible for starting fires. Therefore, only women are to accountable for their poor luck in Adi's patriarchal and superstitious society. She believes in all kinds of spirits since she has such a solitary life, and it is she who says **“There is a bad spirit lurking in the *si-ye* that makes men go mad” (Dai,2006,pg 29)?**

The same idea leads her to believe that her son Kamur, who killed his daughter and son in a fit of irrational rage, is haunted by ghosts. She desired to summon the most powerful priests from the other side of the river to expel the spirits that had an impact on her son.

“They understood that it was a nebulous zone that divided the worlds of spirits and men-in fact, at one time men and spirits had been brothers. They knew that what was real could well be an illusion and that reality might only be the context that people gave to a moment” (pg,31)

Thus, going through such deep pain and isolation, she still wanted to save her son, who actually only come twice to meet her after Orka,

Pinyar's husband took him away. Kamur went into his own life with his wife and son. Yet for years the fearless and outspoken Pinyar would break down and talk of the squirming, naked child who wailed in her arms.

In such a society, marginalized women remain voiceless, we can see Pinar excruciating ger pain in the words, **“It seems my destiny is cursed.” (Dai ,2006,pg 28)**

Dai's women's characterization is always courageous and always chooses to boldly face tough situations. Hoxo also explains that women are typically blamed in tribal society for any form of catastrophe that affects the family or home.

Tale of Nenam

In the next chapter called 'Daughters of the village', of 'Legend of Pensam', Hoxo narrates a story, where a woman is shown practical and a strong decision maker is the tale of young Nenem, whose exceptional beauty draws the notice of a British officer and a fairy tale starts between them, is one of the collection's most memorable tales. Mamang portrays the passionate union that results from fervent love as it gradually consumes the lovers. However, the relationship comes to a sad end when David gets transferred somewhere else and Nenem is unwilling to uproot and follow him. The pain of parting is addressed sensitively. Neem adopts a philosophical stance and continues living.

“No one dies of love. I loved him, and now I am enough on my own.”(Dai,2006,pg 109)

Nenem accepts her fate, marries Kao, and has a girl. As time goes on, she grows happier with the things she has, including a daughter, husband, and home. After a few years, floods decimate

their village, forcing them to relocate. Since she could not endure the pain at that time, eventually she collapses and dies.

Story of Omum:

In the section, 'a diary of the world', in Legend of Pensam, there is a story of a widow, Omum. In the strange case of Kalen, the hunter, Kalen was suffering from malaria. One day while going for hunting, and there was a sudden bolt of mysterious thunder while everyone coming back. Kalen was found slumped on a tree. His body was found ripped almost to shreds by the bullet that has exploded inside him. It was a cursed afternoon and they all came back, exhausted from malevolent spirits. Kalen widow, Onum lived with parents. She had two children and she was in her mid-twenties. Wearing her hair tied back in colorful band, exuberating high-spirit and resilience.

“She fetched water, lit the evening fire, fed the pigs and chicken and carried on with her life without stopping to pine or utter recriminations.”(Dai, pg 15, Legend of Pensam)

Tale of Sirsiri

Sirsiri, a narrow, swarthy face women, mentioned in the section matter of time. Fifteen-years ago Sirsiri had come to Duyang as a bride. People said that she has sung songs on the radio. She was a great singer and her would-be father-in-law, old man Pastor was spreading happy news everywhere that Sirsiri, was to become their daughter-in-law. Her competitive and ambitious nature is shown when she is unsatisfied with her husband. Her being lonely and not able to the life on her own terms, affects her mental health significantly.

Character of Gimur

Mamang Dai skillfully weaves the love tale of Gimur and Kanjisha into this historical account. Father Krick's entry into the Arunachal Pradesh village of Mebo as a representative of the Southern Tibet Mission was met with bitter opposition from the locals, who were adamant about refusing to let the white men in who intended to build a trading post in the Mebo hills. Gimur, a seventeen-year-old resident of Mebo village, shared the villagers' intense animosity. Gimur's animosity for the British originated from their irreverent travels across the nation, attempting to trespass into other people's territories.

Kajinsha, a resident of a village in the Mishmee Hills, arrived in Abor while pursuing the white men and had the opportunity to

meeting with Gimur. Gimur's life unexpectedly took a different turn when she found herself drawn to Kajinsha, a member of a distinct clan and tongue. She was aware that she would have to move to his village if they got married. Arunachal Pradesh was home to 26 major tribes, including the Mishmee and Abor. Abor communities were safe havens where customs were revered as unbreakable laws.

Gimur knew how her family would respond to her marriage to Kajinsha, whose family and village were unknown in Mebo. She realized that leaving was her only remaining option.

Together, Gimur and Kajinsha made Black Hill, near the Dau River, their new home. This area is on the boundary with Tibet's Zayul Valley. Mamang Dai's

Women's roles vary widely; they can be traditional, naive, obedient, and industrious, or they can be forceful, sophisticated, and battling to accept modernity. Gimur, however, defies easy classification because she is both fiercely loyal to her culture and self-assured enough to defy her tribe's customs and journey with Kajinsha into an unknown world. Gimur is not a "new woman," according to Dai; rather, they are tribal women who defend their families and clans. These ladies are capable of defying convention as well.

Fiction and history become intricately entwined when Gimur chooses to return to Mebo following a horrific altercation with Kajinsha. Gimur was a self-respecting woman. She couldn't tolerate her husband's intoxicated relationship with another Sommeu village woman, even though he was forced into it. On her return trip to Mebo, she was walking through the hills when she noticed Krick and two Mishmee men going past. She thought the priest was following her like a ghost (Black Hill 156). Returning to Mebo, she adapted to her new life, facing the death of her infant while crossing a raging stream and her divorce from her spouse. Still, history caught up with her earlier than anticipated.

She was informed that a White man had approached Mebo and inquired about the best route to Tibet. The statement, "he was a padre and carries a tapung (flute)," (172), served as proof. powerful enough for Gimur to recognize that it was Father Krick. For Gimur, Father Krick was a reincarnation from the past when he arrived at Mebo.

The priest's arrival in Mebo marked the end of a plot he had been quietly mulling over to find a way to reach Tibet without going through Mishmee land. Despite the fact that the expedition had put him to the test, he was not prepared to abandon the Tibet Mission so quickly. He was aware that the Abor tribe's overwhelmingly warm welcome to him was because he was a priest, a man of God, not a soldier carrying a rifle. Since the British took over Assam, the locals have been suspicious of any guy with white skin and a prominent nose because they believe these men will bring conflict and imprisonment.

Adna and Mareb

But in her fiction, Mamang Dai also stands in for another kind of tribal Northeast woman: those who are too autonomous and driven to adhere to such strict norms. They make their path and break free from these cultural conventions. Adna, the protagonist of Mamang Dai's book *Stupid Cupid*, is a woman who relocates to New Delhi from her hometown of Itanagar.

She turns the South Delhi home she inherits into a guest house where singles and couples can stay "for an afternoon, a day, and sometimes for months." Adna admires Delhi's liberal ways and holds liberal views on life. Adna claims she enjoyed every aspect of Delhi, despite the village elders warning her and other young people about its cruelty and advising them to get married and live down in the area.

“I had set up an agent. For want of a better name, let’s call it a love agency, to provide a decent meeting place where men and women, lovers and friends, could rendezvous without too much sweat... People only want to be alone together. They need time to meet and talk. They want to find themselves through a moment of love.”(Dai,2017,pg 46)

Modern women on the fringes accept exile and migration in Stupid Cupid Dai's novel as a means of liberation from the restrictive rural society's framework. The main story is around protagonist Adna's journey from a small Northeastern town as a journey from the horrors of patriarchal oppression and the ever-watchful and inquisitive village elders to the independence of affluence and anonymity, ultimately portraying Adna as a self-made human being who assumes responsibility for her well-being. Adna, the main character, has educated herself by enrolling in hotel management courses in Kolkata and Guwahati. With the unexpected purchase of her aunt's bungalow, Adna, a newly empowered tribal woman in Delhi, assumes responsibility for her own life and well-being and launches her own company.

Delhi becomes the city of Adna's dreams. Delhi gave whatever independence she craved, but being a woman and also from the northeast she has to suffer a lot. The experience of migration by women in the North-eastern United States can be better understood through fiction. Mamang Dai points out that the migrant woman's aspirations are vastly different from the expectations of her community. the city and its consequences.

Adna and Mareb both feel let down by their romantic connections in Stupid Cupid. On the other hand, when Adna and Mareb initially got there, they fell in love with Delhi. The temptation of Delhi's non-tribal boys is too strong for either of them to resist. They seem to be liberal women with modern lifestyles, in Mamang Dai's opinion. Mareb and Adna break the law because they think that love knows no boundaries of race, religion, or culture. They are discouraged from joining together across cultures by deeply rooted beliefs. Marriages amongst people from the same class, social group, or ethnicity are frequently practiced in the Northeast. People are ostracised if they get married outside of their tribe or family.

In her book Stupid Cupid, Mamang Dai depicts the customary gendering of these civilizations' spaces and spheres, where women are supposed to find their sense of purpose and contentment from their familial ties. As was the case with Adna's aunt, women who break social norms are rejected or treated with disdain. However, polygamy was a common practice among Adna's tribe's men, who were not constrained by similar familial connections. Women now constantly struggle with the conflict between their relational and individualistic tendencies. The woman not only continuously jeopardizes her health for the benefit of the family, but she also faces restrictions on her ability to pursue her hobbies, aspirations, and education. Within the book, Mareb had observed her mother stitch lace onto a tablecloth, but until her final days, he was unaware of her mother's passion for reading. "Perhaps she had hidden her heart," Mareb thought. Her new family even limited her communication with her mother's house. Mareb's mother exclusively went inside the spaces designated for her gender, following social norms. Following her husband's directions, she took care of the household. But even with her total devotion, there was no depth in her marriage to her spouse.

Adna's and Mareb's false love for their extramarital partners has rendered them both blind. When they first arrive in the city, they are both naive and were obsessed about Delhi men They both serve as examples of contemporary women who defy expectations and customs and passionately felt love is not to be corrupted by culture, religion or any such thing. For example, in tribal society, it is not customary to have a cross-cultural marriage. Therefore, Mareb married a man from her hometown, but she continued to love her non-tribal partner from Delhi. Similarly, Adna left her family totally to be with her married buddy, the one she loved the most. These two connections reject the rules.

Adna and Mareb exhibit a type of cultural "hybridity" in which they want to emulate Westerners while also being unable to let go of their heritage. According to Homi Bhabha, hybridity is the "in-between" region that bears the weight and significance of culture, which is why the concept is so crucial. In post-colonial discourse, hybridity is often used to refer to 'trade' across cultures.

Nyanyi Myete Tale

Character Nyanyi Myete, **"the beautiful lady who floated in one day from the deep endless skies," is told in The Sky Queen (2005: 30).** She was the celestial aunt of the Kojum-Koja, and their empire was destroyed by the great flood. Kojum-Koja was home to a subdued civilization and participated in a lot of festivals. Before every occasion, they went for hunting and fishing. One such celebration was called "Pi-me," in which participants went fishing and came across a gigantic fish-like object. The elders recognized it as Biri Angur Potung, son of Biri Bote and the strong and formidable ruler of SiliSidong, the Water Kingdom.

However, the youthful Kojum-Koja disregarded the elders' warnings and consumed it all, eventually becoming ill. Koru Ponsung, the Bat, saw everything that took place during the celebration and informed the Queen of Biri Bote about their son's terrible demise. After becoming enraged, Biri Bote launched war against Kojum-Koja. The Kingdom of Water vanquished Kojum-Koja over several days of fighting with storms, rain, floods, and water. Thus, Kojum-Koja's entire civilization vanished beneath the sea. Following the devastation, just Nyanyi Myete stayed alive to perpetuate the music and dances of Kojum-Koja, their lost splendour. She had the greatest compassion for all living things, including humans, animals, birds, and insects. People were moved to "sing and dance and have a good time" by her. For this reason, the Adis commemorate Nyanyi Myete annually in her honor and remember her as a stunning woman who seemed to glide from the sky.

Queen of Biri Borte is shown as a protective mother, who can launch war to give justice to her son. She also has the power to wipe out the entire civilization in her anger and rage. Nyanyi Myete has been portrayed as a savior of civilization. A reader can see both the aspects of a woman in 'Sky Queen', a woman can be both a creator and a destroyer, a giver and a taker, women can love but with equal intensity wage a war against injustice.

Hambreelmai's Tale

Another creative aspect of women is in Hambreelmai's loom. Here, a reader is introduced to character of Hambreelmai's loom. Happy with her loom, Hambreelmai copies designs from the skies, birds, and water ripples as she sits by the Kamblang river. Having learned from the goddess Matai herself, she is the first weaver. Sheipung the porcupine discovers her beautiful cloth one day and becomes envious. We also see a competitive aspect in Sheipung. The next section tells the tale of how the Mishmi people acquired the skill of weaving such exquisite fabrics. A well-known folktale from Arunachal Pradesh's northeastern hills, featuring breathtaking illustrations that mirror the hues of Mishmi fabric. Additionally, the first book ever published in Mishmi is a translation of Hambreelmai's Loom. There is still a species of little fish called hambreel in Mishmi that swims in the local waterways. Thus, we can see different shades of women, she is ambitious, creative, and competitive. She wants to develop herself in all aspects and evolve.

Conclusion:

Mamang Dai can protest the way that women from the Northeast are frequently exploited, mistreated, and in their land treated like aliens. Characters progressively come to understand racial and sexual politics. Dai's female characters endure a great deal of persecution and loss, but they never give up and persevere through it all. **Nenam, who puts her country before love, The widow Pinyar gives up her comfort for her son, who never shows her any affection; Sirsiri of Gurdum, who survives an unsuitable marriage; Dumi, a faithful and honest wife who is tricked by her husband in her old age; and Mona, a working mother, who battles expectations and duty.** The reader is forced to consider if women should be referred to as fragile due to the resilience of female characters that are based on true characteristics. The conflict between personal interests and those of the community is brought on by a woman's dual identities. The Adi tribe's women are portrayed as courageous and powerful. Even if they occasionally witness horrific things, they can nevertheless stand their ground and prevail in the most trying circumstances. Women in Dai's novel are resilient, powerful, independent decision-makers.

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GIVING A VOICE TO THE VOICELESS WOMEN FROM MYTH : A STUDY OF KAVITA KANE'S AHALYA'S AWAKENING

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Abstract : *Mythology has always played a significant role in shaping our beliefs and values. In Indian mythology, the famous epics like the Ramayana and the Mahabharata often portray women in a way that reflects the patriarchal norms and ideals. This paper looks at one such character from a selected novel. The selected novel is Ahalya's Awakening by Kavita Kane. This novel focuses on the story of Ahalya, a character from Hindu Mythology. The novel delves into Ahalya's journey of self discovery and empowerment. Ahalya is portrayed as a voiceless woman in mythology. The book aims to give her a voice and agency in her own story. By focusing on Ahalya's perspective and experiences, the book highlights the importance of amplifying the voices of marginalised women and challenging the traditional narrative that has silenced them. It's a powerful and empowering retelling that aims to bring attention to the untold stories of women in mythology. Ahalya's journey is about finding herself and questioning the expectations society has for her. She wants to live a life that feels true to who she is, and she explores what it means to be her own person. It's a story that explores the ideas of freedom, choice, and finding meaning in life. Ahalya's individuality shines through as she challenges societal expectations and norms, seeking to live a life that aligns with her true self. She questions the roles and limitations imposed on her, and through her journey, she explores the concept of existentialism.*

Key words: *Mythology, Individuality, Existentialism, Women, Voiceless.*

INTRODUCTION :

Mythology is a captivating tapestry of ancient tales, myths, and legends that have been handed down from generation to generation across diverse cultures. These captivating narratives feature gods, goddesses, heroes, and fantastical creatures, offering explanations for the origins of the world, natural phenomena, and human behaviour. It serves as a window into the past, providing insights into how our ancestors perceived and interpreted the world around them. Indian mythology includes a rich collection of epics, such as the Ramayana and the Mahabharata. These epics are filled with gods, goddesses, heroes, and incredible adventures. We have characters like Lord Rama, Lord Krishna, Goddess Durga, and many more. There are also fascinating stories about the creation of the universe and the cycle of life and death. It's a

vibrant and diverse mythological tradition that has influenced Indian culture for centuries. These stories may also deal with things that culture believes to be true, and use magic or gods in explaining nature's events.

As we grew up, we often heard stories from Hinduism that mainly highlighted strong male characters. But here's a thought to consider: how many of us have memories of stories with strong female characters? In these stories, women were frequently classified as "negative" or "ideal," playing the parts of spouses, mothers, or evil characters. But there was so much more to characters like Draupadi, Hidimba, Mandodari, Sita, Savitri, and Urmila. These ladies were remarkably intelligent, had their own opinions, and followed their gut feelings. They were not only weak characters; they also showed off their special qualities.

In ancient times, women in mythology often mirrored the gender dynamics of their societies. For instance, in Greek myths, women were often depicted as cunning and manipulative, reflecting the limited roles and oppressive treatment they faced in society. These portrayals were not merely fictional but reflected the patriarchal realities of those cultures. In Classical Greece (5th-4th centuries B.C.), a patriarchal system favoured men, granting them power in politics, the military, and social spheres, while women faced persistent gender inequality. In many Greek myths, "women were often depicted as deceitful, shameful, manipulative, and seen as a threat to men" (Digital Commons@Georgua Southern). These stories made people believe men had to lead to prevent women from causing issues.

The concept of individualism can be applied when thinking about how people interact within cultures. Individualism places an emphasis on the individual within a society as opposed to emphasising the group whereas Individuality can be defined as someone's unique combination of personal qualities along with the idea that each person is unique and distinct. (Study.com)

Eastern philosophies and religions have long been against the idea of individualism. Hinduism, for instance, believes that individualism is an illusion. It is the collective that holds the power in such beliefs. The idea that an individual is any different from the collective is considered to be a naïve view. (Bartleby.com) So, the idea isn't that philosophy ignores individuals, but rather that individuals aren't separate from the group. Essentially, an individual is a piece of the whole, so personal identity is seen as a trick of the mind. It's like saying that a culture's religion mirrors the mindset of that culture.

Existentialism is a philosophical and literary perspective that focuses on the experience of an individual person and the way that he or she understands the world. (Study.com) Existentialism explores life's meaning, personal fate, and finding purpose. Stories delve into life's complexities and moral dilemmas, seeking understanding of one's role. In existentialism, individuals confront the idea of freedom, facing the responsibility that comes with it. They grapple with the search for meaning in the vastness of existence, questioning their purpose and place in the world. It's about acknowledging the freedom to choose, taking responsibility for those choices, and seeking a meaningful existence despite the inherent uncertainties of life.

