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NEW APPROACHES IN LANGUAGE TEACHING, LITERARY STUDIES AND CULTURAL STUDIES

Special Issue Editors

**Dr. V. REMA | Dr. K. NAGAMANI
Dr. S. BALAKRISHNAN**

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CONVENOR'S NOTE

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.

Dr. K. NAGAMANI works as Assistant Professor of English, in the Department of English and other Foreign Languages, SRM Institute of Science and Technology, Ramapuram, Chennai. Interested in creative writing and translation, she has a great passion for teaching and interacting with students. She is keen on giving support and guidance to the student community and that makes her what she is. Her research acumen is sharp and is continuously involved in the pursuit of research. She has under her guidance four Ph.D research scholars, working on varied authors and genres.

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Academic Excellence in research is sustained by promoting research support for young Scholars. Our Journal on Humanities, Arts and Science of research is motivating all aspects of encounters across disciplines and research fields in a multidisciplinary view, by assembling research groups and consequently projects, supporting publications with this inclination and organizing programmes. Internationalization of research work is the unit seeks to develop its scholarly profile in research through quality of publications. And visibility of research is creating sustainable platforms for research and publication, such as series of books; motivating dissemination of research results for people and society.

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INDIAN WOMEN'S VOICES IN FRENCH TRANSLATION: LINGUISTIC, CULTURAL AND IDEOLOGICAL CHALLENGES

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Abstract

Over the past three decades, there is increased activity of translation of women's writing from across India into major international languages. It is observed that,through translation, texts by Indian women that have become an established part of the Indian canons but also those that are still marginal (geographically, linguistically or thematically) within it have become part of the international discourse on literature, translation and culture.This paper aims to explore the implications of this practice with regards to Indian Women's Writing. The translation into Frenchof two Indian English women writers, Githa Hariharan and Shashi Deshpande will be used as a case studyin this paper. The paper seeks to analyse how the translation of peripheral themes/styles/languagesinto international language(s) permits the problematization of the trend of homogenization with regards to postcolonial literature observed not just in Western postcolonial literary studies but also in Western postcolonial translation theory and practice. While the themes of caste, gender, class and multilingualism in India are already the focus of considerable international attention, there is still a need for highlighting the differences, nuances and diversity within these women's voices from India under Western eyes. This paper seeks to study how postcolonial translation practicedeals with the linguistic, cultural and ideological challengespresented while translating by Non-Western Women's voices into a major European language.

***Keywords:** translation, culture, women's writing, postcolonial translation*

Introduction

"Translation emerges as an active reconstitution of the foreign text mediated by the irreducible linguistic, discursive and ideological differences of the target language culture." (Venuti 10)

Language being the reflection of the culture that it embodies, the translation from one language to another implies not just a shift from one linguistic code to another but also a transfer of cultural and ideological elements to a new culture where they may not exist. Therefore, translation poses challenges which go beyond the linguistic domain. In the case of literary translation, this is even more evident. The translator must aim beyond linguistic equivalence, given that literary translation aims to evoke in its readers an emotive response similar to that of the original, and at the same time present/represent the 'foreign'. Moreover, each writer has a unique style and his/her own approach to the same themes and realities. Therefore, the translator must take into account the linguistic, cultural and ideological particularities of the original work and its author.

Translation of Indian Women Writers in to French

The past few decades from the 1990s onwards have seen an increase in the number of translations of works of women writers from non-European cultures into major European languages. Development of postcolonial literatures, development of the field of Comparative Literature, increased international recognition and awards, Third Wave Feminism, the inclusion of the postcolonial approach in translation analysis and the development of the postcolonialtranslation studies(Bassnett and Trivedi Introduction) are some of the important factors responsible for this trend. However, the exchange of literary works through translation between cultures is still skewed in one direction, with dominant Western cultures being the larger consumers of non-European works in translation and hence controlling the market

of translation into major Western languages (Bassnett and Trivedi 7-13). It is in this context that that the translation of Indian women writers into French has been carried out.

Works of award-winning authors such as Githa Hariharan and Kiran Desai, writers who have found their place in the canon of Indian literature such as Shashi Deshpande, Anita Nair, Urmila Pawar, Baby Haldar and others whose writing resonates with the expectation of Francophone readers such as Bulbul Sharma have been translated into French. Most of these translations have been carried out by French or Francophone Western translators, with some recent translations by Indian Francophone translators.

Translating Language, Culture and Ideology: A Case Study of Two Indian Women Writers

In this paper, the French translations of select works of two Indian women writers, Shashi Deshpande'sA Matter of Timetranslated by Simone Manceau as Question de tempsand Githa Hariharan's The Thousand Faces of Nighttranslated by Marie-José Miniassian as Milles visages de la nuit, have been used as a case study to illustrate the challenges in translating linguistic, cultural and ideological elements from a non-Western culture into a Western culture. Given that most of the translations into French are from Indian English writers, Indian women writers of English expression have been chosen.

According to Maria Tymoczko, postcolonial literature and translation are both types of interlingual writing, situated between two cultures and languages.(Tymoczko in Bassnett and Trivedi 20-25).In the case of Indian English women writers, this implies more than just two languages, themes and styles marked by personal experiences, body politics, feminisms, gender violence and questions of self, identity, family, expression, modernity, freedom and society. Orality and personal experience mark Indian women's voices in these works. As Sara Mills comments:

"…female writers have a variety of options when they write to produce their texts within a conventional mainstream; they can either mimic masculine writing styles or feminine writing styles, or decide to challenge these traditions by consciously drawing on and subverting them and addressing a female audience" (Mills 61)

This contrasts with the observations of Lawerence Venuti about the increasing trend of homogenization or fluent translation strategies in Western translations of non-Western works which eschew polyphony, orality, word play, opacity of words and control ambiguity, linguistic variety and conversational rhythms (Venuti 4). This type of translation strategy, while favored by international publication houses due to concerns of readability and profitability, can lead to issues in translation such as omissions, semantic shifts and mistranslation.

For example, in the French translation of Githa Hariharan'sThe Thousand Faces of Night, the translator has omitted sentences and even paragraphs. In the first chapter of Part One of the novel, she has omitted a paragraph that is essential to readers for understanding the personality of the protagonist-narrator Devi, "They had a long leisurely brunch, and the cold white wine flowed down Devi's throat like some magic stream, all ripples and sparks in a haze of sunshine. Dan was gentle, charming, determined that this should be a day for her to take back in remembrance." (Hariharan 3) This paragraph at the start of the book is important as it shows Devi's break away from her constrained Indian life and at the same time her awareness of its ephemerality and serves to alert the readers of the contradictions to come in the novel. Another omission in the French translation is of certain words such as 'white' from the sentence "Dan was Devi's answer to the white claustrophobia of an all-clean, all-American campus." (Hariharan 3) and 'Indian' from the sentence "… she remembered that she had brought the host an Indian gift, a wall hanging of cotton cloth, hand printed with vegetable dye." (Hariharan 5). The omission of these two wordsthat carry the reference of race and culture unroot the text from its cultural context i.e. India and contradict the author's attempt to present a gendered Indian

experience of race and culture in America, has impact on the reader's understanding of Devi and the dynamics between the two cultures.

Similarly in the French translation of A Matter of Time, certain elements of the dialogues between Sumi's daughters and her sister Premi have been omitted in the French translation, for example "University teaching job"(Deshpande 16) has been translated as "un poste" with the important omission of the word 'University' that affects the reading of the text at an informative level as well as at a stylistic level, given that Shashi Deshpande reveals the motivations of her characters in an elliptical manner through such hints.

There are also instances where the semantic meaning has been changed in the translations, for example in the French translation of The Thousand Faces of Night, 'appraising eye' (Hariharan 15) has been translated as 'un air approbateur'. Similarly, "A brass goddess holding a lamp could have been used as an ashtray" (Hariharan 5) is translated as "Il aurait mieux valu apporter une déesse en bronze tenant une lampe, ou un cendrier du pays" (Miniassian 15), a shift in meaning that serves to whitewash the mockery by American students of a foreign culture as experienced by the protagonist Devi in America. Also, the word "crimson" (Hariharan 80)referring to Hindu rites in the text is translated as "pourpre" (purple) which is linguistically and culturally incorrect. An example of mistranslation from Question de tempsis that the sentence "He will do the same now" (Deshpande 45)referring to the responsible nature of Ramesh, is translated as "Cette fois, je ne le laisserai pas faire"(Manceau 60) meaning "This time, I won't let him do so" (my translation).

Thus, it is observed that the various instances of omissions, semantic shifts and mistranslations have an impact on the text at a linguistic and stylistic level. It can further impact the transmission of cultural and ideological elements.

The translation of culture needs various techniques such as borrowing, glossaries and notes and explanations.The cultural elements of the original text are explained through a glossary in Question de temps and through notes at the end of Milles visages de la nuit. This is a technique observed in many postcolonial translations that facilitates the understanding of cultural elements. However, some of these entries do not sufficiently explain the cultural elements such as "Swayamvara: marriage arrangé" (Miniassian 188)meaning "arranged marriage" which is a factual error. Similarly, some explanations reveal the geopolitical and sociocultural location of the translator and her personal opinions and stereotypes such as the explanation of "paan" (Miniassian 190) that is supplemented with the comment by the translator that Indians spit jets of red saliva on the floor. In other places, the original Tamil, Kannada and Marathi words and phrases of the original texts have been retained as is in the French translations also, which is a strategy of postcolonial translation to highlight the 'foreign' in the form of realia. Most such words belong to the category of food, clothing, rites and customs.

These strategies aid the translator to make texts that are anchored in plurilingual and diverse contexts readable for the target culture or even reveal biases as far as the explicit cultural elements are concerned. It is the implicit cultural references that pose a bigger challenge to the translator, like the terminology of classical Indian music in A Matter of Time. The translator has chosen to put these words in italics in the French translation in order to highlight their cultural origin. This novel also has verses of Marathi and Kannada already translated into English and integrated into the original text through the style of Shashi Deshpande. In the French translation, it is not possible to know the non-English cultural origins of these verses that the Indian readership can distinguish as the translator has not annotated these verses. The presence of Indian English in the texts such is also lost when translated into French as it becomes standardized. An example is the sentence from the novel "Is he all right with you?" translated as "Il se comporte comme il faut avec toi?". The translator must balance between readability and

cultural variations in language in the process of translating for a foreign readership.

