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Special Issue Editors

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BIJRHAS

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The Department of English and Foreign Languages, SRM Institute of Science and Technology, Ramapuram is immeasurably grateful to the management and Bodhi International Journal of Research in Humanities, Arts and Sciences, India for their unflinching support in our research expedition.

In this third year of collaborative endeavour of the One Day Online International Conference entitled, "New Approaches in Language Teaching, Literary Studies and Cultural Studies", with Bodhi, we have received a laudable number of research articles from the research scholars and faculty members of various institutions, across the country, in English, German, French and Japanese languages.

Scanned through the critical acumen of elite editors, sieved through their meticulous review, the papers have come out as a compendium of exploration and experimentation in the various domains of language and literature pertaining to the central concept of the conference,

We are extrmely thankful to all the contributors for their valuable insights and discernment.

EDITOR'S NOTE

Literature is a journey into the realms of creativity, imagination and experience of life in its variety, vivacity and vibrance. Language, in turn is the most efficacious tool of expression of the mind and the soul of the author and the reader. The One Day Online International Conference entitled, "New Approaches in Language Teaching, Literary Studies and Cultural Studies" is organized in collaboration with Bodhi International Journal of Research in Humanities, Arts and Sciences.

The research articles in this compilation provide a kaleidoscopic view of various authors and books and theories being analyzed through critical perspectives that hone research pursuits. We are sure that this edition will facilitate further research in the domains sought after, through a plethora of deeper insights and information. With due reverence and gratitude, we appreciate the valuable knowledge dissemination of the contributors and the innumerable minds to be ignited by its perusal in the future.

ABOUT THE EDITORS

Dr REMA V Heads the Department of English & Foreign Languages for nearly a decade at the Ramapuram Campus. With nearly close of three decades of teaching experience at the collegiate level, she evinces keen interest to learn the latest technologies which can be applied to the field of Language & Linguistics in order to keep her updated in the emerging trends in her domain. She loves to be amidst young students and never hesitates to learn from the digital natives. She supervises research scholars at the Ph.D level, has participated in conferences as Resource person and published journal articles in reputed journals.

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LES ÉCHOS DE LA TRADITION: UNE EXPLORATION DES MULTIPLES RÔLES SOCIAUX DES GRIOTS DANS LE FAÇONNEMENT DE LA SOCIÉTÉ AFRICAINE FRANCOPHONE

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Cet article explore les multiples rôles sociaux des griots dans la société africaine francophone, en soulignant leur importance dans le tissu social et culturel. En tant que gardiens de la tradition orale, les griots jouent un rôle crucial dans la préservation et la transmission de l'histoire, de la culture et des valeurs de leurs communautés. Leur art de la parole et de la musique les placé au cœur de la vie sociale, où ils jouent un rôle de médiateurs, de conseillers et d'animateurs. En examinant les échos de la tradition, cet article met en lumière la manière dont les griots contribuent à façonner l'identité collective et à renforcer les liens communautaires dans la société africaine francophone.
Mots-clés: *griots, tradition orale, culture africaine, société francophone, transmission, mediation sociale.*

Introduction

Dans l'histoire africaine, la tradition se réfère à la tradition orale, et aucune tentative de comprendre l'histoire et des peuples africains ne peuvent être valables si elles ne sont pas fondées sur ce patrimoine de connaissances de toutes sortes, qui a été transmis à travers les âges de bouche à oreille et de maître à disciple. Cet héritage est encore vivant dans la mémoire de la dernière génération de gardiens exceptionnels, qui peuvent être considérés comme la mémoire vivante de l'Afrique. Les Griots de l'Afrique de l'ouest possèdent un patrimoine culturel très visible dans le monde entier.

Dans les sociétés africaines francophones, les griots jouent un rôle central et multifacette dans le tissu social et culturel. Leur presence est une véritable manifestation des échos de la tradition, résonnant à travers les siècles et façonnant profondément la société dans laquelle ils évoluent. Dans cette communication, nous plongeons dans l'univers riche et complexe des griots, ces gardiens de la mémoire collective, des contours d'histoires, des musiciens émérites et des conseillers avisés. À travers cette lentille, nous examinons les multiples rôles sociaux qu'ils occupent et comment ils contribuent à façonner la société africaine francophone.

L'origine historique des Griots

Les Griots jouent un large éventail de fonctions, ce qui signifie que ces artisans de la parole ont une origine extraordinaire. Ce point de vue est étayé par les témoignages. Les chroniques africaines, les rapports, les témoignages de voyage et les récits écrits en arabe, en portugais, en espagnol et en français du XIe au XIXe siècle offrent un panorama très riche et diversifié d'informations sur les Griots. Les Afro-Américains reprennent le terme 'Griot' comme un symbole de reconnaissance envers ceux qui connaissent l'histoire.

La première apparition de l'ancêtre moderne du Griot est le mot français *guiriot*, employé par Alexis de Saint Lô, un moine missionnaire capucin qui a voyagé sur la côte sénégambienne de l'Afrique occidentale en 1634-35; il a publié sa *Relation du Voyage du Cap-Verd* en 1637. Il a remarqué que les Griots jouent un rôle important lors des funérailles et des fêtes de récoltes. Il a souligné la diversité de leurs compétences instrumentales et leur tendance à demander des récompenses. Ils chantent et ils répètent la même chose à plusieurs reprises.

Ils jouent d'un instrument qui ressemble à une harpe. Après la mort, ils sont placés debout dans le creux d'un grand arbre. Par certains aspects, les descriptions de Saint Lô ressemblent à ce que nous savons aujourd'hui des Griots.

Michel Jajolet de La Courbe, Directeur français de la Compagnie du Sénégal, utilise fréquemment le terme 'griot' dans son récit, *Premier voyage du Sieur de la Courbe fait à la Coste d'Afrique en 1685,* sur le premier de ses trois séjours au nord du Sénégal, de 1685 à 1710. À un certain moment, cependant, *guiriot* se transforme en *griot*, mais il est peut-être le résultat d'une erreur typographique survenue lorsque le manuscrit a été révisé et publié en 1913 par Cultru. Le linguiste américain Charles Bird a suggéré que 'griot' vient d'un mot mandé qui aurait été entendu comme *gerio* par les Français.[1]

Bien qu'il existe plusieurs explications concernant l'origine historique des griots, on pense que le mot 'griot' est d'origine africaine, et il nous permet d'accéder à un monde de maîtres de la parole et de musiciens.

Patrimoine culturel des Griots

Les Griots de l'Afrique occidentale sont les gardiens de l'histoire locale et des événements actuels comme les décès, les mariages, les batailles, les affaires, etc. Leur art est fondé sur la généalogie. Ils sont plus connus comme des historiens oraux et des chanteurs de louanges. Traditionnellement, le Griot est le dépositaire humain de l'histoire et des traditions orales concernant la culture ouest-africaine. Ils exercent trois fonctions culturelles: *« accomplir des rites, amuser les gens et bien éduquer »* -- toutes ces fonctions servent à enrichir la civilisation humaine.[2]

Des chercheurs africains comme Ahmadou Hampâté Ba considèrent les Griots comme les archives de la culture africaine. Ils sont les grands conservatoires, qui peuvent être considérés comme la mémoire vivante de l'Afrique. Dans la culture africaine de l'ouest, les Griots sont imprégnés de la sagesse de la culture. Ils préservent l'histoire et ils maintiennent la tradition vivante. Lorsqu'une culture s'appuie sur la tradition orale pour transmettre des légendes, des histoires et des proverbes à travers de nombreuses générations, l'importance du locuteur est très importante pour préserver sa culture. Un Griot n'est pas seulement un historien et un conteur, il existe une liste d'activités que les Griots accomplissent. Un Griot est aussi un enseignant, un poète, un musicien et un participant aux cérémonies qui sont appelées pour les initiations de noms et pour les installations des chefs.

Entre le XIVe et le XIXe siècle, les récits des voyageurs nous apprennent que les Griots Sont principalement des chanteurs de louanges. Selon les différents rôles sociaux, Amadou Hampâté Ba a divisé les Griots en trois grandes catégories. D''abord, les musiciens griots qui sont des multi-instrumentistes jouant de divers instruments (monocorde, guitare, kora, tam-tam, etc.). Ils sont également des chanteurs exceptionnels, ainsi que des conservateurs, des porteurs de musique ancienne et des compositeurs de musique. Ensuite, les Griots, parfois appelés « ambassadeurs » et « courtisans », qui sont chargés de négocier les conflits entre les familles royales. Enfin, les Griots, qui sont des généalogistes, des historiens ou des poètes ou les trois en même temps, qui sont aussi généralement des conteurs et de grands voyageurs, et qui ne sont pas nécessairement liés à une famille. Grâce à la tradition orale, les Griots possèdent un statut unique dans la société.

Le généalogiste

Bien que la liste des rôles du Griot soit longue, il est surtout connu pour raconter la généalogie. Pour établir le lien entre le passé et le présent, le Griot ou la Griotte doit représenter ses origines devant les spectateurs. En plus du lien de clan, le Griot met l'accent sur sa propre généalogie au début de l'épopée.

Jeli Mamadou Kouyaté représente la source principale de Sundiata –une épopée du vieux Mali; il cite ses ancêtres et rappelle à ses auditeurs les liens anciens entre les Kouyaté Jeliw et les nobles Keita qui ont fondé l'empire.

« Je suis Griot. C'est moi, Djeli Mamadou Kouyaté, fils de Bintou Kouyaté et de Djeli Kedian

[1] BIRD, Charles. S. (1971). "Oral Art in the Mande." in *Papers on the Manding*. Ed. by Carleton T. Hodge. Bloomington : Research Centre for the Language Sciences, Indiana University. p.15-23.
[2] HALE, Thomas. (1998). *Griots and griottes*. Bloomington, IN: Indiana UP. p.35.

Kouyaté, maître dans l'art de parler. Depuis des temps immémoriaux, les Kouyaté sont au service des princes Kéita du Manding: nous sommes les sacs à parole, nous sommes les sacs qui renferment des secrets plusieurs fois séculaires.»[3]

L'historien

Lorsqu'un Griot raconte l'histoire d'un des héros pendant plusieurs heures dans un récit multi-générique qui comprend des généalogies, des louanges, des chants, des étymologies, des proverbes, il raconte le passé. Il raconte l'histoire du peuple. Dans la culture occidentale, l'histoire est considérée comme un phenomena documenté qui se diffère de l'épopée, de la légende et de la saga. le Griot apparaît comme une personne qui relie le passé au présent et il sert de témoin aux événements du présent. Le rôle du Griot comme l'ʺhistorien est si dynamique et interactif. Dans leurs récits, les Griots present ent une vision profonde, des valeurs des gens et leur structure sociale. Le texte du Griot contient une connaissance profonde qui nous fait comprendre divers aspects de la civilisation.

Le musician

Les Griots sont célèbres pour leurs performances musicales. Ils chantent deschansons populaires et beaucoup d'entre eux jouent des instruments**.**Les chansons des Griots ne peuvent pas toujours être considérées comme un simple spectacle. Les paroles et la musique comportent une profonde valeur sociale. Ils sont les musiciens traditionnels du people mandé pendant plus de sept cents ans. Les Griots sont les gardiens et les chroniqueurs désignés à la société comme le Mandé où il n'y a pas de langue écrite. On les appelle souvent les « chanteurs-historiens ».Ils possèdent un vaste répertoire de chants épiques narratifs qui décrivent les personages principaux et les événements historiques, en commençant par l'épopée de Soundiata qui décrit les circonstances menant à la formation de l'empire malien. Dans leurs chansons, les paroles abordent la

moralité, l'amour et la relation familiale. La tradition du Griot est héréditaire, les chansons et les histoires sont enseignées par les aînés à leurs enfants et petits-enfants de generation en génération. Bien que la tradition ne soit pas sexiste, la majorité des instruments de musique sont joués par des hommes. Les principaux instruments de musique sont: *la kora*, une harpe-luth à 21 cordes, *le ngoni*, un luth à cordes grattées d'origine arabe, et *le balafon*, un xylophone en bois avec des résonateurs en calebasse, possédant généralement dix-neuf lattes.

Le Chanteur de louanges

En Afrique de l'ouest, c'est l'une des fonctions les plus complexes exercés par les Griots. Les chanteurs de louanges servent de moyen de contrôle social pour équilibrer les fonctions sociales. Les louanges représentent le point central d'un échange de pouvoir entre les nobles et les autres membres de la société. Le chant de louanges est généralement une description en mots de ce qu'un individu a fait et des qualités qu'il a démontrées en accomplissants es actes. Cette chanson peut être chanté pour des personnes du passé ou pour celles du présent. Les paroles des Griots, sous la forme de louanges ou d'insultes, détiennent un pouvoir extraordinaire sur les gens. Les chants de louanges n'ont pas besoin d'être intégrés dans un récit plus long et ils ne se trouvent pas toujours interprétés pour un événement particulier. Ils sont chantés pour glorifier ou encourager les gens dans leurs tâches quotidiennes. Pour les femmes, ces louanges peuvent faire référence à la beauté, à la maternité. Pour les hommes, elles font référence à la résistance physique, au pouvoir social et à la richesse.

Les Griots composent également des louanges pour les pays et les organisations politiques. Lors des premières elections en Afrique occidentale française après la Seconde Guerre Mondiale, de nombreux Griots ont composé des chants de louanges pour le Rassemblement Démocratique Africain, le premier grand movement politique de la région. En 1973, Edris Makward a enregistré un chant de louanges de M'Bana Diop, une Griotte sénégalaise. Les paroles

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[3]NIANE, DjibrilTamsir (1960). *Soundjata, ou l ʺépopée mandique*. Paris :Présence Africaine. p. 9-10.

expriment la fierté nationale pour Léopold Sédar Senghor:

> *« ...Vous connaissez tous l'année1960 !*
> *C'est en 1960 quand Senghor est devenu notre chef.*
> *Toutes les nations nous respectent.*
> *Tout le monde respecte Léopold... »[4]*

Les griots et la dynamique du pouvoir

Depuis des temps immémoriaux, les griots ont été des acteurs centraux dans la dynamique du pouvoir au sein des sociétés africaines francophones. Ils donnent des conseils à de nombreux clients, tels que les chefs, les mécènes et d'autres membres de la société. Parfois, les conseils des Griots sont donnés d'une manière si directe et si critique que l'auditeur n'a que le choix de les suivre. Pendant la guerre, les Griots servent de chefs de troupe. En temps de paix, les conseils des Griots sont plutôt subtils.

Dans un rapport du commandant de cercle Lavallière, administrateur français de Siguiri, ville de Haute-Guinée, on trouve une description du Griot comme conseiller, ce qui souligne l'importance de cette function. Il souligne :*« ils montrent leur valeur en prenant le risqué parfois de donner un conseil qui contient du bon sens ou de dire le mot juste... »[5]*

Les Griots ont exercé des rôles de conseillers et de diplomates, en plus de leur rôle de principaux conteurs au service de leur peuple. Leurs fonctions consultatives et diplomatiques se sont affaiblies au cours des siècles, mais leur intérêt en tant que source de divertissement a augmenté.

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[4] MAKWARD, Edris (1990). "Two Griots of Contemporary Senegambia." in *The Oral Performance in Africa*. Ed. Isidore Okpewho. Ibadan : Spectrum Books. p.33-34.
Citation originale: "You all know of the year 1960 ! / It is in 1960 that Senghor became our leader. / All nations respect us. / Everybody respects Leopold…/…(Latraductionenfrançaisest la nôtre).

[5] LAVALLIÈRE, H. de (1911). « Cercle de Siguiri :Historique, notes, renseignements divers d'après les archives du poste. » Rapport daté du 21 février 1911, archivé in *Fonds Terrien*, no. 5928, Guinée française, Vol. 1., Institut de France, Paris.

Les rôles des genres chez les Griots

Les rôles de genre parmi les griots sont souvent étroitement liés aux traditions et aux norms sociales de la société dans laquelle ils évoluent. En général, les griots masculins et féminins peuvent avoir des roles distincts au sein de leur communauté. Les griots masculins sont souvent associés aux fonctions de préservation de la généalogie, de narration d'histoires épiques et de médiation dans les affaires publiques. Ils peuvent également jouer un rôle dans l'interprétation des traditions musicales et dans la prestation de divertissements lors d'événements communautaires.

D'autre part, les griottes féminines peuvent être chargées de tâches telles que le chant lors de ceremonies familiales, la transmission de chansons traditionnelles et l'enseignement des danses rituelles. Elles peuvent également avoir un rôle important dans la préservation des traditions orales et dans l'éducation des jeunes membres de la communauté.

Cependant, il est important de noter que ces rôles de genre ne sont pas nécessairement fixes ou universels. Dans certaines sociétés, les griots masculins et féminins peuvent partager des responsabilités similaires, et il peut y avoir une certaine flexibilité dans la façon don't ces rôles sont attribués et exécutés.

Le statut des Griots dans le monde contemporain

Dans le monde contemporain, le statut des griots, bien que toujours imprégné de respect et de vénération pour leur role traditionnel, a connu des evolutions significatives. Les Griots n'ont plus leurs bienfaiteurs royaux pour maintenir leur place dans un royaume. Les monarchies royales ont disparu complètement du paysage de l'Afrique de l'ouest. Les fonctions royales dans les cours des rois ont été remplacées par les fonctionnaires du gouvernement, les employés du gouvernement et les bureaucrates. Grâce à leur art, les Griots ont évolué pour survivre. Autrefois, les griots occupaient souvent une place privilégiée au sein de la société, bénéficiant de la protection des dirigeants et recevant en échange des privilèges et des récompenses matérielles. Cependant, avec les changements sociaux,

économiques et culturels, le statut des griots a évolué de différentes manières. Les fonctions royales dans les cours des rois ont été remplacées par les fonctionnaires du gouvernement, les employés du gouvernement et les bureaucrates.

Le terme « griot » représente la complexité et le dynamisme de la culture. Les Griots sont passés de la scène locale à la scène internationale. En réalité, ils ont souvent été dénigrés dans la vie réelle ainsi que dans les representations littéraires comme «Démon sauvage»,«Burlesques grimaces», « Parodie de grotesques » etc. Au fil du temps, leurs caractéristiques ethnographiques et leurs representations on tété modifiées. Avec leur entrée dans les medias écrits, visuels et électroniques de tant de façons, ce terme est devenu plus répandu et les gens ont commencé à comprendre les nuances qu'il représente. Au fil du temps, les Griots ont évolué et se sont éloignés de leurs performances conventionnelles. Ils sont devenus plus conscients de leur image publique à l'échelle mondiale. Ils constituent une synthèse pérenne de la parole, de la musique et de la dynamique humaine. Ils enseignent à leurs nouveaux publics dans le monde entier le riche patrimoine culturel de leurs diverses sociétés africaines.

Conclusion

Dans cette exploration, nous avons traversé un paysage riche et complexe où tradition et modernité se rencontrent. Les griots, en tant que gardiens de la mémoire collective, conteurs d'histoires, et conseillers avisés, jouent un role essentiel dans la préservation de la culture et la transmission des valeurs fondamentales. En conclusion, les griots demeurent des acteurs essentiels dans le façonnement de la société africaine francophone. Leur heritage culturel et leur savoir-faire artistique enrichissent le tissu social et renforcent le lien entre le passé, le présent et l'avenir. À travers leur art, leur sagesse et leur engagement envers leur communauté, les griots continuent d'inspirer et de transcender les frontières, rappelant à tous l'importance de préserver et de célébrer la richesse de la tradition africaine.

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PSYCHOANALYTIC JOURNEYS: UNRAVELLING DESIRE, IDENTITY AND INTRIGUE IN NOVONEEL CHAKRABORTY'S *MARRY ME, STRANGER*

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Abstract

Novoneel Chakraborty, a contemporary Indian author and scriptwriter is renowned for his ability to combine mystery, romance, and psychological intrigue in his works while engaging readers in thought-provoking storytelling. His famous work Marry Me, Stranger (2014) explores the dynamics of human identity by delving into an exploration of desire and its influence on identity while additionally employing intrigue as a plot device. This study seeks to examine its characters by ways of applying various psychoanalytic theories viz. Sigmund Freud's notions of the unconscious and the Oedipus complex as well as Jacques Lacan's insight into desire and the mirror stage, etc. to explain the protagonist's journey for self-discovery amongst manipulation and mystery. Freud's idea of id, ego and superego illustrate characters' unconscious motivations and desires ultimately shaping their identities.The paper also explores the desire manifestation and its transformative impact on characters, alongside the interplay between conscious and unconscious impulses. It focuses on how character's subconscious fear and desires are manifested in their dreams, profoundly influencing their perception of the world. Thus, through a close reading of the chosen text, the paper will uncover how dreams blur the lines between reality and fiction thereby revealing the transformative influences in modern times. Thus, by delving into the characters' inner intentions and dream symbolism, the study contributes to a deeper understanding of the psychological complexity inherent in the genre.

Keywords: *desire; dreams; identity; mystery; psychoanalysis*

Introduction

In the late 19th and early 20th centuries, Sigmund Freud developed psychoanalytic theory, which stands as one of the most significant frameworks in psychology, transforming our knowledge of the mind and human behaviour. This theory explores the interaction between conscious and unconscious process, going deep into the complexities of human motivation, personality, and behaviour. With Fraud's discoveries, psychoanalysis had a significant impact on both literature and intellectual thought. Today, he is considered the father of psychoanalysis, and his innovative remarks challenges conventional wisdom regarding childhood, sexuality, and morality. According to Gekoski, Freud was a brilliant thinker, and he drastically change the language and concept through symbolization.

Freuds journey into psychoanalysis began with his medical studies and work in neurology. He was particularly interested in cases of hysteria and other neurotic diseases that defied traditional medical explanations because he found the complex working of the human mind fascinating. He developed his beliefs regarding the unconscious mind and its influence on behaviour through his therapy sessions. Central to psychoanalysis is the unconscious, which is the storehouse of ideas, emotions, and experiences hidden from conscious view but with significant impact on actions. Freud posited that much of human behaviour is driven by unconscious desires and conflicts that frequently results from early life experiences. These innate urges referred to as "libido" lead people through various psychosexual development phases, each marked by unique challenges and potential fixations.

The id, ego, and superego constitute Freud's personality framework. The id seeks out instant gratification for basic needs and desires. The ego influenced by reality mediator between the id's impulses and the external world, using defence

mechanism to resolve disputes. The superego, striving for moral perfection and frequently opposing the id's urges, embodies infused parental and social ideas. Freud's clinical method, utilizing techniques like dream analysis, resistance interpretation, and free association, aimed to uncover unconscious conflicts and bring them into conscious awareness. Through this process of insight and catharsis, individual could gain understanding and resolution of their psychological struggles.

Psychoanalytic theory remains as a fundamental paradigm in psychology, impacting not only research and popular culture but also clinical practice, despite criticism and changes over time. Its investigation of internal tensions, early experiences, and unconscious processes continues to influence shape our understanding of human motivation and behaviour.

Novoneel Chakraborty's "Marry me stranger" (2014) is first book from stranger trilogy, which gripping psychological thriller captivates readers with its complex narrative and charming characters. It transports readers to a mysterious, dishonest, and psychologically fascinating world. The mysterious protagonist of the tale known only as a stranger who interacts with women via a blog in secret. By use of his virtual identity, stranger provides these women with comfort, and encouragement, drawing them into his realm through assurance of comprehension and bonding. The story takes an existing turn when Rivanah Bannerjee, a young woman with her own set of aspirations and fears, stumbles upon Strangers blog. Unaware of the risks hiding behind his pleasant faced, Rivanah find herself pulled to him more because of his intrigue attitude.

As Rivanah delves deeper into the mystery around stranger, she uncovers the dark secrets about her own life and the people around her. She gets caught up in a web of deceit and manipulation, making it difficult to distinguish between fact and falsehood. Throughout the book, Chakraborty effectively creates tension to keep readers on the edge of their seats with unexpected turns and surprises. The complicated plot, which ties together themes of obsession, betrayal, and the complexities of human relationships, develops at a rapid speed. Beyond just being a suspenseful thriller, "Marry me Stranger" delves deeply into the human mind and extent people will go to find approval and connections. As the first instalment in the trilogy it sets the stage for an existing journey that will have readers eagerly looking forward to the next chapter in this captivating story.

Research Problem
- What role does the recurring dreams play in "Marry me stranger" and how do they reveal the character's subconscious fears while blurring the line between reality and fiction?
- How does sexual desire in "Marry me stranger" shape characters' identities and journeys amidst Manipulation and mystery?
- How does intrigue in "Marry me stranger" influence the revelation of the stranger's identity?

Literature Review
Identity
"The Ego and the Id transformed psychoanalytic theory by examining the dynamic interaction that shapes human behavior between the ego, id and superego. According to Freud, the struggle between innate desires and social norms gives rise to identity. This groundbreaking work establishes a foundation for comprehending identity as a complicated interaction between conscious perception and unconscious impulses." (Freud)

"Deep insights into the collective unconscious and iconic symbols that affect identity development have been found in "Its theory and practice". In Order to create a coherent sense of self, Jung's theory of individuation places a strong emphasis on the integration of unconscious elements onto conscious being. This research study examines how self-discovery can be a transformational journey and how symbolic imagery can reveal hidden aspects of the human mind, influencing modern ideas of identity and personal growth." (Jung)

Kohut describes his self-psychology method in "The Analysis of the self "with an emphasis on narcissistic personality disorders. Kohut highlights the role that mirroring and empathic resonance play in promoting positive self-perception and identity integration. He provides treatment on self-cohesion restoration and clarifies the development roots." (Kohut)

"Erikson's psychological theory of development find its roots in 'Childhood and Society'. He highlights the impact of Psychological crises in forming identity as he describes eight phases of identity formation across the lifespan. Erikson investigates the relationship between social factors and personal development through case studies and cultural analysis." (Erikson)

Desire

"A classic work in psychoanalysis, Freud's 'Three essays on the theory of Sexuality' outlines the evaluation of human sexuality from childhood to maturity. He presents the idea that human desires are driven by libido, highlights the importance of psychosexual stages and the Oedipus complex. Understanding of desire was completely transformed by Freud's work, which also laid the foundation for later psychoanalytic theories on the complex interactions between innate impulses, socialization, and unconscious motivations." (Freud)

"In the context of psychoanalysis, Lacan's book 'Ecrits: The first complete edition in English' provides significant insights ino the unconscious and desire. He presents the idea of the object 'a' as a central, signifying the illusive object of desire that never fully comes to pass. Lacan's investigations into language, symbolism, and the other illuminate the complex nature of human subjectivity and desire, enhancing psychoanalytic theory with his novel viewpoints on the unconscious process forming human experience." (Lacan)

"Mitchell's work 'Psychoanalysis and Feminism' critically investigates the ways in which feminist philosophy and psychoanalytic theory overlap. She challenges Freudian notions of identity and desire, emphasizing how they affect gender dynamics and women's experiences. In the context of psychoanalytic discourse, she investigates alternate reading of feminine subjectivities and wants while challenging Freud's patriarchal presumptions. Her work opens the door for later feminist encounters with psychoanalytic thoughts by generating continuous discussions about the applicability and limitations of psychoanalysis for feminist theory and praxis." (Mitchell)

Intrigue

"Freud examines the disturbing sensation of the uncanny in "The Uncanny" illuminating its psychological foundations. He explores topics like recurrence, suppression, and the reappearance of the suppressed, explaining how both familiar and foreign occurrence can arouse spooky and fascinating sensations. Our knowledge of the uncanny as a complicated manifestation of hidden desires and anxieties as deepened by Freud's analysis, which reveals the intricate interplay between conscious perceptions and unconscious fantasies." (Freud)

"Kristeva explores the idea of rejection in "Powers of Horror", looking at how encounters with the disgusting and forbidden lead to nuanced emotional reactions. She investigates the liminal zones that exists between the self and the other, illuminating the psychological processes that underlie both fascination and fear. By shedding light on the ways in which abjection shapes subjectivity, culture, and identity, Kristeva's study provides valuable insights into the existential dread and transcendence that humans feel". (Kristeva)

Lacan explores the moral implications of psychoanalytic theory and practice in "The Ethics of Psychoanalysis". He examines the ethical duty of the analyst and argues in favor of the subjects' independence and candor. He explores how conflicts between desire and social norms give rise to ethical difficulties by delving into the dialectics of desire. His class offers deep insights into the ethical complexity of psychoanalytic treatment and the human condition, challenging conventional views of morality." (Lacan)

Conclusion

In Novoneel Chakraborty's "Marry me Stranger" Psychoanalytic journey collide with themes of desire, identity, and intrigue, providing a rich tapestry of human experience and emotional complexities. We are able to peel back the many layers of repressed impulses, social pressures, and the search for self through the Protagonists journey. The story is infused with desire, leading the protagonists to follow their hidden desires and taboo fantasies. Psychoanalytic theory, as articulated by Freud and Lacan, offers a prism through which to view the reasons for these cravings, ranging from the unconscious's symbolic representations to the id's primitive drives. A fundamental issue that is interacts with conflicts and wants is identity. The main character struggle with issues of authenticity and self-discovery while juggling the conflict between social expectations and inner desire. The mirror stage and symbolic order, the ideas from Lacanian theory, provide insights into how relationship and cultural norms shape identity. The further layer of intricacy is added by intrigue, which occurs when characters tango between revelation, manipulation, and secret. The story's resonance with Freudian ideas of the Uncanny and repression heightens the suspense and psychological anxiety. Seeking out undiscovered facts turns into a symbolic voyage into the subconscious, where fears and wants meet. Through Psychoanalytic lens, we are able to reveal the unconscious conflicts and impulses the influence the relationships and behavior of the characters by using our psychoanalytic perspective. Characters embark on a voyage of reflection and revelation as desire acts as a catalyst for self-discovery and development. Identity is formed by outside factors and unconscious fantasies, and it is a dynamic and complex concept. The intricacies of interpersonal interactions, where lies and deceit tangle in a delicate dance, are symbolized by the metaphor of intrigue. "Marry me Stranger" concludes by taking readers on a psychoanalytic voyage into the depth of curiosity, identity, and desire. It provides an excellent framework for delving into the complexities of the human experience and the timeless appeal of the unconscious as we peek back the layers of the story.