The sage Gautama's wife was Ahalya also referred to as Ahilya. Her narrative represents the life and character of a Hindu woman of high caste who was chaste and whose life spiralled out of control as a result of her own and the men in it. She is an example of a complex personality that defies easy classification as the conventional wife, devout and obedient. Ahalya's name means untainted or possessing great beauty and virtue. In Hindu lore, she's a complex character.

The Valmiki Ramayana tells the tragic story of Ahalya and Indra's lust and subsequent revenge. The story of Ahalya, who married the great Gautama, is also told of great suffering, sacrifice and devotion for a spouse. Ahalya, a noblewoman of the Puru family, tempted by Indra's treachery, was cursed by her husband and turned into stone. Indra was struck by Ahalya's beauty and wanted to find her match. Indra disguised himself as Gautama and Ahalya let Indra into their house. Many texts describe her suffering when Indra, the king of the gods, came disguised as her husband, and how Ahalya succumbed to Indra's tricks and acceded to his work. Later, when Gautama came and saw Ahalya and Indra, he insulted them both and cursed his wife.

“Kavita Kane is an Indian writer. She is known for writing Mythology-fiction. All of her books are based on Indian mythology. Her bestselling novel is Karna's wife: the Outcast Queen and is an author of the new era of retel.”(Frontlist) She is known for her mythological fiction novels. Her writing style blends history, mythology and storytelling beautifully. Kane's work has gained popularity for its unique perspectives on ancient tales.

LITERATURE REVIEW :

The research article by *The Legend of Ahalya: A Midnight Imposter at the Hermitage* (2021) by Somasundaram Ottilingam et al. centres on Ahalya, the wise Gautama's wife. In the narrative, while Ahalya's husband is gone, an impostor poses as Gautama and attracts her. Unaware of the impostor's true identity, Ahalya unintentionally betrays her husband in the shadows. Gautama condemns Ahalya for her infidelity when he comes back. Themes like temptation, faithfulness, and the fallout from lying are all explored in this legend. It functions as a warning story, emphasising the value of judgement and the consequences of giving in to temptation. The narrative is an interesting subject because it has been the focus of numerous literary interpretations and conversations about Ahalya's agency, victimhood, and societal dynamics.

The research article *In Histories from Below: The Condemned Ahalya, the Mortified Amba and the Oppressed Ekalavya* (2018) by P.Balaswamy tells us about the P.Balaswamy's three marginalised characters in Hindu mythology are analysed through the lens of their social status and agency, as well as the injustices that they faced in life. Amba's humiliation and Bhishma's desire to avenge her is a metaphor for power dynamics and women's agency, while Ahalya is a symbol of the consequences of society's norms, gender roles, and caste discrimination. “The Condemned”, “Amba” and “Ekalavya” are considered to be marginalised voices in Hindu mythology, and the author delves deeper into the narratives of these characters to offer insights into their complexities and relevance to today's social issues.

The article *Transgressing Gender: A Cross-Cultural Study of Helen and Ahalya* (2020) by Dr. Shaheen Ebrahimkutty A.V and Aiswarya K compares the stories of Helen from Greek mythology and Ahalya from Hindu mythology. They look at how both women faced consequences for breaking societal rules. The study examines Helen running off with Paris and Ahalya's mistake of being tricked by an impostor. By comparing these tales, the authors explore themes like responsibility and punishment for women who challenge societal norms. They show how these stories highlight universal ideas about gender roles across different cultures.

DISCUSSION :

The selected novel that has been taken is *Ahalya's Awakening* by Kavita Kane. In Kavita Kane's novel "Ahalya's Awakening," the story explores Ahalya's inner world and her experiences beyond the traditional narrative. It delves into her emotions, struggles, and growth, offering a fresh perspective on this iconic character from Hindu mythology. The novel likely provides a nuanced portrayal of Ahalya, shedding light on her complexities and inner conflicts, making her a more relatable and multidimensional figure. It's fascinating to see how the author reimagines Ahalya's story, giving readers a deeper understanding of her character and the events that shaped her life.

Ahalya's redemption journey is depicted as she navigates through trials and tribulations. Initially, Ahalya is portrayed as a character who faces consequences for her actions, such as being turned into stone for her involvement with Indra. However, as the story progresses, we see Ahalya's inner transformation and her quest for redemption. Through her experiences, she learns valuable lessons, gains self-awareness, and seeks forgiveness. Ahalya's journey showcases her resilience, growth, and eventual redemption, making her a complex and compelling character in the narrative.

Ahalya delves into her inner thoughts and emotions, revealing her depth as a character. For instance, when Ahalya reflects on her past actions with Indra, she grapples with guilt and remorse, showcasing her internal conflict. Additionally, her interactions with other characters, like her conversations with Sage Gautama, highlight her complexity and inner turmoil as she seeks understanding and redemption. Ahalya's introspective moments and emotional journey throughout the book illustrate her as a multidimensional character with layers of emotions and motivations.

In the book "Ahalya's Awakening" by Kavita Kane, Ahalya challenges society's expectations. For instance, her decision to face her past and seek salvation in spite of society's judgement shows her defiance against society's rules. In the book, Ahalya goes on a journey of self-exploration and self-empowerment where she takes charge of her story and looks for her own way.

Ahalya showcases her unique perspective and voice by challenging societal norms. For instance, when she decides to confront her past and seek redemption, she demonstrates her independence and strength, highlighting her distinctive viewpoint and voice in the story.

Ahalya illustrates her growth by confronting her past mistakes. For example, when she chooses to seek redemption despite society's judgement, she shows her inner strength and transformation throughout the story.

Ahalya's exploration of existentialism in "Ahalya's Awakening" is profound. She delves into the core of her being, questioning her very purpose and the norms that confine her. By challenging societal expectations, Ahalya embarks on a journey of self-discovery, redefining her identity in the process. Her introspection mirrors existential themes, highlighting the complexities of individuality and the pursuit of true freedom amidst the constraints of society. Through Ahalya's narrative, the author skillfully weaves a tale that resonates with those seeking to understand the essence of existence and the quest for self-realisation.

CONCLUSION

The existential journey of Ahalya in "Ahalya's Awakening" masterfully illustrates her pursuit of uniqueness and self-awareness. Ahalya, who is questioning her identity and purpose in a world limited by social conventions, epitomises existential themes throughout the story. Her battle reflects the core of existentialism, emphasising the value of individual autonomy and genuineness. Ahalya is a symbol for the age-old quest of defining oneself according to one's own terms as she resolves personal issues and defies social expectations. Her trip offers a potent examination of uniqueness, highlighting the importance of accepting oneself in spite of other influences. Through exploring Ahalya's existentialist journey, the book asks readers to consider the intricacies of life and the innate yearning for independence and self-discovery. Through Ahalya's journey, "Ahalya's Awakening" honours the bravery and strength needed to figure out one's own path and stand out in a society that frequently values coherence, in addition to highlighting one's existential search for meaning.

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CHANGING NATURE OF LANGUAGE AND LITERATURE IN THE WORLD OF TECHNOLOGY

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Abstract : The term ‘technology’ is often understood as referring to computers, mobile phones and other modern gadgets and their use. The word technology has its root word ‘techne’ means craft or making. ‘ology’ means a branch of knowledge.

However, ‘technology’ simply means: the practical application of knowledge especially in a particular area (**M-W Dictionary, 2023**). Even the stone tools used by primitive humans may be called technology, albeit in its crudest form. Even the evolution of literature maybe traced back to cave scribblings and drawings by pre-historic humans.

Key words: techne, gadgets, scribblings, albeit, crudest.

The best way to learn a language is to listen and to speak. Dr. Shashi Tharoor.

Objectives of the study

1. To investigate and comprehend the underlying circumstances and real results in English language and literature in the world of technology.
2. To recognize the challenges faced by readers and writers in English and also the difficulties faced while using literature in the present situation.
3. To understand the approach and attitude of readers in coping with the challenges.
4. To do comprehensive research that will contribute towards the quality improvement of English language.

However, literature evolved into its present form starting from the invention of the printing press in 1436 (**The history of printing, 2021**). Since then, it was a gradual process. While advancements in technology have allowed greater access to writings from the classics to contemporary works, it has also changed the nature of language in terms of spelling, meaning and to some extent even syntax. Technology leads to linguistic and cultural change. That's why dictionaries are permanently ready to add new and typically very trendy words. In this respect, Dewey (2015) and Al-Kadi (2017) believe that old words that have gotten new meanings are more interesting than new words. The expansion of the literary market, especially the market for works of fiction, played a crucial role in the development of the new culture of consumption.

3000 BC and earlier

The Mesopotamians used round cylinder seals for rolling an impress of images onto clay tablets. In other early societies in China and Egypt, small stamps are used to print on cloth.

In the 2nd century AD, Ts'ai Lun, a Chinese eunuch court official, invented the paper. Woodcut, images carved on wood, started in the 13th century. The printing press started in the year 1436. In the sixteenth century the first printer came out with more portable books. The '*Historia Veneta*' (1551) is one of the many books of **Pietro Bembo**, a Venetian scholar, and cardinal who is most famous for his work on the Italian language and poetry. In the eighteenth century modern colour printing had started. In 1800 Charles Stanhope, the third Earl Stanhope, builds the first press which has an iron frame instead of a wooden one. Chromolithography is a method that is used for colouring in printing in 1836. Weekly newspaper started with the invention of printing press. The speed of printing process increased with the invent of first lithographic **rotary printing press**, a press in which the type is placed on a revolving cylinder instead of a flatbed. In 1903 American printer Ira Washington Rubel is instrumental in producing the first **lithographic offset press** for paper. In 1907 the Englishman Samuel Simon is awarded a patent for the process of using silk fabric as a printing screen. **Screen printing** quickly becomes popular for producing expensive wallpaper and printing. In 1915 **Hallmark**, founded in 1910, creates its first Christmas card. It is during this same era that magazines such as **the National Geographic Magazine** (1888), **Life** (1883, but focussing on photojournalism from 1936), **Time** (1923), **Vogue** (1892) and **The Reader's Digest** (1920) starting reaching millions of readers. The first commercially successful series of **paperback** books are published by Penguin Books in the UK in 1935. The first laser printers, such as the **IBM 3800** and **Xerox 9700**, hit the market in 1975. They are prohibitively expensive but useful for applications such as cheque printing.

People used pen and paper in the early times but now they use WhatsApp, and other media to connect with each other. People had the time and leisure to sit, think and write read Shakespeare, Milton etc and used to remember the lines but in the present situation the writings increased and when it is read by people it is forgotten after sometimes. Nobody has the time to read a long novel or epics. In the present situation people prefer a short story or short poem because of the time lag. Instead of people visiting the libraries, they prefer online books and saves time to read. E-book reading services like oyster, scribd and entitle have emerged. National Literacy Trust Director, Jonathan Douglas said:

"Technology is playing a central role in young people's literacy development and reading choice. While we welcome the positive impact which technology has on bringing further reading opportunities to young people, it's crucial that reading in print is not cast aside.

"We are concerned by our finding that children who only read on-screen are significantly less likely to enjoy reading and less likely to be strong readers. Good reading skills and reading for pleasure are closely linked to children's success at school and beyond. We need to encourage children to become avid readers, whatever format they choose."

People's internet addiction is growing every second. Knowledge does not depend on the educational system but has moved beyond formal learning experiences. Reading a novel has always been a wonderful experience that offers a break from monotonous life and offers a

wide range of interpretation. Novels have always had a positive impact on social skills by enhancing empathy and making the reader better thinkers. With the advent of the internet, we see a change in literary style, culture and mindset. It has now become a part of the collaborative learning process. The acceptance of changes will improve the concept of learning as they become more widespread in their use. The lack of updated technology causes people to resist change. Reading is possible anytime, anywhere, regardless of your milieu. E-learning has challenged the traditional way of learning. There is an urgent need for a blended learning program to make reading a whole new brilliant experience. E-learning has proven to be cost effective and meets our learning needs. E-learning is a dynamic process and young people in particular are more inclined to do so. People's attitudes are changing over time as e-learning has played an important role in making reading an amazing experience. You could call it a new wave for an intellectual movement.

Influence of technology

Technology has transformed the stagnant world, undergoing a total shift from a rule to a construct. Technology as a study evolves every other second and fascinates human minds. The technology not only saved lives but also played a remarkable role in saving the earth from deforestation. There seems to be a strategic development in the learning process. Change is inevitable whether you like it or not. E-reading has become part of the collaborative learning process, a breakthrough booming technology for learning acquisition, and the concept of learning through these devices has become more widespread in their use. Curiosity is the birth of knowledge. These devices are dynamic, motivating and also interactive. They also offer users autonomy. When a new book is published, we don't have to wait for the latest edition to be printed and available in our shop next door. We can just google it, download it and enjoy reading on iPads, laptops, tablets and phones. The devices are also capable of storing more than hundreds of texts. There is an application called Readers Hub, Book Store. With these mobile reading applications, one can buy old as well as newest books and novels at any time, and moreover, such applications contain millions of novels. We have to enter the novel name and our book is just a click away. E-book has improved durability, accessibility, portability and availability for readers with the growing education.

Reading has always had a positive effect on social skills, increasing empathy and making the reader better thinkers. With the advent of the internet, we see a change in literary style, culture and mindset. It has now become a part of the collaborative learning process. Novels can be read anytime, anywhere, regardless of your milieu. E-learning has challenged the traditional way of learning. There is an urgent need for a blended learning program to make reading a whole new brilliant experience. E-learning has proven to be cost effective and meets our learning needs. E-learning is a dynamic process, to which young people in particular are more inclined. For millennia, long before Gutenberg invented the printing press, access to written sources such as scrolls, historical records, or books to obtain information was considered a luxury. Books were copied by hand in a painstaking process before most were lost to war, natural disaster, or neglect. However, Gutenberg's revolutionary invention in the 15th century revolutionized the way books were reproduced and, with it, people's reading habits. Today, in the 21st century, we are experiencing another such revolution, thanks to digital technology. Like the printing press did, technological blessings like the internet, smartboards, tablets and e-readers are once more reshaping our reading and learning habits entirely.

One of the most important things that has changed as a direct result of advancing technology is the way we receive new information. The times when dusty library shelves had to be searched for books to find information are long gone. Now, with just a click of a button and through search engines, one can access hundreds of resources on almost any topic. Compared to searching physical books and library archives, which may have limited resources, using a search engine to locate specific information is much more convenient and efficient. Therefore, the time it would take you to just find resources in a library could actually be enough to find, examine, and critically analyze the same information. Technology has even changed the way we use libraries. For example, instead of searching through the shelves one by one, you can simply reserve the book you want online and then pick it up in person. This in turn saves a lot of time. Some modern libraries even offer their members the opportunity to borrow e-books and access their database online. However, libraries that refuse to adapt to advancing technology risk becoming obsolete.

Meanwhile, technology is also changing, in some cases eliminating traditional classroom activities. Smartboards, which are much more practical and allow the use of virtual materials, are increasingly replacing blackboards. Other technological devices such as projectors, computers and 3D printers are also used. In addition, thanks to programs like Blackboard, distance learning has become very popular. Many reputable universities around the world are now offering online bachelor's and master's degree programs online. For many students, using physical books, pens, and paper is a thing of the past. Instead of carrying books and notebooks with them every day, students carry tablets that can hold hundreds of books and take notes at the same time. You can also benefit from educational videos during the course and even sit for exams online. The textbooks used in class are equipped with virtual and audible materials, which can help them follow the lecture and enhance their learning experience. In addition, students can now always stay in touch with their teachers, making it easier for them to request and receive help with homework or projects.

Apart from education, free reading activities are also being affected by technology. According to a Pew Research Centre report, the amount of e-reader users in the U.S. has grown from 17 percent in 2011 to 28 percent in 2016. With e-books being well-known throughout the world, [multiple] e-book reading services have emerged. Among them Oyster, Scribd, and Entitle, three of the very common services, provide their users distinctive experiences. All three offer subscription based services and enable access to more than 100,000 books. Oyster and Scribd only enable their subscribers to read e-books, while Entitle allows downloads and offline use. When it comes to recommendations, Entitle categorizes its publications in a more conventional way but Oyster and Scribd feature unconventional categories like, important role in and "Cliffhangers." While Oyster is an iOS-devices-only service, Scribd and Entitle are accessible on both iOS and Android. Though e-readers have a wide user base, numerous people still prefer printed books, mostly for reading activities such as reading a book with your child at the bedtime.

Conclusion :

The most important developments of technology are TV and computers. Both affect the youngsters because of the misuse of it in the present world. Most of the programmes that is shown on TV is of violence, murder, bloodshed negatively affect the mindset of the people and family. The habit of reading books and magazines and communication within the family has

reduced to an extent. Social interaction of people outside world has also stopped to some extent. People lost the capacity of natural thinking and creativity.

Modern and post-modern writers dealt with wider issues like gender issues, discrimination, marginal issues, feminism etc. With the advent of technology modern literature saw the rise of science fiction also. The new form of poetry and drama emerged in the 20th century. A lot of changes affect architecture, music, painting and sculptures. Technology took much interest in the publication and circulation of various books and research articles. Digital platforms like Google, Kindle, Whatsapp take away human aspirations and emotions. A lot of online courses started in various institutions on different languages related to creative writing and content writing. Digital platform lack tactile occurrence. Hypertexts are ambiguous and unapproachable. The use of technology needs self-motivation and proper time-management skills. The technology has changed the shape of language and literature to an extent like change in the meanings of words and increasing the creation of buzzwords and shortcuts.

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The path-breaking maverick effort of the first Russian Indologist:

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Abstract: *This article attempts to delineate and plot the contours of the intercultural contributions of Gerasim Lebedev in a linguistic-cultural domain totally alien to him, in early-colonial Calcutta. Gerasim Stepanovich Lebedev or Herasim Lebedeff, a Russian linguist, adventurer, translator, musician and writer lived in Kolkata for ten years from 1787- 1797 : Lebedev a pioneer of Russian Indology and also of “ Bengalee theatre” opened with the assistance of local intellectuals at 25, Domtalla (at 37 Ezra street) in Kolkata that used Bengali actor and actresses for the first time in the performances of Bengali adaptations of “The Disguise” and “Love is the Best doctor” on 27th November 1795. Gerasim Lebedev taught himself Hindi, Sanskrit and Bengali before translating plays and becoming a theatre pioneer. Gerasim Lebedev was not only the pioneer of Bengali theatre but also a great observer of the Indian society in British era. We can able to see the social, cultural and economic scenario through his eyes. The basic of this paper is to pay homage to the man, who gave 20 years of his life just to discover India against British rule and his love for our country and culture of us compelled him to learn Indian Languages.*

Key Words: *Interculturality, Gerasim Lebedev, Goloknath Das, Russian Indology, pre-Victorian Bengali Theatre, Sir William Jones.*

Indology or South Asian studies is the academic study of the history, culture, languages and literature of India and as such is a subset of Asian studies. In India it was the British, the colonial rulers, who formally created the subject Indology at the end of 18th century. At that era the English scientists William Jones (1746-1794) founded the Asiatic Society of Bengal in Kolkata in 1784.