Both authors belong to a tradition of Indian women's writing that seeks to give voice to Indian women who have no voice or whose voices are marginalized. Both novels have a polyphony of women's voices through the narrator and the other woman characters who embody various women's experiences in the Indian context across classes and generations. This variety of registers and voices is homogenized to a certain extent in the translations. For example, the voice of Mayamma, the old house servant in The Thousand Faces of Night sounds no different from the voice of her mother-in-law or the educated villagedoctor in the French translation, while Githa Hariharan maintains the rhythm and vocabulary of regional Indian languages and colloquial speech (Gogate). As Gayatri Spivak has noted, wholesale postcolonial translations in to English from different non-Western cultures often end up sounding similar in a 'with -it translatese' (Spivak 182). The same may be said of French translations given that they are carried out within the same theoretic and methodological framework. The ideological elements of non-Western authors may not be adequately translated due to reasons of commercial viability, readability and existing translational norms and practices withing the Western framework.

In conclusion, it can be inferred that challenges in translating non-Western women's voices in to major Western languages arise not just from the linguistic, cultural and ideological elements in the text itself, but also from the existing translational practices and norms, the location of the translator vis-a-vis the author and text, as well as from the external factors such as commercial concerns and readership.

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THE LITERARY CONTRIBUTIONS OF VAIDEHAI AND SHASHI DESHPANDE HAVE BEEN NOTABLY HIGHLIGHTED IN THE CONTEXT OF INDIAN WOMEN WRITING

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Abstract
Women are not regarded as individuals with inherent worth and dignity deserving of respect from laws and institutions. Instead, they are seen merely as tools serving the interests of others – as reproducers, caregivers, sexual objects, or means to enhance a family's overall well-being. In India, women are often revered as goddesses, yet the challenges they endure contradict this notion. While they are worshipped, they also face relentless abuse and are deemed inferior. Throughout history, Indian women have continually confronted societal issues. As society progresses, so do the problems they encounter, evolving rather than disappearing. It's imperative to acknowledge these challenges promptly and take decisive action to foster the prosperity of our nation. For centuries, the literary landscape has been largely controlled by a canon that marginalized women's writing. While counter-canons have emerged to rectify this exclusion and integrate women's writing into mainstream culture, they often overlook literature from non-white countries. This paper endeavors to shed light on the literary contributions and their way of writing of women in India through their short stories.
Keywords: *women writing, feminism, sufferings, sexual politics, voice of silence, restriction, liberating women.*

Women Writing in India
Women are compelled to author their own narratives, to delve into the experiences of women and reintegrate them into the realm of writing, from which they've been forcefully estranged, much like from their own bodies, due to similar societal norms and objectives. It's imperative for women to insert themselves into the discourse, as they do in the world and throughout history, through their own agency and expression.

A Challenged Path of Words
Across the globe, it's widely recognized that writing serves as a crucial and potent instrument for liberating women from the confines of undervalued positions and imposed silence. It aids in dismantling and challenging the pervasive myths surrounding women, allowing them to confront and embrace their own identities.

The connection between women and writing has always been crucial, as writing holds the potential to instigate profound individual and societal transformations. For women, writing serves as a means of survival, providing an outlet for suppressed thoughts and emotions. Moreover, it bestows upon them the ability to assert control over their own lives, granting them agency and autonomy. In recent times, an increasing number of women have chosen to write about the raw realities of their existence rather than conforming to idealized narratives. Their writings, as Gayle Green suggests, enact "counter hegemonic interventions" that wield significant social influence.

Feminist research has uncovered that women writers tend to present more nuanced and less stereotypical portrayals of women compared to male writers of canonical texts. Additionally, literary criticism studies have shown that women writers have often been pigeonholed as focused solely on

family matters and femininity, with their experiences dismissed as mundane and insignificant, failing to elevate the reader to a higher level of understanding. Feminist critics recognized the underlying biases of male critics who lumped women into the broad category of "human," thus erasing and diminishing the distinctiveness of women's personalities and experiences compared to men's. As students, educators, writers, editors, or simply as readers, women began to realize the limited and secondary roles assigned to fictional heroines, women writers, and female critics. They began to ask fundamental questions about their own relationship to literary studies and, by extension, to life itself.

Feminist criticism during the 1970s shed light on the pervasive presence of repressive or negative depictions of women in literature authored by men across various countries and historical periods. Concurrently, the notion that women were constrained to write only within the boundaries set by male-dominated norms began to be challenged by emerging research. The rediscovery of overlooked or previously censored works by women from the past unveiled numerous examples of female writers who defied and subverted conventional stereotypes. These women portrayed female characters as active, resilient, and multifaceted individuals capable of achieving psychological, sexual, social, and economic independence in their own distinct ways.

VAIDEHI as Prominent Women Writer

Following the nationalist uprising, revolutionary social reforms, and the introduction of English education in India, a new literary movement emerged in the world of Kannada literature known as 'Navodaya', meaning 'a new awakening'. This movement was characterized by a fervent embrace of idealist, liberalist, and humanist ideologies, while still retaining ties to traditional values. This period marked a significant moment as it enabled women to break free from the confines of the home and family to a considerable extent. Empowered by the 'Navodaya' ideology, newly educated women began to express their thoughts through writing. However,

their subject matter predominantly revolved around family-centric themes. Despite physically venturing outside their homes, their minds remained deeply entrenched in domestic concerns.

Hundreds of women writers emerged during this time, yet their writings largely focused on family dynamics and the roles of women within them. These literary works tended to depict women in accordance with societal expectations rather than reflecting their true essence or aspirations. Many women writers appeared to internalize and perpetuate traditional beliefs about women, portraying them in familiar, stereotypical roles that had been perpetuated by male writers for centuries. The period between the 1950s and 1970s in Kannada literature saw the emergence of the 'Navya', or modern, writers, reflecting the changing socio-economic and educational landscape. This era coincided with a time when women began to aspire to attain educational and career opportunities similar to men. However, the education they received was often prescribed and designed by men, with the primary goal of preparing women to become capable administrators and caregivers within the domestic sphere. Being married to an educated woman was considered a mark of pride for patriarchal husbands, while women themselves often found validation in being praised as ideal wives, even at the expense of sacrificing their individuality.

Vaidehi, renowned as a groundbreaking figure in modern Kannada literature, embarked on her writing journey in the 1970s, a period marked by significant cultural and literary shifts influenced by the feminist movement in Europe. Subbarao, an English teacher and critic in Karnataka, describes Vaidehi as a "quiet crusader" who subtly challenged patriarchal norms within the existing literary tradition. He praises her as a "sustained storyteller" with a talent for unveiling the hidden agendas of patriarchy.

In 1979, Vaidehi published her first collection of short stories titled "Mara Gida Balli," which holds significance on multiple levels. In the foreword to the collection, K.V. Subbanna, her publisher and the founder of the renowned 'Ninasam' theater repertory in Karnataka, notes the steady and organic evolution

of Vaidehi as a writer evident in the stories. He describes the stories as honest reflections of her own experiences, penned without fear of being dismissed as inconsequential. Subbanna emphasizes the stories' balanced tone and their direct impact on the reader.

Vaidehi felt compelled to write as a means of uncovering the truth behind the struggles she had both observed and lived through. She reflects, "Through writing, I came to realize that our struggles are fundamentally human, transcending gender and rooted in human relationships" (2004, 209). Preferring the narrative style, she chose to focus on short stories. Growing up, she was surrounded by an ongoing narrative tradition within her household, with the inner courtyard bustling with stories. For her, storytelling became a powerful tool for unraveling the intricacies of human existence. She emphasizes that the essence of a story lies not in its plotline, but in its deeper exploration, using narrative as a conduit. Vaidehi isn't particularly drawn to the idea of writing her autobiography, as she perceives her experiences as being part of the collective autobiography of all women on Earth. She regards writing as an exploration, through which she has not only come to understand her own struggles but also those of the women around her (2004, 212). In discussions about Vaidehi's fiction, T.P. Ashoka, a prominent modernist critic, suggests that her works unveil an experiential world previously unseen in Kannada literature. He notes that Vaidehi's stories delicately articulate women's inner desires, sorrows, promises, and dreams, speaking to readers with an authentic voice. Rather than feeling like an external observer expressing empathy, Vaidehi's narratives feel as though they expose the raw truth of women's inner selves. Ashoka praises the uniqueness of her stories for their subtle portrayal of human emotions and situations, meticulous attention to detail, and artistic use of language (1995).

Vaidehi consistently rejects being labeled as a feminist, as she perceives her concerns as universal and transcending gender. While she may not align with the Western theoretical framework of feminism, her texts undeniably center on women's experiences.

She doesn't overtly strive to create a women's history or literature. Nevertheless, her stories intricately depict the dominance of men over women's lives. Her narratives silently challenge these patriarchal structures, advocating for women's autonomy within the constraints imposed by institutions like marriage and family.

SHASHI DESHPANDE as Prominent Women Writer

Women's writing post-1970s appears to have evolved towards a more analytical exploration of both society and the self. Shashi Deshpande, an author who emerged in the 1970s, initially focused on short stories. While her narratives do not explicitly critique the society in which her protagonists reside, they delve deeply into the inner workings of the characters. Through introspection and grappling with their fears, flaws, and frustrations, Deshpande's characters indirectly reveal the familial and social norms that constrain them.

Beginning her writing career in her thirties while raising two young sons, Shashi Deshpande initially had never envisioned becoming a writer. However, her fondness for writing letters and maintaining a diary was evident even then. When her husband, a pathologist, pursued a Commonwealth Fellowship in England, Deshpande accompanied him with their children. During their year abroad, she penned three pieces about their experiences in England, which were published in the Deccan Herald. Encouraged by this initial success, she felt a newfound urge and confidence to write. She further honed her skills by taking a journalism course and briefly working for The Onlooker magazine. Her journey as a writer truly began with her first story, "The Legacy," written during her time as a journalist. From that point onward, Deshpande immersed herself in writing, producing numerous stories published in various English magazines. She considers her years of writing stories as the crucial formative period for her evolution as a novelist. Reflecting on this period, she acknowledges that her entry into fiction occurred relatively late, but she views it as an essential

learning process where she explored various storytelling techniques and developed her characters (2004, 54).

As Shashi Deshpande became more engrossed in the expansive scope of the novel, she gradually stopped writing short stories. However, as Dwivedi observes in his examination of Deshpande's shorter fiction, there are striking thematic and technical similarities between her shorter and longer works, suggesting a common thread worth exploring. Deshpande's stories do not depict women as victims but rather as self-aware individuals who critically analyze their circumstances. She delves into the personal realities of her characters, focusing on their thoughts and experiences. When asked about her interests as a writer, Deshpande emphasizes her fascination with people and their complexities. She also acknowledges that her writings reflect her strong feelings about the limitations imposed on women, although she didn't identify as a conscious feminist at the time. She expresses frustration with societal norms that relegate women to subordinate roles, particularly within religious rituals. Deshpande recalls a neighbor introducing her to the concept of feminism after reading her stories, mentioning Simone de Beauvoir, a revelation that came as a surprise since she had not previously heard of the term or the author (2004, 54-5).