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UNCOVERING THE STRUGGLES OF TRANSGENDER INCLUSION IN INDIA

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Abstract

The paper examines the problems transgender people face in India; it shows how they are discriminated against by society differently. Even though the Supreme Court legalizes transgender rights, still long-established prejudices stop them from getting basic fundamental rights. Although transgender rights have been acknowledged, transgender people still face violence, discrimination, and harassment from the institution. This paper also shows how they face healthcare problems by not getting gender-affirming medical care. By facing discrimination at the workplace, they won't be able to make money, and that ultimately leads to poverty. All this discrimination and problems lead them to a life in which they'll never be able to uplift their social status and economic status. The study looks at the- complex mix of social and financial aspects that could either aid or block the acceptance of transgender folks in society. It underscores the strengths and challenges this group deals with. In India, members of the- transgender community still face bias and have limited chances to education and jobs. Transgender people in India face challenges. They cannot fully take part in society. There are legal changes, but without acceptance, those changes lack impact. To fix this, India needs a cultural shift. Transgender individuals should be respected, accepted, and celebrated in the future.

Keywords: transgender, discrimination, identity, legal recognition, healthcare.

Introduction

India has vast cultures, traditions, and beliefs. It has long struggled with social equality and discrimination. India is a country where we can see gender variance. The transgender community, mostly known as hijras, has a record of history dating back more than 4000 years in India. In India, Transgender people are also called Hijras, Kinnars, and Aravanis. Hijras belonged to the 'Eunuch' culture common across the Middle East and India, where Eunuchs worked as guards, advisers, and entertainers. Hijras discover their origin in the myths in the ancient Hindu Scriptures of the Ramayana and Mahabharata. In the Jain religion, texts such as the Bhagavati Sutra, discuss the concept of "Tritiya-Prakriti" or "third nature." This concept acknowledges individuals who do not fit strictly into the categories of male or female. Hijras used to play very significant roles as dancers, and singers in the Mughal Empire. Initially, they used to play a significant role in society, but at the beginning of the 18th century, the situation changed for them. During British rule, the Criminal Tribes Act of 1871 categorized the entire Hijra community as inherently criminal and prone to habitual commission of non-bailable offenses. The law was replaced in 1949, after the independence, but nothing has changed for transgender people.

In India, transgender people face lots of problems and discrimination in their daily lives, mostly because of societal exclusion and discrimination. Even though they got recognition as a third gender in the year 2014, their fundamental rights are not yet completely protected. The Union Cabinet approved the Transgender Persons (Protection of Rights) Bill 2016 for introduction in Parliament, and this legislation looks forward to initiating social, educational, and economic empowerment for the transgender community (More). They go through discrimination and bullying from a very young age. They face severe physical and sexual violence, harassment, false arrest, disown of family property, and verbal abuse. They also don't get much attention from society for their healthcare services. Low literacy levels, social, cultural, legal, and economic hurdles, and targeted violence and harassment further marginalize the transgender

population (Chatterjee). One of the primary problems transgender people face is the lack of recognition, which often stops them from getting their civil rights for their gender. Their inability to be acknowledged poses a serious obstacle to their engagement in politics, the economic, social, and cultural life, and decision-making processes (Divan et al.)

The Transgender Persons (protection of rights) Act, which was passed in the year 2019 by the parliament of India, has the main aim of giving them the rights of individualities and providing them with their welfare. This corner judgment marked a significant step towards the legal and social demarcation faced by the transgender community in India. The main aim of this act is to uphold their abecedarian rights, including the right to self-identification, protection from demarcation and harassment, and, most importantly, access to healthcare services, education, and employment. Yet, the act has been criticized for not being inclusive and not incorporating feedback from communityled consultation. The act also does not include intersex people. There are some arguments that this act did not include the diverse experiences and identities within the transgender community. Some debates are going on about how to define transgender persons and are also asked to criminalize begging, which is a major earning source for most transgenders who face discrimination in the workplace, which leads them to do begging to survive.

This sort of discrimination and exclusion in society leads them to face severe problems such as dropping out of school because of bullying and discrimination, homelessness because families refuse to accept them as they are, and being unable to find decent jobs as they face discrimination, and sometimes harassment at workplace, the feeling of isolation because according to the norms of society, they are neither male nor female, so they won't fit into the society. As most of the transgenders are not that educated, they are not aware of their basic rights and are unable to access the services to which they are entitled which leads them to suffer and be mistreated by society and people.

Transgender people in India face severe problems that majorly impact their social, legal, and economic well-being. Some of the major problems are given below:

Lack of acceptance and societal stigma

In India, transgender individuals face harassment, discrimination, and social exclusion due to societal norms. Transgenders are usually marginalized by society because of their gender identity. Which makes them unwanted in the family, school, society, and the workplace. The marginalization kept by society prevalent social stigma, which denies them access to their basic rights and equal opportunities. The lack of acceptance and societal stigma towards transgender people are mainly because of conservative religions, deep-rooted patriarchal societal norms, and colonial legacies. The prejudice against non-conforming gender identities is reinforced by heteronormativity and traditional gender binaries. Lack of awareness, misinformation, and negative media portrayal leads to stereotypes and prejudice. In addition, social exclusion and violence contribute to mental health problems, substance abuse, and most importantly, high suicide rates.

Limited Access to Healthcare

The expository problem for transgender individuals in India is limited access to healthcare. In these conditions, health disparities affect their vulnerability within this social group and social health negatively. Thus, "transgender people continue to be denied or limited in access to good quality care" even though legal changes have been made to secure their rights and enable inclusive care. Hospitals were required to establish suitable facilities under the 2019 Transgender Persons Act, but insufficient action was taken. Additionally, healthcare policies usually fail to address particular healthcare needs of transgender individuals such as hormone therapy, gender-affirming surgery, and mental health support. Transgender people who live outside of the urban areas have more difficulties in getting healthcare services due to a lack of infrastructure and services in rural areas. However, being afraid of being

humiliated and discriminated against by healthcare officers, transgender people decline to seek medical aid and even receive treatment. Other negative experiences are verbal abuse and bullying done by medical workers; non-acceptance of care and treatment and insensitive care are also common. The health outcomes of many transgender people have been impacted because they either choose to hide their gender identification or never seek medical treatment. Complex administrative processes and lack of awareness about transgenders' rights often make it difficult for transgender individuals to get healthcare. In addition to being discriminated against by healthcare workers and clinics, transgender individuals also face large-scale mental health-related issues such as depression, gender dysphoria, and anxiety. There is a strong stigma from people over society, which prevents individuals from finding mental health professionals, who, in turn, have few opportunities to get an education in this specific field, considering the field of study not reliable to Mold specialists.

Underemployment and Discrimination in the Workplace

Indeed though transgender rights have been honored in a big way lately, this community still faces structural obstacles that prevent them from choosing fair and equal work openings. Underemployment among transgender people in India is a serious problem that is defined by their difficulty in finding work that is compatible with their experiences, talents, and certifications. The situation is getting worse because of discriminatory hiring practices, societal prejudice, and of course lack of legal protection, which leads them to do law-wages and odd jobs. In India, the main discrimination transgender face in the workplace is because of their gender identity. When applying for jobs, transgender people might experience discrimination, stigma, and outright rejection from companies that hold stereotypes about their capability for that particular job. Transgenders also face unequal opportunities compared to their colleagues because of their different gender identity. Workplaces remain hostile, exclusionary, and full of subtle acts of discrimination

directed at transgender workers. This harms them emotionally, makes them even more stressed and depressed, and undermines their professional growth and aspirations. This not only affects their mental health but their overall well-being as well. Transgenders who come from marginalized communities often face discrimination and prejudice which makes it more difficult to get a good education, stable job, and become financially independent. The underemployment and prejudice faced by transgender people in Indian workplaces require concerted action from various stakeholders, including companies, government agencies, civil society organizations, and the general public. Stronger legal frameworks that specifically prohibit discrimination based on gender identity and expression are required, with effective enforcement that guarantees responsibility and provides victims of prejudice with reparation.

Lack of Legal Protection

The Transgender Persons Act, 2019 is said to stop unfairness and also level the playing ground for transgender persons in areas like education, employment, public services, and health care. However, it has significant gaps in its execution and upholding. Moreover, the challenges of transgender people are complicated by a culture of widespread gender-based violence and harassment. Being recognized legally in India is difficult for transgender people who they are. The legal system does not protect them well in India hence there is the likelihood that they will face unfair treatment and fail to get justice because of discrimination and prejudice by the judicial system. The lives of transgenders do not change much as most laws only exist on paper. No effective mechanism exists within the present legal structures that can safeguard their rights and guarantee their full integration into society.

Conclusion

Transgender people in India face many challenges, like being treated unfairly and not having enough legal protections or job opportunities. Although there have been some improvements, such as recognizing a third gender by the Supreme Court, more needs to be

done for transgender rights. The recognition of the third gender by the Supreme Court has been a positive step forward, but much more needs to be done to ensure full and equal rights for transgender individuals. This needs more focus on putting anti-discrimination laws into practice strictly, giving access to education and medical care facilities while spreading awareness among people. India should unite all stakeholders such as government; NGOs and communities together to establish a supportive inclusive environment for transgender community members. To break down the barriers to transgender acceptance and build a society that values equality and diversity for all, we will need to work together and be persistent in our efforts.

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L'INTERCULTURALITE D'UNE MERE MAGHREBINE DANS L'ŒUVRE DE DRISS CHRAÏBI, INTITULEE « *LA CIVILISATION, MA MERE !...*»

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Résumé

Les femmes des familles patriarcales se retrouvent dans l'isolement, car elles n'ont pas le droit de sortir de chez elles. Leur désir ardent de pouvoir sortir de cette condition recluse est suggéré à travers la description d'une mère par Driss Chraïbi dans son œuvre, « La Civilisation, ma mère !...» publié chez Denoël à Paris en 1972. Cette femme met tous ses efforts à surmonter ses contrariétés. La technologie lui permet de découvrir le monde de l'extérieur et elle se découvre elle-même. Sa conduite fraternelle lui permet de s'adhérer aux mouvements de la libération des femmes. Son affirmation la rend vigoureuse sans perdre son intégrité et sa pureté. Mais, cette affirmation de soi n'est pas nécessairement bien accueillie dans une société plutôt austère. Elle cherche à avoir un avenir effleuré dans le pluralisme. Sa voix représente l'altérité et l'émancipation. Cette mère ne sait qu'aimer de tout son cœur et son amour pour sa famille ne fait que de jaillir et de couler naturellement comme une cascade. Apercevons-nous notre reflet à travers cette mère (le terme « nous » fait appel aux lecteurs du roman de Driss d'aujourd'hui) ? Sommes-nous renfermés dans notre monde, centré que sur nous-mêmes ? Est-ce si difficile de maintenir la solidarité entre nous ?

Mots-clés : *interculturalite, émancipation, solidarité, fraternité, altérité*

Objet de la recherche

L'objectif de cet article consiste à révéler la transcendance d'une femme maghrébine à travers son interculturalité. Cette mère fleurit comme une fleur étincelante et scintillante qui se tienne entre deux rives, c'est-à-dire entre le monde d'occident et le monde de l'orient, entre le monde moderne qui embrasse l'évolution technologique et le monde ancien où la vie est centrée seulement sur les tâches ménagères de la maison. Cette femme se découvre et essaie d'assumer ce qu'elle peut impulsivement, à l'aide de ces deux fils. Cette étude analyse, d'une manière contextuelle qualitative, cette découverte de la modernité et l'interaction avec les autres qui susciteront l'émancipation de cette mère, dans le roman de Driss Chraïbi intitulé *« La Civilisation, ma mère !... »* en 1972, publié chez Denoël. Cette mère a une joie continuelle pour son interculturalité qui lui permet d'avoir une détermination d'acquérir ses connaissances, malgré ses démarches tardives afin d'aider les femmes recluses. D'où sa voix traduit la confiance des autres femmes traditionnelles.

L'auteur nous invite à nous reconnaître dans cette histoire. Aujourd'hui, nous dépendons de nos portables, de nos ordinateurs ou d'autres outils d'électroniques qui nous fascinent ou deviennent même une obsession. Nous sommes poussés à être habitués et adeptes de ces outils proposés par l'innovation technologique dans notre environnement multiculturel; comme le témoigne cette mère qui s'adapte. L'auteur suggère que nous ne devons pas nous retrouver incompétents. De plus, on peut suggérer que nous sommes aussi devenus paresseux comme ces facilités nous rendent service et nous amusent, sans même avoir à nous déplacer. C'est d'être doublement inapte ; c'est-à-dire, sans connaissance technologique, on n'arrivera pas à se débrouiller. Si ces technologies ne fonctionnent pas, nous sommes bloqués. Savons-nous donc comment s'en sortir ? L'acquisition des compétences (jusqu'à ce qu'on peut saisir) est essentielle, mais encore quant au devoir du soi et nos relations avec les autres, il s'agit de bien pouvoir discerner en discrétion.

Signification et Intérêt de la recherche

L'écrivain évoque l'intégration de la modernité dans la société traditionnelle marocaine et l'émancipation de la femme grâce à son interculturalité. On cherche à voir comment ces femmes d'une tradition austère peuvent aussi avoir accès au monde de l'extérieur et contribuer leur part vers un meilleur avenir. L'évolution de cette mère est affirmée dans son interculturalité ; comme l'évoque Homi K. Bhabha en parlant du mode de la représentation de l'altérité, ce qui la diffère des autres femmes. L'interculturalité signifie ici l'ensemble des relations et interactions entre des cultures différentes, c'est-à-dire entre diverses communautés. L'interculturalité facilite à maintenir l'interaction, l'échange de communication et de cultures en maintenant le respect mutuel de chacune et de chacun. Il s'agit d'une unité collective de toutes les diversités culturelles et langagières. Cela crée un espace où il n'y a pas de problème de cohésion ni de perte d'identité lors de l'intégration. Le terme de la représentation de l'altérité que cette mère représente dans cet article désigne, qu'elle a la reconnaissance et l'acceptation de l'autre avec ses différences qu'elles soient culturelles ou sociales ou linguistiques etc.. En d'autres mots, il n'y a point de peur pour l'autre et de ce qui est diffère de sa culture et de son environnement.

Driss Chraïbi est le premier à mettre en valeur ces notions dans le contexte littéraire maghrébin sur un ton humoristique et très habile. On peut en déduire que même si cette œuvre est écrite en 1972, elle reste authentique à nos jours, car cette écriture embrasse le concept de l'interculturalité (du pluralisme où il y a cohésion sociale et unité de vivre en paix avec les autres).

Questions de recherche

Nous souhaitons savoir pourquoi ces femmes traditionnelles privées du monde extérieur arrivent-elles à s'en sortir ? Comment peuvent-elles avoir une conversation avec leurs enfants sans se trouver bloquées par les nuages de l'ignorance ? Comment peuvent-elles comprendre ce monde de leurs enfants qui ont reçu une éducation et connaissent le monde extérieur ? Comment réaliseront-elles leurs souhaits ? Comment gèrent-elles le choc culturel tiraillé entre le monde renfermé sur soi et le monde ouvert ? Allons un peu plus loin: sommes-nous raccrochés à toutes ces commodités et uniquement sur nous-mêmes ? Avons-nous oublié le sens de la fraternité ?

Hypothèse

Driss Chraïbi suggère d'une manière symbolique que la mère est la source d'éducation et de culture. Alors, si elle n'a pas accès à l'éducation, comment va-t-elle offrir à sa famille une culture riche de tendresse ? Comment va-t-elle comprendre et converser avec les autres autour d'elle, qu'ils soient ou non de sa famille ? Ce déséquilibre a toujours une tendance à rater la relation entre la femme et sa famille. Cette mère refuse d'être vaincue par l'isolement, sort de ses nœuds d'interdiction et y parvient à trouver sa propre voie avec beaucoup d'enthousiasme. On peut citer Descartes, « *Je pense, donc, je suis* » -- cette mère cherche à comprendre et à penser soi-même : « *Elle ne cherchait pas à savoir, mais à comprendre, à être et non à avoir ou posséder.*» (Driss Chraïbi, p.84.) Son affirmation l'aide à s'intégrer dans ce monde extérieur et à comprendre la diversité des cultures et les droits des femmes. Elle demeure aimable et serviable envers les autres femmes.

Méthodologie et plan de recherche

L'analyse analytique et contextuelle de cette recherche qualitative consiste à étudier l'évolution de cette femme maghrébine. On compte alors analyser comment cette femme réagit face à ces objets technologiques ; comment elle s'engage à apprendre ce que lui offre ce monde extérieur ? Ses acquisitions et ses interactions l'aident à s'identifier et à évoluer dans son interculturalité, son monde du dedans et celui du dehors. Cette étude thématique traite l'isolement de la mère, la modernité, le monde de l'extérieur et l'émancipation de la femme. En conclusion, nous allons voir l'ardeur de cette mère fraternelle qui avance avec plus de certitude en soi. Qu'est-ce que l'écrivain nous évoque ? Que peut-on déduire de cette étude en contemplant nos actes ?

L'analyse thématique

Les thèmes mettent en valeur cette évolution fulgurante de cette mère grâce à l'aide de ses deux fils et ses efforts, malgré ses bouleversements. Devenue consciente de qui elle est, elle souffre un peu en découvrant, sa liberté : « *la liberté est poignante.* » (Driss Chraïbi, p.98.) dit-elle. Ce chemin de la modernité et de l'interculturalité l'aide à connaître le monde de ses fils, qu'il soit au Maroc ou en France et à choisir elle-même sa propre voie. Son partage de connaissance avec les autres femmes met en relief sa détermination de changer la fatalité de ces femmes. L'auteur met en relief le refus d'être conditionné que ce soit au Maghreb, ou dans les autres sociétés tout en soulignant la confrontation des deux mondes où la globalisation envahit. La contrariété actuelle de l'émancipation de la femme impliquée d'une manière adroite traverse les proximités des espaces de cette littérature maghrébine vers d'autres frontières.

L'isolement

Retirée chez elle, ses croyances et ses superstitions l'absorbent, ainsi qu'elle insistait aux enfants de laver la bouche au dentifrice afin de chasser les relents de la langue française. En dépit de sa simplicité effleurée de pureté, avec peu de connaissance de sa religion, elle respecte toujours les règles traditionnelles et reste chez elle. N'ayant pas le droit de sortir, elle a presque oublié comment c'est au-dehors. Son enfermement qui est au nom de la loi de son époque a conditionné sa vie après son mariage. La routine de sa journée est surchargée de tâches ménagères permanentes effectuées sans aucune plainte et demeure dédiée à sa famille. Le sourire et la paix douce en sommeil de sa famille comptent le plus pour cette mère.

La modernité

Sa rencontre avec les commodités de la modernité, qu'envoie son mari, l'excite tout d'abord d'une manière comique et avant qu'elle ne parvienne à assimiler l'importance de leur usage. Ses fils ont préféré donner une explication convenable à leur mère sans se moquer d'elle afin qu'elle puisse s'adapter progressivement à ces types de changement, évitant que le choc culturel soit brusque. Ainsi, elle croit que l'électricité est de la magie : « *Il est là !... Le magicien est venu !* » (Driss Chraïbi, p.35.) Impressionnée d'entendre la radio, elle croit que ce *Monsieur Kteu* (la voix de la radio) qui connaît le monde extérieur est assez sympathique de vouloir lui transmettre les nouvelles. Le téléphone est son outil de contact avec le monde de l'extérieur ; elle l'utilise sans cesse d'appeler pour sa cousine et les opérateurs téléphoniques. Son amitié se propage comme « *un réseau inextricable de liens*» (Driss Chraïbi, p.57-58).

Le monde de l'extérieur

Ses enfants l'aiment beaucoup et ne veulent pas que leur mère soit renfermée ainsi. Alors, ils lui ont fait franchir l'interdiction : « *nous l'en avions fait sortir. Jamais elle n'en avait franchi le seuil. Jamais elle n'en eut l'idée.* » (Driss Chraïbi, p.68) La découverte du monde extérieur crée une curiosité intense, un désir de comprendre tout ce qui lui manquait. Ses fils l'aident à vivre ceux auxquels elle n'a jamais pensé, tels que le cinéma et le parc. Ce monde du dehors la transforme : « *évolution de ses enfants, produits de la civilisation, événement inattendu*». (Driss Chraïbi, p.43) Cette mère laisse son passé douloureux derrière elle ; en enterrant quelques objets qui ont marqué son monde de simplicité (robe traditionnelle, babouches, peigne en os) et d'isolement, un monde sans contact avec l'évolution technologique, sans interaction en dehors de chez elles et de sa famille. Par conséquent, son interculturalité lui présente un nouvel univers avec plus de certitude d'où elle commence par s'habiller à l'européenne comme ses fils l'ont souhaité et replacer les meubles de la maison par les marchandises venues de France.

L'évolution de la femme

D'une femme simple et naïve vers une femme dirigeante, cette transformation souligne l'affirmation de soi de cette mère interculturelle. Ses cours de rattrapage lui ont permis d'acquérir son Bac. La solidarité qu'elle cherche à partager avec dignité traduit sa conformité envers son peuple et les

autres femmes. Son engagement dans les mouvements de libération des femmes tient à changer la condition de femme marocaine recluse. Son mari qui représente les autres Marocains avoue être heureux de voir le changement de sa femme. Ce témoignage symbolise la positivité de voir un Nouveau Monde. Certes, cette mère, en dépit de tout, se rend compte qu'il serait impossible de vivre dans une société austère où ses propres libertés ne seraient pas acceptées et respectées, ou pas tout de suite. Elle préfère joindre son fils cadet en France comme de nombreuses familles le font même aujourd'hui.

Conclusion

Nous pouvons conclure que cette mère heureuse et pleine de bonté arrive à s'en sortir de son enfermement et surmonte ses difficultés. Ses lacunes sont comblées et ses envies sont réalisées avec tous ses efforts pour connaître l'univers interculturel de ses fils. La technologie, son éducation et ses interactions lui ont permis de découvrir la modernité et le monde du dehors. Le partage de son amitié lui a permis de s'intégrer dans ce monde modernisé et interculturel. Sa bienveillance et son intégrité gardent la parité et le pluralisme au-delà des différences socioculturelles.

L'auteur souhaite que nous nous reconnaissions en elle, et nous pousse à nous adapter avec ces innovations technologiques avec lesquels nos enfants sont déjà familiarisés. Nous sommes connectés par divers réseaux utilisés, soit au travail ou dans la vie privée, tels que Facebook, Whatsapp, etc. Mais sommes-nous contrôlés ? Sommes-nous renfermés, indifférents ou interconnectés ? Une conversation faite en ligne n'est jamais suffisante pour nos relations entre famille ou entre nos proches. Le mari de cette femme est fasciné par la modernité, mais demeure incapable d'avoir une simple conversation avec sa femme, nous aussi d'ailleurs peut se trouver dans une situation pareille. En dépit de soi, nous rencontrons des difficultés à communiquer avec nos bien-aimés. Parfois nous sommes engloutis devant nos écrans pour une raison ou d'une autre et ne trouvons plus assez de temps à passer avec ceux qui veulent nous voir et ceux avec qui nous voulons

rencontrer. Sommes-nous en train de nous déshumaniser, comme l'évoque l'auteur ? Faisons-nous la moindre des choses pour servir les autres plus souvent ? Ou avons-nous oublié comment le faire ?

Apercevons-nous dans le reflet de cette mère ? Ce roman de Chraïbi est toujours d'actualité aujourd'hui en nous montrons comment nous aussi nous essayons de nous s'adapter avec les nouvelles technologies qui sont omniprésentes, comme la mère dans ce roman de Driss Chraïbi. Elle est fascinée et apprend comment utiliser les outils et s'adapte. Nous aussi aujourd'hui, nous apprenons et nous nous adaptons au fil du temps, charmés par la surprise de l'innovation informatique.

La protagoniste dans le roman de Chraïbi prend contact avec les autres à l'autre bout du fil de téléphone, ces personnes qu'elle connaît et qu'elle ne connaissait pas auparavant. Elle s'est fait des amis avec eux grâce au téléphone. De même, nous aussi sont connecté dans l'amitié avec l'internet aujourd'hui, à travers, les divers plateaux de réseaux sociaux tels que « Instagram », etc.

L'auteur nous montre une mère qui va plus loin en toute fraternité pour aider son peuple et fait tout pour s'occuper de sa famille, de ses deux fils. Tenons-nous comme elle, tendons nos mains vers les autres pour de les aider nous demande l'auteur implicitement. Il y a quelques années que nous étions confinés chez nous à cause du Covid-19. Nous sommes conscients de la hausse des taux de mortalité et des pertes d'emplois, etc. Certes, la période de quarantaine nous a aidés à contempler sur nous-mêmes et à passer plus de temps avec nos bien-aimés. Précieux est le temps, l'utilisons dans la bienfaisance.

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End Notes

1. Gayatri Chakravorty Spivak (1993), *Outside in the Teaching Machine*, New York, Routledge Edition: (Texte original en anglais) « *Where the marginal can speak and be spoken, even spoken for* » (où la marginalisée peut parler et être parlée, même parlée pour -- cette traduction en français est la nôtre).

2. Homi K. Bhabha (1994), *The Location of Culture*. London. Routledge Edition: (Texte original en anglais) «*What does need to be questioned, however, is the mode of representation of otherness.* » (ce qui doit être questionné, cependant, c'est le mode de représentation de cette altérité -- cette traduction en français est la nôtre).

FROM MONOPOLY TO MASSES: THE SANSKRIT RENAISSANCE OF MARUTHUKALI

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Abstract

Historically, Sanskrit literature was confined within the upper echelons of society, primarily the Brahmin caste, who held a monopoly over the language and its associated texts. This exclusivity created a barrier to the dissemination of Sanskrit knowledge beyond the privileged few, perpetuating a sense of elitism and cultural segregation. As a result, the vast reservoir of Sanskrit literature remained largely inaccessible to the masses, hindering the democratization of cultural and intellectual wealth.The sacred texts such as the Vedas and epics like the Mahabharata were traditionally accessible only to a select few, limiting the dissemination of knowledge and cultural heritage. However, Maruthukali marked a significant shift in the accessibility of Sanskrit literature, democratizing its reach to a broader segment of society in Kerala. Through this paper, I intend to study how Maruthukali, a traditional ritualistic art form prevalent in Northern Kerala, emerged as a transformative vehicle for democratizingthe Sanskrit language and literature. Through vibrant performances blending music, dance, and storytelling, Maruthukali brought to life the narratives and teachings embedded in Sanskrit texts, making them accessible and engaging for a broader audience. By transcending traditional barriers of caste and class, Maruthukalicatalyzed democratizing Sanskrit knowledge and fostering a cultural renaissance in Kerala.

Keywords: maruthukali, sanskrit literature, accessibility, kerala, brahmin community, ritual art form, cultural heritage, transformation, indian culture.

Introduction

Sanskrit is the language that was used to write the Epics and Vedas which will pour light into the cultural legacy of India. Indian literary theories, especially during the early and medieval times were also composed by using this language. Many critics considered Valmiki's Ramayana to be the first composition in Sanskrit, i.e., the Adikavya or first kavya. As a result, the narrative and philosophical tradition of our nation have been preserved using this language. However, the language was limited to a set of people because they misused this language to showcase their supremacy over others. Hence, the Sanskrit language and literature could be enjoyed by only a few privileged sections of the society and the language remained a domain of the upper caste, especially the Brahmins. Hence, these Epics, Vedas, and all treatises written in Sanskrit were exclusive to the elite and upper castes who were holding power. This resulted in the monopolization of Sanskrit literature and language, where a select few held the keys to this treasured artifact of knowledge, leaving the masses on the margins, yearning for access. As the Sanskrit language users hindered its dissemination among lower strata of society by bringing the regulatory measures that connect it with God's language and divine language, thus they created a sense of superiority among other strata of people. Hence the privilege of using Sanskrit literature became a symbol of social hierarchy, reinforcing caste-based divisions and propagating inequalities in access to education and cultural heritage. The upper castes especially the Brahmin caste made people believe that they are traditionally entrusted with the preservation and transmission of Sanskrit texts, thereby employing colossal power in controlling the narrative and interpretation of these ancient works, further entrenching their supremacy.

The influence of Jain-Budha traditions, and the Renaissance helped a lot in democratizing the Sanskrit language to the lower strata of society. But, in the north Malabar region of Kerala, it was a transformative period of Sanskrit literature through the art of Maruthukali. Maruthukali has been the

source of the social and cultural renaissance of Northern Kerala which in turn resulted in a transmission of sacred knowledge through the common man. This art form set out to break the chains of casteism and elitism by taking the Sanskrit literature traditions to the forefront of public discussion and by making it available to wider communities that were side-lined by the restrictions of the caste system.

The duality of Sanskrit language and literature in Maruthukali made this ritual art form veer away from the narrow elitist concept leading to inclusivity and the democratization of knowledge. Its objective was to eliminate impediments that impeded Sanskrit literature only for the privileged few and it sought to enable the expansion of masses by granting them access to this ancient knowledge. Through the discussion of Sanskrit works in the vernacular language and emphasizing the topic of India's literary heritage, Maruthukali became a symbol of cultural revivalism, striving for the democratization of Sanskrit literature.

The results of Maruthukali in Northern Kerala were not just internal transformation but also the establishment of a social order where knowledge was not just the privilege of a few anymore. Therefore, it can be said that this religious performance genre established a public space that facilitated learning and which was open to all social classes. Its link with rituals and spiritual pursuits further solidified its status as a medium of metaphysics and higher learning.

In this paper, I tried to study how Maruthukali worked as a catalyst in bringing changes in the dissemination of Sanskrit Literature in Kerala, tracing its societal, cultural, and knowledge impact. Integrative analysis of socio-cultural processes compartmentalizes the emergence factors of Maruthukali, the transformational impact of its application of Sanskrit literature in formal learning, and its long-lasting legacy in the cultural scape of Kerala.By delving into this pivotal period of cultural renaissance, I aim to shed light on the profound implications of Maruthukali and its enduring

relevance in contemporary discourse on Sanskrit literature and cultural identity in Kerala.

The Historical Context of Sanskrit Language and Literature

Sanskrit, limited to the 'glorious classical' era, acted as a secret language, access to which was determined by one's birth into a caste/gender of a selected group (Anand). According to global conception, it is a divine language, which Gods speak at times. Learning Sanskrit, and also the Vedas, was the prerogative of the upper castes, but the lower class were banned from these. According to Sivakumar, to speak Sanskrit, a Shudra had no choice but to hope to be lucky enough to be reborn into another varna. Sanskrit was used as a tool to demarcate people, rather than simply as a language – Sanskrit denoted the caste of its speaker.