Lebedev was not the first Russian to visit India. There had been a few others, the most famous being Afanasi Nikitin (Афанасий Никитин) who travelled in fifteenth century as horse merchant and trader to the Deccani kingdoms. In the travelogue, *Journey Beyond the three seas* (Хождение за три моря) describes the rivalry between the Bahamani and Vijayanagar kingdoms that the traveller was witness to.

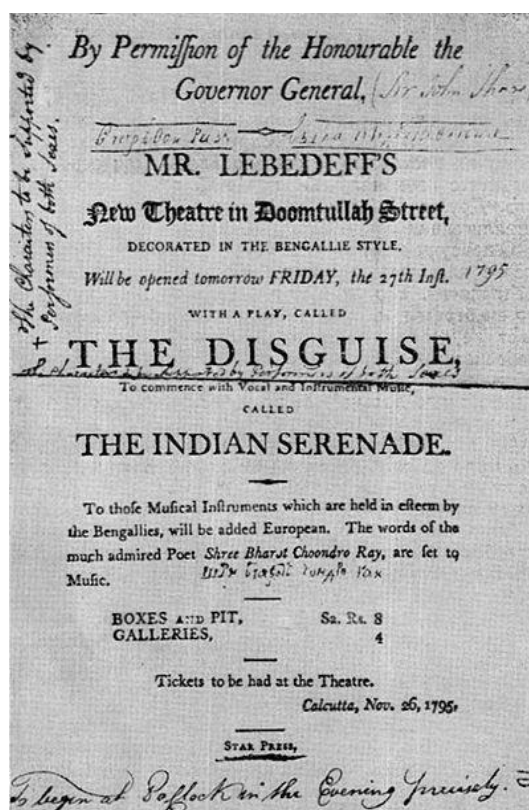


Pic: Gerasim Stepanovich Lebedev

Lebedev was born in the ancient Russian city of Yaroslavl in 1749 by the river Volga. His early life was conflicting a bit. One has it that Lebedev's father led the church choir, but the family left soon afterwards to settle in St Petersburg the capital of Tsarist Russia. Soon Fyodor Volkov (who apparently had once operated a theatre in Yaroslavl) had by then set up a permanent theatre in St Petersburg and Lebedev found a mentor of sorts in him.

Another version of his early life appears in Anne Swartz's book, *Piano Makers in Russia in the Nineteenth Century*: Lebedev was born into serfdom into the Razumovsky estate. Lebedev lived in India for fourteen years, firstly he came to Madras in August 1785 and he would remain there for the next two years: then in Calcutta (or Kolkata). In August 1787, Lebedev moved to Calcutta where he was to live for the next ten years and he was able to establish himself as a musician. His flair for languages compelled him to learn local languages quickly. But it was not easy because he travelled there in 1787 and that time it was a part of British India.

At that time he struck up with an unusual maverick scholar, Goloknath Das. They both agreed that while Goloknath Das would teach him Bengali and the other local dialects. Lebedev would teach him the violin in return. He succeeded in learning of Bengali and spoken Hindustani, which was a rare knowledge throughout the subcontinent. He also got some knowledge about the Shomskrita [i.e Sanskrita] language. During his stay in Calcutta (or Kolkata, as he preferred to spell it), Lebedev established the first European - style theatre in Bengal, for which he wrote plays in Bengali. He was willing to share knowledge he acquired, not only with his fellow citizens but the whole Christian world.



Pic: Poster advertising Lebedev's first performances of his plays on 27 November 1795.
Image taken from Wikimedia (Public Domain)

Lebedev a pioneer of Russian Indology and also of "Bengalee theatre" opened with the assistance of local intellectuals at 25, Domtalla (at 37 Ezra Street) in Kolkata that used Bengali actor and actresses for the first time in the performances of Bengali adaptations of "The Disguise" and "Love is the Best doctor" on 27th November 1795. Gerasim Lebedev was not only the pioneer of Bengali theatre but also a great observer of the Indian society in British era. We can able to see the social, cultural and economic scenario through his eyes. The basic of this research is to pay homage to the man, who gave 20 years of his life just to discover India against British rule and his love for our country and culture of us compelled him to learn Indian Languages. It is our duty to rediscover our history through the eyes of Gerasim Stepanovich Lebedev.



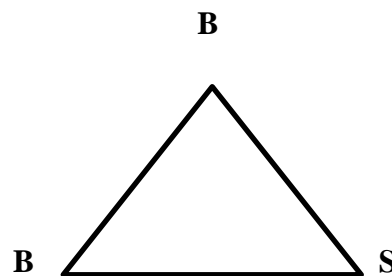
Pic: Cover of the grammar of Indian dialects by Lebedev.
Image taken from Wikimedia (Public Domain)

After his return from India, Lebedev published one of the first grammars of the new Indo-Aryan languages, focusing mostly on spoken Hindustani in 1801 London. In 1802, He founded in St Petersburg the first printing house in Europe to use Bengali script. It was there that Lebedev's principal work, *An Impartial Review of the East Indian Bramgens' Systems, of their Sacred Rites and Folk Customs*, was published in 1805. In this book, Lebedev made an attempts to acquaint the educated class of Russia with India's rich heritage. For number of reasons, the book remained unnoticed so that our objective is to pay special attention in it, through this book we can cherish the social and cultural customs in the eyes of an Indologist.

A number of manuscripts from the St Petersburg archives, either previously unidentified or known only by their titles, were brought to light : Lebedev's draft materials for his unpublished grammar of the Bengali language were studied (Kryuchkova 2007); Lebedev's attempts at translating texts from the Old Testament into the languages of India were discovered (Gurov 2006); Lebedev's rendering of some passages from the *Bhagavadgita* into Russian was found in his "mathematical manuscript" (Vassilkov 2006); Sanskrit poem attributed to *Sankaracarya* was recognised in a text earlier thought to be a poem in Bengali and Lebedev's translation of the poem was shown to be the first translation from Sanskrit into Russian. But there are many more things yet to be discovered; It is our duty to find all the unpublished works of Gerasim Lebedev and try to understand the causes of his true love for India.

The first volume of the "mathematical manuscript" is bearing the title "Systematical elementary speculative and essential foundations of the East Indians Bramgens' Arithmetic" (SF) came as the biggest surprise. The "Arithmetical tables" are purely "mathematical" by nature and so that historians and philologists did not pay much attention to these. But in second volume of mathematical manuscript, the "Arithmetical tables" demonstrated Indians rules of counting, specially as applied to the monetary system. It was a practical guide compiled for Russian traders and travellers, in order to escalate their business in India. But Lebedev was

totally convinced “that the Arithmetic of the Bramgens, as well as their alphabet, contains, mysterious meanings of Indian Divine Wisdom and that certain numbers are perceived sometimes as signs of a Deity or of a Divine quality”. He also believed that “the said arithmetic of the Bramgens is founded upon their philosophical and theological system and serves them as a means to mental contemplation of the God and as the key to the mysteries of nature”. Lebedev decided, therefore, that the “tables” needed a preface to introduce what, in his view, was lurking behind Indian arithmetic (i.e. the religious doctrine of Hinduism) Lebedev’s description of the Hindu religion published in the “Impartial Review” in 1805, we can see that Lebedev was consistent in his high appraisal of Hinduism. Lebedev interprets Trimūrti (the well- known three Hindu gods Brahmā, Visnu and Siva) as “one-essential Trinity which they call in their language ‘the Triad - Troiko’ . According to Lebedev, the god Brahmā (“Bromngo”) is “Creator of Heaven and Earth”, of all visible and non - visible creatures. Lebedev substitutes Visnu the “second person of the Holy Trinity” with krsna (the name of his incarnation on Earth). Moreover he uses a form that hints at his identification with Christ (Krishto, Krishtno or Krishtna)¹. He also calls Krishtna the “incarnation of Son of God” who was sent to Earth. Elsewhere Lebedev mentions the two names of the “Trinity’s second person” : Krishtnyo and Bishtnyo (i.e. Krsna and Visnu). The First, according to Lebedev, means “the Anointed” (i.e. the Messiah, Christ). The second interprets as meaning “of two natures”, which again has a parallel with Christ. Lebedev remarks further that as soon as an adept of Hinduism is “anointed and introduced into the community, he is called Bishtnob = Vaisnava which means a ‘Christian’ . “The third person of the Holy Trinity” in the Hindu system, according to Lebedev is “Shib” (i.e. Siva), whom he defines as “Transfigurer” and “Renovator” and believes that he is responsible for “governing the lives and deaths of all people living on Earth”.



Pic: Holy Trinity

(B - Brahmā , B - Bishtnyo , S - Shib)

Finally, Lebedev identifies the Hindu Goddess Durgā with Sophia, “The Wisdom of God”, calling her “Krishtyo’s mother” who fed him with the milk of her breast. Lebedev identifies Goddess Durgā with Virgin Mary to such extent and remarks : “The Graeco - Russian Christian church celebrates her [Durgā’s] feast on the same day [as the Hindu do]”. The image of Durgā, as Lebedev presents it, “does not differ greatly from the image of Mother of God represented by Christians: both representation have a crown, bracelets and necklace, the only difference being that in Indian representation the face is painted black”.

¹ Here I would like to mention, that Swami Vivekananda, in his Los Angeles lecture delivered in 1900, describes, “And when we enable our brothers and sisters to seek the truth by any means conducive to them we get even closer to our own chosen ideal - be it Christ or Krishna. ”

It is in Calcutta that he met Goloknath Das, his Bengali tutor and collaborator, who was to not only give Lebedev his idiosyncratic grasp of Bengali, Hindustani and Sanskrit - in that order to expertise - but also facilitate his dramaturgical - theatrical escapades. These two met, however, after a couple of years of fruitless searches by Lebedev to find a Sanskrit - scholar willing to take him on. According to the renowned Bengali academician and linguist Suniti Kumar Chatterji, Lebedev “was very much under the influence of his informant, Golok Nath Das, who was his friend, philosopher and guide in his linguistic studies as well as in his theatrical ventures. Lebedev, in his enthusiasm for what he considered to be the right way of approach to study Indian languages and Indian Culture, seems to have taken for correct whatever he received from the source of his information.” (Chatterji 1988: Foreword. In: H. Lebedeff. A Grammar of the Pure and Mixed East Indian Dialects. Calcutta: Firma KLM)

The research objective is always used to find the truth. Here we are seeking for the huge contributions of a Russian Indologist against British government and against all odds of the society. Gerasim Lebedev fought for Indians against British just to nurture our culture and our heritage but even that only few Indians were there with him. False allegations and number of false cases made him bankrupt but after all these economical, physical and mental hazards he never gave up. In this paper, we would like to pay the ultimate homage to the pioneer of *Bengalee theatre*.

His enormous efforts and quest for knowledge, made him a successful translator, a great musician and a linguist. May be we didn't remember him as a social reformer but what he did for our society and for our people against British power is indeed remarkable. He made his footprints on the three pillars of the society which are Drama, Music and Language.

These are the reasons, that we wanted to see through his eyes and tried to explore the culture, rituals, heritage and the real flavour of India. Our goals are to salute the true spirit of a Russian Indologist and cause of his endless love for India, when the concept of Indology actually didn't exist.

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Unravelling the Perspectives and Listening Competence of English as a Second Language Students

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Abstract : *This theoretical research paper explores the nuanced dimensions of listening competence within the realm of English as a Second Language (ESL) education. It aims to disentangle the complex viewpoints that support ESL students' mastery of this crucial language ability. A key component of language learning is listening comprehension, which is necessary for effective communication, thorough comprehension, and general language ability. Understanding the elements that affect ESL students' listening proficiency is critical for language researchers, educators, and policymakers. It provides an essential basis for developing targeted treatments and instructional techniques that improve ESL students' listening abilities. Through exploring the complex field of listening competency, this study seeks to offer insightful information that can improve language education methods and guarantee a more efficient and inclusive approach to ESL instruction.*

Key words: *English as a Second Language (ESL), Listening competence, Pedagogical perspectives, Communicative Language Teaching (CLT), Task-Based Language Teaching (TBLT), Language acquisition.*

INTRODUCTION:

Listening is the foundation of English learning. Listening teaching is also an important part of English teaching classroom, a proper listening teaching method is considered to play an important role in advancing in listening apprehension. (Li, Yilin & Li, Weilin & Sun, Shiyu, 2023) Students learning English as a second language (ESL) encounter particular difficulties in cultivating their listening skills due to the intricacies of a foreign language and cultural milieu. This essay aims to investigate the theoretical foundations that support the many viewpoints influencing ESL students' listening proficiency. Teachers can learn a great deal about the linguistic, sociocultural, and cognitive aspects influencing their students' comprehension of spoken English by dissecting these viewpoints.

Cognitive Perspectives:

Learners of English as a Second Language (ESL) face numerous obstacles when navigating the intricacies of picking up a new language. One of the most important core abilities for learning a language is the ability to listen. The two theoretical frameworks that shed light on the cognitive aspects of ESL students' participation with listening tasks are the Information Processing Model (IPL) and Cognitive Load Theory, which are the main topics of this introduction. A theory called Cognitive Load Theory (CLT) explores the cognitive loads that people are subjected to when completing learning tasks. CLT offers a lens through which we can investigate how learners may be impacted by the inherent difficulties of listening tasks in the context of ESL students and their listening competency. Working memory capacity,

vocabulary size, and attentional resources are just a few examples of factors that significantly impact how much cognitive burden ESL students encounter when participating in listening exercises. It is crucial for academics and educators to comprehend how these variables interact in order to improve teaching strategies and establish settings that support language acquisition.

Cognitive Load Theory: A theoretical framework known as Cognitive Load Theory (CLT) provides a thorough understanding of how listening tasks' cognitive demands may affect students learning English as a second language (ESL). Cognitive aspect of learning is concerned with thinking processes and underlying mental procedures involved in the overall learning process. (Yadav, Vinod. 2023) Cognitive Load Theory (CLT), formulated by John Sweller, describes how working memory processes information and includes three types: intrinsic, extraneous, and germane. (Clark, Chad & Kimmons, Royce, 2023) According to this idea, people can only process information using a certain amount of cognitive resources when learning a new skill, and knowing these constraints is essential to designing effective teaching strategies. When used with ESL students participating in listening exercises, CLT encourages an investigation of the different elements that go into the cognitive load that students encounter. One such element that is crucial to understanding spoken language is vocabulary size. ESL students frequently struggle with a wide range of foreign words and idioms, and understanding spoken English can be greatly impacted by the cognitive work needed to interpret and integrate these language components. The model of human information processing is the basis of Cognitive Load Theory (CLT). The human information processing has three important parts namely sensory memory, working memory, and long-term memory. (Yadav, Vinod. 2023) Another essential element of CLT is working memory, which is the brain mechanism in charge of storing and modifying information momentarily while performing cognitive activities. Working memory constraints can be more noticeable when it comes to listening tasks for ESL students. Not only must spoken language be decoded, but words must also be retained in memory and integrated with later information at the same time. The cognitive load associated with managing these processes can strain the working memory capacity of ESL learners, affecting their overall listening competence. In the cognitive processing of working memory, motivation and emotion jointly influence processing. (Gao, Tian & Liu, Xintong & Geng, Wenting & Yan, Chunping & Wu, Meng & Yang, Lei., 2024)

Within the scope of CLT, attention is the third crucial component. When participating in listening activities, ESL students frequently face linguistic and contextual distractions. Another layer of cognitive load is the requirement to separate pertinent information from competing verbal cues or background noise. Consequently, figuring out the subtleties of cognitive load for ESL students requires an understanding of how attentional resources are distributed during listening activities. Through the lens of cognitive load theory, we may examine the complex cognitive demands of listening exercises for English as a Second Language learners. Through the analysis of variables like vocabulary size, working memory limitations, and attentional allocation, researchers and educators can better understand the unique difficulties that ESL learners encounter when it comes to listening comprehension. This knowledge contributes to the larger conversation on successful language learning techniques catered to the cognitive architecture of ESL students as well as the creation of focused instructional tactics.

Information Processing Model: A thorough theoretical framework that explores the intricate mechanisms by which English as a Second Language (ESL) learners encode, retain, and retrieve auditory information during the challenging job of listening is known as the

Information Processing Model (IPM). The five information processing processes of Akin's (1986) information processing model, DIPS (design information processing system), 'Information acquisition', 'Information representation', 'Information projection', 'Information confirmation', and 'Regulation of control'. (Choi, Du., 2023) This model, grounded in cognitive psychology, provides valuable insights into the cognitive architecture involved in language processing and comprehension.

A. Encoding: The encoding stage of the Information Processing Model (IPM) is a critical component, especially for English as a Second Language (ESL) learners who are tasked with the complex task of understanding spoken language. The complex act of translating spoken words and sentences into mental models that may be further stored and processed for comprehension is what this level entails.

The first difficulty that ESL students face in the encoding stage is having to transfer new phonemes, intonations, and language structures onto their preexisting mental models. Spoken language is dynamic, which adds a whole new level of complexity. These include subtle differences in accent and pronunciation as well as the subtle use of intonation to communicate meaning. This is a challenging landscape for ESL learners to traverse, bridging the gap between their home language and the new linguistic features they come across when listening. It is impossible to overestimate the importance of the encoding phase since it is a fundamental factor in determining good comprehension. The mental models that are used in later phases of the information processing model are shaped by the way ESL students encode auditory input. The encoding phase becomes a crucial point determining the overall efficacy of language comprehension as individuals struggle to assimilate novel linguistic elements.

Encoding involves more than just comprehending words at a surface level; it also involves synthesizing these constituents into coherent language structures. In addition to understanding the phonetic subtleties of each word, ESL learners need to incorporate them into logical mental models that correspond with the grammatical and contextual elements of spoken language. ESL students face a significant barrier during the Information Processing Model's encoding phase, which calls for the skillful mapping of novel auditory stimuli onto preexisting cognitive structures. The outcome of this encoding project has a substantial impact on later phases of language processing and comprehension. For researchers and educators looking to create focused treatments that help ESL learners seamlessly integrate new language features into their cognitive repertoire and improve their listening ability, it is critical to understand the nuances of this phase.

B. Storage: In the context of the Information Processing Model (IPM), the storage stage becomes a crucial point at which English as a Second Language (ESL) students are attempting to master the complex process of understanding spoken language. The requirement to momentarily hold decoded audio data within the boundaries of working memory—a cognitive apparatus renowned for its limited capacity and fleeting nature—defines this phase. During the storage phase of the Information Processing Model, ESL learners retain pertinent linguistic features that were encoded in the preceding stages. They have to combine this stored knowledge with continuous auditory input at the same time in order to generate a coherent mental image that fits the changing spoken conversation context.