Many of Shashi Deshpande's initial stories were commissioned by various magazines. These requests served as the catalyst she needed to bring forth stories that had long been brewing within her. Deshpande describes these narratives as reflections of the people and experiences already residing within her psyche. Over a period of twenty years, from 1970 to 1990, she penned approximately 90 stories. However, her focus gradually shifted towards novels, leading to a decline in her short story output. For Deshpande, writing has always been a journey of self-discovery, a process of uncovering one's own truths.

Deshpande found it challenging to align herself with the prevailing English writing style of her time. Despite starting her writing career relatively late compared to current trends, she never fretted over the commercial viability of her fiction, as she didn't write with a specific audience in mind. Her focus leaned towards portraying the essence of human reality rather than merely recounting facts. Her writing exudes a unique simplicity, depth, and authenticity owing to its spontaneous and uninhibited nature. Deshpande is acutely aware of the significance of gender in shaping human experiences. She considers the composition of 'The Intrusion' as a pivotal moment in her writing journey, marking the inception of her authentic voice. From then on, she evolved as a 'woman writer', articulating women's experiences from a female perspective. While she finds discomfort in the categorization of female writers as 'women writers', she acknowledges that societal discrimination against women often dictates the classification of her work as such. She candidly admits that her writing emerges from the tension between her self-perception as a human being and society's perception of her as a woman. Identifying herself primarily as a novelist and short story writer, she transcends other identities such as nationality, gender, feminism, urban upbringing, or belonging to the third world. According to her, all impactful writing is inherently socially conscious, stemming from a deep concern for the human condition. It is the writer's values of creativity and humanity that hold significance, irrespective of their social class, caste, color, gender, or race. At present, Shashi Deshpande resides in Bangalore with her husband, where she persists in her pursuit of writing fiction.

Tania Mehta suggests that the stories of the two writers offer an alternative to feminist theory, highlighting a notable aspect of the short story genre. She proposes that the short story ventures into realms and trajectories beyond the reach of theory, despite its rigorous structure of debate and opposition. Vaidehi and Deshpande have not only expanded the boundaries of the short story as a literary form by introducing a fresh spoken language, notably drawn from the realm of women's experiences, but they have also emphasized those subtle and often overlooked aspects of women's lives and consciousness that were previously only partially understood or entirely unrecognized in the literary sphere.

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EXPLORING TRAUMA IN HEART BERRIES

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Abstract

Terese Marie Mailhot's memoir, Heart Berries, intricately weaves personal narrative and historical trauma and it offers a profound exploration of intergenerational trauma within Indigenous communities. The paper attempts to examine the historical injustices and institutional oppression that appear as intergenerational trauma, influencing individual identity and familial dynamics through a thorough reading of Mailhot's writing, thematic motifs, and narrative structure. The paper also looks at Mailhot's use of storytelling as a healing and resistance strategy, emphasising the narrative's transforming ability to face and overcome trauma.

Keywords: *trauma, life-writing, indigenous, identity, resistance.*

Trauma studies, which have emerged as a subgenre of life writing and have since intersected with numerous other creative discourses, have taken centre stage in the literary world. Trauma narrative gives voice to those who have been silenced and who have faced difficult circumstances in the past. A traumatic experience can bring about changes in the ways we think, learn, remember and how we understand the world. By telling about the traumatic event, the narrator is in a way reclaiming his or her lost and disintegrating self. Life- writings offer a critical space to encounter reality and to express the suffering and agony of the tormented self.

"Life writing... is often an act of redress, and trauma is often at its core. Writing becomes a way to speak of what has been unspeakable, to bear witness, and to make sense of the unbearable." (Gilmore 359). Life writing is a significant area for critically examining a variety of issues regarding the potential and constraints of resolving traumatic experiences interconnected with various historical and socio cultural contexts, ideologies, and discourses. In auto biographical accounts of traumatic experiences, the victim's perspective and coping mechanisms are focused on whether in the context of an individual or a group. The representation of trauma in life writing has pushed the generic limits of life writing, opening up to the experimentation of new modes and ways of self-representational writing.

In "Opening Up, Pennebaker points out the therapeutic effects of writing, giving a vent to the painful experiences: Expressing thoughts and emotions linked to traumas compels individuals to synthesise the myriad aspects of immensely intricate events. As individuals can distil complex experiences into more comprehensible forms, they can then initiate the process of moving beyond the trauma (193). "By talking or writing about the traumatic memories," explains Jennifer Freyd, an individual "spontaneously creates an episodic interpretation and integration of previously disjointed sensory and affective memories" (Freyd 170). A "life testimony," according to Shoshana Felman, "is not simply a testimony to a private life, but a point of conflation between text and life, a textual testimony which can penetrate us like an actual life" (Felman 14).

Life- writings have the potential to be a powerful form of "scriptotherapy" (Henke V) Autobiography carries the potential to reinvent the self and to reconstruct the subject. Within the genre of life-writing, authors or narrators are prompted to reconsider the past and reinterpret the interwoven codes influenced by society and culture, inscribed on personal consciousness. Hence, the aim of the writer of life writing - is to construct an organised and detailed verbal narrative, contextualised within time and historical circumstances, individuals must synthesise fragmented elements of immobilised

imagery and sensation (Herman 177). Life-writing, as an act of self-testimony, facilitates the reconstruction of the fragmented self into a cohesive subject capable of resisting established ideologies and exerting agency in the world (Henke VII). According to Cathy Caruth, trauma is not solely a consequence of destruction but fundamentally, a puzzle of endurance (Caruth 58).

Heart Berries: A Memoir is the debut work of Teresa Marie Mailhot who is a First Nation Canadian author. Her writing has been published in Best American Essays, Elle, Guernica, Mother Jones, and the Los Angeles Times. Heart Berries was named a New York Public Library Best Book of the Year, a Library Journal Best Book of the Year, and an NPR Best Book of the Year.

In the memoir, Mailhot takes the readers through her difficult and troubled childhood, early motherhood, struggles and anxieties during adulthood. Maillot's memoir sheds light on the experiences of Indigenous women, among them those who are missing or have been murdered. The memoir foregrounds trauma within Indigenous communities and brings the transformative potential of personal narrative in transcending this trauma. Through her memoir, Mailhot offers readers an unflinching portrayal of her own experiences growing up on the Seabird Island Indian Reservation, grappling with mental illness, abuse, and cultural identity. In the memoir, Mailhot talks about intergenerational trauma with a legacy of historical injustices and systemic oppression that continues to reverberate through Indigenous communities.

From the opening lines of Terese Mailhot's acclaimed debut memoir, it becomes evident that she rejects any notion of homogenization. "My story was maltreated. The words were too wrong and ugly to speak. I tried to tell someone my story, but he thought it was a hustle… I was silenced by charity- like so many Indians. I kept my hand out. My story became a hustle" (Mailhot 3). Mailhot writes with empathy, drawing from the depths of the Native experience while remaining steadfast in her commitment to its authentic portrayal and her

self-awareness. Indeed, her narrative underscores the profound connection between personal experience and broader socio-political dynamics. Mailhot comments: "The thing about women from the river is that our currents are endless. We sometimes outrun ourselves"(3).

Mailhot initiates her narrative by delving into the turbulent landscape of her upbringing on the Seabird Island Indian Reservation in British Columbia and exposes the grim realities of poverty, neglect, and sexual abuse that permeated her childhood. Mailhot lays bare the trauma that upheaved and troubled her life, mainly the anguish of her father's fatal overdose and her mother's incarceration. Furthermore, Mailhot openly shares her ongoing struggles with mental health, a plight deeply entrenched within her community's collective history of colonisation-induced adversity. She recounts the onset of her psychological breakdown, which culminated in a diagnosis of Post-Traumatic Stress Disorder (PTSD) and Bipolar II disorder. Mailhot questions the state of normal behaviour as she was struggling with numerous episodes of psychosis and hospitalizations.

The speaker reflects, "Nothing is too ugly for this world, I think. It's just that people pretend not to see," expressing a perspective where Indigenous women are described as being "silenced by charity," instructed "to be mindless," and "forgotten so well [that] they forget themselves" (1–2)."Nothing is too ugly for this world, I think. It's just that people pretend not to see" (21), one in which Indigenous women are "silenced by charity", taught "to be mindless" and "forgotten so well [that] they forget themselves" (1–2). She recounts how indigenous women can easily be forgotten and have their voices mute. Even Though she desires to "hear the world, but the glass was too thick", pointing at the attitude of society to be indifferent and overlook the experiences of Indigenous women. (23).

Mailhot courageously navigates the intricate interplay between personal trauma and societal upheaval, offering readers a glimpse into the profound complexities of Indigenous lived

experiences. Through her searing prose, she challenges prevailing narratives of Indigenous identity, resilience, and healing, inviting readers to confront uncomfortable truths and reckon with the enduring legacy of colonial trauma. Mailhot's painful narration about the loss of the child is haunting. "You asked me for my secret. I told you about the son who didn't live with me. I told you I lock myself in the bathroom to cry when I remember his milk breath… Solutions are simple, and problems are laid out simply"(12).

Mailhot's narrative begins with a portrayal of her troubled childhood, marked by poverty, neglect, and the desperate search for escape. From her teenage marriage to her struggles with substance abuse, Mailhot's experiences reflect the pervasive impact of trauma on individual lives. "None of us attended school frequently. All of us had substance abuse problems, which are still welcome over the very sober pain of remembering" (5) She searched for ways of escape during her teenage years. She got married during her teens:" I wanted a safe home. Despair isn't a conduit for love."(5)

Further, Mailhot aptly captures the profound anguish and fear that accompany the experience of motherhood. By candidly sharing her struggles and vulnerabilities as a mother, Mailhot offers readers a deeply intimate portrayal of the universal challenges and emotional turmoil inherent in the maternal journey.