Anand in his article on "Sanskrit, English and Dalits" notes that,

It was the high language in which all the rules of society (Manu), grammar (Panini), statecraft (Kautilya), mathematics (Aryabhatta), performing arts (Natyashastra), etc, were written. Exclusivity was its essence. It was never the day-to-day language of emotions even for those who used it for specific purposes. It was the language of metaphysics. One did not, does not make casual conversation in it. It was thelanguage of the intellect, of the intellectuals, of the sacral literati.Why Bahujan, even 'upper caste' women were not allowed to speak Sanskrit - in Kalidasa's plays, women characters always speak Prakrit, never Sanskrit (2053-54).

Like the lower strata of society, women were also excluded from using Sanskrit language, this was clearly understood when we go through the plays of Kalidasa, where the female characters usePrakrit language instead of Sanskrit. It was the prominent vernacular language of that time, hence it was closely linked with the everyday life of common people. The colloquial expressions make it more accessible to a wider range of audiences, including women. The exclusion of Sanskrit language from the common people can be understood through different lenses. Firstly, Sanskrit developed as a language of

the elite and the educated Brahmin class in ancient India. The Brahminical hegemony over Sanskrit reinforced its exclusivity, as they were the custodians of its knowledge and dissemination. Secondly, Sanskrit operated as a vehicle for preserving and transferring sacred writings, philosophical discourses, and scientificknowledge. Its link with rituals and spiritual pursuits further solidified its status as a medium of metaphysics and higher learning. As a consequence, Sanskrit became decisively entwined with notions of purity, sanctity, and intellectualism. According to Kaushalya's article "Socio-Cultural Attitude Towards Women and Shudras in Ancient Age: A Study of the Vedas and Dharmashastra", the knowledge of the Sanskrit language is one of the fundamental factors for the concentrated study of ancient Indian culture as many of the available ancient texts are written in Sanskrit mainly. In the traditional ancient Indian literature, Sanskrit is known for many of its synonyms including Deva-Vani, Geervana-vani, and Bhaarati. It had used as a medium of literary expression and socio-cultural domination by its bearers and narrators who called themselves 'Aryans'. Its use, whether in speech, learning, or writing, was prohibited for those who ran the lowest in the Brahmanical caste hierarchy, i.e., the Shudras, including the untouchable castes (107).

As even basic education was denied to the lower strata of people, learning Sanskrit was something they couldn't even dream of. For Kaushalya, the Shudra community was not included in the upanayana sacrament, a significant Brahmanical rite of initiation into education, which is symbolized by the sacred thread, because no education was prescribed for them (107).

Gramsci emphasizes the role of language in shaping and reinforcing hegemonic power structures within society. Language, for Gramsci, is not merely a tool of communication but a site of struggle where dominant ideologies are encoded and disseminated. Similarly, Sanskrit language users made this language their monopoly. It was used as an instrument of power and control over 'others'.

In the case of Kerala, the Brahmins here they are known as Namboothiris, who gained prominence after the decline of the BudhaJaina tradition. Earlier their role was only the supervision of rituals and sacrifices, but later they became advisors and close associates with the rulers of the land. They altered all non-Vedic temples to Vedic thereby upholding the control over the administration of temples.

According to A. Sreedhara Menon as Brahmin culture gained more influence, introduced art forms like kooth and koodiyattam. These temple arts acted as a conduit for propagating the Brahmin sovereignty and the Sanskrit language also got maximum popularity in the society (41). To give Sanskrit education to Brahmins, educational centers were built. These educational centres were known as Sabhāmaṭham', it served as a citadel of learning for the Brahmin community. Vedic rituals, Vedanta and Mīmāmsa, Sanskrit grammar and Indian Nyāya philosophy etc were taught in these institutions. Vedapadasala is the other educational system that promoted Brahmin education. The most important among them were Kanthallur, SrivallabaPerumchale, Vatishvaram, Muzhikkulam, Tiruvalla, Bhutapaandi, Vaikkam, Sukapuram and Tiruvallam. But no such educational institutions provided Sanskrit education to the lower strata of people. There is a saying that is "यदि शूद्रः संस्कृ तम्अश्रृणोदत, तिा तस्य वधनं लोहव्यादमव भवदत। This translates to "If a non-Brahmin hears Sanskrit, then lead will pour into his ears." In Gautama Dharmasūtra (12:4–6 according to one numbering, 2:3:4 according to another) to this effect: "4 And whatever man hears a Vedic recitation shall be filled with molten tin or lac in his ears; any man who repeats it shall have his tongue severed; and any man who commits it to memory shall have his body slashed in two" (Raghavan). This pictures the condition of people who belonged to the lower strata and reveals the mechanisms through which power operates in the society which ensures Brahminical authority which perpetuates social hierarchies.

Maruthukali: The Catalyst for Change
The non–Brahmin Sanskrit dissemination was spearheaded by Maruthukali. Maruthukali is a ritual

art form performed as part of the pooram festival in the Kannur and Kasaragod region of Kerala. Pooram in the Malabar region is closely connected with fertility. It is the festival of spring. It is usually celebrated in March/April i.e., during the spring season. This spring festival is celebrated at all temples that have mother goddesses. As they enter puberty, females throughout the world joyfully invoke Kama, the god of love. The transition from Karthika to Pooram begins in the month of Meenam in Malayalam. During this time, young girls, supervised by their elders, reverently craft an idol of Kama out of flowers, mud, or cow dung in their kottilakam. They then water it daily. The flowers used are very special, not like the flowers that we use during Onam to make flower carpets, the main flowers include Chembakapoo, Kattapoo, Murikkinpoo, etc. On the last day, they said their goodbyes to Kaman. With poorakanhi and poora ada, there will be a feast. The last day of the rite at Kavus is spent immersing the god in the sacred pond, accompanied by drum beats. It reminds us of the death by water and rebirth theme in Wasteland. There will be Poorakkali and Maruthkali in the kavus belonging to the communities namely Thiyya, Maniyani, Chaliya etc. Maruthkali is a form of debate or verbal dueling. Maruthkali has two parts, one is the performance level competition of Poorakkali by two sthanas and the other aspect is the intellectual debate, asking question and answer by two leaders of each sthanas. These leaders are known as Panikkars, who were Sanskrit scholars. Usually, Maruthkali is performed amongst two sacred grooves or kavus and the representatives of which, it is performed. Temple authorities and community religious representatives decide in which temple Maruthkali to be performed. It is decided well in advance for the coming year's Maruthkali performance which opposite team is to be selected. Bringing Panikkar to the temple is part of the ritual practice. Temple representatives like Kootayikar and Samudayikar visit Panikkar's home as formerly decided. According to tradition, Panikkar, adorned in 'Urumal', takes up a stance on a 'Piri' in the Pooja room, involved in prayer before the traditional lamp. Afterwards, the representatives dress him in the 'Urumal' and request him to conduct 'Pooravela' at the temple, presenting him with purified food and a silver coin from the temple. This ritual, known as 'VīttiyamKodukkal', includes the offering of a silver coin to his guru. Upon the demise of his guru, the legacy shall pass to his close family members. Then, Panikkar, accompanied by temple officials, proceeds to the temple. This custom holds implications in the context of the Pooram festivities. Panikkar's arrival at the temple typically occurs two months before the Pūram celebration.

Activities for theperformance of Maruthkali commence upon the coming of the designated team of performers on the rescheduled date. The temple repre sentatives led by the temple chief Panikkar, prepare to extend a warm welcome to the guests. Upon arrival, they cleanse their feet in the temple pond before being escorted inside the temple. They are welcomed with a display of firecrackers and it is followed by drum beats and other musical instruments. After paying respects to the presiding deity, they take their seats. The host Panikkar and the guest Paṇikkar extend the welcome reciprocatively by reciting guests receiving slogas. Subsequently, different topics are subjected to close analysis between them. Some of the topics covered during Marathukali include: Vedas (The Rigveda, Yajurvedam, etc.) Epics (Mahabharata, Ramayana, Bhagavad Gita, Brahmapuranam, Agnipuranam, Matsyapurānam, Brahmapurānam, Vāyupurānam), Ayurveda and astrology, Philosophy (Nyāyasiddhāntamuktāvali, Tarkksan graham, Sāmkhyakārika, Vedāntakesari, Mdhvavedāntagranthangam, Vaiśesikasūtram, Cārvākasiddhantam, Aksapādarśanam, Bhagavadgīta, Advaitasidhi, etc.), Hymns (Gītāgovindam, Lalitāsahasranāmam), Grammar (Amarakośam, Siddhāntakaumudi), Nātyaśāstra (covering Nātya-Ntyam, Nrttam, Nāttyam, Rasa, Rasābhāsa, Bhāvābhāsa, Abhinaya, Rasasūtras, Nātakalaksanam, Vibhāvādyaha hero-heroine role, technique of drama, plot, characters, etc. and literary

discussion covers both the Malayalam, Sanskrit language. These discussions facilitate the dissemination of knowledge to the lower strata of society. The god's language or divine language, Sanskrit, which was the monopoly of the upper class was broken and made easily available through this great ritual art form, which reveals its transformative power. Even though the Sanskrit language's scholarly debates are in Kerala like Kadavallur Anonyam, Sasthrakali, etc, all these are merely Sanskrit-oriented, no translation will be there, and it is limited to the Brahmin community only. On the other hand, Maruthukali is a more social art form, where the Sanskrit-educated Panikkars discuss and debate over different aspects, formerly they will recite the slogas in Sanskrit, and they will explain it in Malayalam for the spectators, who comprise the common people, especially belong to the lower class to understand it easily.

Impact and Implications

Maruthukali with its mission to democratize access to Sanskrit literature, wielded a profound and multifaceted impact on Kerala's social and cultural landscape. Its influence reverberated across various spheres, reshaping cultural dynamics, fostering intellectual growth, and laying the groundwork for a more egalitarian society.

Cultural Empowerment and Unity

Maruthukali played a great role in the empowerment of people who were marginalized in the caste hierarchy. They were always sidelined based on caste, hence, they are called to be 'uncultured', and 'uncivilized' as they lack the opportunity to gain the knowledge and language that were controlled and upheld by the upper caste. Maruthukali breaks the shackles of exclusion on the Sanskrit language and literature, which provides a platform for learning the Sanskrit language and literature for the marginalized section of people. This inclusive nature of Maruthukali fostered a sense of cultural pride and unity, transcending traditional divisions and fostering a collective appreciation for the shared cultural legacy of Kerala**.**

Democratization of Knowledge

Knowledge was the tool for the upper caste to rule over the lower caste. Therefore, gaining the knowledge they had and which they kept to themselves as their monopoly will provide an entry to their secrets. Eventually, the Sanskrit language and the literature of Maruthukali became democratically available for everyone which helped to disclose the intellectual sides of 'Others' who, because of the lack of education, were completely ignored by the wisdom of the upper castes. Through this ritual art form, the Panikkars opened up a place where knowledge is more readily available, and by doing this, they made the intellectual engagement and critical thinking that was previously only available to a restricted portion of society more feasible. Maruthukali created a public space where people with non-Brahmin backgrounds, who used to be outside of scholarly processes, were now able to dive into Sanskrit poetry, deepening their knowledge of history, science, and philosophical questions. This democratization of knowledge, in effect, paved the way for social mobility by putting at the heart of the individual's pursuit of knowledge regardless of their social background.

Egalitarian Ideals and Social Transformation

Maruthukali dismantled the barriers between the elite and the ordinary people. It created an atmosphere that was founded on equal rights and meritocracy, and people were regarded as individuals based on their intellectual capabilities and not on their birth or social standing. Not to exaggerate, though, these ideals somewhat affected social institutions in almost every sphere of life, and thus became a very important part of the movement for social justice and equality.

Cultural Renaissance and Identity Formation

Maruthukali serves the purpose of an institute that lets their identity form, not the one that was earlier imposed on them by the authorities. Through the adoption of this new cultural identity, their cultural and social lives are being transformed and the cultural renewal which started to show in Kerala is an example of how native traditions and cultural

legacy were rediscovered and appreciated. Maruthukali is credited for the invention of new forms of literature and language, on the one hand, Sanskrit is introduced, and, on the other, it is made as a key element of everyday life. It stirred a wave of energetic devotion to classical literature and fine arts, which in turn inspired innumerable forms of artistic expression that captured Kerala's rich tapestry of culture. The restoration was not just about the absorption of the cultural identity of the people of Northern Kerala but also about the presentation of the state as a center for intellectual and artistic expression in the national context.

In a nutshell, we can say that Maruthukali plays a very significant role in the history of Northern Kerala and hence it is hard to forget the impact on social and cultural aspects of the region. Its influence was beyond literacy revival only, it paved the way for the greater goal of social change, cultural awakening, and the development of free-thinking. Maruthukali hence proved to be the harbinger of change in the society of Kerala which was hitherto ridden with social exclusion and inequality. The more egalitarian, vibrant, and intellectually abundant society of present times can be credited to the pioneering work of Maruthukali, the legacy of which still defines the cultural ethos of the region.

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RETHINKING OF OUR RELATIONSHIP WITH NATURE IN AMITAV GHOSH'S *THE NUTMEG'S CURSE: PARABLES FOR A PLANET IN CRISIS*

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Abstract

Rethinking our relationship with nature might mean going beyond reductionist, hyper-technical debates about environmental concerns (e.g., greenhouse gas emissions) and adopting a more holistic strategy. This might entail emphasizing narrative, providing cultural context, and expanding knowledge of the ecological situation. We think that to address the environmental catastrophe, it is essential to understand the history of our interactions with nature. This entails taking past impacts on the current condition of the ecosystem into account, such as industrialization, colonial exploitation, and other historical events. This notion emphasizes that nature has intrinsic value and rights, and it can lead to more successful environmental conservation and preservation activities. InThe Nutmeg's Curse: Parables for a Planet in Crisis," AmitavGhosh takes a thoughtful look at how humans relate to the natural world. Ghosh is one of several environmental philosophers who emphasize the interdependence of ecosystems and all living things. The article argues that understanding the extensive effects of human activity on the ecosystem and the welfare of all animals is a necessary step towards rethinking our interconnectedness with the natural world. It investigates the historical and cultural facets of environmental issues. The ethical implications of human interactions with nature should be taken into account. Thismight entail raising ethical concerns for the world and future generations instead of highlighting the immorality of using the environment for selfish, short-term profits. This opens the door for a re-evaluation of the relationship with nature, promoting a better comprehension of the ecological issue and suggesting different directions for development.
Keywords: amitavghosh's novels, human interactions, natural world, environmental issues, interdependence

"One of the first conditions of happiness is that the link between man and nature shall not be broken" – Leo Tolstoy

Rethinking our relationship with nature is an important and necessary undertaking, considering the present environmental issues and the requirement for sustainable development. The planet's fundamental life support system is being harmed by the human race's mechanical mindset and uncontrolled behaviour toward nonhuman animals. Man will move toward the destruction of the planet's beauty if he continues to walk the pathway leading to one's destruction. Despite their differences, the roles of nature, ecology, and the environment are interconnected. God created nature; that was given to us. These things are in constant interaction with us as individuals, contributing to both our personal development and harm. The development must never come at the expense of destroying the resources that God has given us. There won't be much longer until man needs another planet to support his life if he doesn't take care of the ecology in which he lives or continues to waste resources.

In the opening chapter, A Lamp Falls, for example, we are not only introduced to the Dutch East India Company but also to the islanders' opposition to it and the eventual destruction of the Bandanese people in seventeenth-century Indonesia. Ghosh makes the story much more convoluted. According to the information provided, the Banda

Islands were situated "along one of the fault lines where the Earth shows itself to be most palpably alive" (7). This speaks to the way that the islands and their volcanoes—like the volcanic Gunung API—are an essential component of the Circum-Pacific Belt, a region of the Pacific Ocean that is known for its regular earthquakes and active volcanoes. Ghosh's account of colonial history therefor ealludes to geology. While Ghosh describes the "trees and their offspring," he does not lose his delicate sensibility for the living sciences, particularly botany. He goes on to say that they "were of very different temperaments." The trees were devoted to their habitat and did not go outside of Maluku until the seventeenth century. Conversely, mace and nutmeg were hardy travellers. (8)This explanation essentially reworks certain animisms that define "non-humans" as having agency. To add to the details, Ghosh also used "planetarity." He says of the nutmeg, "Like a planet, the nutmeg is encased within a series of expanding spheres" (10). This is worth considering. He continues by removing the nutmeg's layers to draw a comparison with Earth's atmosphere. All these clever manoeuvres have the evocation of agency at their core. "Humanity is so closely entangled with the products of the Earth that the past cannot be remembered without them," the author emphasizes. (91)As far as items like nutmeg are concerned, he asks us to reconsider the idea that "resources or commodities" "have no world- or history-making powers of their own" (91). In this regard, Ghosh's work is significant. His "non-fiction" reads far clearer and more accessible than scholarly works, which typically fall short of conveying a call to action that would solidify a group reaction to a catastrophe. "Those nonhuman voices must be restored to our stories now, as the prospect of planetary catastrophe draws ever closer," writes Ghosh in his conclusion. (257)

One of the main forces behind European colonial expansion and the colonization of many parts of the world was the need for spices like pepper, cinnamon, cloves, nutmeg, and ginger. During the Middle Ages and Renaissance, spices were highly prized in Europe for their capacity to flavour and preserve food. They had both culinary and medicinal functions and were regarded as premium items. European countries sought direct control over spice-producing regions due to the huge demand for spices. Before colonization, the Spice Islands (Moluccas), India, and the East Indies (modern-day Indonesia) were the main suppliers of spices in Southeast Asia. European colonial powers, like the Portuguese, Dutch, and British, created colonies and maritime routes in these regions, frequently involving the exploitation of local people and resources, to gain monopolistic control over the spice trade. The influence of European colonization on spice-producing territories is still felt today. Conflicts and wars between European powers over control of spice-producing areas occasionally resulted in the Spice Wars between the Dutch and the Portuguese in the 17th century. The social, economic, and political landscapes of many of these places are still being shaped by the complicated history of colonialism that left behind a legacy of exploitation and upheaval. The pursuit of spices was but one facet of European colonialism, which was the impetus for this and entailed the exploitation of labour, resources, and land in several regions of the world.

"Clove" and "nutmeg" are used as metaphors and materials, which effectively ground the story. These spices stand for the brutal resource-grabbing practices of colonial nations as well as the human and environmental repercussions of such practices. The narrative approach emphasizes the connection between the environment and humans, in line with the politics of vitality. By depicting inanimate substances such as clove and nutmeg as live characters, Ghosh questions the idea that nature is unchanging and open to human use. This change in viewpoint emphasizes how crucial it is for humans and the natural world to live in harmony and cooperation. The connections between the past and the present serve as a reminder of Newton's Third Law of Motion: "To every action, there is always an equal reaction; or, the mutual actions of two bodies upon each other are always equal and directed to

contrary parts". Ghosh points out the underlying philosophy of "omnicide," in which Western powers' pursuit of dominance, control, and resource exploitation feeds injustices against the environment and society.

During the Age of Exploration, particularly in the 16th and 17th centuries, the tiny volcanic islands known as the Spice Islands, or Banda Islands, in Indonesia were the key players in the world nutmeg trade.The Banda Islands are experiencing an environmental catastrophe as a result of the nutmeg trade's severe environmental effects. Throughout the sixteenth and seventeenth centuries, nutmeg was a very valued and esteemed spice in Europe. Because nutmeg could only be grown organically in the Banda Islands, European colonial aspirations were centered on them. European nations, especially the Netherlands, aimed to create a monopoly in nutmeg commerce. The Dutch East India Company (VOC) established a system of forced nutmeg tree cultivation to pursue the nutmeg trade, which resulted in significant deforestation. (39)The Banda Islands' native rainforests were destroyed to create room for nutmeg plantations. Deforestation caused soil erosion and degradation, in addition to the loss of natural ecosystems and biodiversity on the islands. Theecosystems of the islands suffered long-term effects from the removal of native forest cover. Because nutmeg farming required intense agricultural methods, the islands' little arable area was overusedand the soil was depleted. The violence that reduced "nature" to this state of inertness never figures in the art of the Dutch Golden Age. As the history grew more egregious," writes the art historian Julie Berger Hochstrasser, "the still lives seem to become more adamantly opulent. (40) The Banda Islands' nutmeg trade and the ensuing environmental damage it causes are only one instance of how colonial exploitation and the hunt for precious resources may have detrimental effects on the environment. This historical incident should serve as a reminder of how crucial it is to strike a balance between commercial interests and the protection of indigenous populations and natural ecosystems.

Ghosh delves into the rich literary and cultural legacies of settler colonialism in North America and the Southeast Asian islands. Readers may better understand the current ecological issue caused by climate change by using this historical perspective. By doing this, Ghosh draws attention to the significance of taking into account the legacy of colonial exploitation rather than the more technical and scientific components of climate change, such as carbon emissions, temperature data, and sea-level rise. This method pushes us beyond simple scientific and technical conversations and challenges us to think about the larger historical, cultural, and ethical aspects of the climate catastrophe. The idea of giving legal personality to environmental components—like rivers or ecosystems—challenges the conventional legal understanding of nature as property and acknowledges these elements as beings with inherent worth and rights. This strategy is based on the notion that nature has intrinsic value and ought to be safeguarded for its own sake as well as the benefit of people. When a natural entity is given legal personhood, it usually entails the appointment of a guardian or custodian who may act on the entity's behalf to guarantee its safety and well-being. Due to their ability to be represented in court and have their interests taken into account, these entities have a legal standing that makes environmental protection more successful. TheWhanganui River in New Zealand is among the most well-known instances of a natural thingbeing granted legal status. TheWhanganui River received legal personhood in 2017, and the local Māori tribe, the WhanganuiIwi, and government authorities devised a framework for shared administration. In addition to protecting the river's natural health, this legislative recognition recognized the river's cultural and spiritual value to the Whanganuipeople. As previously indicated, such projects have been implemented in various regions of the world, specifically in Quebec, Canada's MuteshekauShipu. These initiatives are part of a larger movement to reconsider our moral and legal obligations to the natural world, realizing that it is more than just a resource for human use. The

legislative innovations recognize the knowledge of indigenous groups and work toward a more respectful and harmonious interaction between humans and the natural environment.

Scientist James Lovelock postulated the Gaia hypothesis in the 1970s, which contends that the Earth is a self-governing biological system. It suggests that the globe functions as a single, integrated system that controls and preserves circumstances conducive to life, including its biosphere-the living things on it-atmosphere, and physical surroundings. The Greek goddess of the earth is the source of the name "Gaia"(85). This theory holds that all of the Earth's activities, including the carbon cycle, temperature control, and atmospheric composition, are interrelated and cooperate to preserve a stable and liveable environment. It has provoked debates in philosophy and science. It serves as a metaphor for comprehending the complex natural processes of the Earth and raises concerns about any human implications. There are moral ramifications to acknowledging the Earth as a self-regulating mechanism. It emphasizes how important it is for people to take care of the environment and remember that they are stewards of the world, taking into account the welfare of all living things while making decisions. The strategy entails comprehending the complex network of interrelationships that exist within ecosystems as well as the effects of disturbances. It promotes all-encompassing fixes for environmental issues.

We must reconsider how we interact with the natural environment to provide a safe and sustainable future for future generations. Examples of environmental degradation brought on by our present methods of interacting with the environment are deforestation, pollution, biodiversity loss, and climate change. As Kevin Michael Deluca quotes, "environmentalism has always highlighted the importance of how we think about the environment, the ideas of nature are powerful because practices follows from ideas". Because our lives are so deeply entwined with our ways of thinking, and because the discourses we encounter powerfully shapes our mind, it urgesus to consider what sorts of discourses might change us to think ecologically. Rethinking our connection with the environment means implementing sustainable behaviours that support ecosystem health, ensuring the continued provision of basic services like clean water and air, and protecting natural resources for future generations. Natural disaster management, carbon sequestration, agricultural pollination, and other ecosystem services provided by nature are vital to human well-being. To ensure food security, catastrophe resilience, and general quality of life for future generations, these services must be acknowledged and respected. Being aware of our place in the intricate web of life makes it easier for us to see how crucial it is to protect natural ecosystems and biodiversity. The rights of non-human animals and future generations are taken into account in this ethical dimension. The economy benefits from sustainable interaction with the natural world. Long-term economic growth may be supported, innovation can be stimulated, and jobs can be created by investing in clean energy, environmentally friendly technology, and sustainable agriculture. It is critical for world security that we reconsider our connection with nature. Conflict, relocation, and a lack of resources can all result from environmental deterioration. We can guarantee future generations a safe and bright future in which they may live in peace with nature and reap the rewards of a healthy planet by protecting and maintaining the environment.

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EXPLORING SOCIETAL ALIENATION IN GILLIAN FLYNN'S 'DARK PLACES'

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Abstract

The concept of social isolation surfaces as a recurrent issue in Gillian Flynn's novel "Dark Places," influencing the lives of the characters and driving the story along. The main character of "Dark Places" is Libby Day, a woman who has battled the trauma of surviving her family's massacre over decades. She struggles to make real connections and feels alone in a sea of strangers as she makes her way through the modern world, plagued by the ghost of her past. Although people are surrounded by an explosion of appears, Libby's journey serves as a devastating representation of the pervasive sense of alienation that characterizes modern life. The article explores the complex network of isolation, alienation, and disconnection that is portrayed in the novel, while making connections to modern culture and examining the significant psychological effects of loneliness. The range of isolation that her characters go through, from the mental and physical alienation brought on by broken family ties to the physical isolation of living in rural poverty.
Keywords: *isolation, gillian flynn, mystery thriller, childhood trauma, psychological suspense*

In "Dark Places," a novel by Gillian Flynn, the concern of social isolation appears up as a strong force that impacts the lives of the characters and drives the narrative. The main character of the novel is Libby Day, a survivor of the dreadful massacre of her family endured, whose journey into modern society is characterized by a deep sense of alienation and loneliness. Despite the increasing number of surface-level interactions in today's world, Libby struggles with an unrelenting feeling of estrangement brought on by a vision of her terrible past. Thus, the investigation of the psychology of people against the backdrop of a horrible crime. However, beneath the compelling storyline is a more profound philosophical undercurrent—the threat of social isolation—that speaks to readers' guts. The complex weave of isolation, alienation, and disassociation portrayed in "Dark Places," while establishing connection to the larger picture of modern society. We hope to illuminate the complex nature of loneliness and its important psychological effects by examining Libby's problems.

"The past was a black hole, cut off from me, unreachable."(Flynn 38)

Through analysing the many degrees of isolation that Flynn's characters go through, we are able to comprehend the complex relationship that exists between societal forces and personal sensations of alienation.

The Complex Network of Isolation

In "Dark Places," Gillian Flynn skillfully negotiates the complex web of isolation that involve her characters, generating a story that highlights the different facets of isolation and detachment. Leading the way in this investigation is Libby Day, whose experience offers a somber illustration of how ubiquitous social estrangement.

"I felt like I was in a bubble, separated from everyone by a thick, soundproof wall."(Flynn 12)

Libby's difficulty in establishing real connections in the aftermath of her family's murder serves as a stark reminder of the damaging effects of trauma on human relationships. Deeply rooted in

survivor's guilt that tormented her. Flynn expertly conveys the complexities of Libby's internal struggle, providing readers with a genuine and unedited depiction of the inner pain caused by seclusion. However, Libby's isolation extends beyond her own mental borders. She encounters the broken relationships that have long afflicted her family. Libby is surrounded by a landscape of broken connections-a vivid reminder of the far-reaching effects of social alienation-from strained relationships with her separated siblings to the split dynamics of her rural community.Flynn challenges readers to consider the intricacies of social isolation and the severe psychological toll it has on people via the perspective of Libby. We are forced to face the brutal truth of loneliness as we trace Libby's journey; a reality that transcends fiction and relates to the common experience of every individual.

The Psychological Effects of Loneliness

The psychological cost of isolation is poignantly depicted by Gillian Flynn's protagonist Libby Day in "Dark Places," which provides readers with an unvarnished and unadulterated picture of the devastating effects of loneliness. "Dark Places" refers to the loss of identity and self-worth. Due to her horrific history and lasting loneliness, Libby struggles with emotions of insignificance and worthlessness. She has trouble finding a purpose in life and a place in the world without the approval and encouragement of meaningful relationships.Libby's physical health suffers as a result of her ongoing mental turmoil, making her prone to illness and tiredness.

> *"In the solitude of my own mind, I found myself lost in a labyrinth of darkness, with no one to guide me back to the light" (Flynn 183).*

In "Dark Places," Gillian Flynn provides readers with a moving examination of the profound effects loneliness has on the human psyche by skillfully capturing the psychological complexity of loneliness. Readers are exposed to the brutal truth of loneliness through the character of Libby Day; this reality transcends fiction and speaks to the common experience of all people. We are brought to understand the tremendous value of meaningful connection and the disastrous effects of its absence as we watch Libby's problems unfold.

Making Connections to Modern Culture

Gillian Flynn's examination of social isolation and its effects in "Dark Places" goes beyond the boundaries of fiction and has a profound impact on the state of modern civilization today. A heartbreaking meditation on the distance that frequently exists beneath the surface of social relationships, Flynn's novel offers profound themes that resonate in today's age of technology connection and surface-level digital communication. "Dark Places" and contemporary culture are strikingly similar in that social media has become ubiquitous and has had an effect on interpersonal relationships. Even though social media sites like Facebook, Instagram, and Twitter give the impression of being connected, they frequently reinforce feelings of loneliness and alienation. Users create meticulously constructed personas that hide their flaws and reveal idealized versions of themselves to the outside world. People struggle to make real relationships among the deluge of filtered photos and status updates, compare themselves to unachievable standards, and feel inadequate and alone as a result of this façade of perfection.

> "In the age of social media, we collect 'friends' like trophies, yet the emptiness inside only grows deeper" (Flynn 157).

In contemporary society, people frequently find themselves adrift in a sea of virtual connections, yearning for meaningful relationships but unsure of how to build them in an increasingly digitalized environment. This is reminiscent of Libby Day, who struggles with a pervasive sense of alienation despite being surrounded by others. Moreover, traditional communities and support systems have been undermined by the pervasiveness of urbanization and globalization, which has left many people feeling alone and alone in the midst of busy cities and fast-paced lifestyles. Because people find it difficult to feel like they belong in fleeting and impersonal settings, the anonymity of city life can make loneliness worse.