The transient nature of working memory presents a complex barrier for ESL learners during the storing phase. Working memory's finite capacity forces learners to selectively retain important language components, so they must efficiently prioritize and control the flood of information. This selectivity becomes more noticeable in the presence of competing language

cues because of the possibility of interference, which increases complexity. The careful balance that ESL learners must find between keeping pertinent linguistic aspects and filtering out unnecessary material affects the cognitive load that they experience throughout the storage phase. The difficulty is not only in preserving the accuracy of information that has been stored, but also in doing so while adhering to working memory limitations. The entire cognitive load that ESL learners encounter while navigating the storage phase of the Information Processing Model is greatly influenced by this dynamic interplay.

For the storage phase to be completed successfully, cognitive processes must be coordinated effectively. This means that ESL learners must be able to combine newly learned material with previously stored information in an easy-to-understand manner. The development of language comprehension is shaped by the ability to regulate this integration process, which is essential to retaining a coherent knowledge of spoken language. The information processing model's storage phase highlights the complex cognitive processes that ESL students need to negotiate the challenges of understanding spoken English. Through a close examination of the difficulties presented by working memory limitations and possible disruption from conflicting language cues, researchers and educators can develop a more sophisticated comprehension of the cognitive complexities involved in the storage stage. This knowledge guides the creation of focused interventions meant to reduce cognitive load and maximize working memory, which in turn improves ESL students' listening proficiency.

C. Retrieval: At the end of the Information Processing Model (IPM), the retrieval stage takes center stage in determining how English as a Second Language (ESL) learners understand spoken language. In order to create meaning from spoken language, this step entails the complex process of retrieving and decoding previously encoded and stored sound data from memory. The effectiveness of the memory recall strategies used by ESL students will determine how well the retrieval phase goes. These procedures entail navigating a complex network of linguistic pieces that have been encoded; each element represents a part of the auditory information that is encountered during the listening process. This phase's many and varied hurdles have an effect on how quickly and accurately ESL learners can comprehend material.

The way that knowledge is organized in ESL learners' mental repertoires is a significant component that influences the retrieval process. The way language components are categorized and linked in memory has a big impact on how quickly they may be retrieved and combined into a coherent interpretation of the spoken word. Having things organized well makes it easier to find the information you need quickly, which improves comprehension. A key factor in a successful retrieval is the strength of the brain connections. The strength of the brain networks that link various linguistic aspects impacts how easy it is for ESL learners to retrieve such pieces from stored auditory information. Stronger brain connections facilitate accurate and quick recall, but weaker connections can cause mistakes or delays in the retrieval process.

Retrieval signals play a crucial role in helping ESL students navigate the complex world of encoded and stored information. Retrieval cues are mental cues that cause associations and make it easier to remember particular language components. By carefully utilizing these indications, retrieval efficiency can be greatly increased while reducing the possibility of difficulties caused by the intricate nature of the auditory data that has been stored. For ESL learners, the difficulties they have in the retrieval phase have a significant effect on how they understand language overall. Their interaction with spoken English is impacted by their capacity to quickly and precisely recover encoded information, which enhances their comprehension in real time. To improve the listening proficiency of ESL learners, educators

and researchers should take these difficulties into account while designing focused treatments that maximize retrieval processes.

A deep grasp of the cognitive mechanisms behind listening comprehension is revealed by exploring the nuances of how English as a Second Language (ESL) learners traverse the interrelated processes of encoding, storage, and retrieval within the Information Processing Model (IPM). Teachers and academics can get important insights into the unique difficulties encountered by ESL learners in decoding and understanding spoken English from this complex investigation. ESL students must adeptly overlay new phonetic patterns, intonations, and linguistic structures onto their preexisting mental models in order to proceed with the first stage of encoding. Examining this process in detail helps educators and researchers understand the cognitive demands of learning new auditory stimuli, the difficulties of bridging language gaps, and the importance of this stage in establishing the foundation for later comprehension.

Socio-Cultural Perspectives:

Understanding the many factors that affect language learning is crucial when it comes to teaching English as a second language (ESL). Theoretical frameworks Sociocultural Theory and Identity Theory provide insightful viewpoints on the intricate interactions between social, cultural, and personal elements influencing how ESL students understand spoken English. The purpose of this introduction is to provide light on the theoretical underpinnings of these frameworks by examining the complex interplay between identity building, social interactions, and cultural origins and language acquisition.

Sociocultural Theory: Vygotsky's main contribution, Sociocultural Theory, provides a deep insight into the complex relationship between sociocultural elements and cognitive development. This theoretical framework serves as a beacon of guidance when used in the context of teaching English to Second Language (ESL) students, illuminating the crucial elements that influence their ability to understand and comprehend spoken English. Fundamentally, sociocultural theory holds that a person's cognitive development is greatly influenced by their cultural background, social relationships, and environmental circumstances. Applying this theory to the field of ESL, we find that these components weave a complex web that profoundly affects students' interaction with and comprehension of spoken English. ESL students bring a wealth of cultural experiences to language activities, and this rich reservoir shapes their linguistic perspectives in a profound way. It is argued that Vygotsky's account as represented in *Thought and Language* (Vygotsky, 1986) needs to be thought of as consisting of two distinct aspects: first, the observations he made (or claimed to have made) and, second, the theoretical account he proposed to explain them. It is shown that some of Vygotsky's observations are problematic but that, even if they are accepted, Vygotsky's theoretical account suffers from fundamental difficulties.

Because sociocultural theory is dynamic, it invites us to explore the complex dynamics that arise when spoken language is interpreted in ESL environments. Cultural background takes on a role beyond that of a background, evolving into a dynamic force that impacts the way ESL learners interpret and experience language input. Social interactions among students in the classroom facilitate the co-construction of knowledge by enabling them to cooperatively negotiate meaning, reflecting the sociocultural settings from which they originate. The sociocultural aspects of language learning are significantly influenced by the contextual elements that surround ESL learning environments. The social and physical environments in which ESL students interact with spoken English have a significant effect on how they think. Therefore, sociocultural theory encourages researchers and educators to take into account the

larger socio-environmental elements that contribute to the complex terrain of ESL learning in addition to the language aspects. Through navigating the complexities of Sociocultural Theory in ESL instruction, researchers and educators can acquire a comprehensive grasp of the sociocultural aspects that support language acquisition. With the help of this lens, stakeholders can gain a full understanding of the rich diversity found in ESL classrooms and customize teaching practices that are sensitive to cultural differences.

Identity Theory: Identity theory becomes a crucial framework for examining the complex interplay between language acquisition and identity formation, particularly in the context of teaching English as a second language (ESL). This theoretical approach introduces a nuanced layer to language acquisition by exploring the enormous impact that a changing sense of self has on ESL students' interaction with English hearing resources. ESL students' developing sense of self is a key factor in determining how they connect with English listening resources as they navigate the challenges of language acquisition. According to Identity Theory, an individual's identity actively impacts how they interact with language, rather than being a passive beneficiary of language learning factors. This reciprocal relationship between language involvement and personal identity adds a fascinating aspect to research on English as a Second Language (ESL), and it calls for researchers and educators to take into account the complex ways that people negotiate their changing identities within the language environment. The relationship between language acquisition and identity formation offers the field of ESL education a dynamic and comprehensive viewpoint. As ESL students grapple with linguistic challenges, their identity becomes a dynamic force that influences their linguistic choices, preferences, and engagement with English listening materials. The theory suggests that acknowledging and understanding this dynamic relationship is integral to cultivating an environment conducive to effective language acquisition. (Morales, D., 2024)

We can better understand the complications at play when integrating Identity Theory with ESL instruction by starting this theoretical investigation. We can learn a great deal about the cognitive and affective aspects of ESL learners' experiences by attentively analyzing how personal identity affects language engagement. This sophisticated view takes into account the larger socio-emotional factors that influence language acquisition processes in addition to linguistic ability. This investigation opens the door for well-informed teaching strategies that take into account the diversity of cultural backgrounds of students and recognize the complex interactions that exist between language, identity, and social circumstances. Teachers can use this information to design inclusive learning environments that assist ESL students' overall development in addition to their language improvement. Through the incorporation of Identity Theory ideas into ESL instruction, teachers enable students to negotiate both the complicated landscape of language acquisition and the dynamic terrain of their own identities.

Through the theoretical lenses of identity theory and sociocultural theory, ESL students' understanding of spoken English has been revealed as a complex web of influences. Sociocultural Theory emphasizes the dynamic interplay between individual experiences and sociocultural circumstances, highlighting the role of cultural background, social relationships, and contextual elements in the language learning process. However, identity theory adds another level of complication to the story of language acquisition by highlighting the close relationship between students' developing sense of self that their use of English hearing resources. The ever-changing process of language acquisition and the diversity inherent in the experiences of ESL learners are brought to light by this investigation for educators and scholars.

Linguistic Perspectives:

Two key theoretical frameworks have emerged from the investigation of language acquisition within the broad field of English as a Second Language (ESL) research: Phonological Processing and the Input Hypothesis. The purpose of this introduction is to provide light on the theoretical underpinnings of these frameworks, each of which offers unique insights into how ESL students build their listening skills. The Input Hypothesis explores the critical role of understandable input and highlights the importance of exposure to a suitable challenging spoken language, while Phonological Processing examines how ESL students negotiate the complex phonological elements of spoken English, including rhythm, stress, and intonation. When combined, these frameworks offer a sophisticated explanation of the mental operations that underlie the listening comprehension of ESL students.

Input Hypothesis: The Input Hypothesis is a theoretical construct that is fundamental to our comprehension of language learning, especially in the context of English as a Second Language (ESL). This theory, which was first put forth by Stephen Krashen, holds that a learner's ability to acquire a new language is greatly aided by the availability of understandable input that is a little bit advanced from their current level of skill. The Input Hypothesis highlights the vital function of introducing ESL students to language which challenges them while being within their knowledge and acts as a catalyst for their language development in the particular setting of listening competency.

Fundamentally, the information Hypothesis emphasizes that learners gain the most from exposure to linguistic information that is slightly above their current competency level. This suggests that in terms of listening proficiency, ESL students should interact with spoken English in a way that is somewhat challenging and pushes them over their current language barriers. The approach acknowledges the difficult balancing act of offering information that is both sufficiently challenging and understandable, creating an atmosphere that inspires students to go beyond their present level of language proficiency. When using the Input Hypothesis in ESL instruction, teachers and researchers must carefully evaluate the type of input that students get. This entails choosing listening materials carefully so as to create an environment that best facilitates language acquisition while striking the ideal balance between novelty and challenge. Given that input plays a crucial part in determining how well ESL students understand spoken English, teachers are urged to provide a wide variety of resources that meet the linguistic requirements and developmental phases of their students.

The complexities of the Input Hypothesis reveal that this theoretical framework not only guides instructional approaches but also lays a strong emphasis on how unique each language learner is. It emphasizes the dynamic aspect of language learning and challenges teachers to be aware of the unique language requirements of their students. As the Input Hypothesis suggests, giving input considerable thought is essential to establishing an atmosphere that best assists ESL students in their quest for improved listening proficiency. The Input Hypothesis, which emphasizes the critical role that understandable input plays in promoting linguistic growth, acts as a guiding principle in ESL language acquisition. By utilizing this theoretical framework in the context of listening competency, researchers and educators can acquire a deeper understanding of the complex processes that impact successful language learning.

Phonological Processing: Unlike the Input Hypothesis, Phonological Processing focuses on the complex domain of how English as a Second Language (ESL) students interact with and interpret phonological elements in spoken English. This theoretical framework centers on

stress, intonation, and rhythm—three essential elements of speech communication. Phonological Processing provides a thorough examination of the difficulties and methods used by ESL students in processing spoken English by delving into the cognitive complexities that underpin how learners negotiate these phonological aspects during listening tasks. The importance of stress, intonation, and rhythm as essential elements of successful oral communication is acknowledged by phonological processing. Deciphering and interpreting these phonological elements is a task given to learners in the context of ESL listening comprehension. These features play a crucial role in the overall comprehension of spoken language. Through close examination of the phonological aspects of spoken English, researchers are able to obtain significant understanding of the cognitive processes involved in listening tasks. Researchers can better understand the intricate dynamics involved in how ESL students deal with the complexity of stress, intonation, and rhythm by using the lens of Phonological Processing study. Gaining insight into how students interpret these components will help us better understand the difficulties they face and the methods they use to interpret spoken English. This theory clarifies the complex cognitive processes that go into understanding lexical and syntactic patterns as well as the subtleties found in the phonological components of language. Phonological processing is measured behaviorally using phonological awareness, phonological memory, and rapid naming tasks. These tasks engage brain regions such as the superior temporal gyrus, inferior parietal cortex, and inferior frontal gyrus. (Wang, Jin & Booth, James, 2024)

As we commence this theoretical investigation, our main goal is to decipher the complexity of Phonological Processing. By doing this, we explore the cognitive nuances involved in decoding phonological features, moving beyond a cursory understanding of ESL listening comprehension. This more profound comprehension serves as a foundation for the creation of focused teaching methods that address the unique difficulties presented by the phonological aspects of spoken English. The knowledge gathered from this investigation is helpful to teachers who want to create the best possible language learning environments. The Phonological Processing framework's guiding principles must be incorporated into the design of interventions if teachers are to effectively address the complex phonological difficulties that ESL students encounter. The incorporation of these insights into teaching methodologies advances our knowledge of ESL listening comprehension and helps develop pedagogical strategies that improve students' ability to navigate the phonological nuances of spoken English.

An analysis of phonological processing and input hypothesis in the context of ESL listening proficiency provides a comprehensive view of language learning. The Input Hypothesis emphasizes how important it is to expose ESL students to language that is properly demanding, putting understandable input in a position to promote language growth. Phonological Processing simultaneously illuminates the cognitive mechanisms underlying proficient listening comprehension by dissecting the subtleties by which ESL students negotiate the phonological elements of stress, intonation, and rhythm in spoken English. Through combining knowledge from these frameworks, researchers and teachers can improve ESL instruction with useful tools. The concept of comprehensible input is elevated to a strategic factor in lesson preparation, and the phonological aspects of spoken English are included into instructional design as essential concerns. Strong theoretical underpinnings for evidence-based strategies that support ESL learners in their language learning process are provided by the investigation of Input Hypothesis and Phonological Processing. These frameworks are a useful resource for advancing our knowledge of language acquisition and for contributing to the current discussion about the overall growth of language learners and effective ESL education.

Pedagogical Perspectives:

Communicative Language Teaching (CLT): The effectiveness of teaching approaches is crucial in the field of English as a Second Language (ESL) pedagogy, and Communicative Language Teaching (CLT) is one well-known approach that is currently being examined. This educational viewpoint emphasizes the importance of participatory, real-world language use in a variety of settings. In the particular area of listening skills, CLT approaches evaluation becomes critical to knowing how CLT approaches support ESL students' ability to hear spoken English. The most recent and effective method of teaching second or foreign language is Language Communicative Teaching (CLT). It emphasizes interaction as both the means and the ultimate goal of learning a language. It is also referred to as “Communicative Approach”. (Shittu, Morufudeen & Yusuf, Taofik, 2023)

The fundamental tenet of CLT is that language is a tool for communication, not a collection of discrete abilities. When it comes to listening skills, CLT promotes dynamic, realistic language experiences that immerse ESL students in actual communication situations. This methodology encourages researchers to investigate how well CLT approaches replicate the intricacies of real-world language use, which in turn affects ESL students' comprehension of spoken English in a variety of dynamic contexts. Examining teaching strategies that place a strong emphasis on communication, information sharing, and meaning negotiation is necessary for evaluating CLT in the context of ESL listening skills. Through the use of interactive language experiences, CLT seeks to close the gap between classroom instruction and communication in everyday situations. Researchers investigate how this instructional strategy affects the listening abilities of ESL students in an effort to determine how well CLT prepares students for real-world language interactions.

Task-Based Language Teaching (TBLT): Task-Based Language Teaching (TBLT), which emphasizes the integration of language abilities within meaningful and useful tasks, is another well-known pedagogical paradigm in ESL teaching. Specifically, TBLT serves as a central point of reference for investigating how task-based activities improve ESL students' comprehension of spoken English. Task-based Language Teaching (TBLT) offers a student-centered approach that encourages meaningful interactions and authentic language use, aligning with the growing emphasis on communicative language teaching. Researching TBLT can contribute to improving English language teaching practices by exploring innovative instructional methods. (Chen, Chuhan, 2023)

The foundation of TBLT is the idea that projects that replicate the demands of everyday communication are the best ways to integrate language acquisition. When it comes to listening skills, this means creating tasks that need pupils to understand spoken language in order to reach predetermined goals. Scholars explore the complex ways that Task-Based Language Teaching (TBLT) incorporates listening activities into more general language tasks with the goal of comprehending how this pedagogical approach affects the growth of listening competency in English as a Second Language (ESL) students.

Examining task design, interaction style, and the cognitive processes involved in understanding spoken language in relevant circumstances are all important aspects of investigating Task-Based Language Teaching (TBLT) in relation to listening abilities. TBLT attempts to improve ESL students' comprehension of, and capacity for decoding, interpreting, and responding to spoken English in real-world contexts by immersing them in meaningful activities that require efficient listening. Scholars endeavor to disentangle the subtleties of Task-Based Language Teaching's influence on the listening proficiency of ESL learners,

furnishing educators with invaluable discernments for integrating task-oriented methods into a language teaching toolkit.

In summary, a wealth of information can be gained by examining pedagogical stances like Task-Based Language Teaching (TBLT) and Communicative Language Teaching (CLT) in relation to ESL listening abilities. By thoroughly analyzing these methods, researchers add to the current conversation about successful language teaching by providing teachers with research-based methods to improve ESL classrooms and develop students' improved listening skills.

Conclusion:

This comprehensive exploration highlights the crucial role of listening in English learning, particularly for ESL students facing challenges in a foreign language and cultural context. The essay delves into Cognitive Perspectives, examining Cognitive Load Theory (CLT) and the Information Processing Model (IPM). CLT emphasizes the cognitive demands on ESL students, addressing vocabulary, working memory, and attention, while IPM dissects encoding, storage, and retrieval processes during comprehension. The analysis within CLT reveals challenges in decoding new elements, emphasizing working memory constraints and attention allocation. IPM details the complexities of encoding unfamiliar phonetic patterns onto mental frameworks and the transient nature of working memory during storage. Recognizing these cognitive processes is crucial for developing tailored instructional strategies and evidence-based pedagogical practices that align with ESL learners' cognitive architecture.