Social workers offered me respite – time away from my baby. I used the time to drink… Isaiah cried all night… Nobody wanted him for those split seconds, and I wondered why the people who should be punished the most aren't punished. Because they hurt children who don't matter. (96)

Mailhot's insights on mental health are notable, particularly her observation about the polarising effect of diagnoses. She discusses how labelling mental health conditions can both validate and alienate individuals from their lived experiences. By offering a nuanced perspective, Mailhot contributes to ongoing discussions about mental health discourse, advocating for a more holistic understanding of psychological well-being. "I couldn't distinguish the symptoms from my heart."(70) And of suicide, she says – "I had not stopped wanting to die. It was not romantic because it felt passionless – like a job I hated and needed. Romanticism requires bravery and risk" (70)

Mailhot's poignant portrayal of herself as a "crazy Indian woman" and a "feral thing" reflects the internalised colonialism and trauma she grapples with (14). This self-deprecating language unveils the profound impact of settler-colonial violence on her self-perception, revealing feelings of shame and inferiority. Furthermore, her identification as a "squaw" underscores the enduring influence of white stereotypes on Indigenous identity, perpetuating a sense of otherness within modern society. (90)

Mailhot expresses her desire to transcend societal labels and reclaim her identity as a woman with a complex history and a future filled with hope. By rejecting the silence surrounding taboo topics within her community and resisting traditional narratives of Indigenous womanhood, Mailhot asserts her agency and confronts the harmful effects of colonialism on her sense of self. Through her introspective exploration of themes such as sexual assault, mental illness, intergenerational trauma, and violence, Mailhot embarks on a journey towards healing and self-discovery.

She says how pain had broadened their hearts. They shared that their children carry within them memories of both sorrow and joy. Furthermore, their descendants would inherit these experiences, guiding them to nurture their children, whose humanity and kindness would serve as reminders. (118) This serves as a powerful testament to the resilience of the human spirit in the face of adversity, illuminating the impact of trauma on individual lives and collective histories. Through her introspective exploration, she sheds light on the intricacies within Indigenous communities, urging for greater understanding and compassion. She says "Today, in front of a slew of white authors, during a fellowship… I said that I was untouchable. There was a gasp, and maybe it was a hundred years of work for my name to arrive here,

where I can name my pain so well that people are afraid of the consequences and power" (119)

In the memoir, Mailhot invites readers to bear witness to her journey of self-discovery and healing. Her narrative unfolds as a testament to the transformative power of storytelling, offering solace, catharsis, and ultimately, hope in the face of seemingly insurmountable challenges. Mailhot narrates. "There is so much illness, even in my history- a good secret in so much bad. It almost feels like a betrayal" (106). Mailhot paves the way for healing and reconciliation, both within herself and within the broader Indigenous community. "Sometimes I know part of me is still a ghost. Walking next to my mother., looking for something to make an offering to, holding her hand. Either this feeling means that part of me is dead, or that she's alive, somewhere inside of me"(106).

Mailhot challenges readers to engage with her narrative beyond narrow stereotypes or preconceived notions. She confronts the tendency to sexualize, stereotype, or limit her identity as an Indigenous woman, urging readers to see her complexity beyond such constraints. By asserting her agency as a writer and acknowledging the power of her voice, Mailhot demands recognition for her strength and literary merit. "Heart Berries" serves as a platform for Mailhot to explore her identity on her terms, emphasising her Indigenous heritage as a lens through which she navigates her experiences rather than a defining characteristic. In doing so, Mailhot sparks a conversation about the nuances of identity and the importance of resisting erasure in literature.

Terese Marie Mailhot's memoir Heart Berries delves into the legacy of violence which forcibly separated Indigenous children, including herself, from their families. Her narrative reveals the intergenerational trauma and systematic silencing she endured, spanning experiences of foster care, sexual assault, mental illness, poverty, and racism. Mailhot's work challenges the lack of accurate representation of Indigenous women in literature, aiming to rectify colonial erasure and reclaim the Indigenous feminist narrative. Through her memoir, she sheds light on the profound impact of historical injustices on Indigenous communities, asserting her agency as a storyteller and advocating for more inclusive representation in literature.

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MAURICE SEN DAK'S "WHERE THE WILD THINGS ARE" PITS IMAGINATION AGAINST REALITY

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Abstract

Children's picture book "Where the Wild Things Are" (1963) by Maurice Sendak follows Max, a small child in a wolf costume, as he imagines a crazy adventure in his bedroom. At the start of the narrative, Max is chasing his dog with a fork and hammering tangled garments to the wall while dressed as a wolf. Consequently, his mother calls him a "wild thing," to which Max responds that he will devour her. He is sent to bed without dinner by her. A forest grows inside Max's bedroom. Just a few trees show up at first, but soon his entire room is covered in a forest. Max enters the woods, finds an ocean, and boards his personal sailboat there. The Wild Things are then told to stop by Max, who also sends them to bed without dinner. From across the ocean, he smells his food and gets lonely. He longs to return to the place where "someone loved him best of all." One of the main issues covered in the book is how to handle emotions. Max is irritated and impatient when his mother puts him to bed. Though he can vent his frustrations by having a "rumpus" with the Wild Things, he finds comfort in his imagination. He gains fresh insight into life there and decides to return to "where he is loved."
Keywords: *enticing, reality, immigrant, mortality, allude*

Maurice Bernard Sendak was an American children's book author and artist who lived from June 10, 1928, to May 8, 2012. His 1963 novel "Where the Wild Things Are" is what made him most well-known. His early years were impacted by the deaths of numerous family members during the Holocaust because he was born to Polish-Jewish parents. Along with writing novels like "In the Night Kitchen" and "Outside Over There," Sendak also illustrated other books by various authors, notably Else Holmelund Minarik's "Little Bear "series.

Sadie Sendak and her husband Philip Sendak, a tailor, immigrated to Poland, and Sendak was born in Brooklyn, New York. Sendak called his early years a "terrible situation" since he was exposed to the idea of mortality at a young age because members of his extended family perished during the Holocaust. He fell in love with literature while he was a young child and had health problems that kept him in bed. When he was twelve years old, he saw Walt Disney's Fantasia and made the decision to pursue illustration as a career. When he was twenty years old, one of his first professional commissions was to design window displays for the toy retailer FAO Schwarz. His

illustrations were initially published in 1947 in Maxwell Leigh Eidinoff's textbook "Atomics for the Millions". Before starting to compose his own stories, he illustrated children's books authored by others during the most of the 1950s.

On May 8, 2012, at the age of 83, Sendak passed away in Danbury Hospital in Danbury, Connecticut, as a result of complications following a stroke. His body was cremated and his ashes dispersed at an undisclosed location as per his instructions. In the obituary notice, the New York Times referred to Sendak as "the most important children's book artist of the 20th century."

Born from a Polish immigrant family, Sendak attended the Art Students League of New York for his official art education. He created window decorations for a toy store and drew backgrounds for All-American Comics while he was a student there. His earliest children's book illustrations were for Ruth Krauss's "A Hole Is to Dig "(1952) and Marcel Aymé's "The Wonderful Farm" (1951). After both were well received, Sendak went on to illustrate over 80 children's books written by various authors, such as Randall Jarrell, Else Holmelund Minarik, and

Meindert De Jong. He started penning some of the stories he illustrated for" Kenny's Window"(1956). These include his groundbreaking trilogy of "Where the Wild Things Are" (1963; winner of the 1964 Caldecott Medal), "In the Night Kitchen" (1970), and "Outside over There" (1981); a film adaptation of Where the Wild Things Are, directed by Spike Jonze, was released in 2009. Other notable works include the small four-volume "Nutshell Library" (1962). "Higglety Pigglety Pop! or, There Must Be More to Life" (1967), "Seven Little Monsters" (1977), and "Bumble-Ardy" (2011) are some of Sendak's other works. He also did the illustrations for the 2006 pop-up book Mommy? In the narrative poetry "My Brother's Book" (2013), which was released posthumously, Sendak paid tribute to his brother.

Sendak believes writing to be more challenging than illustrating during the creative process, and he takes great pride in the content of his stories. His picture book is a lovely lyrical form, in his opinion, and it deserves to be respected. Sendak asserts that you should never allow yourself to see the scenes while you are starting to write a novel because else, you are only enticing yourself. Sendak sometimes make illustrations to music, which is his favourite kind of art, and aims for a musical element in his writing even though he writes in total silence.

Author and critic Selma G. Lanes states that "illustrations have as much to say as the text; the trick is to say the same thing but in a different way [...] to say the same thing that the story is saying in your own personal way contributes a dimension to the story." (2) The author writes down all the fantasies that he has carried with him throughout his life in the picture book. They are given a form there that represents elements of the creator's innermost self. Young protagonist Max, of "Where the Wild Things Are" longs to rebel against his society.

The unidealized reality of children is bound to include the chasm between their disobedience and how they should behave in accordance with their parents' wishes. The youngsters struggle as a result of being forced to act against their preferences, and this leads to what their parents refer to as misbehaviour. When Max responds to this typical child irritation and rage, it reveals this struggle in situations akin to Max's rebellion: That very night, a forest began to grow in Max's chamber, to the point where vines hung from his ceiling, the walls took on the appearance of the entire planet, and an ocean passed by, carrying a private boat for Max, who then set out to sail through the night and day.

The cosmic components alternate in Sendak's "Where the Wild Things Are", with special attention paid to the moon. The moon is a crescent at the start of the story; as Max sails and reaches the country of the "Wild Things," the moon turns full moon. Up until the "Wild Rumpus," when the moon is full and Max and the "Wild Things" dance wildly like "lunatics," the moon is still a crescent. The word "crazy" has its origins in the Latin word luna, which refers to the idea that lunacy was associated with certain lunar phases.

The moon stays full after the "Wild Rumpus" until Max gets back to his room at the conclusion of the tale. Going back to his room to discover his dinner still hot is not consistent with the moon's cycle. Though the story is regarded as a fiction and not as a true physical voyage, time has passed based on the phases of the moon that are portrayed. Sendak employs the cosmos to allude to a shift in Max's personality and to mirror his emotions. Even though the story's final sentence lets us know that Max's dinner is still hot, suggesting that not much time has gone, Max has changed, as suggested by the altered state of the moon. The moon can be seen as a representation of the mother figure in "Where the Wild Things Are". The story makes subtle allusions to the mother's presence-we only hear about her and never see her, and the father is never mentioned-and the moon's changing phases represent the child's reluctance to submit to the mother's authority. In this instance, the full moon at the end would also signify Max's embrace of this power.

In the scene where they hail Max as their king after he tames the "Wild Things," The "Wild Things" gaze up at Max, a pompous and arrogant monarch

sitting atop his grass throne, in surprise and adoration. The first "Wild Thing" bows, the next three stand with their claws clasped and seem proud, and the fifth "Wild Thing" looks rapturously at Max while clinging to a thin tree trunk. The arrangement used by Sendak is a classic version of the Adoration of the Magi motif, which was popular in the early Italian Renaissance. Usually, Mary is seated with the newborn Jesus on one side of the panel, and the Magi are standing in a row, swooning over him and waiting to give him gifts. When Max pretends to be the young Jesus in a scene from the Adoration of the Magi, he believes he is a godlike force. Excess plays a major role in the fantasies that kids make up for themselves; they want to be stronger than the adults who control and dictate to them. Children strive to transcend the boundaries of parent constraint and to command authority by acting immoderately in an attempt to become powerful and obtain control.