Gillian Flynn presents a mirror image of current society in "Dark Places," encouraging readers to face the omnipresent sense of disconnection that defines the modern day. Readers are prompted to contemplate how technology, urbanization, and globalization have changed the nature of human connection, as well as their own experiences with alienation and loneliness, through the lens of Libby Day. Flynn's book is a moving reminder of the value of real connection and the damaging effects of social isolation on the human psyche as we traverse the complexity of contemporary civilization.

Gillian Flynn skillfully explores the complexities of social isolation and loneliness in "Dark Places," as well as their significant psychological impacts on people. Readers are taken to a world where emotional detachment and alienation are the norm through the character of Libby Day, underscoring the ubiquity of these issues in both the fictitious story and the real world. As the narrative progresses, Libby's voyage serves as a chilling reminder of the pervasive effects of social estrangement. She is stuck in a cycle of trauma and hopelessness; her sense of self being undermined by the weight of her past and the loneliness that permeates her present. She struggles with emotions of insignificance and worthlessness. The brutal truth of solitude via Libby's eyes; this reality transcends fiction and resonates with the common experience of all people.

Furthermore, Flynn's examination of social isolation in "Dark Places" strikes a profound chord with the state of modern civilization today. The concepts presented in the book provide a moving commentary on the distance that frequently exists beneath the surface of social connections in a time characterized by technology interconnectedness and surface-level digital communication. Readers are inspired to contemplate the significant effects of social isolation on human psyche and the difficulties of human connection in an increasingly divided society through Libby's challenges.

To sum up, "Dark Places" is a potent example of the timeless value of Gillian Flynn's investigation into social isolation and loneliness. The novel provides a deep examination of the human condition along with a mirror to modern society through its realistic depiction of Libby Day's journey. Readers are forced to consider the significant psychological effects of loneliness and to strive for genuine human connection in an increasingly fragmented world as they navigate the complexities of Libby's world and the pervasive sense of disconnect that characterizes the modern age.

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SHADOWS OF BETRAYAL: UNVEILING THE PATRIARCHAL SYSTEM IN SUNETRA GUPTA'S *SO GOOD IN BLACK*

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Abstract

Sunetra Gupta's novel 'So Good in Black' explores the complex web of treachery, misogyny, and social interactions, questioning the age-old patriarchal system. This research study examines the complex story, emphasizing how exposure and education empowered Indian women to become kind and sympathetic advocates for the underprivileged. When investigative journalist Damini discovered that Byron Mallick was involved in providing tainted milk to her orphanage, she found herself the target of suspicion and treachery. Damini founded a home for mistreated Tibetan women. The story begins with Damini's sudden death, which is believed to have been planned by Mallick and his friends to keep her quiet. Allegations of corruption brought down Mallick's charming façade, revealing the power structure and dishonesty. Moreover, Damini's purported buddy, Max Gate, takes advantage of her in his work, exposing the ubiquity of moral ambiguity and treachery. Gupta deftly highlights the darker aspects of the individuals' relationships by revealing their inner agony, remorse, and deceit via complex character dynamics and the Transit of Venus metaphor. This study critically examines how the decisions made by each character represent and uphold systematic sexism and moral degradation, eventually questioning accepted ideas about morality, loyalty, and love. Gupta's novel offers a moving reflection on the intricacies of interpersonal relationships and the ongoing fight for gender equality by exposing the layers of betrayal and the patriarchal systems embedded in society.

Keywords: patriarchal system, treachery, misogyny, gender equality, moral ambiguity

Introduction

Sunetra Gupta's work "So Good in Black" explores human interactions and society's hidden betrayals. Gupta skillfully depicts the patriarchal system's pernicious effects on individuals in modern India. Gupta uses investigative journalism to question morality, loyalty, and love and challenge power systems. A tale of treachery and deception, "So Good in Black" follows people through a morally murky world with hidden intentions and ulterior purposes. Damini, an investigative journalist, unravels the world's complex web of falsehoods and deceit. Her dogged search for truth reveals dark truths that threaten to upend lives and expose the patriarchal system's weaknesses.

Gupta depicts Damini as a strong, resilient woman who fights for justice in a culture that frequently silences dissenters. Through Damini's journey, Gupta illuminates India's systemic sexism that perpetuates inequality and injustice. Damini's search for truth symbolizes opposition against patriarchal control over women's lives. The story revolves around Byron Mallick, a lovely man with a sinister side. Damini discovers Mallick's dishonesty and duplicity, which implicates him in the exploitation of the defenceless. Mallick's demise shows the dangers of uncontrolled power and privilege and the collusion of patriarchal system beneficiaries.

As Damini discovers that her closest friends may be lying, the tale addresses friendship and betrayal. Max Gate, Damini's ally, exploits her trust to benefit from the system she intends to overthrow. Gupta deftly navigates human interactions, showing the fragility of devotion in a self-interested and ambitious environment. Gupta uses the Transit of Venus to show the characters' inner agony and strife as they make moral decisions. In a greedy and ambitious society, the Transit of Venus symbolizes the transience of truth and human connection, stressing morality's transience.

In "So Good in Black," Gupta expertly blends mystery, drama, and social satire. Her study of the patriarchal system and its effects on individuals is a forceful criticism of social standards that perpetuate inequality and injustice. Gupta uses Damini's story to illustrate the continuous fight for female equality and the strength of resistance.

Discussion

Sunetra Gupta's work So Good in Black captures the many socio-cultural aspects of Bengal. Damini, an investigative journalist, defies patriarchal traditions by pursuing her education. She lived recklessly to be independent. Damini is brave, outspoken, and open when she confronts Bengali businessman Byron Mallick for supplying chalk powder-laced milk to her orphanage. Friends Max Gate, Piers O'Reilly, and Nicklesh accuse Byron Mallick of murdering Sheis. Max Gate, Damini's buddy, betrayed her by utilizing her in his works. Max Gate exemplifies hedonism, chasing sex without inner happiness and eroding civilization via his illegal connection with Ela, wife of Arjun Mitra and Mallick's goddaughter, destroying his marriage. Patriarchy, which oppresses women, perpetuates sexism, according to Lindsey (2011).

"Byron Mallick never had a woman doubt his intelligence before and realized with some disappointment … more intolerable than being challenged by a man." (82). Criticizing masculinity involves criticizing gender relations. (Explore Masculinity 55). Darmini requested Ela's godfather, Byron, to solve a coordinate geometry issue, and Byron felt extremely smug when he failed. His optimistic self-image failed him. Patriarchal males like Byron Mallick think they are the storehouse of knowledge and have the solutions to all problems; thus, no one should dispute them. He was upset because lesser females disputed his wisdom. Damini, a young college lady, embarrassed him, a passionate reader and knowledgeable guy. He could have humbled himself and informed the girls he was bad at Coordinate Geometry. Patriarchal males want achievement, power, and places. He was paternalistic and devalued the females. Men mock feminists and feminists because they dislike it.Laughter, terror, and attacks on feminists convey discomfort. "And indeed how blissful it had all been until the intrusion of Damini,… that fateful trip to their home from which Ela returned, soimpossibly transformed …" (SGB 80).

Ela, Byron Mallick's godchild, altered following her summer vacation with her cousin Damini. Damini informed her that her use of phrases like "comprador" and "bourgeoisie" startled Byron Mallick. She disliked Byron's statement and questioned his motives. The confidence problem between them overwhelmed Byron Mallick. A highly esteemed person was abandoned.She questioned his stance on human rights without defending herself.She never greeted him after a work trip as she normally did. He never liked Damini and her relationship with Ela and found the situation monotonous and depressing. Damini threatened Byron Mallick's beliefs, making it hard for him to accept her. She was not a partner in goal-setting and decision-making. With her orphanage, she had sympathy, compassion, welfare, and disability. Patriarchal males demanded submissive women. He ordered and expected everyone to follow the boundaries set by him.We controlled them without controlling them. Damini's effect on Ela defied patriarchal norms. Byron was kind to Ela, but his schooling prevented him from being open-minded. He may have progressively introduced her to society. As a protective person, he overprotected Ela and prevented her from thinking about herself. She focused on Damini, ignoring

Byron, and his selfish love could not accept the shift.Women face multiple degrees of patriarchal control, which hinders their advancement.Most males control and subjugate the women.

Ela and Damini spent time together, bothering Byron.He saw the Marxist undertones. He suspected Damini's negative impact on her and believed that she influenced her thoughts. When Damini is absent, Ela often speaks in her place. He disliked Damini's presence in his home, particularly during the time spent talking during studies. After a heated conversation about protectionism, Ela runs to the boarding home without saying goodbye to Byron Mallick. The first was to tell her father. He seemed to be offended and ashamed of this-inability to understand adolescent psychology and anger when refusing freedom. Patriarchy takes several forms to control women and children. Family patriarchs feel accountable for everything which Byron Mallick protects and provides. Young people believe that seniors are conservative and dogmatic in upholding culture and tradition without receptivity to their demands.

The conflict between Mallick and Damini started when Mallick sought dominance by deceitful means, while Damini favoured kindness, care, and restoration.Mallick relied on domination and autocracy, in contrast to Damini's beliefs about coexistence and interdependence. North and South, as well as the gender divide, have become wider as a result of modern capitalism's focus on profit maximization and individualism, which might have prioritized helping others above making a profit and directed more of their wealth towards that cause. The impoverished and oppressed were rough because of economic inequality. According to Bhasin, a shift in emphasis from individualism and competitiveness to solidarity and social justice, growth to preservation, and monetary success to personal development is necessary.

According to Mallick, "the chalk in milk is not lethal. He informs Max that they should eat anything that tastes like milk, as any milk replacement is better than none at all" (4). To justify giving poisoned milk to Dlamini's shelter home, Mallick consulted his friend Max Gate. Despite being dishonest and uneasy with his actions, he was trying to win. A man's masculinity is dynamic and is influenced by the environment.In Arthur Brittan's view, the only constant is the legitimization and normalization of male authority and ideology. Justifying wrongdoing has been around for as long as civilization has. She exposes Byron's patriarchal attitude and behaviour when she approaches him about giving her orphans a mixture of chalk powder and milk.Despite becoming rich through his many businesses, he lacked true empathy for the down trodden and oppressed.He refused to acknowledge his wrongdoing and maintained that a small amount of chalk in the milk would not harm anybody.

Additionally, he stated that the subpar product was free.Even though he had much schooling, he was still naive and frightened when confronted with courageous journalist Damini. Being a journalist, she was devoted to reporting facts and nothing but facts, and she also served as his conscience. Because the reality is terrible and unpleasant, Mallick avoids confronting Damini and her challenging attitude. His entire life's reputation was on the line, and he was terrified that she would ruin it by revealing his infidelity. He valued his fortune, success, and fame too much to consider giving him up. If he were to lose his friends, fame, respect, and friendships he had grown to cherish, he was terrified that all he had ever known would crumble. "In trying times, patriarchal men are constantly worried about losing status, power, or influence." (Fundamentals of Organizational Behavior 501).

Not wanting to alter his personality in any way, Mallick opted to stay. Those who pushed for change lacked trust because he was afraid that it would disrupt the long-established customs. Perhaps he was afraid that those who were against the move would mock him.He wished for his future and stability to remain unaffected. Considering his age, he begged Damini to protect him from humiliating circumstances. It is believed that he took her life after realizing her will to expose the truth.

"Masculinity refers to qualities such as strength, assertiveness, fearlessness, independence, authoritarianism, and ambition.These attributes are based on the idea that men transcend their local situation. Their nature determines their behaviour in allsituations." (SGB9). According to Yasmin Davidds,

> "If you are not standing in your truth, if you do not speak up when you know you should, if you agree with people you know are wrong, you are giving your power away. If you stay silent when you knowyou should speak, if you allow negative influences to invade your mind and sap your energy, you are giving your power away." *Take Back Your Power: How to reclaim it, keep it, and use it to get what you deserve.* (1).

The exceptional journalist Damini did not, could not, or would not waver from her unwavering commitment to ethical journalism. Even though her orphans were materially poor, she helped Mallick see that they were goodhearted, honest, and genuine. A man's masculinity is defined, according to Kamla Bhasin, by his "power, control over others, and leadership." (*Exploring Masculinity* 9). The inflated sense of self-confidence exhibited by Mallick led him to be too autocratic. He should have asked his pals Nikhilesh, Piers O'Reilly, or Max Gate for counsel and to take responsibility for his terrible actions if he had a healthy perspective. He might have done what Damini had done and posed as a peripheral character. He might have achieved the highest level of achievement if he had overcome his fear of failure. He could have stopped himself from moving towards the murder of Ela's cousin Damini had thought about his godchild Ela. "Aperson with a good value system would emphasize the discovery of truth through reasoning instead of using desperate power andinfluence. An egocentric individual responds primarily to power, aggression, and selfishness" (*Fundamentals of Organizational Behavior* 69). The final group included the Mallick group. Daringly, he had caused Damini's murder as a means to flee from his bad deed. For him, the best course of action was to figure out what was wrong and then come up with a remedy. He could have spared himself the shame, disgrace, and loss of his financial assets had chosen and executed the correct choice. He had not prioritized "speaking the truth" as an essential ethical principle. Moral and altruistic concerns are the major drivers of corporate ethics. Leaders like him need a strong moral compass and a disciplined routine to keep themselves and others under control. According to R.W. Connell, the gender practice of corporate, political, and military leaders who engage in global markets is hegemonic masculinity in the new world order. "The transnational business masculinity seems to be marked by increasing egocentrism, very conditional loyalties, and a declining sense ofresponsibility for others except for image making." (*Exploring Masculinity,* 44). "These children are already on the brink of starvation-what harm can a little bit of chalk do them? …" (SGB 5).

Current economic hegemony values masculinity and masculinity.We revere and praise men who utilize authority for self-promotion, products, and ideological promotion.Free market competition is a religion, and profit is God.If they obtain contracts, markets, and employment, lies, fraudulent accounting, bribery, and corruption are okay. As Mallick struggles with increasing issues, his potential role in Damini's murder becomes clearer. When Byron Mallick struggles, his genuine self emerges. His life would have been better if he had confessed his depravity. Holding onto his sentiments, emotions, wrath, and anger toward Damini did not help him solve his difficulties.

Whatever he did in the name of charity was his personal advantage and ego boost.His ego grew and drove him toward pain, shame, and death. Money and markets perpetuate patriarchy, leading to further marginalization of women.He could purchase anything with his wealth, talent, erudition, and art patronage. He was certain that he would win and become stronger. He betrayed Damini, using her in his work. Damini mentioned Warren Hastings, the first Governor General of India, who intrigued Mallick and became his philosophical and

temperamental role model. When he claims innocence, his pals compare him with his role model. Like Mallick, Hastings was a great administrator, affluent, learning friend, and art lover. Impeached and acquitted, Byron Mallick resembled Hastings. The billion-dollar industries and their owners have the resources to discredit any danger to their nefarious plans. Trying to emulate individuals we respect is acceptable, but Mallick should have concentrated on Warren Hastings' clean administration and care for colonized Indians.

Honesty and morality were lacking in Byron Mallick. Without a value system, he could consider Damini inferior and bravely offer milk with chalk powder.He seemed to anticipate no response from her and could easily quit her. The patriarchy maintains male dominance and female inferiority. He gemonic masculinity exploited women and attacked their businesses for profit. Douglas and Prakash argue that women's genius for undermining hegemony and gender relations in the household is under appreciated. South Asian Resistance and Social Relations. Ela informed Byron Mallick that the life forming inside her was hers and his since the process was systematic.According to Rahman Momin and Stevi Jackson, viewing oneself as a person does not always entail seeing others as complete humans or as equals, although it helps the latter. Mallick, who loved Ela as a father and represented God, might have controlled himself. Ela honestly told him of her problems. She considered the repercussions of having Mallick's child and the anguish she would cause Arjun. She realized that her situation was very bothersome and needed to be ended. Women suffer physically, psychologically, and intellectually. Men flee responsibilities, while women carry sadness and shame. People even trust and rely on pulling vulnerable women into uncomfortable situations. Mallick might have avoided sensuality by controlling for his weaknesses. He provided, however, failed to protect him. Fathers exploit their daughters as commodities and enslave them easily under patriarchy. Mallick had unsettled thoughts, dreams, and actions. He was filled with lifelong desires, memories, emotions, and passion.

Marriage and children have Ela, a successful dancer. Max divorced Barbara because he felt drawn to Ela while being married to Rebecca. Ela met Max using Mallick. He admired and loved her, and their physical desire always led them to marry. Beauvoir and Wittig believe that identifying women with "sex" conflates the category of women with their bodies' sexualized traits and denies them the freedom and autonomy that men have. Men are the subjects of most social interactions; their wants, dislikes, and satisfaction matter. Bhasin argues that women are either passive companions or commodities used to fulfil men's needs or lust.

Families and the dread of men's physical violence and rape have limited Indian women's independence. Therefore, colonizing and colonizing males are free to roam the public sphere, while colonized women remain confined to their homes. While modern technology and globalization have not altered men's treatment of women, they have caused them to become more anxious and insecure.When women are oppressed, they usually start at home. Domestic duties take the lion's share of the load. This severely restricts women's independence, abilities, and ability to contribute to society on their own.

The words "I know how much you cared for her' are from Nikhilesh (7). Max, Mallick's buddy, shows up after Damini Kanjilal's death; the two had a falling out after working closely together in the past. Max Gate had chronicled Damini and their frequent forays into the West Bengal jungle in a book. He squandered these rare, truthful moments and took advantage of the downtrodden individuals who had been the focus of her dogged research. The only service she could perform as an investigative journalist was to bring attention to their dire circumstances by publishing news articles about them.However, by releasing it without her permission, Max Gate violates her. His relationship with her ended with the book's critique: instead of acquiring sensitive data for publishing, investigative reporters used the information to craft a well-organized and factually sound piece or book.

https://www.study.com/academy/lesson/investig

ative-journalism-definition-examples.html will take you there. Damini adhered to a kind of journalism that digs out dirt that other people would like to stay hidden, dirt that may not make it into the mainstream media. As a journalist, Damini's goal is to assess the impact of certain acts and events and effect changes. Max Gate leaked critical material in his book to the public without doing more investigation or consulting Damini; this is not an example of investigative journalism. A betrayal and breach of the profession were both. Max Gate should have spoken to Damini about the situation before publishing, but he acted too autocratically and failed to see Damini as an equal. He should not have treated her as a child since he should have recognized that she was an expert in her field with extensive training and experience.Patriarchal males tended to dominate and control others.

According to Kamala Bhasin, because the entire spectrum of male and feminine energy is necessary for our survival in this universe, both sexes have been utterly reliant on the other for their existence.According to this view, humans are not the whole without the other half.That Max's life lacks purpose because you are not in it, something you understand, Ela? (119). The subordination of women manifests itself in several ways. They must satisfy the sexual demands of males in accordance with their whims and fancies.Seven years later, Max and Ela reconnected, their love for one another as strong as ever. Max drew Ela in and held her close in an unusual manner. Moral and legal regimes restrict the expression of women's sexuality outside marriage in every civilization, but male promiscuity is ignored. (What is patriarchy?) 8). Men regulate women's sexuality by observing their movements, clothing and actions.Members of the dominant class subjugate women under the patriarchy.It seems that a deeply entrenched patriarchal structure is both natural and unbreakable.The patriarchal system rests on four aspects: the home, church, news, and legal system.There is a strong structure in places that subjugates women. The male, who is just as culpable as the woman and faces the same level of public scrutiny for his "sin," goes unnoticed. Women's competence, professionalism, intelligence, and profound sensitivity are less highly esteemed than their outward beauty.

There is a persistent gender gap with respect to basic human rights, and sexual assault on women is common. To Max, Byron says:"You are a coward, Max, you should have made her stay with you; it would have done you both good; it was how it wasmeant to be. I tried, Byron, I tried" (185). Kate Millet argues that a powerful system does not need to shout its praises when it is in complete control but that it may be changed if its inner workings are scrutinized. Arjun has degraded Ela to the level of a glorified housewife despite Mallick's belief that Arjun loves her. He made no effort to understand her, never pushed her to pursue her interests, or cared about her growth as a person.He was satisfied with her attractiveness and charisma and took her for granted.With little else to do, she devoted herself to tending to the rose garden, maintaining a somewhat clean home, attending to her father-in-law's daily routine, and a variety of odd tasks.The patriarchy disregards women and anything related to them.This frustrating circumstance ultimately led her to cheat her spouse.Her spouse abandoned her and ignored her psychological and emotional needs.He degraded her to the level of a subaltern who lacked the strength to stand up to herself and her demands.

Conclusions

Sunetra Gupta delves into the topic of ethical imperialism and the market of ethics in her work. Max Gate plans to confront his buddy Mallick on his involvement in Damini's murder when he shows up for burial.The discovery of her corpse next to a bike route came after Damini questioned him about his contaminated milk. Although he denies murder, Mallick confesses that bringing contaminated milk to Damini's orphanage. He feeds malnourished youngsters mixed milk, and Mallick does not think it is wrong. He maintains that market forces adapt in accordance with inherent moral principles. He attempted, via his ethical imperialism, to modify his regulations so that they would be acceptable to a

wealthier economy.In the name of a humanitarian effort, Mallick gives spoiled milk and broken items for free.Many times, we violate our ethics in the ways that Mallick does.On a grander scale, unethical practices occur, affecting the impoverished and other groups."So Good in Black" is a reference to Mallick's spotless look. Despite his wonderful works, Mallick exemplifies the devil since he lacks virtue and character.He is also likened to Warren Hastings, who, like Byron Mallick, was impeached and then cleared of charges related to an ethical violation.Throughout his trial, Hastings begged the court to disregard the moral standards that were applied to his crime because of his social status. Culture demonstrates how readily the wealthy elite can buy and sell rules and ethics by clearing the astings of all accusations.According to Stirner, ethics exist only when it supports one's self-interest. During Venus's transit, it is natural to reflect on how devoted you are to the community. Max goes on a nostalgic journey, reflecting on his friendship decisions, his moral compass, and his devotion and love. Memory and truth are the focal points of this book, which show how often we fool ourselves. Max and Mallick's significant people have always been Byron Mallick's planetary system, subject to his shady influence.

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READING HABITS OF STUDENTS AT THE TERTIARY LEVEL- A STUDY

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Abstract

Readers are leaders- This old saying has relevance even now in the modern technological world.In the digital era, how do young adult learners spend time for reading? Which subjects are they interested to read? How much time do they spend for reading? What is their mindset when it comes to reading?These questions often arise in the minds of the language teachers whenever they meet students and whenever they get time to interact with the students.This paper focuses on evaluating the reading habits of students who are at the tertiary level.

Keywords: *reading habits, smart gadgets, tertiary level*

Introduction

In a day of 24 hours, a student in his under graduation, uses his smart gadgets including his mobile phone, spends a minimum of thirty minutes to readtopics that he is interested in. Be it sports, politics, techno news or research areas of his/her interest. They show interest in reading science fictions, novels, self-help books, they read news about their favourite sports, their favourite movie reviews, they read reviews about everything they read, they prefer to read Quora reviews, Linkedin posts, they show a wider interest in knowing things about everyday affairs such as sports, information about payingtaxes as GST, CGST, knowing things about automobiles knowing things about smart gadgets, etc. The texts that they read, shows their mindset which is also a reason for their habitual practice to read things which they are interested in.

Some students may be very vivid readers some may show a limited interest in reading. It is the teachers' duty to motivate and encourage students who lack skills in reading.

"We are drowning in information

But starved for knowledge." John Naisbin (ncbi.nlm.nih.gov)

To this quote, though students have a vast storage of information resource, they don't have a clear focus or clarity on what to read and how to read effectively.

A university student approximately spends around 7 to 8 hours in a day in attending theory and laboratory classes. Many institutions provide them with the freedom to use mobile phones and smart gadgets as part of their learning resources. Some students make use of such freedoms in an efficient manner but many fail to do so. In order to motivate students to read, simple tasks and activities can be assigned online. For example, a writing assignment can be suggested on the topic "How students use Artificial Intelligence in their everyday studies? Write an essay in not more than 400 words." A good reader can write an essay on his/her own in 250 words. An average reader canwrite in between 100 to 150 words.A poor reader will find it difficult to complete40 to 50 words. On the contrary a critical reader can develop his essay easily into the expected word limit and is able to write even more than the expectedword limit. How is this possible? In what way reading helps in writing and speaking?

Why Reading?

Readers are of many types. Intensive readers, Extensive readers, critical readers, readers who are interested in comprehending a text.Many feel that reading is a form of entertainment, which gives pleasure to the minds of the readers. Reading helps one to gain confidence in communicating the message that he/she wishes to communicate. He is

able to organise the ideas in a logical manner and is able to present it well either orally or through writing. A good reader's outlook of the world differs from the non-readers.How reading helps one to improve his writing as well as speaking? A good reader will be able to organise his thoughts with more clarity and is able to present it well in both writing and speaking.

Reading as defined by Francis Bacon

"Reading makes a full man, conference a ready man; and writing an exact man." Francis Bacon. (Forbes .com)"Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is some books are to be read only in parts; others to be read, but not curiously; and some few are to be read wholly, and with diligence and attention." Taraporevala.medium.com. In an article 'How to Read Books: A Guide According to Francis Bacon', "Reading is like a journey where books act as guides." The article points out the emphasis that Bacon puts forth for reading. He says that a reader has to read a wide variety of books. A reader has to expose himself to different genres and different subject matters. (99bookscart.com). Bacon in his essay on reading gives an elaborated perspective of the benefits that a reader will get through reading. A reader should not be passive, instead he has to be active by taking notes, asking questions to himself, underlining points etc. (www.99bookscart.com)

Questionnaire Study

1. Do you have reading habits?
   Yes/no
2. If yes, what is the book you are currently reading?
   Motivational books/Self -help books/Science Fiction/ Novel/ Newspapers/e-newspapers
3. How often do you buy books? If yes, how much do you spend for books?
   Once in a month/once in 6 months/once in a year/ occasionally
4. Do you visit library for enhancing reading?
   Yes/No
   If yes, how often?

Once in a week/once in a month/everyday
5. Which online source do you prefer for reading?
   Linked in/ Quora/e newspapers/ blogs/You tube videos/AI
   There are so many tools that a reader uses in order to read He uses mobile applicationsfor language learning too.

A questionnaire study was conducted among the first-year students. Around 120 students were surveyed for this research. There were 8 questions asked in which three questions were asked to register their basic information of the survey respondents like the name/ class/ register number.

For the first question, 'Do you have reading habits?

Do you have reading habits?

40
80

■ YES ■ NO

Around 80 percentage of the students answered yes for this question and 20 percentage said they don't read much. Though students say that they read, the reading habit is not consistent and they never spend too much time on a single subject.

To the second question, 'How often do you buy books?', it was surprising to know that around 20% of the students said that they buy books whenever they get chance to. 10 % of the students said that they prefer e-books and audio books as they find it convenient to read/listen whenever they feel like. Another 29 respondents said that they buy books once in six months and that too not in a consistent manner.

Many student respondents pointed out the fact that before entering their higher secondary course, they were interested in reading and quite often they bought comics and magazines like Tinkle, Magic pot, Reader's Digest, Diary of a wimpy kid series, Erid Blyton's Secret Seven, The Famous Five collection, Roald Dahl collection of stories,

Geronimo Stilton's series of books etc. They were able to read atleast one new book in a week. Due to the pressure from the parents and from the peer pressure, they found it difficult to continue their reading habits.In the process of preparation of admission to college programmes, many students have lost the habit of reading at all.

What is the book that you are Currently Reading?

It is an open-ended question and the student respondents suggested books from different genres from their memory and 90 percentage of the students said that they are not reading any books currently as they don't find time for reading. They suggested few books for reading such as Stephen Covey's Seven Habits of Highly Successful People, Who Moved my Cheese, by Spencer Johnson, Harry Potter stories by J. K. Rowling, The Monk Who Sold His Ferrari, The Psychology of Money, Rich Dad Poor Dad by Robert Kiyosaki and Sharon Lechter. They focus on genres of different interests.

When they cross their teen age, they focus more on knowing things about personal well being and how to earn money and how to make their life easier.

How often do you buy books?

7 120 29

- Once in a month
- Once in six months

- The question, how often do you visit library?

How often do you visit library ?

20
44
56

- once in a week
- once in a month
- everyday

For this question, many respondents said that they use library only to lend books and sometimes if they find some interesting topics on the shelves, they stay there for some time to read. But there are students who regularly visit library. 20 students said that they visit library everyday since their hostel is very nearby to the library. 56 students said that they visit once in a month. Around 44 students said that they visit library once in a week.

"Expert believe that these discrepancies in reading rates come down to factors like culture, lifestyle, and personal interest. Different regions around the world have their own standards, and as such, books may be more of a priority in some than others. Many connected countries have seen a decline in reading popularity as technology takes hold of citizen's attention", says an article titled 'How Many Books Should You Read In a Year?' (makeheadway.com)

As the article clearly states that the reading habits of students have drastically changed due to the fact that the time that students spend on smart devices has increased to a large extent. Though they read chunks of information from the gadgets then and there, they don't spend much time towards reading.

Which online source do they prefer for reading?

50
10 5 10
5

- Quora
- Linkedin
- e-newspapers
- blogs

Though the students were not able to specify a single web source, majority of the students use Artificial Intelligence chat bots to clarify the doubts that they have when it comes to academics. Since the given options are all digital sources, they were not able to give a concrete response. As the pie chart clearly shows that they use Linkedin, Quora, Youtube, blogs and e-newspapers in clarifying their doubts.

Conclusion

The study shows that technology helps students in a lot many ways to aid reading, but the focus towards choosing the right and appropriate subjects differ from person to person. At this point a language teacher plays a major role in assisting the students in choosing the right content for reading. Because it is the age that they feel ambiguous in deciding the concrete subject area of interest. At this stage, a teacher can suggest best online platforms for reading and can suggest relevant books for them to read. It is the language teacher who has to suggest books in a way that they can gain interest in reading. Literature has a vast store of knowledge and in this competitive world, many students are confused and lack confidence in facing their life. Good literature books will definitely help them in shaping their life and the outlook of the world. Language teachers have to take some extra effort in guiding the students and motivating them to retrieve their reading habit.

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REDISCOVERING THE INDIAN WILDERNESS: RUSKIN BOND'S "THE BOOK OF NATURE" AND THE ROLE OF WOMEN IN ENVIRONMENTAL CONSERVATION

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Abstract

Ruskin Bond's "The Book of Nature" stands as a testament to the author's deep connection with the Indian wilderness and his reverence for its beauty and tranquillity. In this paper, we delve into Bond's experiences in the wilderness as depicted in his book, with a particular focus on the significant role of women in preserving and nurturing nature. Through a careful analysis of Bond's narratives and insights, we explore the ways in which women in India have historically played a vital role in environmental conservation efforts, drawing parallels between Bond's observations and contemporary environmental movements.