The exploration also spans socio-cultural, linguistic, and pedagogical perspectives. Sociocultural Theory and Identity Theory unveil the dynamic interplay of cultural background, social interactions, and personal identity in shaping ESL students' understanding. The linguistic perspectives of Input Hypothesis and Phonological Processing provide insights into exposing students to challenging language and understanding phonological elements in spoken English. The examination of pedagogical perspectives, including Communicative Language Teaching (CLT) and Task-Based Language Teaching (TBLT), underscores their roles in fostering ESL students' listening skills. CLT emphasizes real-world language use, while TBLT integrates language skills into meaningful tasks. Incorporating these multifaceted perspectives into ESL instruction is essential for tailoring interventions that align with diverse needs, contributing to evidence-based practices and fostering growth in language acquisition and effective listening comprehension.

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A study of methods to enrich vocabulary of English language for the students of upper primary school.

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Abstract : *The paper suggests effective methods or remedies to improve the vocabulary of English language for the students of upper primary school. The researcher suggests Different methods for vocabulary teaching and also the importance of a teaching vocabulary of English language. The study makes an important contribution to the existence research as it recommends focused vocabulary teaching by suggestive various techniques for teaching vocabulary. Without vocabulary knowledge any language skill cannot be developed.*

INTRODUCTION :

Vocabulary is generally defined as the knowledge of the words and word meaning. Vocabulary is useful for developing knowledge and skills in multiple aspects of language. It is directly related to the school achievement. To learn any language we need to have excellent knowledge of vocabulary. English vocabulary has a remarkable range, flexibility and adaptability. English language is learn as a Second language in upper primary schools of Gujarati medium. This paper helps students to improve vocabulary easily.

"Vocabulary referred to the collection of word known by individual or by a large group of people."

- Marriam Webster online dictionary

Objectives of study :

- * Make students to learn English subject with more interest.
- * Explain the importance of vocabulary of English language for the students of upper primary school.
- * suggest different methods to enrich vocabulary of English language for the students of upper primary school.

Importance of teaching vocabulary

Vocabulary is important for communication. Rich vocabulary helps learners to learn language easily. so teachers must help their students to learn words that are most useful to them.

According to Cameron(2001) in language teaching term, the developedment of words, their meaning and the links between them will be covered under the term vocabulary.

Methods of teaching vocabulary :

Here, there are some easy methods to enrich vocabulary of students of Gujarati medium of upper primary.

1. Develop a habit of reading

Reading is one of the most basics skill student required to learn to be successful like any other skills. Reading habit also need is time and their dedication to develop.

There are some points.

*Read things that make you laugh.

*Discuss about what children read.

*Find their interest and follow it

*Motivate to read regularly.

2. Use a dictionary to understand meaning of the word.

Dictionary can help to understand unfamiliar words and improve your communication skill. Dictionary may also give other information about words such as word type and word origin. Teachers from upper primary Schools must tell their students to use a dictionary that given at the last pages of their English textbook of Gujarati medium.

3. To make students own dictionary

Students learn best from their personal experience. As children are writing, they need to know how to find the words from dictionary. Standard dictionary have so many words. it can be challenging for students of upper primary to use the dictionary appropriately .so it is best to create a dictionary for each individual student to use. Since Student dictionary is self generated students are easily use their dictionary. Students can find words from the daily routine list of things used in home ,school ,classroom ,compass box ,bag, on playground and place they visit often.

4. Play word game

As they play ,student can connect with the new words. You shall notice their confidence increase and its positive effect in their class work and also in there examination results.

There are some benefits of word games.

Playing word games make kids happy and help them to concrete. it develop their vocabulary and memory .There are few words games especially for upper primary student learn English as second language.

1. Words with in words

This game proves excellent for teachers in classrooms. Write out a long word on the board, set a time for 3 or 5 minutes and challenge students to come up with a many as words ,they can using only the letters in given word.

For example: TWINE

Answer: ten, wine,we,tie,in, net

2. Story telling word by word

For example: player 1: big

Player 2: big, forest

Player 3: big, forest ,animal

With the use of this kind of words students can make sentence and complete the story.

3. Word tree

Word trees are good ways to learning vocabulary. Student draw image of tree and write words of the topic given by the teacher.

For example :months in a year.

4. Word puzzle

This word game we can find in upper primary textbooks. Word puzzles are generally used as a source of entertainment. It is spelling game where you make word out of given letters.

5. Word chain

This game is a great for challenging your vocabulary skill in a fun and creative way.It is a game in which player comes up with the word that begins with the letter or letter that the previous word end with.

For example: lion, number ,Rose, egg ,good.....

Conclusion

There are some points that researcher have noticed during the work.

*Teacher must take advantage of students first language.

*Repetition is necessary to enrich vocabulary.

*Teacher teach Vocabulary as an active participation in classroom tasks.

*Computer technology can be used effectively to help to teach vocabulary.

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Exploring the Vedas: Ancient Scriptures, Wisdom, and Relevance: An Analytic Discussion

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Abstract: *The Vedas hold a significant place in Hinduism. They are considered the oldest scriptures in the world and are believed to be divinely revealed. The word "Veda" means knowledge or wisdom in Sanskrit. This article provides a detailed exploration of the Vedas, discussing their origin, content, and relevance in today's world. It also sheds light on the different types of Vedic literature, such as the samhitas, brahmanas, aranyakas, and upanishads. Furthermore, the article delves into the various branches of Vedic knowledge, including rituals, philosophy, grammar, and mathematics. The article concludes by emphasizing the continued importance of the Vedas in shaping Hindu religious practices, spiritual beliefs, and cultural traditions.*

Keywords: *Veda, Hinduism, scriptures, divinely revealed, knowledge, samhitas, brahmanas, aranyakas, upanishads, rituals, philosophy, grammar, mathematics.*

INTRODUCTION:

The Vedas, often referred to as the sacred scriptures of Hinduism, are considered the oldest religious texts in the world. They are believed to be of divine origin, revealed directly by God to the ancient Indian sages. The term "Veda" is derived from the Sanskrit word "Vid" which means knowledge or wisdom. The Vedas encompass various aspects of life, including spiritual teachings, cosmology, rituals, philosophy, grammar, and mathematics. This article aims to provide an in-depth understanding of the Vedas, exploring their origin, content, and relevance to contemporary Hindu practices.

The Vedas, ancient scriptures of unparalleled significance, are among the oldest religious texts known to humanity. Originating in the Indian subcontinent, these sacred texts have not only withstood the test of time but have also profoundly influenced the spiritual, cultural, and philosophical landscape of India and beyond. In this exploration, we embark on a journey to unravel the profound wisdom encapsulated within the Vedas, delving into their historical context, philosophical insights, and enduring relevance in the modern world.

The Vedas, composed over several millennia during the Vedic period, serve as the foundational scriptures of Hinduism. They were transmitted orally through generations of priestly families known as Brahmins, who meticulously preserved and propagated the sacred knowledge through chanting and memorization. Beyond their ritualistic significance, the Vedas offer profound philosophical insights into the nature of existence, the cosmos, and the human condition. Concepts such as Brahman, the ultimate reality, karma, the law of cause and effect,

and dharma, the moral order, are central to Vedic philosophy, providing a comprehensive framework for understanding the universe and one's place within it.

Despite being thousands of years old, the Vedas continue to exert a profound influence on contemporary Hinduism and Indian culture. Rituals and ceremonies inspired by Vedic tradition are still performed in temples and households across India, maintaining a connection to ancient spiritual heritage. Moreover, the ethical teachings of the Vedas provide a moral compass for navigating the complexities of modern society, emphasizing principles such as compassion, righteousness, and social justice.

Origin and Preservation of the Vedas:

The origin of the Vedas is shrouded in mystery, with different theories and speculations proposed by scholars. According to Hindu tradition, the Vedas are eternal and have no human authorship. They are believed to have been revealed to the sages known as Rishis in a state of deep meditation or divine inspiration. The Rishis then passed down these teachings orally through generations before they were eventually compiled in written form.

The preservation of the Vedas has been a remarkable feat in itself. As the ancient Indian society primarily relied on an oral tradition, the Vedas were transmitted meticulously from teacher to student through an uninterrupted lineage of gurus (teachers) and shishyas (disciples). This oral tradition ensured the accurate preservation of the Vedas, with utmost precision in chanting, accent, pronunciation, and melody. The Vedas were later transcribed into written form, but the oral tradition remains vital in Vedic recitations and rituals.

Classification and Content of the Vedas:

The Vedas are classified into four main texts, known as the Rigveda, Yajurveda, Samaveda, and Atharvaveda. Each Veda consists of several sections, including samhitas, brahmanas, aranyakas, and upanishads, which collectively provide a comprehensive understanding of Vedic knowledge.

The samhitas are the core hymns of the Vedas and form the oldest and most revered part of the scriptures. The Rigveda Samhita, the oldest among them, contains hymns in praise of various gods and goddesses. The Yajurveda Samhita consists of hymns for sacrificial rituals, while the Samaveda Samhita contains chants and melodies used in rituals. The Atharvaveda Samhita encompasses hymns dealing with practical aspects of life, such as healing, magic, and social customs.

The brahmanas are prose texts that provide explanations and instructions for performing rituals described in the samhitas. They offer insights into the symbolic significance of rituals and elaborate on their religious and philosophical implications. The aranyakas, which means "forest texts," are a continuation of the brahmanas and serve as a bridge between ritualistic and contemplative practices. The aranyakas contain meditative and philosophical teachings and are considered to be the beginning of spiritual discourse in the Vedas.

The upanishads, meaning "sitting near" or "sitting down near the feet of a teacher," are philosophical treatises that expound upon profound spiritual and metaphysical concepts. They discuss the nature of reality, the self, the nature of God, and the path to liberation or Moksha. The upanishads form the culmination of Vedic thought and are considered the foundation of Hindu philosophy and spirituality.

Branches of Vedic Knowledge:

The Vedas encompass a wide range of knowledge beyond religious rituals and spiritual teachings. Various branches of Vedic knowledge, known as Vedangas, have developed over time to study and explore different aspects of Vedic wisdom. One of the most important Vedangas is Shiksha, which deals with the phonetics and pronunciation of Vedic chanting. Shiksha ensures the correct recitation of Vedic mantras and includes rules for proper pronunciation, accents, pitch, and melody. Another branch is Vyakarana, which is the study of grammar and etymology. Vyakarana analyzes the structure, rules, and usage of the Sanskrit language, enabling a deeper understanding of Vedic texts.

Chandas is the branch of Vedic knowledge that focuses on poetic meters and patterns. It explores the rhythmic and melodic aspects of Vedic verses and identifies the various poetic meters employed in the samhitas. Nirukta is the branch that deals with etymology and the interpretation of Vedic words and concepts. It elucidates the symbolic meanings and hidden layers of wisdom embedded in Vedic terminology.

Jyotisha, the branch of Vedic knowledge associated with astrology and astronomy, studies the celestial bodies and their influence on human life. It helps determine auspicious times for rituals and provides insights into the cosmic order. Finally, Kalpa is the branch that deals with rituals, ceremonies, and codes of conduct. It elucidates the detailed procedures for performing Vedic rituals, including fire ceremonies, sacrifices, and sacraments.

Historical Significance of the Vedas

The Vedas are believed to have been composed over several millennia, beginning around 1500 BCE during the Vedic period. This era marked the arrival of Indo-Aryan tribes into the Indian subcontinent, bringing with them their language, culture, and religious practices. The Vedas were transmitted orally through generations of priestly families known as Brahmins, who meticulously preserved and passed down the sacred knowledge through chanting and memorization.

Scholars divide the Vedas into four main texts: the Rigveda, Samaveda, Yajurveda, and Atharvaveda. Each Veda comprises hymns, rituals, and philosophical discourses, collectively forming the foundation of Hinduism. The Rigveda, the oldest of the four, contains hymns dedicated to various deities such as Agni, Indra, and Soma, reflecting the early Indo-Aryan religious practices. The Samaveda emphasizes musical chants and melodies derived from Rigvedic hymns, while the Yajurveda provides prose and verse formulas for sacrificial rituals. The Atharvaveda, distinct from the others, contains spells and incantations for various purposes, including healing and protection.

Philosophical Insights of the Vedas

Beyond their ritualistic aspects, the Vedas offer profound philosophical insights into the nature of existence, the cosmos, and the human condition. Central to Vedic philosophy is the concept of Brahman, the ultimate reality underlying all existence. Brahman is described as the source and sustainer of the universe, transcending all dualities and limitations. The Vedas also expound the doctrine of karma, the law of cause and effect governing the cycle of birth, death, and rebirth (samsara). According to this doctrine, one's actions (karma) determine one's future experiences and ultimate destiny.

Ethical teachings are another cornerstone of Vedic philosophy, emphasizing principles such as truthfulness (satya), righteousness (dharma), and compassion (karuna). Dharma, in particular, is considered the moral and cosmic order governing human conduct and societal harmony. Upholding dharma is seen as essential for maintaining balance in the universe and attaining spiritual liberation (moksha) from the cycle of samsara

Relevance of the Vedas in Modern Times:

Despite being ancient texts, the Vedas continue to be highly relevant in contemporary Hindu practices. The rituals, recitations, and philosophical teachings of the Vedas are still an integral part of religious ceremonies, festivals, and spiritual pursuits in Hinduism. Vedic chanting is practiced widely, not only for its spiritual significance but also for its therapeutic benefits. The therapeutic effects of Vedic chanting have gained recognition in modern scientific research, with studies exploring the impact of Vedic mantras on mental well-being and stress reduction.

Moreover, Vedic philosophy and spirituality have transcended religious boundaries and have inspired seekers of truth and scholars around the world. The concepts of self-realization, the oneness of all beings, and the path to inner enlightenment are universal and applicable to people of any faith or no faith. Many philosophical and spiritual schools have been influenced by Vedic thought, including Advaita Vedanta, which recognizes the essential unity of all existence.

The Vedas have also contributed to the development of various disciplines, such as linguistics, mathematics, and astronomy. The scientific knowledge contained within the Vedas, such as the accurate calculation of planetary motions and the concept of zero, has been recognized by scholars for its advancements in these fields. Scholars continue to study the Vedas to unravel their scientific and mathematical secrets, gaining insights into the intellectual prowess of ancient Indian civilization.

Conclusion :

In conclusion, the Vedas stand as timeless repositories of ancient wisdom, offering profound insights into the nature of existence, the cosmos, and the human condition. Despite being thousands of years old, these scriptures remain relevant and influential in modern times, shaping the beliefs, practices, and worldview of millions of people around the world. By exploring the Vedas, we gain a deeper understanding of our spiritual heritage and the enduring quest for truth and enlightenment.

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From Regimentation to Emancipation: Evolution of Women since Independence to Present Time- A Literary Perspective

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Abstract- India got freedom from the Britishers in 1947 after that a number of things have changed with the course of time and few things remain almost same. We know that for a sustainable development of a society male and female should contribute equally. Even in our constitution it has been mentioned that there will be no discrimination between girls and boys. But certain facts prove that the discrimination between male and female still exists. Previously women had to lead a regimented life under the load of patriarchy and social norms but with the change of time that scenario has changed though male and female has not been accepted equally. In my article I want to depict the development of the role of women through some literary text like Kamala Das's *An Introduction* Sashi Deshpande's *The Intrusion* and Jayanta Mahapatra's *Dawn at Puri*. I will try to show treatment and evolution of women in our society and how far has it been changed in present time.

Keywords- Regimentation, Patriarchy, Subjugation, Domination, Gender Inequality.

Introduction :

For a balanced development of any society it requires equal contribution from both male and female. Various sociologists have accepted this truth. But in certain societies, particularly from the third world countries it is perceived that male and female have been given different types of duties- male would work hard to earn the bread and other necessary needs of the family wherein females have been assigned the duty to look after the babies, maintain the family by living withing the four walls of the house. This mindset lies deep in our society where male members would take all the important decisions, control everything even the females of the houses. This gave rise to what we call patriarchal society. Greda Lerner defines patriarchy as *the manifestation and institutionalization of male dominance over women and children extension of such power in the wider community* (Lerner, 1987). Thus, she depicts patriarchy as a precursor of female oppression that has endured the ages. In this process women have to face all the violence, oppression, regimentation and marginalisation. Simone de Beauvoir comments *One is not born women but rather becomes one* (Beauvoir, 2011). Though women should have deserved equality in society, they have been treated in a very unexpected manner.

India got freedom from the British rule in 1947. This freedom has many meanings for the Indians. They dream to lead their life in the best possible way. Even the women took active part in the freedom fight as there were almost 17000 women out of 80000 political prisoners in 1930-1931. We can never forget the names like Rani Lakshmi of Jhansi, Sarojini Naidu, Matangini Hazra etc. Naturally after the freedom women have also dreamt that they would be treated in a better way, they would gain equal social status as that of men, equal rights in each and every walk of life. When the constitution of our nation was written, special emphasis was given on the treatment of women, right of women, gender indiscrimination. It guarantees to all Indian women: *Equality* (Article 14), *No discrimination by the State Authority* (Article 15 (1)), *Equality of opportunity* (Article 16), *Equal pay for equal work in every term* (Article 39 (d)) (The Constitution of India). These steps had been taken to ensure that women

could get importance in the society and they could contribute for harmonious growth of the society. In spite of all these attempts, the effort to uplift women's status in the society, to give them equal rights in each and every walk of life remain very much unsuccessful. Even after the Independence, women did not get their freedom in the society rather their world contain in the four walls of the houses and patriarchy was always around them to cut their wings and make them crawl.

Literally regimentation occurs when a social hegemonic group whether it may be religion, orthodoxy, patriarchy etc does not regard the individuality of an individual and forces them to act in the same way or manner. Apparently, the condition of Indian women after the independence was regimented one as their likes, dislikes, desires, wishes etc have been controlled by others i.e. the patriarchal believers, religious leaders, or by some orthodoxy ideas. It is they who would decide how a woman will live, when she will marry, after marriage how they manage everything, after losing her husband how she will live her life etc. In this paper an attempt has been done to capture the presentation of women in selected literary texts- Kamala Das's *An Introduction*, Sashi Deshpande's *The Intrusion* and Jayanta Mahapatra's *Dawn at Puri*. The representation of girls, women and widows in these three literary works unfold before us how the patriarchal society thinks about women, how they treat women and the space that is allowed for them to stay. Finally, how this presentation reflects the condition of women in larger scale of lives and how far these moves from regimentation to emancipation.

The women in our society do not get equal opportunity to express themselves, to show their knowledge, skill and ability. The patriarchal society considers women as weak entity and they need special protection for their safety. This notion deprives women and cuts the freedom of choice, likes and the opportunity to prove their ability to do anything worth remembering. From the very beginning a girl child has to face various rules and laws that are set by her father. When they begin to grow, move from childhood to adulthood strict restrictions have been imposed on them. They have been denied the rights of education, denied the right to live their lives in their own way. Child marriage is one of the greatest threats for girls as they have been forced to marry at a very early age. In 1981 almost 43 out of 100 girls had to face child marriage, in 1991 the number reduced to 35 and in 2001 the number is 14. A girl, who may have the ability to do something worth remembering, has to leave all hopes and desires and accepts this marriage. Thus, we can say that the patriarchal society does not give enough space to the girls. They do not believe that girls have the intellectual faculty to do anything for the welfare of our society and child marriage deprives a girl of the right to live freely.