Max's self-deprecating comparison of himself to a god is an extreme example that knows no bounds. The first scene of the "Wild Rumpus" features Max and the "Wild Things" stomping, thumping, and jumping wildly in defiance of authority. Max is in the centre of the scene with his eyes closed, and two "Wild Things" dance on either side of him. The scene is lit up by a bright full moon. Except for Max, everyone's gaze is fixed on the moon during this midnight ritual. The scene following the conclusion of the "Wild Rumpus" is the final scene of this Renaissance tale in Sendak's "Where the Wild Things Are". In contrast to the sleeping "Wild Things" arranged about him, King Max has sent the "Wild Things" to bed without their supper. In the pink light, an unhappy-looking Max sits at the entrance to his red and yellow striped royal tent and ponders. Max is seated in the same manner as the attendant, with one arm resting on one knee and his head up in the vita contemplative posture, which is associated with contemplation and internal conflict. This scene comes after "Wild Rumpus," as Max portrays his purported repentance by unleashing his inner demons. At that point, he makes the decision to depart from the "Wild Things" country and head back home. In the end, the choice had forced him to yield to his mother's control.

Sendak incorporates elements from Christian legend as well as the Hebrew and New Testament. He establishes a discourse while translating certain aspects of the paintings. The notion of Max's inner journey is reinforced by the usage of historically significant subject matter to intensify Max's imagination. In terms of style, Sendak's works vary greatly from one another. Though there are recurring themes and ideas in all of his works, each one has its own unique set of influences. "He draws inspiration from a wide range of sources. He honours the artists of the past, certain aspects of whose work influenced his own, Each book demands an individual stylistic approach," the author asserts. (7)

"Where the Wild Things Are" represents an internal fight that children go through to hold on to their mother's love, according to the widely accepted psychological interpretation of the story. The novel is a component of the 1960s American cultural rebellion as well. It is possible that Sendak's treatment of the text and images, which are rich in layers and meanings, stems from his own psychoanalytic experiences, in which he claimed he had to deal with his own anger in addition to improving his productivity. He also asserts that his experiences on the couch helped him become more creative. Sendak is a firm believer in the therapeutic benefits of imagination for kids since it provides them with coping mechanisms. Threats and challenges define Max's relationship with his mother; when he acts aggressively, she punishes him by locking him in his room without eating. The expressions "I'll eat you up" and "sent to bed without any supper" allude to Max's mother and the "Wild Things," respectively, as instances of dominance struggles. Max is imprisoned in his chamber, which is a secure haven with a dream portal. Here is where Max lets his imagination run wild, giving him the freedom to finally express and manage his anger against his mother. Max struggles to balance his need for complete freedom to do as he pleases with his physical and emotional reliance on his parents,

particularly his mother. It is difficult for a young child to communicate this conflict that is a part of his developing identity, but which threatens his relationships with his family. Max makes "Wild Things," which are aggressive projections that are larger and more powerful than he is. These are horrible animals, and when Max encounters them, they put on quite a show. Nevertheless, Max has been ready for these encounters; these creatures are extensions of himself. The drawing of the horned, winged "Wild Thing" that Max drew and the note by Max, are visible on the wall of his room. Since the "Wild Things" are actual aspects of Max, another way to see this image is as a self-portrait. When the self-portrait is viewed within the autobiographical framework of Maurice Sendak imagining himself as Max, it becomes much more intriguing since it suggests that Sendak drew himself as a monster, replete with fangs and teeth. If this is not realised, then our inner monsters may take control of us instead of our childhood dream, which is the weapon with which to manage the monsters within ourselves.

Sendak investigates how kids might create tales to help them deal with pain, boredom, and worry. Every day, kids utilise these techniques to control their rage and aggression. By combining his profound psychological insights with the incredibly rich pictorial dimension that he masterfully combines, Sendak raises the children's picture book to a higher art form. Wisps of the Renaissance, Rousseau, and many other authors coexist in "Where the Wild Things Are" with personal ghosts, family prejudices, and anti-Semitic scars. In the end, an elixir that gives birth to "Wild Things" and emotional catharsis is created by utilising Sendak's own experiences as a Jewish boy growing up in Brooklyn and his relationship with his family as a foundation for influences that pass through a profoundly personal filter that links with childhood memories.

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THEORY OF DEVIANCE: ITS CHARACTERISTICS AND MULTIPLE DIMENSIONS

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Abstract

Literary theories come of use to a great measure and are indispensable to research endeavour. Modern life with its complexities and the approaches to the issues inherent in society and life has resulted in the exploration of different theories and finding out solutions by way of applying it various situations imposed in life. Literature and its studies offer tremendous scope for applying these theories to study human behaviour and situations intertwined. This paper is an attempt to highlight the multidimensional aspect of the theory of deviance which can be a tool to study and scrutinize literary texts.

Keywords: *deviance, complexities, research*

The term deviance is very much contemporary and it indicates unacceptable behaviour. Deviance is defined as any action that is perceived as violating a society's or group's cultural norm. Norms dictate what is considered acceptable and unacceptable behaviour across cultures (study.com/academy/lesson/sociological-theories-of-deviance-definitions-and-theoretical-perceptives.html). Definitions of deviance differ widely between societies; each society defines what deviance is and what is not.

Gibbs defines 'Deviant Behaviour' as "the objective or subjective assessment of problem-producing behaviour committed by an individual or group that interferes with the enjoyment of life or essential role performance of oneself or others that is sufficient to produce a social censure or control response intended to change or eradicate that behaviour" (Gibbs, J).There are three types of deviant behaviour. Odd behaviour is not criminal but still differs from acceptable behaviour. It can be the expression of a belief that goes against the social norms. These forms of deviance range from such things as outlandish or inappropriate modes of dress or other eccentric type of behaviour. Some odd behaviour includes playing with fire, nudity, alcoholism, cross dressing and political extremist behaviour. These behaviours are considered out of the ordinary and may be considered wrong by some, but they are not necessarily bad or illegal.

Bad behaviour is generally law breaking or criminal behaviour. This type of behaviour has been defined by society as not just being strange or eccentric, but also being bad enough that is should result in some type of punishment. Bad behaviour often involves violence and severe rebellion against society in general. Bad behaviour includes any type of criminal behaviour, from theft to murder. Terrorists and gang members exhibit forms of bad socially deviant behaviour.

Deviant behaviour can also be good or admirable behaviour that breaks social norms. Extreme heroism is an example for good behaviour. The hero saves the life of another person, while putting his own life in great danger. This behaviour is inherently selfless and will not be the 'normal' immediate reaction to a dangerous situation. Another example of good behaviour is altruistic suicide, or when a person commits suicide, because he believes that the basis for his existence lies beyond the physical world. "Altruistic suicide happens when an individual is deeply integrated into society and chooses to sacrifice his own life to benefit other people of the society". (Int J Surg) In the vocabulary of the past, it can be considered as a kind of

martyrdom. It is a complex concept and many factors contribute to this

Four main sociological theories of deviance exist. The first is the social strain theory developed by American sociologist Robert K. Merton. This theory traces the origins of deviance to the tensions that are caused by the gap between cultural goals and the institutionalized means available to achieve those goals. Merton came out with classification based on two criteria:

1. A person's motivations or adherence to cultural goals;
2. A person's belief in how to attain her goals.

Deviance is likely to occur, when the goals and means are not in balance with each other. This imbalance between cultural goals and structurally available means can actually lead an individual into deviant behaviour.(https://www.britannica.com/topic/ strain-theory -sociology)

Labelling theory is the most applied approach to understanding deviant and criminal behaviour. This theory was created by Howard Becker in 1963. "In sociology, labelling theory is the view of deviance, according to which being labelled as a "deviant" leads a person to engage in deviant behaviour" (http://www.chegg.com/homework-help/ definitions/labelling -theory). This theory holds the belief that people become criminals when labelled as such and when they accept that label as their true personal identity. For example, a teenager who lives in an urban area frequented by gangs might be labelled as a gang member. Accordingly, the teenager might tend to behave like a gang member or become one. Sometimes the person labelled incorporates the label into that person's self-concept (Labelling Theory - Kv407: Social Class and Labelling (weebly.com)).

Labelling theory proposes deviance is socially constructed through reaction instead of action. It stresses the idea that deviance is a relative term. Under this perspective, people become deviant, not because of the act itself, but how people react to that act. According to this theory, no behaviour is inherently deviant on its own (study.com). Instead, it is the reaction to the behaviour that makes it deviant or not. This theory begins with the assumption that no act is intrinsically criminal. Definitions of criminality are established by those in power through the formulation of laws and the rejection of those laws by police, courts, and correctional institutions.

Labelling theory helps to explain why a certain behaviour is considered negatively deviant to some people, groups, and cultures; but positively deviant to others. Some people have a negative reaction and the society labels him as a criminal. (study.com) Others have a positive reaction and he is labelled as a hero. Different reactions are typically based on group or cultural norms and values. When a person is responsible for the death of another, they are labelled as a murderer or a killer. The person responsible will be viewed differently depending on the reason, whether it is a murder, war, self-defence, or an accident.

Sociologist Edwin Lemert expanded on the concepts of labelling theory, identifying two types of deviance that affect identity formation. Primary Deviance includes minor acts that everyone usually indulge in once or twice, like bunking class, behaving rebellious at times. These behaviours have little reaction from others and therefore, have little effect on a school or work. Edwin Lemert observed that some norm violations such as skipping school or underage drinking, may provoke some reaction from others, but this process has little effect on a person's self-concept. Lemert calls such passing episodes as examples of primary deviance. (qtd. by Nickerson, Charlotte)

Lemert in his theory of deviance categorizes secondary deviance as something that happens when a person repeatedly violates a social norm, which leads the society to make judgements about that person and assign a label to him or her. Some examples of labels are criminal, psycho, addict, and delinquent (Lemer, Edwin). Secondary deviance invites a strong negative reaction from others as the result of which the individual is typically shunned and excluded from certain social groups. An act of deviance that breaks not only a norm, but also a law

is taken as secondary deviance. Act like murder is generally regarded as morally intolerable, injurious, and subject to harsh penalties. Murder is a form of extreme deviant behaviour which violates the cultural norm, which states that it is unacceptable to kill another human being.