Keywords: *ecofeminism, nature, wilderness, environmental conservation, ecology*

Introduction

Ruskin Bond, renowned for his evocative portrayal of the Indian landscape, invites readers on a journey through the wilderness in his book "The Book of Nature." In this paper, we examine Bond's reflections on the Indian wilderness and his recognition of the indispensable role of women in safeguarding its ecological integrity. Drawing on Bond's first-hand experiences and observations, we illuminate the unique contributions of women to environmental conservation and highlight the importance of their voices in shaping sustainable environmental policies and practices.

Thematic Analysis
Ruskin Bond's Wilderness Narratives

Ruskin Bond's "The Book of Nature" serves as a captivating journey through the diverse landscapes of India, offering readers a glimpse into the rich tapestry of natural beauty that defines the subcontinent. From the towering peaks of the Himalayas to the tranquil valleys of the Deccan plateau, Bond's vivid descriptions and lyrical prose transport readers to these enchanting locales, inviting them to immerse themselves in the splendour of nature.

In each ecosystem depicted by Bond, there is a palpable sense of reverence and wonder that permeates his narratives. Through his keen observations and intimate knowledge of the natural world, Bond captures the essence of each landscape, revealing its unique characteristics and hidden treasures. Whether it's the dense forests teeming with life, the crystal-clear streams cascading down rocky slopes, or the vast expanses of wilderness stretching to the horizon, Bond's descriptions evoke a sense of awe and admiration for the wonders of the natural world.

At the heart of Bond's wilderness narratives lies a deep appreciation for the interconnectedness of all living beings and the intricate web of life that sustains the planet. As he eloquently describes, "In the heart of the forest, one can hear the whispers of the trees, the songs of the birds, and the gentle murmur of the rivers, all of which speak to the soul and awaken a sense of wonder and awe" (Bond, 2016, p. 25). Through these evocative passages, Bond invites readers to listen closely to the symphony of nature, to tune into its rhythms and melodies, and to connect with the soul-stirring beauty that surrounds them.

Moreover, Bond's narratives serve as a poignant reminder of the fragility of the natural world and the urgent need to protect and preserve it for future generations. In an era of rampant environmental destruction and climate change, Bond's words resonate with a sense of urgency and responsibility to steward the Earth with care and compassion. Through his writings, Bond advocates for a deeper understanding of and respect for nature, urging readers to cherish and safeguard the precious gift of wilderness that sustains all life on Earth.

In summary, Ruskin Bond's wilderness narratives in "The Book of Nature" offer readers a profound and immersive exploration of the diverse landscapes of India, inviting them to embark on a journey of discovery and wonder. Through his vivid descriptions and lyrical prose, Bond captures the essence of each ecosystem, revealing its beauty, complexity, and interconnectedness. His words serve as a poignant reminder of the importance of preserving and protecting the natural world for future generations, inspiring readers to cultivate a deeper appreciation for the wonders of nature and to become stewards of the Earth.

Women as Guardians of the Environment

Ruskin Bond's portrayal of women as guardians of the environment in "The Book of Nature" underscores their integral role in environmental conservation efforts. Throughout his narratives, Bond highlights the multifaceted ways in which women contribute to the preservation and sustenance of the natural world. From rural villages to remote forested regions, women emerge as central figures in nurturing and protecting local ecosystems.

In Bond's depiction, women are depicted as deeply attuned to the rhythms and intricacies of the land. Whether tending to their fields, gathering medicinal herbs, or preserving traditional knowledge of local ecosystems, women exhibit a profound connection to the natural world. Through their daily interactions with the environment, they develop a nuanced understanding of ecological processes and the delicate balance that sustains life.

One of the key aspects of women's role in environmental conservation, as portrayed by Bond, is their stewardship of traditional knowledge and practices. Across generations, women have passed down invaluable wisdom about sustainable agricultural techniques, herbal medicine, and resource management. This traditional knowledge forms the foundation of community-based conservation efforts and serves as a testament to the resilience and ingenuity of women in adapting to changing environmental conditions.

Vandana Shiva's seminal work, "Staying Alive: Women, Ecology, and Development," provides valuable insights into the historical and cultural significance of women's roles as stewards of the land. Shiva emphasizes that women's intimate relationship with nature and their responsibilities for sustaining life have been integral to human societies for millennia. By drawing on Shiva's research, Bond underscores the importance of recognizing and valuing women's contributions to environmental conservation.

Moreover, Bond's narratives challenge traditional gender stereotypes and highlight the agency and autonomy of women in shaping their environment. Whether it's the village matriarch overseeing community conservation initiatives or the herbalist sharing her knowledge of medicinal plants, women in Bond's stories assert their authority and expertise in environmental matters.

Ruskin Bond's portrayal of women as guardians of the environment in "The Book of Nature" sheds light on the vital role they play in environmental conservation efforts. Through their stewardship of traditional knowledge, their intimate connection to the land, and their active engagement in community-based initiatives, women emerge as key actors in nurturing and sustaining the natural world. By recognizing and empowering women as environmental leaders, societies can harness their unique insights and contributions to address pressing environmental challenges and build a more sustainable future for all.

Empowerment through Environmental Stewardship

Ruskin Bond's depiction of women in "The Book of Nature" not only highlights their integral role in environmental conservation but also underscores the transformative power of their stewardship. Through their active engagement with the natural world and advocacy for sustainable practices, women emerge as agents of change, empowering themselves and their communities to protect the environment for future generations.

Bond's narratives celebrate the resilience and ingenuity of women in the face of environmental challenges. Whether it's the village women organizing tree planting drives, the herbalists promoting the use of indigenous medicinal plants, or the community leaders advocating for watershed management initiatives, women in Bond's stories exhibit a remarkable commitment to environmental stewardship. By taking ownership of their surroundings and mobilizing collective action, they demonstrate the capacity of grassroots movements to drive positive change at the local level.

Moreover, Bond's portrayal of women as environmental stewards challenges traditional gender norms and stereotypes, empowering women to assert their agency and leadership in environmental matters. In a patriarchal society where women's voices are often marginalized, their active participation in conservation efforts serves as a powerful assertion of their rights and capabilities.

Nandita Chaudhary's work, "Ecofeminism in Indian Literature," provides valuable insights into the intersection of gender, ecology, and empowerment. Chaudhary argues that women's involvement in environmental conservation not only benefits ecosystems but also fosters their own empowerment and agency within patriarchal societies. By actively engaging with environmental issues, women gain confidence, skills, and a sense of purpose, challenging existing power structures and reshaping gender dynamics.

Furthermore, Bond's narratives illustrate how environmental stewardship can serve as a catalyst for social change and community development. By promoting sustainable practices such as organic farming, water conservation, and renewable energy initiatives, women not only protect the environment but also improve livelihoods, enhance food security, and strengthen local economies. Through their actions, they demonstrate the interconnectedness of environmental sustainability and human well-being, inspiring others to join their efforts and create a more equitable and resilient society.

In summary, Ruskin Bond's portrayal of women's empowerment through environmental stewardship in "The Book of Nature" highlights the transformative potential of grassroots movements to address environmental challenges and promote social justice. By recognizing and amplifying women's voices and leadership in conservation efforts, societies can harness their unique insights and contributions to build a more sustainable and equitable future for all.

The Relevance of Bond's Narratives Today

In the midst of the modern-day challenges of climate change, biodiversity loss, and environmental degradation, Ruskin Bond's reflections on the wilderness and the role of women in environmental conservation in "The Book of Nature" resonate more profoundly than ever before. In today's rapidly changing world, Bond's narratives serve as a poignant reminder of the interconnectedness of human well-being and ecological health.

Bond's narratives offer a timeless perspective on the importance of preserving and protecting the natural world for future generations. As we grapple with the urgent need to address pressing environmental issues, Bond's writings serve as a beacon of hope and inspiration, reminding us of the intrinsic value of nature and the imperative to safeguard it for all life on Earth. By amplifying the voices of women and acknowledging their contributions to environmental conservation, we can forge a more sustainable and equitable future for all.

In particular, Bond's portrayal of women as environmental stewards underscores the vital role they play in shaping environmental policies and practices. As we strive to build more inclusive and equitable societies, Bond's narratives highlight the importance of recognizing and valuing women's

perspectives and expertise in environmental decision-making processes. By empowering women to take on leadership roles in conservation efforts, we can harness their unique insights and contributions to address complex environmental challenges and foster greater resilience in the face of change.

Moreover, Bond's narratives serve as a powerful reminder of the transformative potential of literature in inspiring social change and shaping our collective understanding of environmental issues. As Douglas Kerr observes in "Ecofeminism and Women Writers: Environmentalist Poetics of Virginia Woolf, Jeanette Winterson, and Ali Smith," literature has the power to challenge existing paradigms, provoke critical reflection, and mobilize communities to take action (Kerr, 1998). By engaging with Bond's writings and other literary works that explore the intersections of gender, ecology, and society, we can deepen our appreciation for the complexities of the natural world and cultivate a deeper sense of empathy and stewardship towards the environment.

To summarize, the relevance of Bond's narratives today lies in their ability to inspire us to rethink our relationship with the natural world and recognize the importance of inclusive and participatory approaches to environmental conservation. By drawing on the wisdom of literature and amplifying the voices of women, we can work towards building a more sustainable and equitable future for all.

Conclusion

In "The Book of Nature," Ruskin Bond invites readers to rediscover the wilderness and reflect on the vital role of women in preserving and nurturing the natural world. Through his evocative narratives and profound insights, Bond illuminates the enduring beauty and fragility of the Indian landscape, underscoring the importance of environmental stewardship in safeguarding its ecological integrity. As we heed Bond's call to action, let us embrace the wisdom of women and work together to create a more sustainable and harmonious relationship with nature.

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NAVIGATING CHALLENGES: TEACHING NON CREDIT SUBJECTS IN HIGHER EDUCATION INSTITUTIONS

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Abstract

In today's shifting educational landscape, the pursuit of financial stability often necessitates more than just a traditional degree. This qualitative case study delves into the intricate process of designing and implementing pathways for students transitioning from noncredit to credit programs in colleges. Focusing on the challenges inherent in teaching non credit subjects, this research offers valuable insights for institutions aiming to create clear and articulable pathways. By exploring the perspectives of stakeholders, the study uncovers the complexities involved in bridging noncredit to credit programs, including the recognition of competencies and the allocation of credit for time invested. By shedding light on these challenges, the findings not only inform the higher education sector but also aid institutions in crafting frameworks to address the unique needs of adult learners. Ultimately, this research underscores the importance of overcoming obstacles in teaching non credit subjects to empower students in their journey toward attaining certificates and degrees, thereby enhancing their human capital and prospects for higher-paying employment opportunities.
Keywords: educational landscape, financial stability, noncredit programs, credit programs

Introduction

Colleges, renowned for catering to diverse student populations, stand as vital gateways to higher education, offering accessible pathways to these essential credentials. However, within the realm of colleges, the transition from noncredit to credit programs presents a complex challenge. This lack of recognition can potentially constrain students' opportunities for career advancement or employment.

Moreover, the disconnected pathways between noncredit and credit programs exacerbate the challenge. Although noncredit programs may provide immediate job prospects, the absence of clear trajectories to credit programs hinders students' pursuit of higher credentials. By soliciting perspectives from educators, administrators, and students, colleges can identify key barriers and devise targeted strategies for bridging the gap between noncredit and credit programs.

Addressing the complexity of teaching noncredit subjects requires multifaceted approaches. Similarly, establishing mechanisms for awarding credit for prior learning experiences acknowledges the value of students' existing competencies and accelerates their progress toward degree completion.

Furthermore, the development of integrated pathways that provide clear trajectories from noncredit to credit programs is essential. These integrated pathways ensure that students can seamlessly transition between noncredit and credit programs, thereby maximizing their opportunities for academic and professional growth.

By addressing the challenges inherent in teaching non credit subjects within colleges is paramount for facilitating the holistic educational advancement of adult learners. By recognizing the complexities involved and implementing targeted strategies, institutions can create clearer pathways for students transitioning from noncredit to credit programs.

Statement of Problem

In the landscape of higher education, the endeavor to seamlessly integrate noncredit programs into colleges for workforce development encounters a myriad of complex challenges. This reluctance not only reinforces the disconnect between noncredit and credit programs but also hampers the establishment of clear pathways for students' educational progression.

Moreover, the integration of noncredit programs faces additional layers of complexity beyond faculty reluctance. This resource imbalance impedes the development and quality of noncredit initiatives, perpetuating the existing organizational division.

Curricular misalignment between noncredit and credit programs poses yet another obstacle to integration. Additionally, faculty members may lack adequate professional development opportunities to effectively teach non credit subjects, thereby further hindering the alignment of noncredit programs with the broader educational objectives of the institution.

Furthermore, the lack of recognition and incentives for faculty engagement in noncredit instruction undermines efforts to bridge the gap between noncredit and credit offerings. Absence of tenure-track positions, promotion pathways, or rewards for teaching noncredit courses may disincentivize faculty members from investing time and effort in noncredit curriculum development and delivery. Moreover, administrative barriers, such as stringent credit transfer policies, articulation agreements, and accreditation requirements, create impediments to recognizing noncredit coursework for academic credit, hindering students' progress and discouraging faculty involvement in noncredit instruction.

To address these multifaceted challenges, a collaborative and comprehensive approach involving various stakeholders is imperative. Providing targeted support and resources for faculty development in workforce development pedagogy and competency-based education is essential for enhancing the quality and alignment of noncredit offerings with credit programs.

Proposed Solutions

This fosters a sense of belonging and promotes academic success across noncredit and credit programs. Facilitating clear pathways involves guiding students through coherent educational trajectories from noncredit to credit offerings. Teachers can provide guidance on course selection, academic planning, and career pathways, enhancing students' opportunities for educational attainment and career advancement.

Ensuring alignment of course content between noncredit and credit programs is crucial for optimizing students' learning experiences and promoting their academic and professional development. By aligning noncredit offerings with credit coursework objectives and standards, teachers enhance the transferability of skills and knowledge acquired in noncredit programs.

Promoting engagement through effective teaching strategies such as hands-on activities, group discussions, and real-world projects enhances students' understanding and application of course material. This fosters active learning and promotes student success in both noncredit and credit programs.

Providing support services such as tutoring, advising, and mentorship helps noncredit students succeed in their coursework and progress toward their educational goals. This helps noncredit students earn credit toward associate degrees or industry certifications, further incentivizing their educational pursuits. Staying updated on industry trends, job market demands, and emerging technologies relevant to their field enables teachers to provide students with up-to-date and relevant content in noncredit courses.

Conclusion

In this qualitative case study, we have delved into the intricate process of designing pathways for students transitioning from noncredit to credit programs in colleges. These challenges are fundamental in bridging the gap between noncredit and credit programs and require thoughtful consideration and strategic approaches to address. By addressing these challenges, colleges and universities can better serve the unique needs of adult learners and provide them with the support necessary to succeed in their educational pursuits. Clear and articulable pathways from noncredit to credit programs can empower students, allowing them to attain certificates and degrees that enhance their qualifications and open doors to higher-paying employment opportunities. Ultimately, overcoming these obstacles not only

enhances students' human capital but also contributes to their economic mobility and overall well-being.

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COMPARISON OF TWO FOREIGN LANGUAGES (GERMAN AND JAPANESE)

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Abstact

Languages are interesting to the ones who have flair in learning it. Despite of the fact "grammar" and "linguistics", the expression of the feelings or emotions are same in their own language. On comparing and learning the languages, some have similarities with that of English and some entirely different from English but similar to our regional languages. With that as note, two languages are compared here one is German and the other is Japanese.

Keywords*: german and japanese counters and numbers, alphabets*

Introduction

German and Japanese are two different foreign languages from entirely different language families and linguistic backgrounds. However, despite their differences, there are some interesting similarities and differences between them:

Similarities

German has genders (masculine, feminine and neutral) even the non-living things carry gender eg., pen is considered as masculine,chalk is feminine and baby is neutral.whereas in japanese they focus on animate and inanimate.

Differences

1. Language Family: German belongs to the Germanic branch of the Indo-European language family, while Japanese is classified as an isolate, meaning it has no known living relatives. This fundamental difference in language family affects nearly every aspect of the two languages, from vocabulary and grammar to syntax and phonology.
2. Writing Systems: German uses the Latin alphabet with some additional diacritics (such as the umlaut) and ligatures, while Japanese uses a combination of three scripts: kanji (adopted from Chinese characters), hiragana, and katakana. The writing systems and their associated complexities differ greatly between the two languages.
3. Word Order: The word order in German is relatively flexible compared to Japanese, which has a more rigid subject-object-verb (SOV) order. In German, the basic word order is subject-verb-object (SVO), but this can change depending on emphasis or context.
4. Pronouns and Honorifics: German has a relatively straightforward system of pronouns, while Japanese has a complex system of pronouns and honorifics that convey social status, politeness, and respect. Japanese has various pronouns depending on formality, gender, and social context, whereas German pronouns are simpler in comparison.
5. Verb Conjugation: German has a complex system of verb conjugation with several tenses, moods, and irregular verbs. Japanese, on the other hand, has a simpler verb conjugation system with fewer tenses and moods. Additionally, Japanese verbs do not conjugate based on person or number like they do in German.

How to go through the language in step by step process

To start with the alphabets, numbers etc.,

Alphabets

The German language has 26 letters like in English with different phonetics in additio that there are 4 extra alphabets which are Ä ,Ö, Ü, ß :

These additional characters are used to represent specific sounds in the German language.

The Japanese language, on the other hand, uses a combination of three scripts:

1. Hiragana: It is their language script and represent sounds and are more cursive in appearance.
2. Katakana: It is used for the foreign or English words like restaurant, sports, spoon, knife etc and also have a more angular appearance compared to hiragana.
3. Kanji: Characters adopted from Chinese characters, each representing a concept or idea. Kanji characters can be used to represent words, parts of words, or entire concepts. There are thousands of kanji characters, but around 2,000 are commonly used in everyday Japanese.

Here are a few examples of each script:

Hiragana

- あ (a)
- い (i)
- う (u)
- え (e)
- お (o)

Katakana

- ア (a)
- イ (i)
- ウ (u)
- エ (e)
- オ (o)

Kanji

- 人 (person)
- 日 (sun/day)
- 木 (tree)
- 水 (water)
- 車 (car/vehicle)

Japanese writing often combines all three scripts, and it's not uncommon to see a mixture of hiragana, katakana, and kanji within the same text. Additionally, Arabic numerals and Latin alphabet characters are also used in Japanese writing, especially in contexts such as dates, times, and foreign words.

Numbers

The most interesting part in German and Japanese languages are the numbers. It is normal counting like in English with their language usage. The uniqueness is the two digit number is written differently. For eg.,

25= twenty five, when it is written in german it is written as five and twenty.

In Japanese no such uniqueness is followed, it follows the same like in English but in their language counters Using the numbers from one to twelve with the addition of gatsu we can tell the months but it is not the same in german, they sound more like in English with different phonetics. In Japanese, numbers are represented using a combination of numerals and words. Here are the Japanese numerals from 1 to 10

1. 一 (いち - ichi)
2. 二 (に - ni)
3. 三 (さん - san)
4. 四 (し / よん - shi / yon)
5. 五 (ご - go)
6. 六 (ろく - roku)
7. 七 (しち / なな - shichi / nana)
8. 八 (はち - hachi)
9. 九 (きゅう / く - kyū / ku)
10. 十 (じゅう - jū)

Japanese Counter Suffix

In Japanese, counters are suffixes or words used to count objects or occurrences. Counters are an essential part of Japanese grammar because they indicate the quantity or number of specific items. There are numerous counters in Japanese, each used for counting different types of objects, animals, people, or events. Here are some common counters along with examples:

1. 一つ (-tsu): This counter is a generic counter for counting objects in general.
   - 一つ (hitotsu) - one thing/item
   - 二つ (futatsu) - two things/items

2. -人 (-nin): Used for counting people.
- 一人 (hitori) - one person
- 二人 (futari) - two people

3. -枚 (-mai): Used for counting flat objects such as sheets, papers, or clothing items.
- 一枚 (ichimai) - one sheet
- 二枚 (nimai) - two sheets

4. -本 (-hon): Used for long, slender objects such as bottles, pens, or trees.
- 一本 (ippon) - one bottle/pen/tree
- 二本 (nihon) - two bottles/pens/trees
- 三本 (sanbon) - three bottles/pens/trees etc.,

These are just few wxamples of the counters in Japanese. Each counter has its own specific usage rules and learnin them is essential for mastering Japanese counting. But this type of counters are not there in german.

Though there are difficulties in each language in its own way, one must have the interest to learn it so as to master it.

References

Google for Japanese scripts.

Minna no Nihongo (text book) for the Japanese counters

UNLEASHING THE IMPACT OF TRAUMA LITERATURE IN CONTEMPORARY INDIAN LITERATURE

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Abstract

Indian literature is diverse and rich, reflecting the sociocultural environment of the 21st century. It includes traditional forms like poetry and fiction, as well as contemporary ones like Trauma literature and digital literature. 21st-century Indian literature focuses on themes like identity,globalization, and social transformation.Trauma literature can bring along a greater level of empathy, a sense of consideration, and even the hope for healing because it reflects on mental health with social injustice and resilience in humans. In essence, this is supposed to allow healing and purification for both the writer and the reader.Trauma literature examines how humans are affected by psychological and emotional trauma, mostly concentrating on severe hardships like abuse, violence, war, or natural disasters. It does this to bring out the long-term effects of trauma on the human mind and at the same time to encourage empathy and compassion through graphically telling a story and emotional expression.

Keywords: *trauma, emotion, identity, nature, psychology*

Introduction

Trauma literature in India is much more popular now than ever before. People flock to that genre through novels, short stories, poetry, and play forms.Novels by Arundhati Roy, Kiran Desai, and Salman Rushdie have gained worldwide recognition for their innovative language and narrative techniques. Young writers Bhagat, Chauhan, and Kaur have become popular and key factors in international invention. Freud (1900) states "Victims master trauma through compulsive repetition and that passing stories from person to person is more constructive than violence, as it legitimizes experiences".

Arundhati Roy's famous novel "The God of Small Things" in the context of Indian Literature can be compared to other trauma works, where the lives of all the characters are impacted by intergenerational trauma in different ways. Contrary to the earlier stand in which a generation was considered treasonable, this genre is now subject to recognition and considered the medium through which excluded or unnoticed persons are given a chance to present their thoughts."Indian literary kin filled the stage with change and in the process sometimes showing social inhibitions that nullify the essence of life.

Trauma Literature in India before Independence

Nadal and Calvo (2018) point out that "literature may successfully communicate the oppressive feeling of imprisonment created by trauma, while simultaneously underlining the importance of balance".In the wake of the freedom of India, a well-differentiated category of 'trauma literature' got its due that examined the hapless situations of the population who lived in the colonial realm. Different chapters in the book will include excerpts from the works of Pandita Ramabai, Mulk Raj Anand, and Rabindranath Tagore among others. Though Anand's books focus on the lives of indigent people in irrational India, Tagore's stories or novels take into account the psychological and emotional aspects of the characters concerning colonialism in their lives. In her life autobiography that details how she fights social evil against women in India during the rule of the British, Ramabai' writes "The High-Caste Hindu Woman". These performances do a great job of uncovering the mysteries of history again and offer the illusion of a better and more inclusive world. These are some of the strongest means for deciphering what India went through in its history during the times of trauma and oppression imposed by the British colonizers. Therefore, trauma writing

including pre-independent literature is not a sole body of work to lock in the agony, pain, and sufferings of colonizers on the affected population but a complex, multi-dimensional field that engages with the psychological, emotional, and social consequences of colonialism.

Trauma Themes in Contemporary Indian Literature

Contemporary Indian literature pays particular attention to trauma themes, to show how the community and the individuals have to deal with the different kinds of trauma. Central topics are the influence of the partition which happened in 1947 when India and Pakistan separated from each other, and the colonization which has left the cultural landscape to change. Authors such as Saadat Hasan Manto and Bapsi Sidhwa have brought to the surface, through their writings, how the violence and displacement linked to partition can affect a person's mental health, especially people who witnessed it happen.Another major theme is the scare of caste segregation, which is persisting as a deep-seated social problem in the country. Writers, especially Dalit authors Bama and Arundhati Roy in "The God of Small Things"; challenge the reader concerning the unfortunate reality of inequality and question the power system that causes caste-based trauma. through the exploration of trauma themes in contemporary literature of India, this aspect becomes a unique instrument that helps to grasp the genuine complexity of the country's history and fabric of society. Through the introduction of psychological aspects of partition, colonization, and caste discrimination, writers give space for the voices of those who were oppressed and provide the readers with a deeper insight into the struggles and triumphs of the people who have experienced trauma.

Significance of Trauma Literature in the Indian Context

Identified as a highly beneficial medium to writers that involve themselves in psychological and emotional aspects of an individual and society's trauma, it has played a hugely positive outcome on the current literature of India. The medium has been used in the representation of different facets of institutionalized brute force, abuse, and territorial movements and may vary based on different experiences. Through literature on grief, authors can highlight the long-term impacts of previous traumas on contemporary realities and give voice to the silent pain of people and societies that have been surrounded by tragedy. The attempt to represent the depth of the individual experience of the survivors of trauma, a major event, or devising another perspective on the devastating history defines the aim of the trauma literature which confuses traditional concepts of history and memory. While this process brings about the conception of more intricate trauma, memory, and identity issues in the society of India, it also gives well-elaborated ideas on emotional influence. Beyond this, a successful read in trauma literature not only prompts to sympathize and to let similar feelings but also to share the experience of triumphing over obstacles.

The Indian subcontinent is one of the most old-standing regions on earth where social economic exploitation, political bloodshed, colonialism, and division had unbelievably disturbing consequences on the mental health of the people. Many voices are uttered through trauma literature, which at the same time bats at the already established tales and highlights the social injustices that these communities had to deal with. The one potentially benefitting things caused by War Writing may be seen as a cathartic exercise by individuals, letting them cope with their feelings and the past trends associated with the war. And, it is the instrument that brain fraction supports the process of healing and resilience. Literature around traumatic circumstances is key in shaping national character and collective memory, as it is how the country and its people commemorate the violent or tragic incidents that have shaped this history. Through reading various novels, essayists, and short stories, we see the Indian writers addressing the traumatic past and present of our country, thus, they are capable of exposing the injustices that are widely rooted inside the Indian society. They can also use this to spark important conversations about social change and improvement

The Trauma literature in India has a role to perform as it is one of the avenues where authors can share how the voiceless and poor populations undergo such extreme pain and torture in the country.Through trauma writing, ironically, the unheard voices of marginalized people are heard, through which the author can retell their own story and turn it into an open public narrative. Furthermore, the demythologization process should not only be of much use to the writers but they can use it as a tool of resistance to dominant narratives with the purpose to stifle and exclude their stories. **Cathy Caruth (1996)** points out "Trauma is a mental wound that cannot be healed like physical ailments. Literature, as an art form, has the potential to portray and present aspects of trauma that victims or authors may not fully realize or mentally process. This makes literature a preferred venue of trauma, though not the only one".

The writer from India helps to comprehend the situations and disruptions that these communities go through. These groups are forcefully displaced, exposed to violence, and have their culture suppressed. They can derive an analogy between themselves and the trauma literature or the process of trauma that the character faces in this work. Consequently, this helps to reveal more about themselves to establish a connection to the world. On top of that, however, trauma writing provides Indian writers with a chance to challenge the dominant narratives and present an alternate view of the past and memory. Via inclusion in the crisis literature Indian writers employ a narrative that emphasizes the importance of the minority positions and pointsof view, resulting in the position of re-writing, and challenging the traditional image of trauma, in Indian society.

Trauma Literature Writers in India Literature

Trauma is an interesting topic threaded throughout all kinds of Indian writings as the basis for the historical, social, and cultural tragedies that have been witnessed during the region. Among the milestone texts of trauma literature, we will find all these names: "Train to Pakistan" by Khushwant Singh, "Mignight's Children" by Salman Rushdie, "The God of Small Things" by Arundhati Roy, "A Fine Balance" by Rohinton Mistry, "Fasting, Feasting" by Anita Desai, "The White Tiger" by Ar Trauma takes different forms in people and communities in India as is evident in literature and that's the reason it must be highlighted as it enriches art and identity in the country. Such writings have a great potential for opening up these people's blurred vision, to put themselves into the booties of different characters which in a way discloses the immense complications of the human being inside the framework of society-politics and cultures of modern India.

Cathy Caruth (1995) emphasizes that "trauma is not just a record of the past but also a force of an experience that is not yet fully understood".Indian literature of trauma witnessed the emergence of many such gifted writers whose works revolve around the issues of personal as well as collective trauma with a particular reference to historical occurrences, social issues, and personal experiences. Some notable writers include Mulk Raj Anand, who portrays social realities and the trauma experienced by marginalized communities in India, Saadat Hasan Manto, who realistically portrays the partition of India in 1947, Ismat Chughtai, a feminist Urdu writer, who explores themes of gender, sexuality, and societal taboos, Mashasweta Devi, a Bengali writer, who focuses on social injustice, exploitation, and marginalization, and Arundhati Roy, a novelist renowned for her novel. "The God of Small Things," which explores caste discrimination, political turmoil, and personal trauma in Kerala, India. Anita Desai's writings mostly traits the intricacy of human characteristics and the mental distress of her characters, however, Arundhati Subramaniam's poems give questions of identity, displacement, and cultural trauma which reflect the complexion of present-day Indian society and the situations of individual search for belonging. Kamala Das, famous for her private approach, expresses the ideas of female sexuality, patriarchy, and painful feelings.

Challenges Faced by Trauma Literature Writers in India

Indian trauma storytellers have to pass an unprecedented array of hurdles in the attempts to illustrate the mental health consequences of

traumatic misfortune on families and societies in general. With the social bias on mental health problems in India as the main hindrance, people tend to avoid dealing with traumatic issues and even suppress them. In addition to the struggle of creating art from their own traumatic experiences, many trauma writers still do not have access to a platform to publish their work since they lack support and resources. This is usually demoralizing for the people who campaign on such issues and create some noise about matters such as domestic violence, sexual abuse, and political unrest. Performing writerly functions in the context of traumatic events may have deep effects on their mental states, and, thus, challenge writers in meeting their artistic goals as well as their emotional necessities. Less support from mental health institutions and, the unavailability of one's circle of friends or family to talk to can have negative effects on these struggles. In addition, among Indian conservatives, the authors are often brought to face charges for standing up against injustice or strain of the status quo. As a result, it leads to censorship and self-censorship.