After marriage, the fate of a girl is decided by the husband. Here also patriarchy comes in the life of woman. Like fathers, husbands think that their wives are a property and not a human being. Naturally wives are expected to fulfil their expectation like give sexual pleasure, maintain the household and stay within the four walls of their houses. If they are found not to fulfil such expectation wives are beaten and oppressed. The society had a very different view towards the widows. Here also we see the presence of hard rules for the widows and these rules have also been made by the patriarchal society. Previously there was a custom of *Sartidaha* custom according to which widows have to sacrifice their lives by throwing themselves into the burning funeral pyre of husbands. This was a very inhuman and cruel practice though this custom had been stopped. After that Widows have been considered an entity who have become inauspicious as they have been barred from taking participation in any religious and auspicious activities. The widows have to live separately from the rest of the family members. Though with the change of time the scenario is developing and now widows are given the legal rights, the rights to remarry and the right to take decision.

Kamala Das is one of the most well-known names in the realms of Indian English poetry and her poem *An Introduction* is not just a poem but also a literary piece that captures the introduction of women in our society. The poem raises a number of questions regarding the role of women, position of women and treatment of women in our society. She begins the poem by saying that

*I don't know politics but I know the names
Of those in power, and can repeat them like
Days of week, or names of months, beginning with Nehru.*

By saying that she declares that politics is all about male and female should not have any interest in it. This is how society defines the roles of male and female in society. After that she addresses a very important question to the critics, friend and visiting cousins as they do not allow her to do what she likes and they always try to demotivate her, restrict her as she mentions

*Don't write in English, they said, English is
Not your mother-tongue.....*

She depicts a society where everyone is ready to criticize a woman, to restrict her life by cutting her wings.

After that she brings before us how the society treats a girl in her journey from childhood to adulthood-

*.....I was child, and later they
Told me I grew, for I became tall, my limbs
Swelled and one or two places sprouted hair.*

The *they* refers to those categorisers, patriarchal believers who keep an eye on everything and whenever needed they will criticise the activities of women and force them to act and live as per the wills of such people. She then describes when a girl moves from childhood to adulthood the first and foremost duty of the male members of the family and society is to get her married off. The poet here describes the life after child marriage. As she was growing the powerful male member of the family arranges her marriage and she is forced to love though she does not know what is love, why to love, how to love-

*For, he drew a youth of sixteen into the
Bedroom and closed the door, He did not beat me
But my sad woman-body felt so beaten.
The weight of my breasts and womb crushed me.
I shrank Pitifully.*

Such was the lot of women as they live a life that is regimented and the patriarchy continuously crushes their life. This relates many young girls of her country as they are also forced to marry old men without their consent. They are so young at the time of their marriage that they cannot accept that they have grown up and are bound to the marital alliance. She sought love and emotional fulfilment from him. However, her husband only seeks to quench his own lust and for him love was sex. The poet claims that though she is not beaten by her husband, her woman-body felt so beaten.

After such horrible experience she tries to revolt against the system but the categorisers do not allow them to do so as they instruct her to

*Dress in sarees, be girl
Be wife, they said. Be embroiderer, be cook,
Be a quarreller with servants (DAS, 2014).*

In the poem the poet clearly brings a dark but real image of how the powerful patriarchal society treats a woman how they control her life, how they consider woman not as a human being of blood and flesh, how girls become a burden upon the family. These scenes are very much prevalent in the then society too.

Sashi Deshpande is one of the most renowned feminist authors of India. Her short story *The Intrusion* unfolds the story of a girl who constantly becomes a victim of patriarchal society. When the story opens,

we see her on their way to honeymoon but she doesn't know her husband properly so she refers him as *the man*. When they reach to their booked hotel room She dreaded to be *with a strange man in a strange room*. She refers the touch by her husband to such *touches by nameless and faceless men in crowds* (Deshpande, 2000). This is one of the darkest realities of our society as here females are an object of sexual gratification and whenever any opportunity comes to touch a woman men will grab that opportunity. After that the narrator elaborates in what condition her marriage has been fixed. As she was growing it becomes a matter of pain for the family head that is a male member to marry her off. When the groom side gives a green signal about the selection of the narrator the marriage has been fixed immediately. It has been taken for granted that the narrator does not have any opinion in her own marriage so it is useless to discuss with her. Her father acts as the representative of the patriarchy and diminishes the opinion of anyone in this matter. When the narrator goes to her father to argue why this groom why this marriage her father silences her finally by saying that *I have two mor daughters to be married* (Deshpande, 2000). In such condition the marriage takes place. The narrator wants that she should know about the likes and dislikes of her husband and her husband should also know about the likes and dislikes of her wife but these things does not happen and her husband constantly forces her for intimacy.

The narrator was aware of the expectations which the patriarchal society held from women. Women are expected to follow their husband's footsteps and cater to his every need, desire and keep him happy and contented. The protagonist in the story is torn between her own need for privacy and individuality on the one hand and her guilt, shame and vulnerability on the other hand. Her individuality and self-respect forbade herself to surrender to a complete stranger. The story ends with the image of the young woman falling a victim to brute male strength and dominance. Her protests were not strong enough to protect herself. The combat was between the woman's right to her own body and the man's right to his wife's body. Finally, woman loses to the powerful male and this is structure of the society. Here women are found as powerless, dependent, marginalised, regimented and male are discovered the very opposite to that.

Though Jayanta Mahapatra's poem *Dawn at Puri* criticises the religious practises it also brings to light how the widowed women have been treated in the then society. While visiting the great temple he sees *White-clad widowed Women* who have past the centres of their lives are waiting to enter the Great Temple. After watching their dresses, the poet recognises that they are widows. Society has laid various rules for them and among these rules this is one. The society expects that a widow should wear the white saree only irrespective of all days, occasions. It also indicates that with the passing away of her husband all the colours have vanished from their lives. The centre of their lives obviously refers to their husbands as they have been considered as the centre of their lives, the source of all pleasure, colour, desires and wishes. After that he describes their physical appearance-

*Their austere eyes
stare like those caught in a net
hanging by the dawn's shining strands of faith.*

The widows don't have any hope in their lives and they look like fishes that have been caught in a net and are waiting for death. When the frail morning light falls on them, they look like -

*ruined, leprous shells leaning against one another,
a mass of crouched faces without names* (Mahapatra, 1976),

Such Mahapatra describes the existence of women in the society. They have been treated as a human being that is different from the rest. Here we find that *Women are characterized as a singular group on the basis of shared oppression* (Mohanty, 1994). They are living a life of ignorance; hopelessness and they are waiting for the final call from the god that is Death. Actually, the after the deaths of their husband society have barred them in taking part in religious and social practices. The poet was successful in depicting the situation of widows in the then society.

From the above analysis of the selected texts, it becomes quite clear to us that girls, wives and widows of our society have been regimented. The major periods of the life of human being are childhood, middle age and old age. In *Politics* Aristotle wrote *well begun is half done* which later becomes a common proverb in English. So if someone begins the journey in a good way half of the task is completed. In case of women in our society we can see that from the very beginning of their lives they have been regimented, they have denied equal opportunity like their male counterparts. Here we see a social hegemonic group that can be called patriarchy diminishes their rights, choices and forces them to live like other women – a marginalised, oppressed and regimented life. From the very birth a girl child is treated in different way, they are considered an unwanted child. The patriarchal society holds an ideology that girl child should not be give more freedom and equality. After that they are thinking to marry her off as early as possible. Child marriage was for them quite normal incident. The thought that the male of her family believes about girl remains unchanged for her in-laws. The fate of those girls and women worsens if they become widow because the patriarchal society has some other way of domination over the widows. The society regimented the women in such a way that they have never been given the opportunity to begin well.

If we believe that literature is a mirror of the society it is expected that what happens in the society can be reflected in the pages of literature. The three texts give a complete scenario of the treatment of women in the patriarchal society. As we find issues like child marriage, oppression of girls within the family, women as an object of sexual gratification, post-marriage violence, marital rape, forceful marriage, and the treatment of the widows in our society and the main force behind these traditional torture against women is the patriarchal social faith, power politics and male oriented customs.

If we focus on the status of women after the independence, these texts almost reflect what was the real ground situation of women in our society.

But there is something positive to cherish and that is this position of women in our society is continually developing. Among the various reasons behind this shift of position are women empowerment, women education, the changed attitude of our society towards women. The government has also taken significant decision for empowering the women society as various acts were introduced like passage of the Equal Remuneration Act in 1973, creation of Hindu Succession and Marriage Act etc. The government has also established the Rational Commission for women in 1992. Apart from that the rise of women figure in the domain of politics and other cultural sphere also help the women make journey from regimentation towards the emancipation. In this regard we must mention names like Meneka Gandhi, Indira Gandhi, Sushmita Dev, Dr Nowar Shaik etc. Literature also played a vital role in raising the voice of women. Not only female but male writers also raised voice for gender equality.

We are going to celebrate 75th year of Independence but there are certain issues that make us to think about and gender equality is one of them. We have no doubt to say that women have to face regimented treatment but through the decades various attempts have been made to improve the condition of women. Though we are in the 21st century the Gender Gap Index hints that India ranks 135 of 146 countries (Gera, 12th July 2022), it indicates the problem of gender inequality and male female treatment in India. In a survey it is found that women have progressed significantly in tertiary education- third of research paper authors is woman, third of the PhD awardee is woman etc. We should give more emphasis on gender equality and we will try to share the public places for loitering by both male and female. It should give inspiration for women to come forward and break the shackles of patriarchy and other negative customs and stand shoulder to shoulder with men.

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Unraveling tara's psyche: A psychoanalytic probe into mahesh dattani's "tara"

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Abstract: Mahesh Dattani's play "Tara" delves into the poignant narrative of emotional estrangement between conjoined twins, Tara and Chandan, revealing the psychological intricacies of Tara's character. This paper undertakes a psychoanalytic investigation into Tara's psyche, aiming to unravel the subconscious motivations, conflicts, and desires that drive her actions. It explores how societal constructs, familial dynamics, and gender biases contribute to Tara's psychological turmoil and ultimate demise. Additionally, the study examines the interplay of themes such as class dynamics, community expectations, and the clash between traditional and modern values in shaping Tara's character. Through this analysis, the paper offers insights into the complexities of human relationships, societal pressures, and the enduring struggle for identity and agency in the face of adversity.

Keywords: Tara, psychoanalysis, identity, societal pressures, Sigmund Freud theories.

Introduction :

The paper attempts to dissect Mahesh Dattani's "Tara" beyond its superficial narrative, aiming to unravel the intricate web of emotions and societal constructs woven into the play's fabric. Central to this analysis is the character of Tara, whose life is irrevocably altered by a separation surgery that symbolizes deeper societal biases. Through a psychoanalytic lens, the paper endeavors to explore the profound psychological impact of Tara's trauma, shedding light on her inner turmoil and struggles with identity. It delves into her complex relationships, particularly with her mother Bharathi and her brother Chandan, examining how societal pressures shape these dynamics. By peeling back the layers of Tara's trauma, the paper seeks to offer not only a deeper understanding of her character but also a broader critique of gender discrimination and societal norms. Through this exploration, it aims to unveil the resilience that lies within Tara's scars, ultimately contributing to a richer interpretation of Dattani's work and its relevance to contemporary social issues.

Reconceptualizing Tara Character Through the Lens of Sigmund Freud's Theories

Applying Sigmund Freud's theory of the id, ego, and superego to the character of Tara in Mahesh Dattani's "Tara" offers a compelling framework to understand her internal conflicts and motivations.

1. The id represents the primitive and instinctual part of the psyche, operating on the pleasure principle, seeking immediate gratification of desires without consideration for consequences. In Tara's case, her id may be manifested in her raw emotional responses to her trauma and the societal pressures she faces. The trauma of the separation surgery, coupled with the societal bias against her as a female, may evoke intense feelings of anger, frustration, and desire for revenge or retribution. Tara's id-driven impulses might lead her to act impulsively, seeking ways to assert her autonomy and defy societal norms that have marginalized her. Tara's id may drive her to seek immediate gratification from her desires, leading

her to pursue relationships or experiences that offer temporary relief from her emotional pain, regardless of the long-term consequences.

2. In Mahesh Dattani's "Tara," the ego serves as a critical mediator between the primal instincts of Tara's id, the external realities she confronts, and the moral standards ingrained in her by society, represented by the superego. As Freud posited, the ego operates as the rational and pragmatic aspect of the psyche, seeking to balance conflicting demands while maintaining a sense of stability and functionality.

For Tara, the ego manifests in her efforts to adapt to the physical disability resulting from the separation surgery and navigate the complexities of her relationships within her family and society at large. In connection with her mother, she helps and supports her when she realizes her blunder mistake towards Tara. In coping with her disability, the ego may prompt Tara to employ adaptive strategies, such as learning to manage physical limitations, seeking support from others, or finding alternative means of self-expression and fulfillment. And that Tara had a kidney failure, her mother, Bharathi, offers to Tara.

Furthermore, Tara's ego plays a crucial role in managing her emotional responses to the challenges she faces. It may lead her to engage in defense mechanisms, such as denial or repression, to cope with the overwhelming feelings of anger, frustration, and inadequacy triggered by her circumstances. These defense mechanisms serve as psychological mechanisms for self-preservation, allowing Tara to maintain a sense of psychological equilibrium in the face of adversity.

Additionally, Tara's ego is instrumental in navigating her relationships with her family members, particularly her mother Bharathi and her brother Chandan. It may prompt her to seek understanding and reconciliation, even in the face of conflict or misunderstanding, as she strives to maintain a sense of connection and belonging within her familial bonds. Overall, Tara's ego represents her capacity for rationality, adaptation, and resilience in the face of adversity. It serves as a guiding force in her journey towards self-discovery and empowerment, enabling her to navigate the complexities of her existence while striving to assert her autonomy and reclaim her sense of agency.

3. In Mahesh Dattani's "Tara," the character's superego reflects internalised societal values and norms, particularly regarding femininity, obedience, and submission. Despite enduring traumatic experiences and facing injustices, Tara may internalize these expectations, leading to feelings of guilt, shame, or self-doubt when she perceives herself as deviating from these ideals. This internalized pressure to conform to gender roles may result in inner conflict as Tara struggles to reconcile her own desires with societal demands. Additionally, her superego may manifest in self-critical behaviors and prioritization of others' needs over her own, reinforcing feelings of inadequacy. However, Tara's journey may involve a process of questioning and challenging these internalized beliefs, as she strives to assert her autonomy and redefine her sense of identity and worth. Through the lens of Freud's theory, the interplay of Tara's id, ego, and superego illuminates the complexities of her psyche and her efforts to navigate the conflicting forces shaping her existence.

Through the lens of Freud's theory, Tara emerges as a complex character grappling with the competing forces of her id, ego, and superego. Her journey reflects the ongoing struggle to reconcile her instinctual drives, rational judgements, and internalized societal norms, offering a nuanced exploration of the human psyche in the face of adversity.

PATEL. What are you two doing?

CHANDAN. Mummy's knitting and I'm helping her sort out her mistake.

PATEL. Let Tara do it.

CHANDAN. It's okay.

PATEL. Give it to her.

CHANDAN. Why?

BHARATI. It's all right, I'll manage. Leave it.

CHANDAN. I will just roll all this and . . .

PATEL. Chandan, leave that damn thing alone!

BHARATI (frantically). Go! Chandan, just go!

PATEL (to Bharati). How dare you do this to him?

Chandan. Wait a minute, daddy, she never asked me to do any . . . (pg. 353)

The above dialogues are too aggressive, which has a major impact on the mind of Tara. In the Patel household, tension crackled. Tara watched, wide-eyed, as her parents' argument escalated. Chandan, ever the helpful one, tried to assist Bharati with her knitting, but Mr. Patel barked orders, dismissing him. Bharati frantically shooed Chandan away, and Tara flinched at her father's raised voice. This fighting shattered the usual calmness of their home, leaving Tara feeling scared and confused. Witnessing her parents bicker like this could make Tara feel insecure and question the stability of their family.

And even with guilt and self-blame, children often mistakenly believe they are the cause of their parents' arguments. This can lead to feelings of guilt and shame, making them feel unwanted or unworthy.

Class Divide and Its Effect on Tara's Identity:

Within the context of gender, class divisions can influence access to education, healthcare, and employment opportunities differently for men and women of different social classes. Similarly, within the context of class, gender divisions can impact the types of jobs available, wages earned, and social mobility for individuals of different genders. In this play, Tara, we can see the division between Tara and Chandan.

Since her childhood, Tara has experienced the profound impact of both gender discrimination and class division on her life. This was evident in the separation of her conjoined leg, which was deemed more suitable for Tara, only to be attached to Chandan instead.

PETAL. . . Your grandfather's political influence had been used.
A few days later, the surgery was done. As planned by them, Chandan had two legs—for two days. It didn't take them very long to realize what a grave mistake they had made. The leg was amputated. A piece of dead flesh which could have—might have—been Tara. Because of the unusual, nature of the operation, it was easy to pass it off as a natural rejection. I—I was meaning to tell you both when you were older, but . . . (pg. 381)
TARA. And she called me her star! (pg. 382)

Facts are even revealed at the end. It's a wrong step that was taken by Tara's grandfather with his political influence and discussion with Dr. Thakkar and Bharathi. Tara's psyche wrestles with conflicting emotions as she learns of the circumstances surrounding her life. Despite this revelation, her affection for her mother remains steadfast, caught in the throes of inner turmoil. Recalling the deep emotional bond she shared with her mother, Tara's love for her remains unwavering.

Complex Relationships:

The familial bonds in the Patal household began to fracture under the weight of differing perspectives on parental love, ultimately resulting in a significant shift in Tara's psychological landscape. And below is the evidence dialogue conversation between Petal and Bharathi, the parents of Tara and Chandan.

PATEL. Look at you. Do you ever go out? No. Have you made any friends?

We've been here for two months and you haven't even talked to anyone.

You just sit here rotting.

BHARATI. I don't need anyone! (pg. 355)

PATEL. Exactly! That's what I want from you. Don't make my children say that.

BHARATI. I'm not doing that! I've always made sure that Tara has had friends. I go out of my way to . . . Why that Roopa . . . she . . . she . . . What you're saying just isn't true! You—you can't lie about me like that in front of my children. Now that they are at an impressionable age and might take your words very seriously. (pg. 356)

In the above context, it is clearly stated that Patel expresses concern about Bharati's lack of social engagement and apparent isolation, urging her to make friends and not set a negative example for her children. Bharati, in turn, defends herself, asserting that she has always ensured Tara has friends and denying Patel's accusations. The exchange highlights tensions within the family dynamic, with Patel expressing a desire for Bharati to be more socially active and engaged, while Bharati defends her actions and rejects the notion that she is neglecting her children's social needs.