When a person is constantly labelled by others through secondary deviance, it becomes very normal for that person to incorporate that label into his or her own self-concept. Someone who has been stigmatized, usually has lower self-esteem and may even behave more deviantly as a result of the negative label. A person stands before the community to be labelled in negative rather than positive terms. The stigmatized person may find it easier or more comfortable to come to terms with the label rather than fight it.

Once people stigmatize a person as deviant, they may engage in retrospective labelling, a reinterpretation of the person's past in light of some present deviance (Scheff, 1984).

The consequences of being stigmatized can be far-reaching. A stigma operates as a master status, overpowering other aspects of social identity. Unfortunately, once people stigmatize an individual, they have a difficult time changing their opinions of the labelled person, even if the label is proven to be untrue. They may also engage in retrospective labelling. (qtd.in. Liamputtong, P)

The third main sociological theory of deviance is conflict theory. Conflict theory suggests that deviant behaviours that results from social, political, or material inequality of a social group. Today, social conflict between any groups in which the potential for inequality exists: racial, gender, religious, political, economic, and so on. Conflict theory does not look at how social structures help society to operate, but instead looks at how social patterns can cause some people in society to be dominant, and others to be oppressed.

In conflict theory, deviant behaviours are actions that do not comply with social institutions. This institution's ability to change norms, wealth, or status, comes into conflict with the individual. This theory is based upon the view that the fundamental reasons for the crime are the social and economic forces operating within society. Conflict theory derives from the ideas of Karl Marx, the father of the social conflict theory, who believed society is a dynamic entity constantly undergoing change driven by class conflict. According to the conflict perspective, society is made up of individuals competing for limited resources such as money, leisure, sexual partners, etc. Broader social structures and organizations, i.e. religions, government, etc., reflect the competition for resources and inherent inequality competition entails; and use those resources to maintain their positions of power in society.

The next important theory is psychological theories of deviance according to which te individual is the primary unit of analysis in psychological theories of deviance. Individual human beings are solely responsible for their deviant acts. The individual's personality is the major motivational element that derives behaviour within individuals. Individuals inherit different personality traits that predispose them to deviant.

All humans have criminal tendencies; these tendencies are curbed through the process of socialization. The process of socializing is very crucial here and if not done properly, it might lead to deviance. All these theories of deviance hold good in the study of literature and sociology as the contemporary life pattern involves a lot of deviant behaviour both in the personal and social sectors.

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SPATIAL AND TEMPORAL AMBIGUITY IN HOWARD JACOBSON'S "THE FINKLER QUESTION"

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Abstract

Spatial ambiguity is the key concept of postmodern literature which authors applies to exhibit the significance of the complexities of identity, culture, and human experience. In Howard Jacobson's "The Finkler Question" spatial ambiguity emerges as a significant one, shaping the characters' perceptions of themselves and their interactions with the world around them. The shift in settings and landscapes portrays the spatial ambiguity and the narrative technique employed in the novel vividly portrays the different environments and different mindsets of the characters. Jacobson challenges traditional notions of place and belonging, inviting readers to contemplate the fluidity of identity within multicultural environments. The emerging new spatial identity of the characters bring out the characters' internal conflicts and external dynamics. The themes of identity, memory and human experience through spatial and temporal identity is analyzed and how the novel depicts the characters' negotiation of cultural identities within diverse settings, including London streets, Jewish neighborhoods, and historical landscapes. , it delves into the temporal ambiguity of the narrative, characterized by nonlinear storytelling and fragmented memories, which blur the boundaries between past and present. Narrative techniques employed highlights the complexities of identity formation, the persistence of memory, and the fluidity of time in the novel. Temporal ambiguity, a defining feature of postmodern literature, serves as a powerful narrative tool for authors to explore the complexities of memory, perception, and the passage of time. In Howard Jacobson's "The Finkler Question," temporal ambiguity emerges as a central theme, shaping the characters' experiences and challenging readers' perceptions of reality. Through nonlinear storytelling and fragmented memories, Jacobson invites readers to contemplate the fluidity of time and the enduring impact of past events on the present. The paper analyses the narrative techniques to unravel the complexities of spatial identity and cultural negotiation in the novel through the narrative techniques, themes and the other techniques of the Postmodern novel. It also analyses the temporal ambiguity in the novel. Through temporal ambiguity, Jacobson switches between the boundaries of past and present to show the characters' inner lives and external interactions. The interplay between memory and reality in the novel and the narrative style, the novel provides insights into the human experience of time and the construction of personal and collective histories.
Keywords: spatial ambiguity, fluidity in identity, shift in geographical settings, cultural and spatial boundaries.

Introduction

Howard Jacobson's novel "The Finkler Question" explores the themes of identity, friendship, and loss within the context of contemporary Jewish life. The novel is set against the backdrop of London. It also portrays Jewish heritage, personal relationships, and existential uncertainties. Central to the narrative are themes of spatial and temporal ambiguity, which permeate the characters' experiences and the overall structure of the novel.

"The Finkler Question" revolves around the lives of its three protagonists Julian Treslove, Sam Finkler, and Libor Sevcik whose intersecting paths prompt reflections on identity, belonging, and the complexities of human relationships. Julian Treslove, a non-Jewish BBC producer, becomes increasingly obsessed with Jewishness after being mugged and mistaken for a Jew. Sam Finkler, Treslove's former schoolmate and a renowned philosopher, grapples with his own Jewish identity and cultural heritage. Libor Sevcik, a widower and former colleague of Treslove and Finkler, navigates the challenges of aging and loss while cherishing memories of his late wife.

Spatial ambiguity in the novel manifests in the characters' uncertain sense of place and belonging.

Whether it be Treslove's longing for a cultural identity he lacks, Finkler's complex relationship with his Jewishness, or Sevcik's displacement following the death of his wife, the characters' journeys are marked by a search for meaning and belonging within physical and cultural spaces.

Temporal ambiguity, on the other hand, arises from the characters' reflections on their past experiences and their uncertain futures. Treslove's obsession with the past and his romantic idealization of lost opportunities, Finkler's grappling with the historical and contemporary significance of Jewish identity, and Sevcik's memories of his deceased wife all contribute to a narrative that blurs the boundaries between past and present, memory and reality.

The research paper brings out the thematic richness and narrative devices through the analysis of spatial and temporal ambiguity. By exploring how these narrative devices intersect with the characters' journeys and the broader social and cultural contexts of the novel, it illuminates the complexities of identity, belonging, and loss in contemporary literature. Through an examination of spatial and temporal ambiguity in "The Finkler Question," this research paper argues that Howard Jacobson employs these narrative devices to underscore the fluid and elusive nature of identity, the intricacies of human relationships, and the enduring search for meaning and belonging in a rapidly changing world.

Spatial and Temporal Ambiguity

"Contemporary fiction often employs temporal disruptions to challenge linear narratives and disrupt readers' expectations." (Smith 71). Spatial and temporal ambiguity are narrative devices employed by authors to create complexity, depth, and richness in storytelling. Spatial ambiguity refers to the uncertainty or fluidity of physical spaces within the narrative. In "The Finkler Question," Howard Jacobson skillfully utilizes these techniques to explore themes of identity, belonging, and loss. This can manifest in various ways, including characters' ambiguous sense of place or belonging, shifting geographical settings, and the blurring of cultural boundaries. In "The Finkler Question," spatial ambiguity is evident in the characters' struggles with their identities and their relationships with the spaces they inhabit. For example, Julian Treslove's longing for a sense of cultural identity and belonging leads him to romanticize Jewishness, despite his non-Jewish background. Similarly, Sam Finkler's complex relationship with his Jewish heritage is reflected in his ambivalence towards Jewish identity and culture. Through these characters' experiences, Jacobson highlights the fluidity and complexity of identity within physical and cultural spaces.

Temporal ambiguity, on the other hand, refers to the uncertainty or fluidity of time within the narrative. This can include nonlinear storytelling, the blurring of past and present, and characters' reflections on the passage of time. In "The Finkler Question," temporal ambiguity is evident in the characters' preoccupations with the past, their reflections on their present circumstances, and their uncertainties about the future. For example, Treslove's obsession with past regrets and lost opportunities reflects a temporal ambiguity as he grapples with the passage of time and its impact on his life. Similarly, Finkler's contemplation of Jewish history and his own place within it blurs the boundaries between past and present, highlighting the enduring relevance of historical events and cultural identities.

By intertwining spatial and temporal ambiguity within the narrative fabric of "The Finkler Question," Jacobson creates a multifaceted exploration of identity, belonging, and loss. These narrative techniques not only reflect the characters' internal struggles and external realities but also invite readers to question the fixed boundaries of identity and the fluid nature of human experience. Through an analysis of spatial and temporal ambiguity, we gain deeper insights into the complexities of Jewish identity, the intricacies of human relationships, and the enduring search for meaning and belonging in a rapidly changing world.

Space is like time, endless and ever-expanding, with infinite possibilities for interpretation. From the

overlapping shadows to the shifting perspectives, spatial ambiguity reveals the complexities of the world around us. Spatial ambiguity in "The Finkler Question" is expressed through the characters' fluid nature of identity, sense of place and belonging, as well as the shifting geographical settings that mirror their internal journeys. Howard Jacobson skillfully employs this narrative device to underscore the complexity of identity and the elusive nature of cultural belonging.

Fluidity in Identity

Julian Treslove, the novel's protagonist, experiences a profound sense of displacement and yearning for a cultural identity he lacks. His obsession with Jewishness after being mistaken for a Jew reflects his desire to belong to a community and find meaning in his life. As a non-Jewish character, he feels disconnected from his cultural roots and longs for a sense of identity. His encounter with anti-Semitic violence triggers an obsession with Jewishness, leading him to question his own identity and romanticize the culture he perceives as offering a sense of belonging. Treslove remains an outsider, struggling to reconcile his longing for belonging with the reality of his non-Jewish identity. "In the heart of Jewish neighborhoods, Julian Treslove felt both estranged and embraced, a stranger among familiar faces, yearning for a sense of belonging that remained just out of reach."(Jacobson, 65).

Sam Finkler, a Jewish philosopher, grapples with his Jewish identity and cultural heritage throughout the novel. Despite his Jewish upbringing, he exhibits ambivalence towards Jewishness and struggles with his sense of belonging within the Jewish community. His skepticism towards organized religion and his exploration of alternative forms of Jewish identity reflect a nuanced understanding of cultural belonging that transcends traditional boundaries. Finkler's complex relationship with Jewishness mirrors the broader theme of identity negotiation and the fluidity of cultural affiliation.