Trauma narrative strategies allow writersto process their trauma episodes which in turn help individuals make sense of their trauma experiences and reduce helplessness. This is the part that incorporates the means to sense and consciously work on the feelings and thoughts tied to the events, after which, the negatively false beliefs are challenged in addition to regaining trust. Working into their story of trauma enables people to find themself and to unconsciously incorporate meaning and purpose into their experience. This kind of method has been demonstrated to decrease common signs of post-traumatic stress disorder, dysthymia, and panic disorder. So therapy with a therapist aided by a trauma narrative approach can help individuals deal with traumatic situations, bringing emotional pain relief and leading to emotional closure utilizing the trauma being resolved. Beyond that, it is necessary to continue to study and experiment with these techniques in a psychosocial manner. Never the less, they are engaged in emphasizing the problem of mental health matters and help that kind of society to touch upon such a delicate subject. Thus, they are capable of facilitating a shift in mentality by prompting people to listen and share their experiences and letting them take on each other's support in the wake of trauma to achieve healing and resilience.

Conclusion

Trauma concerns the way historical events are projected onto individuals, psychological, and social depths. It states that human mental instability, cruelty, abuse, and exploitation are frequently associated with such accidents. The authors look at crucial topics honestly and advise people to learn from their mistakes rather than repeat them. Their critical detachment from their creations allows them to assess the sincerity of the conflict and propose the most effective solution for peace. Instead of providing a rigorous framework, they encourage readers to examine the concerns first and then implement a suitable procedure, promoting peace through their creative works. Trauma comes from pondering upon basic aspects of life, that is, for example, the source of one's being, the reason for it all, and the shine of one's mirror image. Trauma literature allows us to tackle injustice, develop a dialogue between oppositional forces, and, thus, enable peace. Nevertheless, settled conflicts should be conducted in a comprehensive manner that enumerates the causes of the conflict and possible remedies as well as building social capital to start a new society chapter.

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STRATEGIES FOR TEACHING ENGLISH IN A MULTI-LEVEL CLASSROOM: AN OVERVIEW

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Abstract

Most of the classrooms are multilevel where the students have different needs, demands and learning styles in terms of language skills. Some students are proficient in listening and writing whereas some students are fluent in speaking and reading. In this case, the teacher has to identify and segregate the students as bright, middle and low level students in terms of their proficiency over the language. The challenge of the teacher lies in teaching all these three categories of students in a single classroom. If the teacher focuses on the middle level students, the higher level is bored while the low students have little interest. The recommended solution to overcome this problem is to involve the students in pair or group activities. This paper provides some common strategies to mitigate the problems and to enhance communication in English in a multilevel classroom.

Keywords*: multilevel, learning style*

In a classroom, a teacher has the opportunity to teach all categories of the students. Some are brilliant, some are average, while the remaining are poor or dull students. The challenge of the English teacher lies in handling all such students in a single classroom.

If the teacher focuses on the fast learners, the slow learners will feel depressed and automatically they withdraw their attention from the teacher. The same happens, if the teacher focuses on the lower level too. In this case the teacher can balance and focus on the average or middle class student. Even there, the teacher can face problem such that the higher will get bored while the lower students have little interest.In such case the teacher can organize group or pair activities in the class room.

Activities in a classroom open platform for all categories of students to display their skills. The activities in a classroom are shaped based on

1.   Input or Materials
2.   Task
3.   Performance level.

Input / Materials

Materials mean any information given to the students. It may include charts, books, points etc.

Task

Task is what a student actually does with the material. It is like discussing with the partner about the question or writing down the necessary information.

Performance

Performance is the reflection of the proficiency of the student in a given task. The bright student will demonstrate the given task in a sophisticated and refined manner whereas the lower level student use simple vocabulary and structures.

The teacher can adopt any one of the following methods to engage the students in activities inside the classroom. They are

1. Same Input / Same Task for All

In this type of activities, all students will be given with the same set of questionnaires.   The difference in the output is that all the students will perform the same task based on their ability.

2. Same Input / Modified Task

In this type the passage taken for the group activity will be the same. But the difference is in each group of students different sets of questions will be given.

Example:

> **Model dictation**
>
> **Model Dictation (in full)**
>
> I have two sons. My elder son's name is Michael. He is 26 years old. His birthday is June 4th. He lives in Africa. My younger son's name is Jason. He is 23 years old. His birthday is April 20th. He lives in Kansas.
>
> **Dictation 1**
>
> I have ___ sons. My elder son's name is Michael. He is __ years old. His birthday is June __th. He lives in Africa. My younger son's name is Jason. He is __ years old. His birthday is April __th. He lives in Kansas.
>
> **Dictation 2**
>
> I have ___ sons. My elder son's name is_____. He is __ years___. His birthday __June __th. He lives __ Africa. My younger ___ name is Jason. __ is __ years old. His ____ is April __th. He ___ in Kansas.
>
> **Dictation 3**
>
> Students write the entire passage without written clues.

3. Different Input / Same Task

In this type of activity, the low level students are given readymade questions whereas the bright students are given only the clues. They have to frame the whole passage from the given clues.

4. Same Task / different performance level

In this method, the teacher does not give the material but only the task. All the students will be asked to work on the same task. The output will be based on the proficiency of the students.

It is highly difficult for a teacher to choose materials for the students. The teacher should be very careful in choosing the material. While choosing the material, the teacher should confirm that the material is appropriate to the students. The content of the material should not get deviated from its purpose. More than all, the teacher should select the activities which are more challenging and informative to the students.It should make the students to think and apply what they have learned.

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PHENOMENOLOGICAL AMBIGUITY AND PERCEPTION IN KEN LIU'S, *THE PAPER MENAGERIE*

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Abstract

The paper analyzes the ambivalent state of a hybrid from the viewpoint of phenomenological ambiguity and perception. Postcolonial concept of ambivalence talks about the ambiguity of the colonized or hybrid regarding the colonizer's culture, wherein, this study seeks to discuss ambiguity not as a condition but as a human phenomenon. Phenomenology explains that the human body in itself is ambiguous because of the temporality of perception and experience, and therefore postcolonial ambivalence can be discussed through a bigger lens of phenomenological ambiguity. Husserl's concepts of retention, primal impression, and protention and Merleau-Ponty's views on perception are fused together to show Jack's temporality of perception and experience. The paper discusses the ambivalence of a hybrid, Jack stemming from his epistemic advantage, since he has lived both models of experience as an Asian and an American. Mark's introduction of capitalist ideas into Jack is analyzed through the concept of Coercive Persuasion. The epistemic advantage of Jack which is acquired through the techniques of Coercive and Persuasion is taken into account to prove Jack's temporality of perception.

Keywords: phenomenological ambiguity, ambivalence, perception, coercive persuasion, temporality of experience, epistemic advantage

Introduction

The Paper Menagerie, a short story by Ken Liu revolves around a biracial boy and his Chinese immigrant mother struggling to understand each other due to their cultural conflicts. During the initial stage of their relationship, Jack likes his mother and her Chinese culture. Later when he is exposed to the neo-imperialistic ideas of America through Mark, his affiliation to Chinese culture starts to diminish. He exhibits ambivalence and cultural cringe after his encounters with Mark. Initially, Jack exhibits resistance to Mark's imperial ideas, but later his resistance is broken. He starts to live the American way of living and shows discontent with his Chinese heritage. Various studies have been done on his ambivalence state that stems from his hybrid disposition. They discuss Jack's ambivalence from a postcolonial perspective but do not explore the role played by the human mind and body which are in itself ambiguous in nature. This study attempts to explain Jack's state of ambivalence through the ambiguousness of the human body.

The research focuses on Jack's postcolonial ambivalence and attributes it to Phenomenological ambiguity. Ambivalence is the conflicting feeling faced by the hybrids because of the opposing perceptions. The opposing perception stems from the hybrid's own cultural identity and the colonizer's cultural identity. This concept can be explained by the phenomenological ambiguity of the human body. According to Ferdinand Alquié, ambiguity is a "phenomenon of human experience" and not a "posited conception" (Silverman 23). He says that human existence in itself is ambiguous because the body is both subjective and objective in nature. He also addresses "the ontological status of the body as

a manifestation of perception, experience, and temporality" (Silverman 23).

Postcolonial concept of ambivalence talks about the ambiguity of the colonized or hybrid regarding the colonizer's culture, wherein, ambiguity is not a condition but a human phenomenon. Phenomenology explains that the human body in itself is ambiguous because of the temporality of perception and experience, and therefore postcolonial ambivalence can be discussed through a bigger lens of phenomenological ambiguity. This paper discusses these "manifestations of perception, experience, and temporality of the human body" (Silverman 23) to explain the phenomenological ambiguity of the human body, which is Jack. Through this indication of the ontological status of the human body, the post-colonial ambivalence of Jack, in the short story, "*The Paper Menagerie*" can also be explained.

Methodology and Discussion

Husserl and other phenomenologists have pointed to the phenomenological ambiguity of the human body through the concepts of phenomenological reduction and temporality of perception. These concepts inevitably show the indeterminacy of human experience because experience is limited to the perceptual access of objects and their meaning. Therefore, perception of meaning is temporal in nature, and is connected to its immediate past and its impending future, underlying the fact that it is never fully determinate in nature. Thus, through Husserl's concept of perception, it is evident that there is always phenomenological ambiguity in the human body because of the temporality of human perception.

Jack's state of ambivalence can also be justified through this phenomenological ambiguity. His ambivalence can be seen as the product of the temporality of his perception. In the beginning, Jack liked the origami of his mother. He is amazed at his mother's creation. He says he liked the magic of his mom's breath that created the origami. Through this, it is evident he is in total admiration of his mother's cultural activities. He does not show any form of ambivalence during this stage of his life. Even though his perception is temporal here, he has achieved perceptual completion for the moment through his mother's past. He does not have any past experience to support his temporal perception of his likeness towards origami.

The ambivalence towards the origamis or his culture as a whole stems later when he has acquired the epistemic advantage. His standpoint on his racial identity was different initially when he did not possess the epistemic advantage, but later after the acquisition of the epistemic advantage, he started to dislike the Chinese language and tradition. Uma Narayan defines epistemic advantage as "(the oppressed) having knowledge of the practices of both their own contexts and those of their oppressors" (Feminist Theory Reader, 315). Jack possesses the epistemic advantage only after his encounter with Mark. The knowledge required for the epistemic advantage is introduced through the methods of coercive persuasion by Mark.

It is evident that Jack's standpoint was totally in affiliated with Chinese culture before Mark's coercive and persuasive agencies to promote his American capitalistic ideas. Herbert Schiller says that neo-imperialism refers to America's "coercive and persuasive agencies, and their capacity to promote and universalize an American 'way of life' in other countries without any reciprocation of influence" (Mirrlees).

Chinese economics is ingrained in Confucian thought which can be called 'Confucian economics.' It attempts to rejuvenate traditional values and is contained in hard work and savings. This is in stark contrast to the 'Liberal economics' of America, which is driven by its capitalist mentality. The Confucian economics seeks prosperity through offspring. It is rooted in ethics and moral cultivation, unlike the liberals. Therefore, the main focus of an economic institution is the family and not the market.

This can be located in the story; Jack introduces his paper origami toys to his American friend Mark. Mark calls them "trash" (Liu 68) since they are made of wrapping paper. He, in turn, shows his Star Wars action figures. When Mark showed his action figures, Jack did not like it at first. He even showed

his indifference to Mark's toys. He asked, "Can he do anything else?" (Liu30). Mark replies that these toys could swing their arms, light up, and say "Use the Force!" (Liu 68). Mark's toys are the representation of capitalism. The essential feature of capitalism is the motive to make a profit but confucian economics is based on work ethics and not profit. This is evident when Jack and his mother work on making the Paper Tiger. When her mother finishes it, she breathes into it, which brings the Paper tiger to come to life. It leaps on Jack's finger and roars at him and this makes Jack laugh. Thus, the Chinese economy is an ideal detachment from the material world.

Jack is humiliated by his toys because of Mark and ends up buying Star war toys. This act of Mark or the imperial power can be calculated as the Coercive persuasion technique. The colloquial term for this is called brainwashing. It is the manipulation of the target's thoughts and action by the persuassor. It is an attempt to make the group or an individual believe that his ideologies, beliefs, and patterns of thinking are incorrect and must be altered.

"The techniques of brainwashing typically involve isolation from former associates and sources of information; an exacting regimen requiring absolute obedience and humility; strong social pressures and rewards for cooperation" (The Editors of Encyclopaedia Britannica). The stages of Jack's transition obey all the techniques of brainwashing. He is isolated from his former associates, that is, he was once happy with the toys his mother produced but now, he is separated from his world of production. Mark humiliates him by saying that his toys cost more than what Jack's father paid for his bride i.e. Jack's mother. This humiliation and social pressure manipulate his thoughts. It is also evident that the reward for cooperation is their acceptance of him in society.

The response for non-cooperation from the oppressor would be social criticism, undermining of values in the oppressed and continual reinforcement. When Jack did not accept Mark's views, he was punished by social criticism. He is alienated in his social spheres. His neighbors call him a "monster" and his schoolmates discriminate against him. The technique of Coercive persuasion also involves continual reinforcement to make one come under authority. This reinforcement can be seen as the reinforcement in Operant Conditioning.

"Positive reinforcement refers to the introduction of a desirable or pleasant stimulus after a behavior" (Ackerman). Here, Jack is stimulated by the promise of a desirable social atmosphere. Negative reinforcement acts otherwise, it is the removal of the source that disturbs the target from obeying the stimulator. Jack's mother is the only source to Jack that can infuse Chinese culture in him. When she is kept far from him, it is easy for him to stay in his new perception, which is introduced by Mark.

Jack's affiliation with his Chinese culture is transitioned to a state of ambivalence because of the coercive and persuasion of Mark. The self's standpoint as an admirer of his mother and her culture has been affected in response to Mark's introduction of other's knowledge. Borrowing Merleau-Ponty's concepts of primordial anonymity from, "*The Child's Relations with Others*," Howell says, "the child's experience of her own body is affectively charged by her relations with others" (Howell 4). Here, Jack exhibited primordial anonymity before he was first introduced to his mother's culture. His anonymity accounted for his inexperienced self and therefore, he was affected in response to his mother's introduction of origami to him. The addition of knowledge is essential for his standpoint as an admirer of Chinese tradition.

Similarly, when he is introduced to Mark's capitalist ideas, Jack's primordial anonymity once again is affected by Mark's persuasion. He comes in contact with the oppressor's standpoint knowledge. In other words, Mark's standpoint epistemology gives Jack the epistemic advantage and this, in turn alters Jack's standpoint as an oppressed. He exhibits ambivalence toward his Chinese culture, or even dislikes the same. He takes the standpoint of Mark because of his epistemic advantage. Jack's hybrid disposition shows that he has both models of

experience. He learns his Chinese traditions from his mother as well as knows about America's capitalism which gives him the epistemic advantage. The epistemic advantage accounts for his ambivalent state of nature.

The epistemic advantage gives him a perception that differs from his initial one. He takes the image of an American and starts to relate more with them. This could be because of his perceptual change. He looks into the mirror and says, "I look nothing like her, nothing." (Liu 32). He is disgusted for having inherited his mother's racial features and utters, "it was hard for me to believe that she gave birth to me. She might as well be from the Moon." (Liu 34). He starts to treat his mother as an alien just like how his neighbours saw Jack as an alien and called him a monster. His thoughts align with those of the neo-imperial Americans since he has been introduced to such a standpoint epistemology.

Being a hybrid, he is privileged with epistemic authority. In academic Joshua St. Pierre's words, there is an inversion thesis that privileges the oppressed because of their knowledge of both sides. The oppressed have epistemic authority over the oppressor. Jack, with an epistemic advantage and authority steps into the model of perception and experience of both the oppressed and the oppressor. In Bhabha's terms, Jack undergoes ambivalent splits, but it cannot just be attributed to the postcolonial experience alone but also to the phenomenological ambiguity of his human body.

Jack's body has a primordial anonymity to it before he had the standpoint epistemology of both cultures. He is given the knowledge of both cultures, and introduced to both models of thoughts and experiences. This instigates his dual nature, which is the reason for his ambivalence. His perception changes every time he comes in contact with the knowledge of others. The temporality of his perception is evident through this perceptual change which is ultimately the reason for his ambivalence, the human ambiguity.

The Temporality of Perception can be discussed with the concepts of Merleau-Ponty's, "Phenomenology of Perception" and Husserl's basic account of Perception and Phenomenological reduction. In the chapter "Others", Merleau-Ponty talks about the experience in the lived realm and the experience that one observes during reflection. Certain experiences are never fully realized in the natural time, which is during the moment of experience. These experiences are revealed to us, through reflection. In natural time, the human body cannot be cognizant of everything that is happening around him, whereas historical time is everything that constitutes one's experience.

Through Merleau-Ponty's findings, Howell puts it, "Reflection, like historical time, is never comprehensive: my existence always includes dimensions I do not think of myself as inhabiting. Rather, I inhabit them unreflectively, and they shape my life as definitively as any decision or choice I make" (Howell 155). This is evident in Jack's case. In the beginning, it was just his primordial anonymity which accommodates dimensions from his mother that shapes his perception to a certain extent. Later, he takes in the imperial views of Mark unreflectively, which alters his perception completely. It is revealed during the time when he commands his mom to speak in English at home. This behaviour can be seen as an unreflective acquisition from his encounters with Mark.

The knowledge which alters Jack's standpoint is the unreflective inhabition of Jack's perception. This inhabited perception shapes Jack's actions and beliefs. Jack becomes an internalized oppressor because his experience had unreflectively accumulated Mark's dimensions. He does the same things that were done to him by the oppressors. He alienates his mom at home just like how Mark alienated him at school. He constantly forces his mom to speak in English. When his mom talks to him in Chinese, he shouts at her, "Speak English " (Liu 32). Jack's behaviour as an internalized oppressor can be explained through Howell's concept of unreflective inhibition of perception.

Husserl's account of Phenomenology advocates a similar view of reflection in perceptual experience.

Jack's ambivalent state can be discussed in detail through Husserl's aspect of perception which is "primal impression, protention and retention—is that our experience of meaning is always temporal; it is always rooted in the immediate past and directed towards a future" (Howell 28). The temporality of perception and experience is evident through this notion of Husserl. It shows that our perception and experience is always limited. An object cannot fully perceive or experience the meaning "all at once".

Jack's differing states of actions, that is his ambivalence can be explained through Husserl's primal impression, protention, and retention, which in turn explains the temporality of Jack's perception. The primal impression is the present perception of an object, the protention is the relation of present perception to the impending future, and the retention is the relation of present perception to its immediate past. This explains that no perception or experience is independent of its temporal zone. Jack's mother likes to speak in Chinese. She finds the acquired language, which is English, to be incapable of portraying her feelings and culture. She says to Jack that when she says 'love', she feels it in her lips but when she says 'ai' (Liu 33), she feels it in her heart. Jack's mother's primal impression of the English language is connected with her immediate past,which is her life in China.

The process of retention in Jack's case and his mother's case can be taken to explain Jack's ambivalence. Jack's mother's fondness towards Chinese culture and rejection of the English language is because of retention, that is the connection between her present perception and her immediate past. When she is demanded by Jack to speak in English, her perception of the current situation accommodates her lived experience in Hong Kong. In Hong Kong, his mother was "adopted" (Liu 41) by a Chin family, and they beat her for learning English. Through this, it can be inferred that the process of retention stops her from speaking in the English language.

In Jack's case, when he is introduced to the imperial ideas of Mark, he also resisted at the beginning of his primal impression. This resistance can be explained because of the process of retention. He has also lived through an experience in which he and his mother enjoyed creating origami animals. He liked playing with the paper tiger his mom created. He spoke in Chinese with his mother. All these lived experiences that are retained in his memory inform his primal impression of Mark's views and his toys.

The retention of perception results in his resistance to Mark's neo-imperial ideas. The resistance breaks after some time, especially when Mark undertakes the Coercive Persuasion technique. Borrowing Husserl's concept of retroactive crossing out, Jack's submission to Mark's coercive persuasion can be explained. In the process of retention, there can be alterations made to the past experiences because of the current perception. Husserl explains that the empty intentions of the present are filled by the contents of retention. The object might have an original sense of perception because of the contents of retention but on account of a new experience, there can be the change in the original perception. The empty intentions can be not filled as expected and this experience can be known as "disappointment," or "determining otherwise" in contrast to the "determining more closely" of fulfillment" (Howell 24).

Jack undergoes retroactive crossing out when his original perception is modified by the primal impression. Even though Jack liked his Chinese culture, when Mark introduced his capitalist ideas, his fondness for Chinese culture started to diminish. His fondness for the Chinese language, making origami with his mother, and celebrating Qingming were his contents of retention. When Mark uses coercive persuasion techniques, he humiliates Jack for his origami. He is humiliated by his schoolmates and neighbours for his looks as a Chinese boy. During this process, Jack's original sense of perception about Chinese culture and origami is modified. When he is met with the American values, which is his primal impression, the contents of his retention, which is his Chinese aspects of living, are crossed out. In other words, his liking to Chinese

culture, the original perception is more of a disappointment to him when he has the primal impression of American values. Husserl says that when an object is met with a new perceptual experience, the contents of retention are crossed out, and the object is disappointed.

Conclusion

The altering states of Jack's perception due to differences in experience show the temporality of perception. The change in Jack's behaviour is because of this temporality of perception. It can be inferred from the concepts of Husserl and Merleau-Ponty, that the human body manifestes temporality of perception and experience. They explain that human perception is temporal because experience is indeterminate in nature, which inevitably results in ambiguity. Rather than attributing Jack's ambiguity merely to condition, the postcolonial ambivalence, it is essential to discuss it as a human phenomenon, the phenomenological ambiguity. The ambiguity of Jack is explained through his perceptual changes which ultimately is the reason for his ambivalent disposition. The postcolonial notion of ambivalence can be explained by the phenomenological ambiguity of the body, that is the body's manifestation of perception, experience and temporality.

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LITERATURE IN ELT-LITERARY ADAPTATION INTO FILM AS A CREATIVE INSTRUMENT AND ROOTING OUT THE HESITANCE IN SOUNDING LIKE A NATIVE SPEAKER OF ENGLISH

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Abstract

Literature is the interpretation of life. Any language produces literature in order to present the emotions, thoughts, feelings, desires of one's own or others.This enables the readers to know better about life. Literature plays a significant role in shaping one's life by imparting moral values, reviving the lost culture, following traditions and customs of a particular community, culture and religion bringing out it's vitality, highlights the benefits, challenges, obstacles and weaknesses. When english literature moulds one's lifeit also contribute to the English Language Teaching (ELT).One who studies English as a second language seek to gain experience from the outer world apart gaining from classroom and it is studied as a foreign language for the survival in a foreign country. A user of english language may opt for one but the involvement of literature in language teaching can't be denied which appreciates the essence of language and realise the prominence of literature. The first movie in Britain which was adopted from the literary work of Shakespeare, 'Taming of the Shrew' was directed in the year 1909 by DW Griffith. The literary adaptation paves way for the audience to know the evolution of English language. For example, 'Taming of the Shrew' was written in the year between 1590-1592 in the Renaissance periodand it was adapted into film in 1909-brings forth the idea of advancement from that period's slang, stereotypical structure, English language, the factors that influenced the change, the words extincted, inactive and still in usage to that of the 20thcentury,the Modern Era. This way of adapting literature into films gain a wide range of audience than a wider readership during the publication of the work and this serves the purpose of teaching English language.

Keywords: ELT, ESL, EFL, hesitance, historicallinguistics, misinterpretation, literary adaptations into films. taming of the shrew, wuthering heights, educational tool.

Rooting out the Hesitance in Sounding like a Native Speaker of English

Though scientific study of language (linguistics) brings out the details and the ways of comprehending the language it is not without the art of literature the language could be fully understood. The phonemic sound /θ/ which is equivalent to the fourth Arabic letterثis pronounced as the tamil letter த and hindi letter त inIndian English. The accurate pronunciation of this could be known only by an appropriate english language teacher who is not a native speaker of English. The teacher should teach, in the way the students have acquired their mother tongue and should enable the students to sort out the similarities and differences between the languages. In such case, the learner's hesitance of pronouncing the phonemes/θ/ and /ð/ as த and त ,which are alien to English language and it spoils or undervalues the beauty of the language. It can be barred by teaching the point and manner of articulation of the consonants. Even though the former and the latter are taught, sometimes they are not being illustrated properly by the teacher, by they standing as a 'model' which is also out of hesitance and inexperience, the learners as a result mirror the teachers and trail around the same hesitance as their mother tongue doesn't accommodate any sound similar to that and it sounds funny to the new learners when they follow the Received Pronunciation(RP).The bloom of the fun is because of the hesitance and their thought of 'otherness'. The removal of this hesitance and ignorance can be attained only through literature. If English language is seen as yet another foreign language and not as a language of the colonizers, the learners would be bold enough to uplift and make

avail of the correct pronunciation. In recent years Korean language is embraced, loved and learned with curiosity plus the learners welcome that culture into their lives because of the popularity and fame the Korean drama has gained among youngsters. The comparative study, descriptive concern, transformational generative linguistics and others contribute to the methodological approaches to the study of language and historical and descriptive linguistics orients and contrastive linguistics is chiefly oriented to the teaching of second or foreign language. The literature interferes in ELT when the learners study linguistics historically. The historical linguistics is classified into inflecting, isolating and agglutinating languages in which these brings out the morphological, lexical, semantical and syntactical differences between languages and the learners falls into the limelight of English language. This linguistics also analyse the evolution of language from the past era to the present. This takes the learners to explore the literatures of the early ages like the classics of Homer, Virgil and others and then places the learners in the works of Middle English Period, reading the works of Chaucer followed by the works of William Shakespeare, William Wordsworth, Charles Dickens, Bernard Shaw, T. S. Eliot and the contemporaries. This allows to dive deeper into the insights and experiences of language that has been evolving from time to time. In 'Prologue to the Canterbury Tales' Chaucer narrates

"She was cleped Madame Eglentyne
Ful Wel she song the service dyvyne".

Here Chaucer has employed French and Italian words which were popular during that period. These differ in spelling, sentence pattern and pronunciation from post modern english's. At this juncture literature acts as a catalyst in making ease the foreign language teaching and learning for the teachers and the students. English has borrowed words from languages like Celtic, Latin, Arabic, French, German, Greek, Scandinavian, Spanish, Italian, Dutch and from the East. This enables the learners to travel over those literatures also. Another salient industry lifts and brings out the supremacy of literature right from 1909 by directing 'Taming of the

Shrew' as this is also one of the ways of English Language Teaching. When the learners as audience watch the literary adaptations, in a pronounced way it is obliging for the english language learning. Here the directors and the script writers play roles as teachers and mediators and door deliver the culture and accent in a semantical and syntactical level. A full stop for the hesitance of the learners of ignoring the nuances and altering and adjusting to their convenience like changing the non-rhotic /r/ to rhotic in words like car, tear and etc..and stressed /d/ at the end of carried, passed and using /ɔː / in go, so, no, oh and home instead of /əʊ / could be prevented by watching literary adaptation films because literature is closely related with the english language teaching and learning.The novel 'Wuthering Heights' by Emily Brontë published in December 1847was adapted as a silent film in 1920and 1939 adaptation by Charles Mac Arthur, Ben Hecht and John Hudson and various adaptation by BBC served as a creative tool for the English as a second language teaching and learning. When 'Life of Pi' movie was proposed in a simple English, Wuthering Heights furnished the British accent and taught learners to sound like a native speaker. The culture, landscape, the enduring love language of Enlgand has brought into picture from which the teachers and the learners take lessons from. The learners come to know in which style and/or in which place the particular sentences should be uttered which totally differ from the way they have brought up as a non-native speaker of english. Thus literary adaptations into films is an amusement while learning by breaking down the building blocks and challenges the hurdles of learning English language only through text. Therefore literature serves the purpose of educating, entertaining, brainstorming and presenting the changes in the behavioural aspects between the native and the second/foreign language in the course of English Language Teaching (ELF).

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EXPLORING THE ESSENCE OF INDIAN LITERATURE: A CULTURAL TAPESTRY WOVEN BY INDIAN AUTHORS

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Abstract

Indian literature stands as a testament to the rich tapestry of culture, tradition, and diversity that defines the Indian subcontinent. Through the ages, Indian authors have masterfully depicted the essence of "Indianness" in their works, weaving intricate narratives that reflect the myriad hues of Indian society. This abstract delves into the multifaceted ways Indian authors have portrayed Indian culture, identity, and ethos, thereby paving the way for the global recognition and success of Indian literature. "Indian literature is a celebration of the human spirit, a kaleidoscope of stories that reflect the vibrant tapestry of our culture, heritage, and identity." - In words of Indian writer Vikram Seth. Indian literature is a vibrant mosaic that encompasses a plethora of languages, genres, and perspectives. From the ancient Sanskrit epics like the Ramayana and Mahabharata to contemporary works exploring modern-day dilemmas, Indian literature spans centuries of artistic expression. At its core lies a profound connection to the land, its people, and their collective experiences. One of the defining features of Indian literature is its ability to capture the essence of Indian culture. Indian authors often draw inspiration from mythology, folklore, and historical events to create narratives that resonate with readers across generations. Through vivid imagery, intricate symbolism, and lyrical prose, these authors breathe life into age-old tales, infusing them with relevance and meaning for contemporary audiences.