The Role of Family in Tara's Psychological Development:

This misunderstanding escalates into a rift that ultimately leads to separation, with Tara becoming unconscious amidst the aggressive arguments between her parents', which made her mentally unstable and uncomfortable towards her father. Tara, instead of thinking about herself, thinks about family relations. Patel is being aggressive towards all the family members instead of talking with a simple set of minds. And that aggressiveness came back to him. The family environment mixes with conflicts among them, by observing them, she lost peace of mind, and in that place, some added fear, insecurity, and a lack of support.

Resilience and Significance: "Resilience that lies within Tara's scars...contemporary social issues" adds depth and relevance.

Resilience refers to the ability to adapt and bounce back in the face of adversity, trauma, or significant stress. It involves maintaining a sense of equilibrium and well-being despite experiencing challenges or setbacks. Resilient individuals are able to effectively cope with difficult situations, recover from setbacks, and even grow stronger as a result of their experiences. Resilience can manifest in various forms, including emotional, psychological, social, and physical resilience. It is not about avoiding stress or hardship but rather about facing them with resilience, perseverance, and a positive mindset.

Tara embodies a state of mind where her aggressive expression of ideas conceals deep-seated inner suffering accumulated over the years. Every incident in her life is etched into her heart, waiting for an opportunity to erupt. When given the chance to express herself, her emotions, explode like an explosion.

Conclusion:

This paper delves into the intricate workings of Tara's psyche, examining the myriad challenges she faces throughout her life. It is undeniable that she confronts a series of adversities beyond her control, each having a profound impact on her emotional well-being. From grappling with deep-seated emotional trauma to navigating the complexities of identity, class, and gender discrimination, Tara's journey is marked by profound struggle. The analysis suggests that internally, Tara's psyche evolves into that of a fractured soul, marred by fear and suffering, which ultimately engenders a sense of hopelessness towards life. Paradoxically, outwardly, she presents a facade of strength and stability, yet her actions betray an inner turmoil, leading to a gradual loss of self.

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Creation of Rabindranath Tagore at the time of struggle in life.

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INTRODUCTION : Rabindranath Tagore was born at Jorasaku in Kolkata in 1861 .His fathers name was Maharshi Debendranath Tagore and his mother's name was Sarada Devi .He was the youngest child of Debendranath Tagore .Till the age of 17 he studied at his home . After that he was sent to London to study Law (Barrister) . But he did not want to study Law . He was attracted in literature ,song, drawing . As a result before finishing law he returned to India .After coming home he published many books . Atfirst he published a book whose name was 'Manashi' in 1880 .After that he became a major Bengali writer after publishing this book .

In 1891 Rabindranath Tagore moved to East Bengal to manage his estate at Silaidah and Shahajadpur(Now in Bangladesh) . After going there his mind was connected with nature and land .He realized that common people is very important to develop society and civilization. This thinking was seen by his later writings . He saw padma river and many natural beauty of Silaidah and Sahajadpur . After that he wrote Sonar Tari in 1894 .

After that in 1901 he established Santiniketan . He did not believe School education .He wanted to create Western education and Indian culture among the students of Santiniketan . Later to the students Santiniketan became Viswabharati University .

According to my opinion Rabindranath Tagore was hard hearted man .He got many sorrows , obstacles in his life .But he did not stop his writings . His wife and two sons died between in 1902 and 1907 . His heart had broken . After some years he published his new book became famous .So he got strength in mind again . The name of this book in English is song offerings .There are many proses and poems in this book .He was awarded by 'Nobel' in 1913 for this book .

The title of 'Kabiguru ' was given by Mahatma Gandhi .He was very close with Mahatma Gandhi .He discussed with him about the situation of India at that time .He travelled many countries of this world like U.K , U.S. A , Japan , China etc .After travelling many countries he got many experience .This great man died in 1941 in Kolkata at the age of eighty years .He wrote many proses , poems , dramas , Novels in his literary career . Not only that he also wrote many short stories , poems , proses , for children . This great man passed away in 1941 in Kolkata at the age of eighty years .

Objectives - Life is not bed of Rose's. It is known to all .Most of the man of this world becomes tired and despair to struggle against the opposition and obstacle .Most of the time we see that men die and sometime suicide to struggle the opposition and obstacle . But Rabindranath Tagore was an exceptional person .He lost his wife . He lost his two daughters at the time of middle age. In spite of it he did not stop his writings although his mind broke temporary for those death. I want to focus strength of mind of Rabindranath Tagore to the people of this world .Everyman should go to ahead but not come to

behind .This is the objective of my research . Tagore had early success as a writer in his native Bengal with his translations of some of his poems he became rapidly known in the West .in fact his fame attained a luminous height , taking him across continents on lecture tours and his tours of friendship .For the world he became the voice of India's spiritual heritage ; and for India , especially for Bengal , he became a great living institution. Although Tagore wrote successfully in.all literary genres , he was first of all a poet .Among his fifty and odd volumes of poetry are Manasi (1890) (The Ideal one) , Sonar Tori (1894) (The Golden Boat) ,Gitanjali (1910) (Song Offerings) , Gitimalya (1914) (Wealth of songs) , and Balaka (1916) (The Flight of crane's) . The English renderings of his poetry , which include The Gardener (1913) , Fruit Gathering (1916) , and The Fugitive (1921) , donot generally correspond to particular volumes in the originals Bengali ; and in spite of its title , Gitanjali ; Song Offerings (1921) , the most acclaimed of them , contains poems from other works besides its name sake. Tagore's major plays are Raja (1910) (The king of the Dark Chamber) , Dakghar (1912) (The post office) , A Chalay atan (1912) (The water fall) , and Raktakarabi (1926) (Red oleanders) . He is the author of several volumes of short stories and a number of Novels , among them Gora (1910) , Ghare - Baire (1916) (The Home and the world) , Yogayag (1929) , (Cross currents) . Besides these , he wrote musical dramas , dance dramas , essays of all types , travel diaries and two autobiographies , one in his middle years and the other shortly before his death in 1941 .Tagore also left numerous drawings and paintings , and songs for which he wrote the music himself .

After broken heart for the death of his wife and two daughters he wrote the above mentioned poems , Novels, paintings, proses, dramas . It is my objective of my research . Mainly I want to focus the strength of mind of Rabindranath Tagore .

Review of Literature -

1. Amarty Sen told in his book " Tagore and his India " that " Anyone who shows Tagore's poems in their original Bengali can not feel satisfied with any of the translations (made with or without Yeats's help) . Even the translations of his prose works suffer, to some extent , from distortion .
2. E.M Forster noted (of) The Home and The World (that) (t) he theme is so beautiful, ' but the charms have vanished in translation , or perhaps in an experiment that has not quite come off.'
3. Graham Greene doubted that anyone but Mr Yeats can still take his poems very seriously .
4. Several prominent Western admirers including Pound and , to a lesser extent even Yeats criticized Tagore' a work .
5. Yeats , unimpressed with his English translations , railed again that ' Damn Tagore (..) we got out three good books , sturge Moore and I , and then , because he thought it more important to see and know English , no Indian knows English .
6. William Radice who English (ed) his poems , asked " what is their place in world literature ? " . He shaw him as " kind of counter cultural bearing a new kind of classicism " that would heal the " collapsed romantic confusion and chaos of the 20th century . The translated Tagore was almost non sensical , and subpar English offerings reduced his trans- national appeal .

Background - Rabindranath Tagore (186_1941) was the youngest son of Debendranath Tagore , a leader of Brahma Samaj , which was a new religious sect in the nineteenth century Bengal and which attempted a revival of the ultimate monistic basis to Hinduism as laid down in the Upanishads .He was educated at home ; and although at seventeen he was sent to England for formal schooling , he did not finish his studies there .In his mature years , in addition to his many sided literary activities, he managed

the family estates , a project which brought him into close touch with common humanity and increased his interest in social reforms. He also started an experimental School at Santiniketan where he tried his Upanishadic ideals of education from time to time he participated in the Indian nationalist movement ,though in his own sentimental and visionary way ; and Gandhi , the political father of modern India ,was his devoted friend. Tagore was knighted by the ruling British Government in 1915 , but within a few years he resigned the honour as a protest against British policies in India .For the world he became the voice of India's spiritual heritage ; and for India , especially for Bengal , he became a great living institution.

THEMES - During his life time , Rabindranath Tagore wrote several poems , novels and short stories. The poet also witnessed a number of deaths in his immediate family . His wife passed away at the age of 25 , he lost his young son Shami to cholera and daughter Renuka . He also lost his sister- in - law Kadambari Devi during his literary career .He started his writing with 'Bhikharini ' . He also made sur to incorporate social issues and problems of the poor man in his stories . He also wrote about the downside of Hindu marriages and several other customs that were part of the country's tradition back then . Some of his famous short stories including ' Kabuliwala ' , ' Kshudita pashan ' , ' Atottju ' , ' Haimanti' and ' Musal manir ' Golpo' among many other stories . His works spoke about the impending dangers of nationalism among other relevant social evils. His novel ' Shesher kobita' narrated its story through poems and rhythmic passages of the main protagonist. Other famous novels of his include ' Naukadubi' , ' Gora' , ' chaturanga ' , ' Ghare Baire' , and ' Jogajog ' . He published ' Jogajog ' in 1929. His novel is a compelling take on marital rape .He published ' Nastonirh' in 1901 .This novel is about relationships and love both requited and unrequited . He published ' Ghare Baire' in 1916 .It is a story about a married woman constricted in her house hold trying to find her own identity . He published ' Gora' in the 1880. It is an expensive , exhaustive and extremely relevant novel that deals with several themes like religion, gender ,feminism and also tradition against modernity . He published ' Chokher Bali' in 1913, a novel which consists of various relationships. His short stories are 'Bhikharini', Kabuliwala , Kshudita pashan, Atottju, Haimanti and musal manir Golpo etc .No doubt he has changed the dimensions of Bengali literature as it was earlier viewed . Many countries have been erected their status to pay tribute to the legendary writer . Around five museums are dedicated to Tagore out of which three are situated in India and the remaining two in Bangladesh.

He travelled many countries of this world. He got vast experience from his travelling. On 13 November, 1913 the Swedish Academy informed Rabindranath Tagore, through his publishers, that he had been awarded the Nobel prize for literature ,because of his profoundly sensitive, fresh and beautiful verse ,by which , with consummate skill, he has made his poetic thought ,expressed in his own English words, a part of the literature of the west " tagor, who was 52 years old at the time ,was the first non European to win the award and the second laureate to be born in British India , after Rudyard Kipling.

TITLE- Tagore was raised mostly by servants; his mother had died in his early child hood and his father travelled widely .The Tagore family was at the fore front of the Bengali renaissance . They hosted the publication of literary magazines, theatre and recitals of Bengali and Western classical music to the children .Tagore' s oldest brother Dwijendranath was a philosopher and poet. Another brother , Satyendranath , was the first Indian appointed to the elite and formerly all - European Indian civil service . Yet another brother , Jyotindranath ,was a musician ,composer and playwright. His sister Swarnakumari became a novelist . Jyotindranath's wife Kadambari Devi , slightly older than Tagore

,was a dear friend and powerful influence . Her abrupt suicide in 1884, soon after he married , left him profoundly distraught for years .Tagore largely avoided classroom schooling to prepared to room the manor or nearby Bolpur and panihati ,which the family visited . His brother Hemendranath tutored and physically conditioned him - by having him swim the Ganges or trek through hills, by gymnastics, and by practicing judo and wrestling . He learned drawing , anatomy, geography and history ,literature, Mathematics ,Sanskrit and English - his least favourite subject . Tagore loathed formal education- his scholarly travails at the local presidency college spanned a single day . Years later he held that proper teaching does not explain things , proper teaching stokes curiosity .

CRITICAL ANALYSIS-Tagore's remit expanded to science in his last years, as hinted in *invisva - parichay* ,a 1937 collection of essays .His respect for scientific laws and his exploration of biology ,physics and astronomy informed his poetry , which exhibited extensive naturalism,Festival held in urban,Illinois (US) ,Rabindrapath parikrama walking pilgrimages from Kolkata to Santiniketan and recitals of his poetry ,which are held on important anniversaries. Bengali culture is fraught with this legacy : from language and arts to history and politics . These began when Tagore lost consciousness in late 1937,he remained comatose and near death for a time .This was followed in late 1940 by a similar spell, from which he never recovered . Poetry from these valetudina years is among his finest . A period of prolonged agony ended with Tagore's death on 8th August in 1941, ages 80.Every year ,many events pay tribute to Tagore :Kabipranam ,his birth anniversary is celebrated by groups scattered across the globe, the annual Tagore Festival held in Urbana ,Illinois (US) , Rabindra path parikrama walking pilgrimages from Kolkata to Santiniketan and recitals of his poetry , which are held on important anniversaries .

Tagore and his literary career-

Bengali culture is fraught with this legacy : from language and arts to history and politics . Amartya Sen deemed Tagore a "towering figure ", a " deeply relevant and many sided contemporary thinker Tagore's Bengali originals - the 1939 Rabindra Rachanavali - is canonized as one of his nation's greatest cultural treasures ,and he was roped into a reasonably humble role: " the greatest poet India has produced ." Tagore was renowned throughout much of Europe, North America and East Asia .He co - founded Dartington Hall School , a progressive coeducational institution , in Japan .He influenced such figures as Nobel laureate Yasunari Kawabata .In colonial Vietnam Tagore was a guide of the restless spirit of the radical writer. Nguyen An Ninh Tagore's works were widely translated into English Dutch , German ,Spanish and other European languages.by Czech Indologist Vincent Lesny , French Nobel Laureate.Andre Gide , Russian poet Anna Akhmatova, former turkist prime Minister Bulent Ecevit , and others. In the United states, Tagore's lecturing circuits , particularly those a 1916- 1917, were widely attended and widely acclaimed . Some controversies involving Tagore , possibly fictive , trashed his popularity and sales in Japan and North America after the late 1920s, concluding with his " near total eclipse " outside Bengal . Yet a latent reverence of Tagore was discovered by an astonished Salman Rushdie during a trip to Nicaragua.

Tagore was a prolific composer with around 2230 songs to his credit . His songs are known as *rabindrasangeet* (" tagore song "), which merges fluidly into his literature , most of which - poems or parts of novels,stories,or plays alike were lyricized . Influenced by the *thumri* style of Hindustani music , they ran the entire gamut of human emotion , ranging from his early dirge like Brahmo devotional hymns to quasi- erotic compositions .They emulate the tonal color of classical ragas to varying extents

. Some songs mimicked a given raga's melody and rhythm Faithfully, others newly blended elements of different ragas.

SUMMARISING- The son of Debendranath Tagore , he published several books of poetry , including Manashi , in his 20s. His later religious portry was introduced to the west in Gitanjali (1912).

Through International travel and lecturing , he introduced aspects of India culture to the west and vice versa. He spoke ardently in favour of Indian independence ; as a protest against the Jallianwala Bagh Massacre , he repudiated the knighthood he had received in 1915. He founded an experimental School in Bengal where he sought to blend Eastern and Western philosophies; it became visha- Bharati university (1921). He was awarded the 1913Nobel prize for literature . He was the first non - European to win the prize .Any of the prizes awarded annually by four institutions (three Swedish.and one Norwegion) from a fund established under the will of Alfred B , Nobel The will specified that awards should be given " to these who , during the preceding year , shall have conferred the greatest benefit on mankind ." Since 1901, prizes have been awarded for physics, chemistry, physiology or medicine , literature, and peace ; since 1969 , a sixth prize, established by the Bank of Sweden, has been awarded in economic sciences. The Nobel prizes are regarded as the most prestigious prizes in the world .By 1857 four years before Rabindranath was , Btitish power in India had been consolidated and the general foundation of a colonial system of education had been laid .The stated aim of British policy was the promotion of English studies with English languages as the medium of instruction and the creation of a class of Indians who had been bought up in an English way . As a result , the traditional system of village , Sanskrit and Islamic schools languished.

STRUCTURING - Although deeply stepped in Hindu and Islamic traditions, Tagore's family contributed large sums of money for the introduction of Western education , including colleges for the study of science and medicine . This peculiar situation explains the combination of tradition and experiment that came to characterize Rabindranath Tagore's attitude to life . Rabindranath's father was one of the leading figures of the newly awakened phas of Bengal society . Rabindranath was the fourteenth child of his parents . His brothers and sisters were poets , musicians , playwrights and novelists and the Tagore home was thus filled with musical literary and dramatic pursuits . The family was also involved with diverse activities of the national and level.

Important charges were talking place in Bengal at the time of Rabindranath was born .Iswar Chandra vidyasagar had been attempting to reform the position of women in society . Schools using English as the language of teaching were being established , along side the traditional Sanskrit schools .Vidyasagar had established Bengali medium schools at different places in Bengal with little or limited Government support . He had also established a centre to train teachers for these schools . Rabindranath attended this school and , as he himself , owed his love of Bengal language and literature to it.

Definition of the Terms of study –Rabindranath Tagore was the youngest son of Debendranath Tagore who was the leader of Brahma Samaj . He wrote Indian National Anthem and has inspired some other countries as well . As tagore's mother died when he was a child ,as his father was widely travelling, he was mostly brought up by the servants .Rabindransth Tagore greatly avoided classroom education and preferred to wander around the manor or nearby places.

Rabindranath Tagore was wall - known for expressing a wide variety of drama styles .Dramas like valmiki pratibha ,visarjan and many others were written by him .He started writing short stories during his teenage . He later started writing the Bengali short stories . He tried to share the tension among

Hindu - Muslim with the help of the short stories .Novels were not among the best creations of Rabindranath Tagore.

Tagore and his various character-

He has written a novel which questioned against the nationalism of India .Gora, Shesher kobita a Jatrir patron were some of his novels .He was one of the most popular poets and received many awards in this field . He was awarded the Nobel prize for Gianjali in 1913.His song " Banglar Mati Banglar jol" helped unite the partitioned Bengal .He restructured education as a holistic growth process . He advocated the concept of global integrity . He spoke against " petty nationalism".The partition of Bengal brought him out into the streets . Rabindranath gave up his knighthood in protest against the Jalianwalla bagh massacre . He set up a school at Santiniketan to implement his own ideas about education . He founded Viswa - Bharati University at Santiniketan Bolpur in 1901 . As a man Rabindranath was outstanding. He was a great patriot and peace lover .Rabindranath wrote our national anthem, Jana Gana Mana . He ever stood against social wrongs . However his greatest creation was Santiniketan . Rabindranath was not only a great writer and composer but also a strong supporter of the nationalist movement . He also worked for international brotherhood and advocated equality among mankind . He increased the motivation for Indian Independence . He wrote some works for patriotism. There was great love among the masses for such works . He was a great writer, poet composer, novelist ,essayist, painter and nationalist. He was 14 when his mother Sarada Devi passed away . Later in life he had to encounter the death of many one loved one . He lost sister - in - law Kadambari Devi who was a dear friend and significance influence . He lost his wife Mrinalini Devi .He also lost his daughter Madhurilata and Renuka . Not only that he also lost his son Saminathan.