Libor Sevcik, a widower and former colleague of Treslove and Finkler, experiences displacement following the death of his wife. His sense of loss and longing for connection shape his interactions with others and his perception of place. While Sevcik's Jewish identity is less central to the narrative than Treslove's or Finkler's, his experiences as an immigrant and a widower highlight the universality of the search for belonging and the ways in which personal loss can impact one's sense of place.

Shift in Geographical Settings

The novel's setting primarily revolves around London, a city marked by its multiculturalism and diversity. However, Jacobson juxtaposes this cosmopolitan backdrop with moments of introspection and isolation experienced by the characters, highlighting the tension between belonging and alienation. The characters' travels and encounters with different spaces, such as Treslove's trip to Israel or Finkler's visits to Jewish cultural events, further emphasize the fluidity of identity and the varied landscapes of cultural belonging.

The characters' interactions with cultural and geographical boundaries is revealed through challenging conventional notions of identity and belonging. Treslove's romanticization of Jewishness and Finkler's ambivalence towards his own cultural heritage blur the lines between insider and outsider, challenging fixed notions of identity. The novel's exploration of Jewish identity within the broader context of multicultural London highlights the complexity of cultural belonging and the ways in which individuals negotiate their identities within diverse urban landscapes. "The interplay of physical and metaphorical spaces in contemporary literature challenges traditional notions of place and identity." (Smith 47)

London serves as the primary setting for the novel, offering a rich tapestry of multiculturalism and diversity. The city's vibrant neighborhoods and bustling streets provide a backdrop for the characters' interactions and reflections on their identities. From Treslove's nondescript apartment to Finkler's affluent neighborhood, Jacobson portrays London as a city of contrasts, where individuals from different

backgrounds navigate their sense of belonging in a complex urban landscape. "The streets of London blurred into a mosaic of cultures and identities, where Julian Treslove wandered in search of belonging, his footsteps echoing with the ghosts of the past and the uncertainties of the present." (Jacobson, 87).

Julian Treslove's apartment serves as a central location in the novel, representing his sense of displacement and longing for connection. The sparse and somewhat melancholic atmosphere of his apartment reflects Treslove's internal struggles and his search for meaning in his life. Treslove's apartment becomes a symbolic space where he grapples with his obsession with Jewishness and his desire for belonging, highlighting the tension between his physical surroundings and his emotional state.

Israel features prominently in the latter part of the novel, serving as a destination for Treslove's journey of self-discovery and reflection. His visit to Israel exposes him to the complexities of Jewish identity and the historical significance of the land. Jacobson's depiction of Israel highlights the connection between place and identity, as Treslove grapples with his own sense of belonging while exploring the cultural and historical heritage of the Jewish people.

Beyond physical settings, "The Finkler Question" also explores the landscapes of memory and imagination, blurring the boundaries between past and present, reality and fiction. Characters' recollections of past events and their imagined futures contribute to the richness of the narrative, inviting readers to contemplate the subjective nature of experience and identity.

The novel depicts various Jewish cultural events and gatherings where characters come together to explore their identity and heritage. These events, such as lectures, book launches, and discussions, serve as spaces for dialogue and reflection on Jewishness and cultural belonging. The portrayal of these events underscores the diversity of Jewish identity and the ways in which individuals negotiate their sense of belonging within the Jewish community. The characters' varying degrees of attachment to specific places and their struggles with belonging underscore the complexity of identity in "The Finkler Question." Through their journeys, Howard Jacobson invites readers to reflect on the fluidity of cultural affiliation and the enduring quest for a sense of belonging that transcends geographical and cultural boundaries.

Temporal ambiguity in "The Finkler Question" is a narrative device employed by Howard Jacobson to blur the boundaries between past and present, memory and reality, contributing to the novel's exploration of identity, regret, and the passage of time. The characters' reflections on the past, identity and historical context, time as a narrative construct and narrative layering and subjectivity is portrayed through this.

Identities and Shaped Experiences

Memories and Nostalgic experiences shape the identities of the characters. The characters engage in reflections on their past experiences, memories, and regrets. These memories shape the experiences of the character and in turn, their identity. Julian Treslove is preoccupied with nostalgia and romanticizes his past, longing for a sense of connection and belonging that he feels is lacking in his present life. Treslove's obsession with a romanticized version of his past, including his relationships with former lovers and his childhood memories, blurs the boundaries between memory and reality, highlighting the subjective nature of personal history. He reflects on his childhood memories, past relationships, and missed opportunities with a sense of yearning and regret. Finkler's exploration of Jewish identity and cultural heritage are reflected on the past memories. Finkler's ambivalence towards Jewishness is informed by his reflections on his past experiences and his attempts to reconcile his personal beliefs with societal expectations. His journey of self-discovery involves confronting the complexities of his identity and coming to terms with his past.

The characters' present identities are shaped by their past experiences, traumas, and relationships. Sam Finkler's exploration of his Jewish identity, for example, is informed by his personal history, including his upbringing and relationships with family members. "Spatial metaphors in Jewish literature reflect the complexities of Jewish identity and the negotiation of belonging within diverse cultural landscapes." (Brown 115). The novel situates the characters within broader historical contexts, such as the history of Jewish persecution and the legacy of anti-Semitism. These historical references add layers of complexity to the characters' identities and their understanding of themselves in relation to the past.

Sevcik's reflections on the past are colored by his experiences as an immigrant and a widower. He fondly remembers his life with his late wife, reflecting on their shared memories and the significance of their relationship. It also serves as a source of comfort and solace in the face of his present loneliness and grief. His memories of his wife provide him with a sense of connection to the past and a reminder of the enduring power of love and companionship.

Characters' reflections on the past in "The Finkler Question" offer insight into their inner worlds, motivations, and struggles. Through these reflections, Howard Jacobson explores the complexities of memory, nostalgia, and the ways in which individuals construct their identities in relation to their personal histories.

Time as a Construct in the Narrative

"Postmodern literature's manipulation of temporal ambiguity invites readers to reconsider the nature of time and its impact on narrative construction." (Jones 32). The past and future intertwine creating temporal that challenges our perception of reality. Jacobson plays with the concept of time as a construct, challenging linear narratives and conventional notions of chronology. The novel's non-linear structure and frequent shifts between past and present contribute to a sense of temporal ambiguity,

inviting readers to question the fixed boundaries of time. Treslove's romanticization of the past and his longing for lost opportunities serve as a recurring motif throughout the novel, underscoring the theme of temporal ambiguity and the ways in which individuals grapple with the passage of time.

The novel employs narrative layering and multiple perspectives to depict the characters' experiences and memories, highlighting the subjective nature of personal narratives. Each character's recollection of events is filtered through their own perspective and biases, adding to the temporal ambiguity of the narrative. Through these narrative techniques, Jacobson invites readers to consider the fluidity of memory and the ways in which personal histories shape individual identities and perceptions of reality.

Temporal ambiguity in "The Finkler Question" contributes to a rich and multifaceted exploration of identity, memory, and the human experience. By blurring the boundaries between past and present, the novel challenges readers to contemplate the subjective nature of personal history and the ways in which individuals construct their identities in relation to the passage of time.

Narrative Style and Subjectivity

"Postmodern fiction disrupts linear conceptions of space, inviting readers to navigate complex and ambiguous spatial landscapes." (Jones 25). Jacobson employs a non-linear narrative structure, where past events, memories, and reflections intermingle with present-day experiences. This structure blurs the boundaries between past and present, allowing the characters' memories and recollections to shape the unfolding narrative. By disrupting chronological order, Jacobson invites readers to engage with the characters' subjective experiences of time, highlighting the fluidity and interconnectedness of past, present, and future.

Subjective Perception of Time is portrayed in the narrative style of the novel. Each character has a unique perception of time influenced by their personal experiences, memories, and emotions.

Julian Treslove, for example, is deeply nostalgic and often dwells on past events, while Sam Finkler is more focused on the present and the future. This subjective experiences of time shapes the narration in the novel as well as shape their identities, motivations, and relationships. Time becomes a subjective construct, influenced by the characters' internal worlds and external circumstances.

"Temporal ambiguity in modernist fiction reflects the fragmented nature of human consciousness and the elusive nature of memory." (Brown 328). In temporal ambiguity, moments unfold like layers of a complex puzzle waiting to be deciphered. Memories and flashbacks play a significant role in the narrative, as characters reflect on past events and experiences that have shaped their identities. These memories are interspersed throughout the novel, providing insight into the characters' inner lives and motivations. Jacobson uses memories and flashbacks to illustrate how the past continues to influence the present, highlighting the cyclical nature of time and the ways in which individuals are shaped by their personal histories. "Memories danced like shadows in Sam Finkler's mind, their elusive forms slipping through the cracks of time. The past and present intertwined, casting doubt on the certainty of reality and the permanence of identity" (Jacobson, 93).

Temporal motifs, such as clocks, calendars, and references to historical events, serve as reminders of the passage of time and the ways in which individuals mark and measure its passing. The characters feel nostalgic and sometimes regret and the passage of time portray thr temporal ambiguity of the narrative style. Characters like Treslove grapple with the fleeting nature of time and the desire to recapture moments of lost happiness, while others confront the inevitability of change and the uncertainty of the future. The fluidity in narration and interconnectedness of time in narrative style shapes the human experiences and relationships in the novel.

Conclusion

Spatial ambiguity in "The Finkler Question" serves as a narrative tool through which Howard Jacobson explores the fluidity of identity and the complexities of cultural belonging. By depicting the characters' uncertain sense of place and the shifting geographical settings they inhabit, Jacobson invites readers to contemplate the ever-evolving nature of identity and the nuanced ways in which individuals navigate the landscapes of belonging. "Spatial ambiguity is the playground of creativity where the mind can wander and find new dimensions of understanding. The beauty of space lies not only in clarity but also in clarity but also in its spatial ambiguity allowing us to explore the depths of our imagination".

Temporal ambiguity in "The Finkler Question" blurs the boundaries between past and present, memory and reality, contributing to the novel's exploration of identity, regret, and the passage of time. The characters' reflections on the past, identity and historical context, time as a narrative construct and narrative layering and subjectivity substantiate the temporal ambiguity in the text.