Keywords: tradition, societal issues, mythology, gender dynamics

Research Article

In "Interpreter of Maladies," Jhumpa Lahiri expresses her Indian identity through stories that delve into themes of cultural heritage, immigrant experiences, and interpersonal relationships. Through vivid portrayals of characters navigating the complexities of identity and belonging, Lahiri reflects on the universal human condition while infusing her narratives with the unique cultural nuances of the Indian diaspora. Through her evocative storytelling, Lahiri offers readers a glimpse into the rich tapestry of Indian culture and the intricacies of the immigrant experience. Mahasweta Devi's "Draupadi" epitomizes the essence of Indian literature by confronting themes of social injustice and resilience within marginalized communities. Through the character of Dopdi, a tribal woman defiant against oppressive forces, Devi critiques the caste system and gender discrimination prevalent in Indian society. The novella serves as a powerful commentary on systemic injustices faced by marginalized groups, drawing readers into the world of Dopdi's struggle for dignity and justice. Devi's vivid imagery and evocative language immerse readers in the harsh realities of caste-based discrimination, while celebrating the resilience and humanity of marginalized communities. Through Dopdi's unwavering defiance and courage, Devi amplifies the voices of those often silenced, embodying the essence of Indian literature as a medium for advocating social change and exploring the complexities of the human condition. Githa Hariharan's "The Thousand Faces of Night" encapsulates the essence of Indian literature through its exploration of cultural identity, feminist themes, and the complexities of modern Indian society. Set against the backdrop of post-independence India, the novel delves into the lives of its female protagonists, each grappling with their own struggles and aspirations. Additionally, "The Thousand Faces of Night" embodies feminist themes that are central to Indian literature. Hariharan challenges patriarchal norms and societal expectations, giving voice to the experiences of women who are often marginalized or

silenced. The novel explores issues such as gender inequality, domestic violence, and women's autonomy, highlighting the resilience and agency of its female characters.

In "Diamond Dust," Anita Desai delves into the intricacies of Indian society, presenting a narrative that reflects the multifaceted nature of Indian literature. She explores themes such as tradition versus modernity, the complexity of familial relationships, and the search for identity in a rapidly changing world. Through her vivid storytelling and finely crafted characters, Desai captures the essence of Indian culture, inviting readers to ponder universal truths while immersed in the specificity of Indian life.

In "7 Steps Around the Fire," Mahesh Dattani's characters embody the essence of Indian literature through their diverse backgrounds and struggles, reflecting the complexity of Indian society. Through their interactions and portrayals, Dattani explores themes such as caste, class, gender dynamics, and the tension between tradition and modernity, offering a rich tapestry of Indian life and culture. Each character serves as a lens through which readers can glimpse the broader social issues and cultural nuances prevalent in contemporary India, showcasing the depth and diversity of Indian literature.

Vaidehi's "An Afternoon with Shakuntala" encapsulates the essence of Indian literature by drawing upon classical Indian mythology and tradition, while also addressing contemporary social issues. Through the character of Shakuntala and her interactions, Vaidehi explores themes of love, duty, and the complexities of human relationships, all of which are deeply rooted in Indian cultural ethos. By weaving together elements of mythology with modern storytelling, Vaidehi offers readers a nuanced reflection of Indian society, highlighting both its timeless traditions and its evolving dynamics. "An Afternoon with Shakuntala" thus serves as a compelling example of how Indian literature intertwines the past with the present, creating a narrative that resonates with readers across

generations. Mahasweta Devi showcases the essence of Indianness in "Rudali" by delving into the lives of marginalized women in rural India, highlighting the intersection of caste, gender, and poverty. Through her vivid portrayal of characters and their struggles, Devi provides a stark commentary on social injustices prevalent in Indian society. The novel explores themes deeply rooted in Indian culture and tradition, such as the role of women, the caste system, and the complexities of rural life. By giving voice to the voiceless and shedding light on the harsh realities faced by the disenfranchised, Mahasweta Devi captures the essence of India's diverse social fabric and cultural complexity in "Rudali."

Conclusion

Moreover, Indian literature serves as a mirror reflecting the diverse cultural landscape of the country. India's rich cultural tapestry, characterized by its myriad languages, religions, and traditions, finds expression in the literary works of authors hailing from various regions and backgrounds. Whether it's the lyrical verses of Rabindranath Tagore, the poignant stories of R.K. Narayan, or the powerful narratives of Arundhati Roy, each author contributes to the kaleidoscopic mosaic of Indian literature, adding layers of depth and richness to the narrative landscape. Central to the success of Indian literature is the ability of Indian authors to articulate the complexities of Indian identity. Through their works, these authors grapple with themes of identity, belonging, and cultural heritage, offering nuanced insights into what it means to be Indian in a rapidly changing world. Whether exploring the tension between tradition and modernity, the dynamics of caste and class, or the impact of globalization on local communities, Indian authors confront the complexities of Indian identity with sensitivity and depth. Furthermore, Indian literature has gained international acclaim, transcending geographical boundaries to captivate readers worldwide. The universal themes explored in Indian literary works, coupled with their unique cultural resonance, have contributed to the global popularity of Indian

literature. From the Booker Prize-winning novels of Salman Rushdie and Arundhati Roy to the cinematic adaptations of Chetan Bhagat's bestsellers, Indian literature has garnered widespread recognition on the global stage. In conclusion, Indian literature is a testament to the richness and diversity of Indian culture. Through their works, Indian authors have beautifully captured the essence of "Indianness," weaving together a tapestry of narratives that celebrate the country's heritage, traditions, and values. By articulating the complexities of Indian identity and engaging with universal themes, Indian literature has not only enriched the literary landscape but also paved the way for the global success and appreciation of Indian literary works.

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WOMEN'S WRITING

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Abstract

"A Women must have money and a room of her own if she is to write fiction" . In the words of Virginia Woolf, woman should come out of their traditional roles and began writing their own Books and publish through the universe. Women have to face challenges throughout the world. In past, Women are oppressed in a way that, they only fit for the familial roles and works. They are not allowed to make Decisions in the male- dominated Society. Once they have set their Goals, they are ready to face challenges in the society. There are many struggles which didn't Allow women to fly high. Even the voting rights are neglected to them. But, now this modern Society provide a greater strength and freedom to women to explore the world. In some Circumstances, there are one or two rules that being followed by men in the society. Women Are creating their identity in the Modernized world. Began to shine in all fields through their Inner power and strength. The major contribution of women to literature has been their Exploration of societal standards. Women writers themselves have long been interested in Tracing a woman's tradition in writing now, women's writing came as a separate category. One important factor is that growth of women's movement was spread of university education among women. Many women authors made weapon was a pen to fight the Obstacles. This Paper attempt to explore the writings based on Women Authors across the world By Portraying their Lives and conditions in the Patriarchal Society.

Keywords*: literature, challenges, feminism, goals, empowerment*

Research Article

The word Feminism Originated on Account for Women's writing and Rights. The Willingness of Women to cross the Border in literature. As Men's writing considered to be predominant in Literature, Women continue to fight for their Basic Needs in the Patriarchal Society. The Societal Rules challenges women to an Extent. The Belief, that Prevailing throughout the Country where Men's writing was valued highly, Whereas, at that time women express their Writings in the form of Pseudonym. This culture prevailed in the country in the 18th century till

Victorian era. Where the famous Novelist Mary Ann Evans wrote her writings in the name of George Eliot. This challenged women to Wider their Wings in the Literary World. Mary Wollstonecraft considered to be the Forerunner to voice out for the Basic rights of Women. Her Work "Vindication of the Rights of Women" is the Stepping stone for the Women's Success in The world. Women were treated as low in the Family and Society. The societal rules made Women as Dark. Famous Women Authors came Forward to Express their thoughts through Writing. Writers like, Jane Austen, Virginia Woolf, Elaine Showalter, Helene Cixous Made their Contributions through Voicing out for Women in the Male- Dominated Society.

Virginia Woolf's famous essay "Professions for Women" is the Type of speech for Women's Service League in 1931. It deals about the "Angel in the House" which is taken as an Voice Addresses about the rules and regulations Continuing in the Society. "A Room of One's Own" Speaks about the Financial Independence and Intellectual freedom of Women in the society. It also tells about the Women's Education and Lack of Women's voices through the Financial Level.

Elaine Showalter is an American feminist, whose writings are Based on the Feminist perspective. Her works "Towards Feminist poetics" spoke about the three Phases of Feminism,

Feminine (Women Writers imitate Men),

Feminist (Women Advocated Minority rights and Protested),

Female (Women Texts are opposed).

She Mentions the Term "Gynocritics"

Constructing a Female Framework for analyzing Women's Literature.

Helene Cixous, French Writer and Feminist Activist Shares her Thoughts about the Patriarchal Society in her work, "The Laugh of Medusa" , She uses the term "White Ink" to show the Purity Of Writing Associated with Mother's Milk. She Urges the Women to Write for their Identity. And how their works to be Valued. She Mentions Derridean Deconstruction and Freudian Psychoanalysis to value the Women's writing based on the theories. She Coined the term "Ericture Feminine" (or) Women's writing to show the value of her work. She also talks about Medusa who was killed by Warrior Perseus by Slaying her Head in the order of goddess Minerva. It revolves around the Male- Dominated society.

Simon de Beauvoir, in which the Author discusses the Testament of women in the present Society and History. Her work "Second Sex" deals about women are Historically Oppressed by Man. She is one of the Sociologist Feminist, Highlight about the problems of women in the Patriarchal Society. Kate Millet's "Sexual Politics" is a Theory that tells about the Patriarchal Structures that are predominant in the 20th century art and Literature. She Argued that Sex-Based Oppression applied to both Political and Cultural level. She Identifies through Radical Feminism. In the Past, Women are Considered to be the person who is fit for doing the Domestic works. They are Oppressed, Tortured and Abused by the male society. They imposed Traditional values that urges women to de-familiarize themselves.

Gender studies emerged as an field of study which focuses on the freedom and rights for all Gender. Apart, from that Feminist studies Aroused as an result of Male Violence in the society. Many theories came as a result of Moulding the Rights of women and Voicing for their Bodily Related violence. The waves that Focuses on the Voting Rights and Sexual Harassment, Provide The evidence for the Dominated World. In the 20th century there are Many Women Writers who Made their writings clear.

Jane Austen was a great writer. she has been called as "The Pure Novelist "who presents the Authentic criticism of the country. Her plots which explored the dependence of women on Marriage. Her work "Emma", a comedy of manners depicting the concerns of genteel women, Focussing on age, marriage and social status. She has been called as " Domestic Novelist" Simply potrays day today life or common life of a common life which she met in the English country.

Kamala Das, a feminist poet who works for neglecting the Patriarchal prejudices and Discrimination. Her works in literature gave voice to female feelings and emotion. She Challenged the norms and advocate rights for women to express their desires. In her work "Introduction", she express openly on politics and Equal rights of women. She compares and contrast about men and women in the society. She is the controversial writer where she openly Express about the restrictions imposed on women.

Mahasweta Devi, a strong feminist writer believes that women should be Judged from the point of view of a human and not from the view of class and gender. Her work, "Draupadi", she Portrays the character Dopdi Mehjen, who fight for the mind and body to fight against the Marginalized society. She made her heroines more courageous and Intellectuals.

Gayathri Chakravorty Spivak, feminist critic, who fights for the rights of women. Her work "Feminism and critical theory" focuses on the political, academic rights of women. She uses the Deconstruction theory to break down the binaries and Traditional ideas around the concept of Gender Hierarchies. She particularly speaks about women in the Third world countries.

There are also the Black Feminist Writers like Maya Angelou Constructs her identity as a Powerful Independent Black woman. They focused both Gender and race related Oppression as White Dominated the Black. She says herself as "Phenomenal Women" Who is a strong women Who Neglected all the Suppressions against her Writings.

Conclusion

Thus, women's writing bring Transformation in the society ideologically and structurally to Construct the power of women. Their Imagination, dreams and aspirations are not only confined To cooking, and cleaning but also above to an extent. Women's writing directly or indirectly Portray the situation around them. The women voices throughout their lifetime constitutes for Equality. Today, educated and modern women have shed their shyness and fear . Rani Lakshmibai considered to be the symbol of courage. Women is an Architect of the society. Women should be given equal representation in nation building activities and political parties. If She is given the task for the country she can do wonder.

Hence, not only in literature but also in Other fields Women should be given equal epresentation.

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INTERSECTIONS OF MYTHOLOGY AND MODERNITY IN *THE PALACE OF ILLUSIONS*

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Abstract

The novel The Palace of Illusions by Chitra Banerjee Divakaruni reimagines the ageless Mahabharata from the viewpoint of its mysterious heroine, Draupadi. It is a compelling blend of mythology and modernity. The story, which is set in ancient India, deftly combines historical and mythical details with modern sensibilities to entice readers to consider the intricacies of human nature and the never-ending conflict between free will and fate. Divakaruni recreates well-known people and occasions via Draupadi's perspective, creating a complex web of betrayal, political intrigue, and love. Draupadi faces constraints imposed by societal norms and the inexorable passage of time as she negotiates the ebbing and flowing waves of power and ambition. However, amid the mayhem of battle and the inevitable. Nevertheless, she emerges as a strong and independent character, defying conventional ideas of women and reinventing her destiny, in the middle of the turmoil of war and the inevitable course of events. The Palace of Illusions is a poignant meditation on the perennial relevance of mythology in the present world, offering profound truths and timeless wisdom that connect across nations and generations through its superb blend of ancient myth and contemporary insight.

Keywords: mythology, modernity, mahabharata, myth and history, contemporary sensibilities

Literary studies in Indian Writing examine the vast array of literary works produced by Indian authors or those of Indian descent in languages including English, Tamil, Hindi, Bengali, Urdu, and more. Scholars in this field explore how these works respond to historical, social, and cultural contexts, addressing themes such as colonialism, nationalism, gender, caste, and globalization. They analyze the multilingual nature of Indian literature, considering how language choice influences literary expression. Additionally, scholars investigate diverse themes, styles, and forms present in Indian Writing, from ancient epics to contemporary works, while acknowledging global influences. Employing critical approaches like postcolonial theory and feminist theory, literary studies in Indian Writing shed light on power dynamics and cultural intersections within texts. Overall, this interdisciplinary field offers insight into Indian literature's rich diversity and dynamic evolution, fostering cross-cultural dialogue and understanding both within India and globally.

Chitra Banerjee Divakaruni, an Indian-American author renowned for her immersive storytelling and exploration of themes like Indian culture, immigrant experiences, and women's identity, hails from Kolkata, India. Settling in the United States after her graduate studies, she has produced a diverse body of work spanning novels, short stories, poetry collections, and children's books. Notable among her works are *The Mistress of Spices*, *Sister of My Heart*, *The Palace of Illusions* and *Queen of Dreams*. Divakaruni's writing eloquently portrays the challenges of Indian immigrants and resonates with readers through its lyrical prose and vivid characterizations. Alongside her literary endeavors, she serves as a professor of Creative Writing at the University of Houston and advocates for women's rights globally, enriching society with her compassionate exploration of the human experience.

The Palace of Illusions by Chitra Banerjee Divakaruni is a captivating retelling of the Mahabharata from the perspective of its female protagonist, Panchaali. Born out of the fire, she navigates her complex relationships with her husbands, the Pandava brothers, and her pivotal role in the great war of Kurukshetra. Divakaruni offers fresh insights into the inner struggles of its female character, depicting Panchaali as a resilient woman

grappling with her duties, desires, and the futility of war.

In the novel, Divakaruni offers a contemporary interpretation of the myth. Here, the retelling presents a blend of modernity and traditional mythology. Divakaruni has shown Draupadi as a modern woman who aspires to share her ideas and opinions with the world. She has attempted to depict the tale of love, treachery, retaliation, battle, freedom, and friendship to bring the past into the present in a unique way.The goal of a revisionist literary work is to provide the conventional characters who were underrepresented in the original. Reading the revisionist literary text provides the reader with an unparalleled experience as the notion and vision are changed.It concerns the powerful and conceited speech of Draupadi from the Mahabharata of the Vyasa.

Divakaruni was not happy with the way women were portrayed in the mythology, thus she composed this book. The mysterious, enigmatic characters, whose feelings were only shown when they had an impact on the lives of the male protagonists, and whose positions were ultimately subservient to those of their fathers, husbands, brothers, or sisters. The women should lead the action, in her opinion.In the classic epic The Mahabharata, men are always the main subject.With Divakaruni's portrayal of Draupadi's existence, she is given a voice in the heavily patriarchal society of ancient India, as she makes her own decisions rather than having them dictated to her by others.

In *The Palace of Illusions*, the character of Draupadi is nota woman who suffers within and is unable to express her opinions. She presents a compelling personal trajectory. Her brother was given precedence over her; therefore, her first influence was on schooling, which she was denied. Her tutor advised her sister to tell her that supporting the warriors in her life is the greatest goal of a Kshatriyawoman. Her schooling was neglected by her father and tutor. In response to her query, she decided that women`s ultimate goal is to help warriors.The brother also wished her to do the same.

This demonstrates that women's education was unimportant and that they were expected to carry out the wishes of men. Here, Divakaruni makes an effort to revive the customs that all women from those eras, whether they were queens or just regular women, followed men. Women were not granted the same access to education as men since it was their responsibility to care for their husbands and to hope that they die valiantly on the battlefield.

It is assumed that they chose to be married to comply with family and social norms. Swayamwara is the custom of looking for one's spouse. Even though Draupadi was exposed to Swayamwara, her family and Krishna had already promised her to Arjun. She is expected to submit to all her father's suggestionsto accomplish his wish. Divakaruni portrays the idea that in this patriarchal society, a woman's feelings are disregarded in favor of other people's words and promises and that a daughter is treated like a toy by her own family. Men used women as slaves, forcing them to follow their commands without question.Her inner turmoil was blazing. When Kunti requested Draupadi to marry all five, in certain instances she did not voice her opinion. Although they were devoted to one another, she was waiting for Arjun to defend her against marrying all five, but no one objected to Kunti's remarks. She thereby falls prey to the societal ill of polyandry. During that period, polyandry was a typical occurrence for many women.

The impression from this book is that Draupadi, although she starts as a meek character in the epic, eventually becomes a symbol of the modern woman in our day and age. In Duryodhana's court, where she has been betrayed by her husband, Draupadi speaks up. She asked the court's elders, believing that once someone was sold into slavery, they had no more right to wager on others, but she was wrong to believe that she would be protected by the laws of mankind. The novel's portrayal of the scene demonstrates how the legislation, which applied to everyone equally, would not apply to women equally. The reader is presented with a society in which women's rights have been relinquished.

Draupadi remains a strong individual, demonstrating to them that she will never submit to them by pleading for her dignity. She reinvents herself as a strong woman who can fend for herself without her spouse in a time of need. She never received a response in court to any of her queries. The conflict that resulted in the Kauravas' deaths was started by her rage and desire for retribution for the deplorable conduct done against her.

In the novel, Draupadi is shown as a mournful and strong woman who longs for a relationship with Karna. She compares Karna to her husbands and is constantly sorry for the slight she inflicted upon Karna during their Swayamwar. She adds that Karna would never have done what she did when she fell on the way to the Himalayas.He would have been happy to give up his heart for her sake. Draupadi regrets not tellingKarna how she feels and maintains a special space for him till her death. She likewise feels more of a friend's affection for Sri Krishna. Sri Krishna is a helper, protector, and mentor in every action from start to finish.

After meeting Draupadi, Karnaportrayed in The Mahabharata as an unattractive characterbecomes a hopeless romantic. From Draupadi's perspective, their love for one another has been explained differently. In this book, Karna tells Bheeshma that he loves Draupadi. This is a difficult revelation to accept because Draupadi was his grandfather, and it is illegal to express feelings for someone else's life. It is also less likely to be revealed to an elder because in those days, people respected elders, and it was not a good moment for him to start thinking about his love for Draupadi amid the Great War.

Karna is portrayed by Divakaruni as a tragic hero because, while possessing all the necessary abilities, he is unable to vanquish adversaries or satisfy his desire for Draupadi's love. He passed away because he was fully aware of the reality and was unable to respond or accept it. In the book, Kunti as a mother-in-law is portrayed as a cunning plotter, and she is constantly thinking about her sons'honor, prosperity, and happiness. It might be seen as a mother's affection for her children and a protest against Duryodhana's treachery. In every chapter of the book, Kunti plays the role of an overbearing mother-in-law without making an effort to comprehend the pain or emotions of her daughter-in-law.

Draupadi believed that Kunti was cunning, that her attempts to seduce Karna had been effective, and that she was even prepared to give Draupadi to Karna. This demonstrates Kunti's willingness to stop at nothing to save her sons. However, if we examine Kunti's perspective, we might uncover the motivations behind her choices. The nature of Kunti's pre-war relationship with Karna is kept a secret until their mutual dissolution. It significantly affected the fight. It is evident from Kunti's character that a mother's love is erratic; whether it is good or bad, she will do whatever it takes to safeguard her children.

The Palace of Illusion retells the significance of women in society and reexamines the perceptions of women's lives.Divakaruni has made Draupadi's release from the prison of perfection and so-called divinity abundantly evident. Unlike most women, Draupadi did not wait for a man to save her from her suffering. She as sists herself by recognizing and resolving issues. She rebels against established norms and rewrites the story of womanhood.

This literary work of revisionism serves to highlight contemporary themes such as discrimination against women in patriarchal societies, marginalization, and identity. A character from mythology illustrates this. The Mahabharata does not feature Draupadi as a major character at all. Draupadi lacks a voice, a choice, and an identity in the original text; however, Divakaruni gives Draupadi these attributes and gives her life, making her a figure of unflinching fortitude and strength who can stand in any circumstance. We can witness her bravery in *The Palace of Illusions*, as she challenges limiting rules in place and demonstrates to the world that every woman has a unique identity.Divakaruni raises doubts and claims that Draupadi's marginalized persona serves as a metaphor for how poorly male-dominated society has been able to comprehend the pain and emotions of women.

In Vyasa's The Mahabharata, Draupadi is portrayed as a figure who was created to annihilate the Kauravas. She is portrayed in *The Palace of Illusions* as a sensible individual who is powerless to avert the annihilation of the Kauravas. According to Tariqa Tandon's evaluation, Divakaruni`s interpretation gives the epic a humanistic touch that makes it more relatable, realistic, and humane. It also offers new insights into the epic.

It is possible to infer from research findings that women have not received priority treatment. Nobody will listen to their opinions because they believe that women are weak and unempowered and that they must obey their husbands at all costs. In the end, the family's honor is all that matters. Draupadi is portrayed as the main reason behind the Kurukshetra battle and is said to possess a very strong, bright, and impressive demeanor.She possesses all the complexity in addition to having the ideal gender. Draupadi's death was caused by her inflated ego, jealousy, and desire. Humans are fallible, whether it be a positive or negative feature. In this book, Draupadi emerges as an ordinary lady full of flaws.

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POST COLONIAL LITERATURE
UNVEILING THE POWER OF POST-COLONIAL LITERATURE: AUTHORS' JOURNEY AND ENGAGEMENT

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Abstract

Post-colonial literature, a vibrant literary genre, emerges from the shadows of colonialism to illuminate the diverse experiences, struggles, and triumphs of formerly colonized peoples. This research delves into the essence of post-colonial literature, exploring its definition, significance, and the profound ways in which authors immerse themselves in their craft to give voice to silenced narratives. "Colonialism not only deprives a society of its freedom and its wealth, but of its very character, leaving behind a hollow shell of what once was." - In the words of chinua Achebe. Post-colonial writers use their own experiences, history, and shared memories to tell stories that feel real and meaningful. They feel a strong need to address the problems in society caused by colonialism and imagine a better future. This research looks at how post-colonial writers use different methods to challenge the powerful stories of the past and show the world from different viewpoints. They do this by playing with language and changing how stories are told, all to make sure the voices of those who were ignored are heard.
Keywords: *hybridity, resistance, identity, decolonization*

Research Article

In "A Far Cry from Africa," Derek Walcott explores his complex identity as a Caribbean poet of both African and European descent. Through the poem, Walcott grapples with the tension and division caused by colonialism, particularly the British colonization of the Caribbean. He is torn between his African roots and his Caribbean upbringing, struggling to reconcile the two. This inner conflict is reflected in the language and imagery of the poem, which oscillates between African and Caribbean landscapes, histories, and cultures. Ultimately, "A Far Cry from Africa" serves as a poignant exploration of the complexities of identity in the post-colonial context.

In "Purple Hibiscus," Chimamanda Ngozi Adichie examines the effects of colonialism on Nigerian society through the experiences of the protagonist, Kambili, and her family. The novel delves into themes of cultural identity, familial oppression, and the struggle to break free from the constraints imposed by colonial influences. As Kambili begins to question the strict Catholic values enforced by her father, Papa Eugene, she embarks on a journey of self-discovery and liberation, symbolizing Nigeria's broader quest for independence and autonomy. Through Kambili's story, Adichie illustrates how colonialism continues to shape individual lives and familial dynamics in post-colonial Nigeria.

In "Bora Ring," Judith Wright uses the image of the bora ring, a traditional ceremonial site for Indigenous Australians, to symbolize the loss of Indigenous culture in the post-colonial period. Through her description of the abandoned ring and the surrounding landscape, Wright conveys a sense of nostalgia and mourning for the disappearing traditions and connection to the land. The poem reflects on the profound impact of colonization on Indigenous communities and their struggle to maintain their cultural identity in the face of rapid change and loss. "The Handmaid's Tale" by Margaret Atwood explores themes of power, control, and oppression in a dystopian society. While it primarily focuses on the subjugation of women within a totalitarian regime, it can be analyzed through a post-colonial lens. One way to interpret the novel through a post-colonial perspective is by

examining the hierarchical power structures and the exploitation of marginalized groups within the society depicted in the book. The authoritarian regime in "The Handmaid's Tale" imposes strict rules and controls over its citizens, mirroring the oppressive systems of colonialism and imperialism.

In "Diamond Dust," Anita Desai explores post-colonial themes through the lens of cultural dislocation and the clash between tradition and modernity. The novel depicts the struggles of characters who are caught between the influences of Western culture and their Indian heritage, reflecting the complexities of identity in a post-colonial society. Desai delves into the psychological and emotional impact of colonialism on individuals and families, examining how colonial history continues to shape their lives and relationships. Through nuanced character development and vivid descriptions of the Himalayan landscape, Desai highlights the ongoing tensions between the old and the new, shedding light on the enduring legacy of colonialism in contemporary India.

In "Dance of the Forests," Wole Soyinka addresses the issue of post-colonialism by exploring themes of cultural identity, political liberation, and the complexities of transitioning from colonial rule to independence. Set against the backdrop of Nigeria's struggle for independence, the play depicts a symbolic journey through Nigeria's history and collective consciousness. Soyinka uses traditional Yoruba rituals and mythology to critique colonialism and its impact on African societies. Through the characters and their interactions, he examines the legacy of colonialism, including the disruption of indigenous cultures, the imposition of Western values, and the exploitation of natural resources. In "In Search of Our Mothers' Gardens," Alice Walker addresses the issue of post-colonialism by exploring the intersections of race, gender, and creativity within the context of African-American history and culture. The essay serves as a meditation on the creative legacy of Black women in America and the ways in which their artistic contributions have been marginalized and overlooked. Through her exploration of the lives and works of Black women artists, writers, and activists, Walker highlights the resilience, strength, and ingenuity of African-American women in the face of oppression and marginalization. She argues that the creative expressions of Black women serve as a form of resistance against the dehumanizing forces of racism and sexism, reclaiming agency and autonomy in the process.

Conclusion

Through an exploration of seminal works and critical analyses, this research sheds light on the diverse strategies employed by post-colonial authors to challenge hegemonic discourses and assert their agency. From linguistic experimentation to narrative subversion, authors employ a myriad of creative techniques to destabilize colonial frameworks and center marginalized perspectives. Furthermore, this research examines the role of post-colonial literature in fostering dialogue, empathy, and solidarity across cultural divides. By amplifying the voices of the silenced, post-colonial literature not only bears witness to historical injustices but also cultivates a deeper understanding of the complexities of colonialism and its enduring effects on contemporary societies. In conclusion, this research underscores the transformative power of post-colonial literature as a tool for resistance, reconciliation, and collective empowerment. By delving into the journeys of post-colonial authors and their profound engagement with the complexities of their contexts, we gain insight into the enduring legacy of colonialism and the ongoing struggles for liberation and self-determination.

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CHALLENGES AND STRATEGIES IN RENDERING VEDIC TEXTS IN ENGLISH

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Abstract

This research delves into the intricate process of translating sacred scriptures, particularly focusing on the Vedas, which present unique challenges due to their profound philosophical depth and linguistic complexity. Despite the historical reluctance to translate Vedic literature rooted in the belief in the sanctity of language, contemporary scholars recognize the importance of making these texts accessible to wider audiences through translation. The primary objective of this study is to investigate the theoretical frameworks underpinning translation methodologies, emphasizing the delicate balance required between fidelity to the original text and readability in the target language. Through a meticulous comparative analysis of translations of selected Vedic hymns, notably the Purusasūkta and NāsadīyaSūkta, this research aims to illuminate the semantic and syntactic variations inherent in different translations.The analysis scrutinizes translations by eminent scholars such as Griffith, Swami Krishnananda, W. Jamison and Joel P. Bereton, RaimundoPanikker, Swami Vivekananda, Max Muller, Maccodennel, Basham, H. H. Wilson, and Wendy Doniger O'Flaherty. By examining these translations, this study not only highlights discrepancies in word choice, syntax, and emphasis but also elucidates the diverse interpretive approaches adopted by translators.Furthermore, this research contributes to a deeper understanding of the complexities involved in translating ancient religious texts and underscores the significance of nuanced translations in preserving the essence of Vedic wisdom for contemporary audiences. By shedding light on the challenges and intricacies of translation, this study enriches scholarly discourse on religious linguistics and translation studies, offering valuable insights into the interplay between language, culture, and spirituality.

Keywords: comparative analysis, translation, vedas, hymns, philosophy, sanskrit, syntax and semantics

Introduction

Religions such as Buddhism and Christianity actively encourage the translation of their sacred texts. In contrast, Vedic texts emphasize the inherent sanctity of language and are reluctant to undergo translation into other languages. This resistance stems from various factors, including the intricate complexity of the language, the profound philosophical concepts contained within, and the nuanced cultural insights intertwined with the texts.

Hindu philosophy is also referred to as Indian philosophy and Vedas are the ancient scriptures available that convey the profound insights of enlightened Indian sages. These scriptures, comprising the Rg Veda, Sama Veda, Yajur Veda, and Atharva Veda, collectively represent the Vedas. These verses are crafted suggestively, allowing for a broad spectrum of interpretive possibilities.

The field of religious linguistics pertains to the examination of language utilized within religious contexts, with a primary objective of discerning the structures and functions of religious language components, including lexicon, syntax, phonology, and morphology. Within this domain, subjects of religious discourse may encompass diverse entities, events, or attributes, such as deities, miracles, redemption, and sinfulness. Notably, analysis of religious texts has been a focal point of investigation, particularly evident in translations of Vedic texts, often accompanied by interpretations and commentaries elucidating philosophical and ritualistic aspects within the religious tradition.