Delimitation - Rabindranath Tagore was born on 7 May , 1861 towards the end of seventeenth century , his forefathers had migrated from their native lands to Govindpur , one of the tree villages which later came to constitute Calcutta .In the course of time , the family came acquire property and considerable business interests through the pursuite of commercial and banking activities. They had particularly benefited from the growing power of the British East India Company.

Rabindranath' grandfather , Dwarkanath Tagore lived lavishly and broke the Hindu religious ban of those times by travelling to Europe , just like his contemporary , Rammohan Roy , the nine teenth - century social and religious reformer.

Roy started a religious reform movement in 1828 that came to be known as the Brahma Samaj Movement . Rabindranath' s grandfather supported Roy in his attempts at reforming Hindu society .Dwarkanath' s son , Devendranath Tagore , also became a staunch supporter of Brahma Samaj movement .In order to encourage its spread , in 1863 he established a meditation centre and guest house on some land about 100 miles from Calcutta at a place called ' Santiniketan ' the abode of peace.

Although deeply steeped in Hindu and Islamic traditions , Tagore' s family contributed large sums of money for the introduction of Western education , including collages for the study of Science and Medicine . The peculiar situation explains the combination of tradition and experiment that came to characterize Rabindranath Tagore's attitude to life.

Rabindranath's father was one of the leading figures of the newly awakened phase of Bengali society . He had been educated at one stage in Rammohan Roy' s Anglo - Hindu school and had been greatly influenced by Roy's character , ideals and religions devotion .Devendranath Tagore was well versed in European philosophy and , though deeply religious , did not accept all aspects of Hinduism . He was to have a profound influence on his son's s mentaland practical attitudes.

Rational- Modernism as an aesthetic movement is embodied into socio political contexts of reactions to modernity, leading to various expressions of modernism, the study of which still leave a minor place for Indian artists. The awareness of this plurality pointed at possible shifts in the meanings attributed to these concepts and their relationship. It seems therefore now a days indispensable to re-investigate the latter by focusing on the variations against the standardization of modernity and modernism as standardization of the relation of these two concepts. The interweaving of modernism and modernity differs since the mutual reactions are singular to the context, but also since the context implies to various artist. Rabindranath Tagore was a prolific and accomplished poet, novelist and playwright and is perhaps best known for his literary output, a massive corpus comprising superb writing in both Bengali and English. He was awarded The Nobel Prize for literature in 1913 for his Gitanjali, a cycle of prose - poems. Tagore was also a prominent educator, founding Visva Bharati University at Santiniketan, a University noted for its internationalism and strength in the arts, now a leading university in India. Tagore is less well known as a philosopher but indeed contributed importantly to the development of Indian philosophy in the early 20th century. Tagore was concerned with the development of Indian national identity. In this essay, excerpted from a larger on nationalism, he consider the Pacific challenges faced by India developing a national self - consciousness, and the need for that consciousness to be grounded in Indian cultural sensibilities.

Conclusion- The contribution of Rabindranath Tagore for Bengali and English literature is unmatched. A part from being a prolific writer, he was also an influential artist and musician. Rabindranath Tagore was a multitalented personality. Rabindranath Tagore was such a great poet that he composed national anthem of India, Bangladesh and even he contributed to the national anthem of Sri Lanka, which led him to become a renowned personality all over the world. Rabindranath Tagore was the only one who penned down for national anthem for more than one century.

Rabindranath Tagore is one of the greatest revolutionaries, India has ever produced. He was an educationist who wanted to restructure the education system in India, founded Shantiniketan to provide education and later this became Visva Bharati University. He protested against the sedition Bill of 1898. In 1899, he worked with sister Nivedita for the plague victim in Calcutta. Rabindranath Tagore called for a Swadeshi Samaj. His vision was to see India as self-reliant in different fields such as agriculture, commerce business, art, literature, etc. Tagore wanted the entire humanity to benefit from India's spiritual awakening. The vision for a self-reliant is a derivative of this sentiment. The call for a self-reliant India is for the world's benefit. His contributions to Indian literature are unforgettable. His name is counted as the most influential Indian writer. His dedication to the country is seen in the following statements, " My country which is always India, my father's country, my children's country, and my country has given me life and strength. Thus through, an essay on Rabindranath Tagore, we conclude that the nation lost a great poet, philosopher, social reformer and great human being. He will always be remembered as the source of inspiration for Nobel thought and great ideas for humanity. The Jallianwala Bagh Massacre hurt him deeply. He was deeply saddened by the tragedy of the Jallianwala Bagh Massacre in which many innocent people including women and children were killed by General Dyer and his soldier. The Massacre of Jallianwala Bagh at Amritsar saddened Rabindranath so deeply that he relinquished his knighthood award on May 31st, 1919 which was given by the British. This was a mark of protest against the atrocious firing on an innocent and peaceful gathering in Jallianwala Bagh.

Rabindranath Tagore is perhaps the most widely known Indian writer of the twentieth century. He became in 1913 the first non-European to win the Nobel Prize for his Gitanjali (meaning ' song offerings) which is a collection of devotional songs. The works of Rabindranath Tagore consist of

poems , novels, short stories, dramas, paintings , drawings and music .He is credited with originating the Bengal language version of the genre . His poetry is often mystical and has a very prominent spiritual element in it .Internationally Gitanjali is best known collection of poetry for which he was awarded the Nobel prize in 1913. Tagore's poetic style proceeds from a lineage established by 15th and 16th century vaishnava poets .Tagore's most - innovative and mature poetry embodies his exposure . to Bengali rural folk music , which included mystic Baul ballads. For his invaluable contribution, he is sometimes referred to as " The Bard of Bengal" . Influenced by the thumri style of Hindustani music , they ran the entire gamut of human emotion from devotional hymns to quasi - erotic compositions.

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Phonetics of Punjabi Tones

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Abstract: This paper attempts briefly to explore the Phonetics of Punjabi Tones. The analysis of this study provides useful information about supra-segmental feature of tonal language. Punjabi is a tonal language. Tone is a supra-segmental feature. Tone is related to the position of pitch. The pitch of the voice continually fluctuates while we are talking. There are three tones in Punjabi. These are as following:

High tone or Rising tone: It is transcribed as /ˈ/. High tone is higher than the other two. It occurs in initial medial and final positions.

Mid tone or Level tone: Mid tone is not marked in phonetic transcription. Mid tone intermediate in pitch between the other two. Examples :/čā/ enthusiasm, /kar`ī/ a ring of a chain.

Low tone or Falling tone: It is transcribed as /ˋ/. Low tone is marked above the vowel under tone. It occurs mostly in medial and final position

The present study analyses all kind of tones in Punjabi Language. The main object of this study is to highlight the phonetic transcription of Punjabi Language.

Key Words: Tonal Language, Phonetic Transcription, Pitch, Punjabi, Supra-Segmental.

Introduction: The presence of tones was for a long time neglected by the linguists because they did not find them in most of the European languages. Now we know that the tones are quite common: the majority of the language of Africa, south of Sahara, the languages of Oriental Asia and the native languages of Mexico and the west of North America are all tone languages.

In the Indo-European family, Punjabi is not the only language with tones, the Scandinavian languages (Swedish, Norwegian, Danish), the Yogo-Slavic languages (Slavic, Serbo-Croate), and Lithuanian have tones as their distinctive feature. The ancient Greek also had tones.

From the diachronic point of view, the tones develop either from a syllabic contraction or from the lost of older laryngeals. Punjabi, however is the only Indo-European where the tones have developed from the consonantal mutation i.e., from the loss of a series of initial consonantal which merged with another series.

Objectives of the Study: The objectives of the present study are as following: -

- To analyze the phonological structures of the Punjabi language.
- To make a distinction between various types of tones.
- Define the role of various types of syllabic contractions.
- To describe the meaning and use of consonantal mutation and laryngeal articulations of the occlusive's.
- To study the numerous variations of the tonal contours in different environment.
- Formulate phonologic transcription of Gurumukhi orthography.

Literature Review: Gill, H.S. & Gleason, H.A (1969) believe that a linguistic structure is like a game of chess where the elements or pawns must be described in terms of their internal relationship and

oppositions. The structure of labial oppositions p/b/ph/bh in Sanskrit, p/b/ph in Punjabi, p/b in English and a single labial stop /p/ in Tamil demonstrates clearly that the function of /p/ in each language is different.

Research Methodology: Research methodology is the way in which research problem formulated for the research study is solved systematically. It consists of research design, scope of the study, source of data collection etc. The study used the primary / secondary data which was collected from theoretical field work. The data is analyzed from phonological point of view. Phonemic analysis concentrates on the paradigmatic relations of contrast in a given environment and the serial treatment of the phonetic data.

Analysis and Discussion: Punjabi a language of the Indo-European family, is native to the Punjab region. In Eastern Punjab (India), it is written in Gurmukhi script; Shahmukhi, an adapted derivative of the Perso-Arabic script, is used in Western Punjab (Pakistan). In India, it is recognized as the first official language of Punjab, while being accepted as a secondary official language in several other states. It is the most widely spoken language in Pakistan although it lacks an official status. It is spoken internationally by an estimated 100 to 125 million people and is the tenth most widely spoken language in the world. It has a place of pride in Canada, where it is the third most spoken language, and in England and Wales, where it is the fourth most spoken language.

GURMUKHI: Signs and Transcription: The name of Gurmukhi, literally ‘from the mouth of the Guru’, refers to its use in the Granth Sahib, the sacred literature of the Sikhs. This is a collection of poems mostly in old Punjabi. This is also known as /pētī/ ‘thirty five’, because the basic number of letters is thirty-five. This is written from left to right.

Consonants

	Plosive and affricate				Nasal	Fricative		Flap	Approximant	Lateral	Trill/Voiced
	Normal	Aspirated	Voiced	Tonal		Unvoiced	Voiced				
Glottal						/h/					
Velar	ਕ /k/	ਖ /kh/	ਗ /g/	ਘ /k`, `g, g`/	ਕ਼ /ŋ/						
Palatal	ਚ /ç/	ਛ /çh/	ਜ /j/	ਝ /ç`, `j, j`/	ਞ /ñ/	ਸ਼ /ʃ/		ਯ /y/			
Retroflex	ਟ /ʈ/	ਠ /ʈh/	ਡ /ɖ/	ਢ /ʈ`, `ɖ, ɖ`/	ਣ /ɳ/			ੜ /ɽ/		ਲ਼ /l̥/	
Dental	ਤ /t/	ਥ /th/	ਦ /d/	ਧ /t`, `d, d`/	ਨ਼ /n/	ਸ਼ s	ਜ਼ z			ਲ਼ /l/	ਰ਼ /r/
Labio-dental						ਫ਼ /f/		ਵ /v/			
Bilabial	ਪ /p/	ਫ਼ /ph/	ਬ /b/	ਭ /p`, `b, b`/	ਮ਼ /m/						

The following letters are dot diacritic¹. Some of these sounds are from Persian.

ਸ਼	ਸ਼
ਖ਼	ਖ਼

ਗ	g
ਜ	z
ਫ	f
ਲ	!

Vowel Signs

Sign	Form	Value
none	A	a
w	Aw	ā
i	ie	i
l	el	ī
u	au	u
U	aU	ū
y	ey	e
Y	AY	ε
o	E	o
O	AO	o
M	kM	~
N	kW	.
~	~k	gemination

Voiced Aspirates

Form	Value
G	k`, 'g, g`
J	č`, 'j, j`
F	t`, 'd, d`
D	t`, 'd, d`
B	p`, 'b, b`

A Punjabi tone is normally realized over two syllables, its domain. Of these, the most important is the first, or onset syllable, and it is on this syllable that the tone is written in transcription. The onset of the tone can be either the first or the second syllable of a word. In the latter case, there is a pre-tonal neutral syllable, one which is outside the domain of the tone of that word, the second part of the tone, the tail, is on a syllable following that having the onset. There are four important possibilities:

- The word may contain a syllable following that with the tone onset. In this case, the tail will be realized on this syllable.
- The onset-bearing syllable may be final, so that there is no syllable within the word on which the tail can be realized but the following word has a pre-tonal neutral syllable. The tone tail is then realized on the initial syllable of the following word.
- The onset bearing syllable is final in the word and the word final in an utterance or an intonation span. In this case, there is a non-phonemic prolongation of the word to allow for the realization of the tail. This is vocalic release after a consonant or a lengthening of a final vowel. It is a

phonetic syllable, but as it is wholly predictable, it is not to be considered phonemically as a syllable.

- (d) The onset –bearing final syllable is followed by a word with an initial onset-bearing syllable. In slow speech, a prolongation similar to that of the last case may be heard, though usually somewhat less prominent.

Tone Onsets: The three tones oppose each other on onset syllables in at least three ways: pitch level, pitch contour and duration. Of these, pitch level is often the most conspicuous, but is also most affected by intonational span. The other two features are, therefore, of considerable importance in distinguishing tones.

High Tone: It is transcribed as /ˈ/, is a higher, other thing being equal, than the other two. There is a marked up-glide. The syllable is shorter than with either of the other two.

Mid tone or Level tone: Mid tone is not marked in phonetic transcription. Mid tone is intermediate in pitch between the other two. There is a slight up-glide. The syllable is of intermediate length. Examples: /čā/ enthusiasm, /kar̄i/ a ring of a chain.

Low tone or Falling tone: It is transcribed as /ˌ/, is lowest tone. Low tone is marked above the vowel under tone. It occurs mostly in medial and final position. The pitch tends to fall slightly, never to rise. The syllable is appreciably prolonged by comparison with the other two.

Results and Findings: In Punjabi language, any one of the three tonal contours may begin from the first or the second syllable as in the following words. Like as following:

- ਕੇੜਾ = whip (ਕੇ + ਝਾ) /koṛā/
- ਘੋੜਾ = horse (ਕੇ + low tone + ਝਾ) /kōṛā/
- ਕੇਹੜਾ = leper (ਕੇ + high tone + ਝਾ) /koṛā/

The letters ਘ, ਝ, ਞ, ਧ and ਞ are of special significance in the context of tone. These letters provide the corresponding unaspirated unvoiced consonant sounds followed by a low tone when they appear at the beginning of a word. See for example:

- ਘਰ = house (ਕ + low tone + ਰ) /kār/
- ਝੰਡਾ = flag (ਚੰ + low tone + ਡਾ)
- ਞੱਕ = cover (ਟੱ + low tone + ਕ)
- ਧੱਕਾ = push (ਤੱ + low tone + ਕ)
- ਞਾਰ = weight (ਪਾ + low tone + ਰ)

However when they occur elsewhere in a word their sounds are replaced with a high tone followed by the corresponding unaspirated voiced consonant. See these examples:

- ਸਿੰਘ = lion (ਸਿੰ + high tone + ਗ)
- ਬੇੜਾ = pocket (ਬੇ + high tone + ਜਾ)
- ਕੱਢ = take out (ਕੱ + high tone + ਡ)
- ਕੰਧ = wall (ਕੰ + high tone + ਚ)
- ਖੰਭ = feather (ਖੰ + high tone + ਬ)

When ਚ comes at the beginning of a word or a syllable it is spoken with its normal glottal fricative sound. However when it comes in a word at a different place it is spoken as a high tone. See the examples below- • ਜਾਚ = go (ਜਾ + high tone)

- ਸਾਹ = breath (ਸਾ + high tone)
- ਚਾਹ = desire (ਚਾ + high tone)

When ਚ appears at the medial or terminal position it transforms the adjoining vowel. For example when ਚਿ appears in a medial position the ਚ sound is substituted with a

high tone and the $\overset{\circ}{\text{r}}$ shifts to the preceding consonant and changes to $\overset{\circ}{\text{r}}$ - • ਸਹਿਰ = city (ਸੈ + high tone + ਰ)

- ਕਹਿਰ = atrocity (ਕੈ + high tone + ਰ)
- ਰਹਿ = live (ਰੈ + high tone)
- ਬਹਿ = sit (ਬੈ + high tone)

Similarly the medial $\overset{\circ}{\text{r}}$ in the following examples is replaced by a high tone and the $\overset{\circ}{\text{r}}$ of the first consonant changes to $\overset{\circ}{\text{e}}$ -

- ਸਿਹਤ = health (ਸੈ + high tone + ਤ)
- ਕਿਹੜਾ = who (ਕੈ + high tone + ਝਾ)
- ਜਿਹੜਾ = who (ਜੈ + high tone + ਝਾ)

The $\overset{\circ}{\text{r}}$ of the medial $\overset{\circ}{\text{r}}$ shifts to the preceding consonant and changes to $\overset{\circ}{\text{r}}$ while $\overset{\circ}{\text{r}}$ is replaced with a high tone.

- ਸਹੁਰਾ = father-in-law (ਸੌ + high tone + ਰਾ)
- ਮਹੁਰਾ = poison (ਮੌ + high tone + ਰਾ)
- ਬਹੁਤ = much (ਬੌ + high tone + ਤ)

In the following example the final $\overset{\circ}{\text{r}}$ is replaced by a high tone while the preceding $\overset{\circ}{\text{r}}$ is replaced by $\overset{\circ}{\text{e}}$ -

- ਉਹ = he (ਓ + high tone)

It shows that Punjabi has been able to establish close rapport of tones, accent and length of vowels about which the earlier phonologists had formulated the so-called laws of incompatibility.

Conclusion: The above analysis of the tonal phenomenon of Punjabi language clearly demonstrates that the American term “contrast” is not just another word for the Prague School’s term “Opposition”, it ignores the basic dichotomy of paradigmatic and syntagmatic features of language.

Tone is the pitch or change in pitch of the voice. The languages in which tone has lexical significance, that is the use of tone changes the meaning of the word, are called tonal languages. The nature of the tone however is not dependent on the phonological structure of the word. It must, therefore, be properly marked. There are considerable changes in the duration of the vowels under the influence of the tonal contours. The other effect on the vowel length depends upon the tonal onset. Apart from these variations in duration, there is significant change in the quality of the vowels.

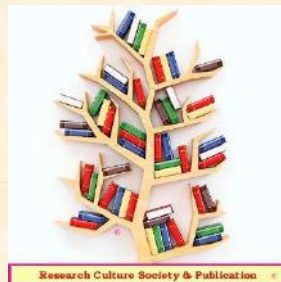
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