This paper endeavours to explore the process of translating Vedic texts into English within the context of academic inquiry. The initial section of the paper delves into the theoretical underpinnings of translation, examining its principles and

methodologies. Subsequently, the second section scrutinizes specific translations of Vedic verses, highlighting deficiencies in conveying their philosophical significance and the structure of the translated texts.

Theories of Translation

Translation is a complex endeavor that requires a delicate balance between originality and fidelity, prioritizing both form and content. This process involves transposing a text from the source language to the target language in a manner that ensures approximate similarity in surface meaning and preserves the essence of the source language structures while avoiding significant distortion of the structures of the target language The function of the translator is to bring about in the minds of the readers of the target language text, "as closely as possible" (Bassnett, 1954: 2) the same feelings as those achieved by the source language text.

The translators can't be always viewed as Someone who invades, extracts and brings home" (Steiner, 1975: 298), rather he is the one who should create an equivalent impact on the target text reader, ensuring adaptability to the new socio-cultural context.

The objective of translation is to uncover the underlying meaning of the original text rather than adhering strictly to its literal expression. The complexity of Vedic literature, with its layers of significance accessible through different levels of understanding, presents a formidable challenge for translators. Moreover, the use of Dhatus further complicates the translation process, requiring a deep dive into the nuances of these texts.

Method

This research is a contrastive study of translated verses from Vedas and the effect of sacred texts. In doing this research, a few English translations of Vedas by European and Indian scholars are selected to compare and contrast the meaning changes of the verses. Various translations of a stanza from the PurushaSukta and NasadiyaSukta are analysed. Through a comparative analysis of translations, the objective is to uncover the semantic and syntactic variations while elucidating the underlying themes and metaphysical concepts conveyed in the hymn. By examining different scholarly interpretations, salient features of translating Vedic Sanskrit texts into English and additional factors that enhance the quality and readability of the translations are also analyzed

Understanding the Complexity of Vedic texts Purusasūkta

The Purusasūktahymn in the Rigveda depicts the "Cosmic Being," Purusa, as both immanent and transcendent, illustrating the spiritual unity of the universe. The hymn unfolds as a profound reflection on the interconnectedness of God, Man, and the cosmos, encapsulating the essence of creation sacrifice. The Purusasūktais referenced in various Vedic and Puranic texts, showcasing its profound significance in Hindu cosmology and theology.

Transcribed Text

brāhmano'sya mukhamāsīd bāhū rājanyah krtah, ūrū tadasya yad vaiśyah padbhyāgī śūdro ajāyata. candramā manaso jātahcakśoh sūryo ajāyata, mukhādindraścāgniśca prānādvāyurajāyata.

Word by Word Meaning

Brähmaëaù-a Brähmaëa; asya-His; mukham-face, mouth, visage, upper part, opening, source , purana-head of Siva Gana, vyakarana-aperture of mouth, Astrology-head, Ayurveda-mouth/face/ opening, architecture-face of a stone, gate of knowledge, geography-face, gatr, door; äsét-was; bähü-two arms, shoulder, distance, Kavya-a king and warrior, Astronomy-base of right angle triangle, Ganitham-2,; räjanyaù-a Kñatriya, royal, name of Agni; kåtaù-was made; ürü- natyasastra & Ayurveda & Yoga -two thighs, wide, broad, spacious, large, purana-son of Manu, Shakta philosophy-waves of rays, Excellent, Precious, Valuable, far; tat-that; asya-His; yat-which vaiçyaù-a Vaiçya, agriculturist, businessman, a country, skilled labour, a man of mixed origin (Lexicographers-Namarasimha, Halayudha,

Hemachandra); padbhyäm-from both feet; çüdraù-a Çüdra, talent/facility; ajäyata-was born. Purusha-spirit

Translations
Swami Krishnanada
The Brahmana (spiritual wisdom and splendour) was His mouth; the Kshatriya (administrative and military prowess) His arms became. His thighs were the Vaisya (commercial and business enterprise); of His feet the Sudra (productive and sustaining force) was born.

Griffith
The Brahman was his mouth, of both his arms was the Rajanya made. His thighs became the Vaisya, from his feet the Sudra was produced.

W.Jamison and Joel P.Bereton
The brahmin was his mouth. The ruler was made his two arms.As to his thighs—that is what the freeman was. From his two feet theservant was born.

Raimundo Panikkar
His mouth became the brahmin; his armsbecame the warrior-prince, his legs the common man who plies his trade.The lowly serf was born from his feet

Same verse can be seen in Vishnu Purana as Transcribed text
Gävas tvattaù samudbhütäs tvatto ’jä avayo mågäù|
tvan-mukhäd brähmaëäs tvatto bähoù kñatram ajäyata||
vaiçyäs tavoru-jäù çüdräs tava padbhyäà samudgatäù|
akñëewhere this akñëeù süryo ’nilaù präëäc candramä manasas tava||

Translation
Cattle arose from You. Goats, sheep, and deer come from You.

The Brähmaëasoriginate from Your face and the Kñatriyasfrom Your two arms.

The Vaiçyaswere born from Your thighs and the Çüdrasappeared from Your feet.

The sun came from Your two eyes, the wind from Your breath, and the moon from Your mind

Nāsadīyasūkta ("that not existing did not exist"); X121

The NāsadīyaSūkta, found in the 10th Mandala of the Rg Veda, is a hymn that explores themes related to the nature of the self, the body, and the Supreme Brahman. It specifically links the creative process of poets to the creation of the world, presenting an intriguing parallel between poetic creativity and cosmic creation.

Transcribed Text
nāsa dāsī nno sadā sītta dānī m nāsī drajo no vyo mā pa royat| kimāva rīva kuha kasya śarma nna bha kimā sī dgaha na gabhī ram

Word by Word Meaning
na – neither, not, no, like, as; asad (asat) – nonexistent, nonentity, nonbeing, untrue, unreal; āsīn – seated, being at rest, sitting, exist; nō – nor, not, or not; sad (sat) – existent, being, truth; āsīt – seated, being at rest, sitting, exist; tadānīm – at that time, then 2) na – neither, not, no, like, as; āsīd (āsīt) – seated, being at rest, sitting, exist; rajō (rajas) – atmosphere, air, firmament, the ethereal spaces, the whole expanse of heaven or sky; nō – nor, not, or not; vyōmā (vyōman) – heaven, sky, atmosphere, air, ether; parō (paras) – beyond, further off, away, on the other side of; yat (yad) – which, whichever, whatever 3) kim – what, how, whence, wherefore, why; āvarī (āvāra) – shelter, keeping out, cover; vah – bearing, holding; kuha – where; kasya – whose; śarmann – shelter, protection, comfort 4) ambhah (ambhas) – celestial waters, power, fruit fulness; kim – what, how, whence, wherefore, why; āsīd (āsīt) – seated, being at rest, sitting, exist; gahanam (gahana) – deep, dense, thick, impervious, impenetrable, inexplicable, hard to be understood; gabhīram (gabhīra) – deep-sounding abyss or mystery

W Jaimson and Joel Breighton
The nonexistent did not exist, nor did the existent exist at that time.

There existed neither the airy space nor heaven

beyond.

What moved back and forth? From where and in whose protection? Did water exist, a deep depth?

Wendy Doniger O'Flaherty

There was neither non-existence nor existence then; there was neither the realm of space nor the sky which is beyond.

What stirred? Where? In whose protection? Was there water, bottomlessly deep?

Max Muller

Nor aught nor naught existed; yon bright sky

Was not, nor heaven's broad woof outstretched above.

What covered all? what sheltered? what concealed?

Was it the water's fathomless abyss? What stirred? Where? In whose protection? Was there water, bottomlessly deep?

H H Wilson

The non-existent was not, the existent was not; then the world was not, nor the firmament, nor that which is above (the firmament). How could there be any investing envelope, and where? Of what (could there be) felicity? How (could there be) the deep unfathomable water?

Griffith

Then was not non-existent nor existent : there was no realm of air, no sky beyond it.

What covered in, and where? and what gave shelter? Was water there, unfathomed depth of water?

Maccodennel

Non-being then existed not nor being:

There was no air, nor sky that is beyond it.

What was concealed? Wherein? In whose protection?

And was there deep unfathomable water?

Basham

Then even nothingness was not, nor existence.
There was no air then, nor the heavens beyond it.
What covered it? Where was it? In whose keeping?

Was there then cosmic water, in depths unfathomed?

Swami Vivekananda

'There existed no being, nor did any non-being then; no air, no sky beyond that; what was that which covered, and what, where; under whose protection; and was there that deep unfathomable water?

Analysis

Puruṣasūkta

Swami Krishnananda's translation emphasizes the metaphorical association between body parts and social roles, attributing spiritual wisdom to the mouth, administrative prowess to the arms, commercial enterprise to the thighs, and productive labour to the feet.Griffith's rendition maintains the structure of the Sanskrit text while simplifying the language for readability. The syntax remains faithful to the original, with minor adjustments for clarity.W. Jamison and Joel P. Bereton's translation presents a straightforward interpretation, with a focus on clarity and coherence. The language used is accessible, making it suitable for a wide audience. Raimundo Panikkar's interpretation offers a nuanced understanding, highlighting the socio-economic implications of the metaphorical representation of body parts. The syntax is slightly altered for stylistic purposes, emphasizing the hierarchical nature of social roles.

Comparing these translations with the original Sanskrit text reveals differences in the choice of words, syntactic structure, and emphasis. For instance, while the original Sanskrit text uses specific terms like "Brähmaëa," "Kñatriya," "Vaiçya," and "Çüdra" to denote social classes, some translations opt for broader terms like "spiritual wisdom," "administrative prowess," "commercial enterprise," and "productive labour" to convey the underlying meanings.

Nāsadīya Sūkta

W. Jamison and Joel P. Brereton's translation manages to strike a fine balance between staying true to the original Sanskrit text and ensuring that the

English rendition remains easily understandable. Doniger's interpretation, while faithful to the Sanskrit essence, adds a touch of poetry to the language, subtly adjusting the syntax for a more aesthetic appeal. Muller's version, reminiscent of translations from the late 19th century, retains the syntax of the original Sanskrit but may pose challenges in terms of modern readability. Wilson's translation, on the other hand, stays closely aligned with the Sanskrit text, presenting a clear and concise interpretation characteristic of scholarly translations. Griffith's rendition simplifies the language without compromising the structural integrity of the Sanskrit, making it more accessible to a wider audience. Maccodennel's approach leans towards a poetic interpretation, capturing the imagery and mood of the Sanskrit text with slight modifications to the syntax for artistic effect. Basham's translation opts for clarity and coherence, adopting a contemporary English style to ensure broader comprehension. Vivekananda's rendition delves into the philosophical depths of the original Sanskrit, emphasizing spiritual interpretation while maintaining clear syntax for easier understanding.

Comparing these translations with the original Sanskrit text of NāsadīyaSūktareveals variations in word choice, syntactic structure, and emphasis, reflecting the diverse perspectives and interpretive approaches of the translators. Each translation offers valuable insights into the existential themes explored in the "NasadiyaSukta," enriching our understanding of this ancient hymn.

Conclusion

In conclusion, this study has highlighted the intricate process of translating Vedic texts into English, revealing the complexities involved in conveying their profound philosophical insights. Despite challenges stemming from the sanctity of language and the nuanced meanings within Vedic literature, translation remains essential for broadening access to its wisdom. Achieving a balance between fidelity to the original text and readability in the target language is crucial. Interdisciplinary approaches, drawing from religious linguistics, philosophy, and translation studies, deepen our understanding of ancient religious texts' contemporary relevance. Future research could explore alternative translation methodologies, employ digital tools for analysis, and assess the reception of translated Vedic texts across diverse cultural contexts. Unraveling the complexities of translating Vedic literature enriches our understanding of this profound tradition and its enduring impact on human thought and spirituality.

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POST COLONIAL APPROACH TO AMITAV GHOSH'S NOVEL *THE HUNGRY TIDE*

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Abstract

Post Colonial literature is primarily focused with the conflicts between ruler and the subjects, mainstream and marginalised, ruler and subjects and simultaneously it glorifies the suppressed other. It questions the dominant culture and challenges the concepts of established authority. It examines the ways in which European colonizers exerted political, economic and cultural power on the colonised countries and its lasting effects. Amitav Ghosh is known as postcolonial writer because of his condemnation of imperialism and its consequent violence and prejudice. He believes that art has a special role to play in opposing forces that alienate people and communities. Ghosh's novel The Hungry Tide is about the story of the people of the Sundarbans, the tidal islands at the mouth of the Ganges and how they survived the continual onslaught of displacement, identitycrisis and shifting tides of Post Independence politics. The novel seeks to link the ecological and postcolonial concerns by telling the stories of the refugees from Sunderbans.
Keywords: refugees, cultural loss, post-colonialism, displacement, migration, identity crisis, subaltern, eco- criticism

Introduction

Amitav Ghosh's *The Hungry Tide* explores the dispossession of colonised people in the postcolonial world. The novel is set in the Sunderbans, which is situated in the lower region of the Ganges delta and extends upto to 250 km from the Hugli River estuary in West Bengal to the banks of the Meghan River in Bangladesh. The author's imagination explores the intellectual territory and records the detailed historical account of colonial and postcolonial settlement in the Island. The partition of Bengal in 1947 caused a huge influx of refugees from East Pakistan, subsequently Bangladesh, into West Bengal. This exodus continued till 1970 as the refugees entered West Bengal in the hope of settling. They were however sent to various areas outside WestBengal with the assurance with the assurance that they would eventually be relocated. In 1978 these refugees slowly moved back from those relocation camps to Morichjhapi one of the northern most forested islands of the Sundarbans from where they had been brutally evicted for violating the forest Acts, meant to protect the mangrove forests.

In *The Hungry Tide*the author deals with the core issue of the settlement in the Sunderbans. It combines fiction and fact in particular geographical are a, he explores the significance of place and expresses the personal and social identities of the dislocated people at the time of partition after the colonial rule. Through this novel Ghosh intensifies his focus on the historical and contemporary attitude towards the people who live in the island and waterways of the sunderbans, an area little known outside India. The main root cause for the dislocation of people in large number is the aftermath of colonialism. Enormous number of refugees has been detained in resettlement camps in east central India. The desolated refugees not only faced dangers of the nature but more acutely by the fellow human beings. The novel *The Hungry Tide* is the echo of unfulfilled hopes and aspiration of the post war and post partition subaltern classes of the subcontinent.

The postcolonial countries like India are under the influence of modernization which resulted in a

vast number of people being displaced. The sense of alienation, identity crisis, rootlessness, cultural and linguistic identity are the themes of post colonialism. Through *The Hungry Tide* the author recollects the events of Morichjhapi and subaltern consciousness that Nirmal not only sympathizes with the refugees, but also empathies with them and understands the universal yearning of the wretched of the earth.

The novel depicts a wide range of postcolonial phenomena from the suffering of refugees returning from the Sundarbans to Bangladesh. Nirmal and Nilima who have moved to Lusibari. Literary study in the past few years has undergone a sudden, almost universal turn away from theory in the sense of an orientation toward language as such and has made a corresponding turn toward history, culture, society, politics, institutions, class and identity. Ghosh clearly describes the reluctance of people in power to address the crisis of the refugees. They implemented a new resettlement scheme scheme during the year 1960 with a view to setup a resettlement camp for the refugees in at the paucity of vacant land in West Bengal. Refugees who settled in Dandakaranya in Madya Pradesh found it difficult to cultivate the sparse infertile soil. Because of the political influence the refugees started moving towards sunderban island of Morichjhapi and other vacant areas in West Bengal. In 1975, 16,000 families moved to the uninhabited island of Morichijhapi. But in1977 the refugees hoped that their struggle to survive would come to an end and they thought that they could go back to their homeland. In contrary to its policy statement, the government arrested more than 15,000 and sent them back to their original resettlement camps. Most of the refugees escaped from the police action and managed to reach their destination, morichjhapi, the government forced them to return to their camps. The Government claimed that the refugees were in unauthorized occupation of Morichjhapi which is a part of the Sundarbansgovernment forest. The refugees on the island have been considered as a disturbance for the existing potential forest wealth, which indirectly resulted in imbalance of ecological system. On the other hand the government made plan to use the island for generating revenue. The pride of English man lies in the use of language and dress code. In *The Hungry Tide* Kanai with a Western outlook feels very proud of his appearance, dressing and his extra ordinary skill in using the language. He thinks highly of himself and considers others as some meagre character and other people like Fokir and his wife Moina were very common people who do not know how to carry themselves. Right from the beginning of the novel in the train, the way he carried himself resembles westernization. On the occasion when Khanai meets Moyna he tried to disentangle Moina from her husband Fokir. This attitude of Kanai reflected the behavior of English people. Kanai becomes the victim of imperial culture. When he tries to impress Piya, she understands his intention. But in spite of all his talent and skills on language, he miserably fails in front of an uneducated Fokir.

Amitav Ghosh through his detailed study of the island clearly pictures the disorder and the violence which is lucidly related to the inner realities of human existence in the novel. The alienated refugees like Kusum under the quest to lead a meaningful and significant life struggled to the core. Every bold effort of the refugees towards advancement leads them backward and further into the abyss of mystery and incomprehension until the stark realization dawns on them that they have been enmeshed in the great web. The helpless low class people were not allowed to settledown anywhere in the country, their right to live has been questioned. They have been chased from place to place. The government even reserves forest for animals but the people in the government couldnot even sympathize with the refugees.

The settlements were planned by the British administration with the stated objective of revenue collection. The British started an economic venture, a challenge against nature at the cost of helpless poor Indians. *The Hungry Tide* help us to comprehend a through knowledge about the group of islands and the standard of life lived by the refugees on the island. The human settlement on the island is the

legacy of British colonialism. Through the novel the author not only revisits the past history but also refreshes the memory about the mental and physical agony of the deserted people. The author has touched upon the cruelty of colonialism and its impact. The English have left their foot print in every aspects of life. They exploited both the natural resources and human resources and human resources. Though the present generation is benefitted out of colonial rule, the wound that they caused to our predecessors is perpetual. The reverberation of colonialism is still felt even after centuries. The lifestyle and education of English have become an integral part of Indian standard of living though our land is freed from the racial and intellectual domination of English.

From an in-depth study it is evident that the impact of colonialism has uprooted the native people, devastated colonialism has uprooted the native people, devastated the life of the underprivileged, evacuated thousands of people from their native land and landowners were made landless. The impact of imperialism is so strong that it had not left any stone unturned.

Conclusion

The Hungry Tide privileges the subaltern, Fokir, Kusum and Moyna over the cosmopolitan, Piya, Kanai, Nilima and Nirmal. The novel is the story of refugees and criticizes environmentalism where humans are not given importance. Therefore, The Hungry Tide therefore prioritises the subaltern voice. Ghosh's novel responds to the conflict over the access to habitat and resources and enforcement by the economic forces. The Morichjhapi incident clearly shows that ecology and environment is prioritised over human beings.

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THE ODYSSEY OF TYRION LANNISTER: EXAMINING HIS ROLE AS A MULTIFACETED CHARACTER IN *A SONG OF ICE AND FIRE*

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Abstract

Born into an affluent family, Tyrion Lannister could not enjoy the luxuries of wealth and the name associated with his House, thanks to his physical deformity. As a dwarf, he was scorned not only by the society but also by his own family members including his father, Tywin Lannister, the patriarch of the House. His sister openly shunned him for having been born as a dwarf and accused him of not only killing their mother for birthing him but also poisoning and killing her son. When he thought he found his one true love, he faced betrayal and suffering through marriage, messing his life around finally trying to escape the plot killing his father taking revenge for the mistreatment he endured at their hands. With tricky political plots surrounding him and the hatred from everyone around him, Tyrion learnt to play his own game of survival and a search for identity in Westeros through the gifts of wit, wisdom and cunning he possessed. This study helps the readers to understand the character arc of Tyrion Lannister in the series A Song of Ice and Fire, one of the most popular fictions of the twenty-first century. George R. R. Martin's skill is immeasurable when it comes to projecting the characters that can touch the heart and soul of the readers and with the character arc of Tyrion, it becomes essential to discuss the way he had changed and the way the society changed him.

Keywords: tyrion lannister, complexity, dwarf, betrayal, resentment, journey

Set in Westeros and Essos, the widely acclaimed *A Song of Ice and Fire* series by George R. R. Martin is known for its imaginative settings, political conflicts and other supernatural elements. With so many Houses such as the Lannisters, Baratheons, Greyjoys and Targaryens competing to control the Iron Throne, Martin has set in front an array of characters that allows the readers to enjoy a wholesome experience of war and love in a medieval world. Themes such as loyalty, betrayal, honour, and righteousness are explored throughout the series. With multiple themes in line, the characters also line up that can be discussed in depth. Among them, Tyrion Lannister emerges as one of the most important characters of the series whose importance lies in the way he sees the world and the way others see him. Born into an influential Lannister family, he is discriminated against for his deformity as a dwarf. This deformity makes him marginalised in a medieval community where men are viewed through a hegemonic lens. Though the Lannisters are known

for their powerful lineage, wealth, influence and strategic prowess, Tyrion is detested even by his father because of his stature. Also in the list of those who hate him is his sister Cersei who shows resentment towards him not only because he is a dwarf but also because their mother died giving birth to him.

With so much animosity even within his family, Tyrion is burdened with navigating his life, only with a little support and love from Cersei's twin brother and his own, Jaime Lannister. Tyrion's physical weakness is complimented by his mental strength and his strategic thinking. His witty sharp intellect makes him a formidable player in the Game of Ice and Fire where political perceptions and non-conventional ways of thinking are welcome. "I have a realistic grasp of my own strengths and weaknesses. My mind is my weapon. My brother has his sword, King Robert has his warhammer, and I have my mind … and a mind needs books as a sword needs a whetstone, if it is to keep its edge"

(Game 121) states Tyrion. His strength also lies in his approach towards life through a practical lens that allows him to survive in Westeros as an imposing political player. Even though he is treated as an outsider, he strives to challenge those complex ideas exposed to him and presents himself as a hero and a villain in the lives of people who dominate authority. This study focuses on the resilience and cleverness of Tyrion that sets him apart from all the characters in *A Song of Ice and Fire.*

"Drink with the dwarf, it's said, and you wake up walking the Wall" (Clash 211) remarks Peter Baelish trying to outsmart him in a conversation. This saying only projects Tyrions love for wine he is known for excessive drinking and revelry particularly when the need arises for him to exhibit his wit and charm. His love for alcohol takes him into troubled situations much more often and as a consequence, Petyr's remark suggests that Tyrion's company must be avoided at all costs when it comes to indulging in this particular escapade. This remark can also be viewed as a form of mockery spewed at Tyrion for his unpredictable nature. Though Tyrion endures these dismissive treatments not only with strangers but also with his own family members, he deflects insults with the help of his sharp wit and sarcastic remarks or through his way of humour. This way, he refuses to be diminished while asserting his agency setting himself away from becoming a victim of hate.

Tyrion is not only skilled at redirecting scorns thrown at him through his wit, but he can also advise through his wits grounded in realism also reflecting on his understanding of life. It takes some talent to recognise the feeling of alienation Jon feels at the party and when Tyrion approaches Jon, he hesitates to open up and demeans Tyrion like everyone else. Despite that, Tyrion, to the best of his ability, shows compassion and treats Jon kindly offering a piece of valuable advice on acknowledging one's weaknesses. "Never forget what you are, for surely the world will not. Make it your strength. Then it can never be your weakness. Armor yourself in it, and it will never be used to hurt you." (Game 56) advises Tyrion.

Though Jon Snow considers his practical advice as a bruise on his wound, it only reflects Tyrion's understanding of society and the true nature of human behaviour. Jon's disappointment with Tyrion is only short-lived as in the later part of the series, he does show the trait of accepting his standard by refusing Stannis's offer of legitimising him as a Lord of Winterfell. In this way, Tyrion acts as an archetype of Wise Old Man directing Jon in the right direction. Tyrion's and Jon's shared struggles of estrangement also is one reason they show genuine connection.

He dauntingly manages political arrangements which is evidently seen in the alliance he solidified with House Tyrell after the death of Renly Baratheon with whom they had the previous alliance. His effort proved to be useful in securing the Lannisters' position in the Iron Throne. When he understood that the marriage between Sansa and Joffrey would bring nothing but hatred from the North, he impressively calculated the strategic advantage of a union of House Tyrell and House Lannisters by proposing a marriage between Joffrey and Margaery Tyrell. Even though Cersei tried to undermine his efforts, this alliance, not only united these two Houses but also secured enough food supplies and other resources from the Reach.

Granted that his father Tywin Lannister dislikes him, he is aware of the shrewdness of Tyrion and so sends him to King's Landing as the Hand of the King, Joffrey, much to the dislike of Cersei. As the Hand, he cleverly manages the finances of the crown by increasing the revenue by taxing the brothels and by reducing unnecessary expenditures thereby alleviating the economic strain on the realm. Aware of the impending threats that surround the Throne, he cautiously eliminates those who are working against the Throne behind their back including the maester Pycelle. He is also vigilant of the plottings against the crown by potential influencers like Petyr and Varys and diplomatically neutralises the threats posed by outmanoeuvring his political rivals including his sister Cersei.

Though in the first few books of the series, Tyrion does not heed the hatred that comes from his own family members particularly his sister Cersei and father Tywin, in the later part of the series, particularly in the book *A Dance with Dragons,* he is seen detesting them as much as they do to him. Cersei's deep-seated resentment towards Tyrion, even though in one way arises from her attraction towards hegemonic male members of the society, also stems from her view that he is the reason for their mother's demise. Cersei perceives this as a betrayal and as a result, can never find to love Tyrion no matter how much she tries. She, along with her father views him as an embarrassment to their powerful lineage calling him derogatory names such as "the Imp" or "the dwarf" (Game 91). She cannot stop finding him as a threat to her power from the moment he stepped into King's Landing as the Hand. Since she is obsessed with power and control over the Kingship, Tyrion's position as the Hand poses a direct challenge to her dominance of Joffrey and the Iron Throne. Conscious of Cersei's aversion towards him and her role in segregating him from any family occasions, he watchfully treats her with a mix of disdain and prudence, recognising her as an opponent in the power struggle.

Their mutual dislike resulted with Tyrion stating "I have never liked you, Cersei, but you were my own sister, so I never did you harm. You've ended that. I will hurt you for this. I don't know how yet, but give me time. A day will come when you think yourself safe and happy, and suddenly your joy will turn to ashes in your mouth, and you'll know the debt is paid." (Clash 524) It ended with Cersei accusing him of killing her son and the King, Joffrey Baratheon leading to his arrest for regicide. This accusation is the result of her overwhelming hatred and her desire to get rid of him from her life. Swallowed by sorrow, her rage allows her to blindly believe that it is Tyrion's strategic move to eliminate Joffrey from the plot and thereby keep his words. Also, framing him allowed her to potentially strengthen her power and position within the court. His marginalised status unfortunately allows Cersei to accuse of regicide, thus exacting her long-lasting revenge on Tyrion.

It is not only his sister that considers him a stain to the Lannister House, but also his father Tywin, a patriarchal leader in the realm. Tywin also shows contempt for the way Tyrion works in society with his penchant for wine and whoring because of which treats Tyrion through derogatory remarks and dismissive treatments. He considers his deformity to be his weakness which leads to a scornful approach to Tyrion even though Tyrion desperately craves for love and attention from his father. Linda Antonsson and Elio M. Gracía, Jr in their work, "The Palace of Love, The Palace of Sorrow: Romanticism in A Song of Ice and Fire" call Tyrion a "Byronic figure" (18) owing to the disastrous nature of his life. Despite his efforts to impress his father through his wits and cunningness, Tywin underestimates him and denies proper treatment which in one way leads to Tyrion's journey of self-discovery building on his internalised feelings of inadequacy and self-doubt.

Being raised in a ruthless environment in a dysfunctional family does not make Tyrion hopeless in morality and love. Among the three siblings, it turns out that Tyrion is the only person to show compassion and empathy towards those who struggle against power and authority. His empathetic nature helped Sansa when she was almost disrobed by Joffrey in front of everyone in the court. By offering her comforting words he took her out of her difficult times demonstrating his compassion to her. After their wedding that was arranged by his father to her dislike, Tyrion refuses to consummate their marriage against her will, respecting her boundaries and giving importance to her consent. He expresses decency within his relationship, despite the expectations and pressures placed upon him by his father and others in society.

His relationship with Shae reveals his vulnerable side which longs for emotional connection even though he expressed bravado and cynicism on the outside. His ingrained need for love which he cannot expect even from his family is balanced through his relationship with Shae even though she is a prostitute.

Shae wins by providing him solace and intimacy in a world where Tyrion is surrounded by deception and manipulation. "*If there are gods to listen, they are monstrous gods who torment us for their sport. Who else would make a world like this, so full of bondage, blood, and pain? Who else would shape us as they have?*" (Dance 131) He showers devotion and ensures she's safe and well, risking his own reputation and the dangers posed by his father. His steadfast commitment proves that he's willing to go to any extent to keep her beside him, also ensuring her happiness.

Despite all this, Tyrion faces multiple betrayals in his life that play a significant role in his transformation. Most of it comes from the society that misunderstands him because of his physical deformity and status as a dwarf. He is mocked, mistreated, humiliated, and underestimated even after he has shown to be useful through his intelligence. His own sister takes the opportunity to blame him for her son's death deepening Tyrion's sense of alienation fueling his desire for independence. This also leads to his understanding of the precarious nature of his position within his family. When Shae confesses against him at the court for the murder of Joffrey, he is broken to pieces as he has trusted her blindly for love and believed in her sincerity of love. "The longer he lived, the more Tyrion realised that nothing was simple and little was true." (Clash 211) This forces him to view the world from the lens of heightened pragmaticism and reminds him about the fickle nature of the human mind. More to everything, Tyrion's father breaks his heart in such a way that he orders Tyrion to be killed for the death of Joffrey even though there is no solid evidence against him. With everyone against him, the betrayal from society and his own kith and kin motivates him to take revenge on those who wronged him. Thus, the tragic arc of Tyrion only proved to have readers proclaim him as "an advocate of "cripples, bastards, and broken things"" (Kozinsky 180) and see him "on a hero-quest" (Monk 7)

The constant rejection from society shapes his view of the world which allows him to express his thoughts through sarcasm and cynicism. As he navigates through the complexities of power and relationship his yearning for acceptance and validation becomes a distant dream. He strives to fill the gap the society has created within him thereby taking on a journey killing his father and his past.

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