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PERFORMING GENDER: AN ANALYSIS OF GENDER PERFORMATIVITY IN KHALED HOSSEINI'S NOVEL *AND THE MOUNTAINS ECHOED*

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Abstract

Khaled Hosseini is a well-acclaimed Afghan-born American writer of contemporary times. His workspivotally revolve around the socio-political history and the problems that arise in Afghanistan. This paper is an attempt to analyze the novel, "And the Mountains Echoed" through the lens of Gender Performativity theory, especially with the female characters of the novel and their relationship with their male counterparts. Gender performativity as theorized by Judith Butler, propounds that gender is not an inherent essence but rather a series of repeated acts. In Khaled Hosseini's novel "And the Mountains Echoed," characters are involved in intricate performances of gender, knowingly or unknowingly. This paper delves into the theatricality of gender within the novel, exploring how characters construct their identities through gendered acts. By analyzing specific instances from the novel, we uncover how gender norms are adhered to, subverted, or resisted. Additionally, we consider the impact of intersecting identities, narrative techniques, and language on the portrayal of gender. Through this analysis, we gain insights into the complex interplay between societal expectations, individual agency, and the construction of gendered selves.

Keywords: gender, performance, intersecting identities, gender performativity, women

Introduction

Khaled Hosseini is an Afghan-born American writer of three bestselling novels, *The Kite Runner* (2003), *The Thousand Splendid Suns (2007)*, and *And the Mountains Echoed* (2012). Hosseini's novels are outlined in the heartlands of Afghanistan and its transitioning history from a Soviet-occupied to Taliban-controlled country to the post-Talibanregime. Khaled Hosseini's novel *And the Mountains Echoed* weaves a rich tapestry of human experiences, spanning generations and continents. In the pre-release meet of this novel, Hosseini states:

"I am forever drawn to family as a recurring central theme of my writing. My earlier novels were at heart tales of fatherhood and motherhood. My new novel is a multi-generational family story as well, this time revolving around brothers and sisters, and how they love, wound, betray, honor, and sacrifice for each other." (Hosseini, 2013)

Within this intricate narrative, the theme of gender performativity emerges as a powerful lens through which to explore the complexities of human relationships. In this research article, we delve into the concept of gender performativity, drawing inspiration from Judith Butler's influential theory, and analyse its manifestation in the novel.

Gender Performativity: A Brief Overview

Judith Butler, a feminist philosopher, introduced the theory of gender performativity in her seminal work, *Gender Trouble* (1990). Rather than viewing gender as an inherent or fixed quality, Butler states that it is something we actively perform through our actions and behaviors. Gender is not a natural essence but a socially constructed identity produced through repeated acts. These performative acts create the illusion of stability, reinforcing societal norms and expectations. Butler opines thus: because there is neither an 'essence' that gender expresses or externalizes nor an objective ideal to which gender aspires, and because gender is not a fact, the various acts of gender create the idea of gender, and without those acts, there would be no gender at all. (Butler, 1990)

Gender Performance in *and the Mountains Echoed* Hosseini's novel is structured around interconnectedness, with each chapter narrated from the perspective of a different character. Through these various voices, we witness varieties of gender performances. Characters like Pari, Nila, and Abdullah grapple with societal expectations, revealing the tension between their authentic selves and the roles they play. The interconnectedness of their lives underscores the performative nature of gender—how it shapes their choices, relationships, and destinies.

The theme of compassion runs parallel to gender performativity. Characters make choices that reflect their compassion or selfishness. For instance, Nabi's love for Nila leads him to participate in Pari's adoption, blurring the boundaries of family and loyalty. The novel raises questions: Whom do we feel compassion for? How long are we obligated to help others? These dilemmas intersect with gender roles, emphasizing the performative aspect of empathy.

In And the Mountains Echoed, the family takes center stage. Families come in various forms-biological, chosen, and even accidental. Gender roles within families shape characters' lives. Saboor's decision to separate Abdullah and Pari-motivated by economic hardship-has far-reaching consequences. Pari's adoption by Nila and Suleiman Wahdati introduces her to a new family, where gender expectations play a pivotal role. Nila's artistic pursuits challenge traditional gender norms, while Suleiman grapples with his own masculinity.

The novel's characters inhabit different socio-economic strata. Saboor, a laborer, struggles to survive, while Nila and Suleiman-The Wahdatis enjoy wealth and privilege. Gender intersects with power dynamics: Nila's independence defies societal norms, while Saboor's sacrifice reflects the vulnerability of marginalized men. The novel subtly critiques gender disparities, highlighting how wealth and privilege influence gender performances.

The Underpinning of Gender Performativity Theory through the Characters

The novel revolves around the unbreakable bond between ten-year-old Abdullah and his three-year-old sister Pari. Their relationship is rooted in love, care, and sacrifice. Despite their poverty, Abdullah's role as a protective older brother shapes his actions throughout the novel. His decision to let Pari go, even though it breaks his heart, reflects the performative nature of familial duty and love.

Pari, on the other hand, undergoes a significant transformation. Adopted by the wealthy couple Nila and Suleiman Wahdati, she grows up in a different world. Her gender performance shifts as she adapts to her new family's expectations and privileges. Pari's identity becomes a delicate balance between her past and present, shaped by the roles she plays as daughter, sister, and wife.

Nila, a complex character, defies traditional gender norms. As a wealthy and modern woman in Kabul, she adopts Pari. Her nurturing side clashes with her self-absorption, creating a multifaceted portrayal of femininity. Nila's artistic pursuits challenge societal expectations, emphasizing the performative aspect of her identity. When Nila discovers that Sulaiman harbours a secret admiration towards Nabi-his servant, she leaves him with the care of Nabi indirectly revealing the truth. "It is always you Nabi.." (*AME*, 74). Here, we observe Nila's candidness in leaving her husband and living her life with her daughter independently which is uncommon in those times in Afghanistan. Her relationship with Parioscillates between love and emotional turmoil, revealing the intricacies of maternal roles.

Nabi, Saboor's brother-in-law and the driver for the Wahdatis embodies loyalty and sacrifice. His love for Nila is both genuine and performative. His role in Pari's adoption connects him to the central event of the novel. Nabi's actions highlight the blurred lines between duty, love, and societal expectations, especially when it comes to gender roles. When he realizes that Suleiman loves him, Nabi feels uncomfortable at first, later he performs his role as a good and loyal servant to his master. "Nabi is taken aback by this revelation, unsure how to respond. Despite this, he continues to serve Mr. Wahdati" (*AME*, 76)

Parwana, Pari's stepmother, and her disabled sister Masooma share a complex sibling relationship. Parwana's sacrifices for her sister reveal the performative nature of caregiving. Her love for Masooma transcends societal norms, emphasizing the power of familial bonds. Masooma's disability challenges conventional gender roles, as she relies on her sister's care and support.

In *And the Mountains Echoed*, gender performativity intertwines with family dynamics, compassion, and power. Each character's choices and interactions echo the universal struggle to navigate societal expectations while remaining true to themselves. To establish their gendered roles and identities, the characters in the novel strive, at times to hide their true identity with themselves. The novel invites readers to reflect on the intricate dance between authenticity and the roles we play in our lives.

Conclusion

In *And the Mountains Echoed*, gender performativity is woven into the fabric of the characters' lives. Their choices, sacrifices, and interactions reveal the fluidity and constructed nature of gender. As readers, we witness the delicate dance between authenticity and societal expectations. Just as the mountains echo the stories of those who traverse them, the novel echoes the universal struggle to perform-and sometimes transcend-gender roles. This research article explores the concept of gender performativity in *And the Mountains Echoed*, drawing from Judith Butler's theory. The novel's characters exemplify the intricate interplay between gender, compassion, family bonds, and power.

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INDIAN LITERATURE STUDY OF FEMINISM: THAT LONG SILENCE

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Abstract

The corpus of writing by Indian authors who write in English but whose first tongue may be any of the many Indian languages is known as Indian English literature. Michael Madhusudan Dutt's writing marked the beginning of its early history , which in the 1930s, R.K. Narayan all made contribution to Indian literature. Additionally, it is connected to the artistic output of Indian diaspora residents. We call it literature from Indo- Anglia. (The name "Indo-Anglian" refers specifically to writing and should not be confused with "Anglo-Indian"). Deshpande depicts the life of Jaya, a married educated writer, in That Long Silence. She should be able to use her critical thinking and analytical abilities as a writer to illustrate the issues and contradictions in society through her writing. However, there are family and society. She is compelled to write what patriarchal society wants to read or hear because she is unable to say or write what she feels like saying or writing. Despite her education, she doesn't speak out against the injustices that have happened to her. Not just Jaya but also the other female characters in the book, including her widowed neighbor Mukta, mother, grandmother, and cousin Kusum. For years, women, including her widowed neighbor Mukta, have also kept silent. Deshpande continues to demonstrate the important roles that family preaching and practices, as well as the social milieu play in this Jaya is faced with a quandary over her action and inaction as she takes the time to consider her life's events.

Keywords: silence, patriarchy, identity, women, gender, relationship and health issues.

In feminist theory, the term "long silence" frequently designates times when particular feminism-related concerns, voices, or viewpoints were disregarded or marginalized. The ideas of the "long silence" in feminist discourse refers to a variety of time periods and topics where specific voices and experiences have been suppressed within the feminist movement. The evolution of feminist activism has been shaped by deeper societal structures and power relation which are reflected in these silences.

There have been several waves in the feminist movement, each with its own goals and difficulties. Women's suffrage and legal rights were the main focus of the First wave, which occurred in the late 19th and early 20th centuries. But working-class and women of color were mainly left out of its agenda. It was mostly concerned with women's right to vote. Black women and other women of color faced obstacles until passage of the Voting Rights Act of 1965.

The second wave, which took place in the 1960s and 1970s, focused on a broader range of topics, including gender roles, job discrimination, and reproduction rights. It was critiqued, meanwhile, for concentrating on the experiences of middle-class, white women while ignoring the systemic oppressions that women of color and other marginalized groups suffer.

The third wave, which arose in the 1990s, sought to broaden the scope of feminist discourse and embrace intersectionality in order to respond to these criticisms. However, there were still issues with incorporating different viewpoint and voices into the mainstream feminist movements. Many women more freely expressed their sexuality in how they spoke, dressed and acted.

The voices and experiences of men are given more weight than those of women by patriarchal systems and conventions in society. Certain women's experiences – especially those that defy conventional notions of womanhood- may be marginalized within the feminist movement as a result of patriarchal forces. The term "white feminism" refers to mainstream feminism, which suppresses the

experiences of women of color, LGBTQ+ people, and other marginalized groups in favor of the interests and experiences of white, middle-class women. Working=class and impoverished women may also be silenced as a result of class differences within feminist movements. Concerns like childcare, healthcare access, and economic justice could not be given enough consideration in feminist discourse that is mostly controlled by voices from the middle and upper classes.

Which voices are prioritized and which are marginalized can also be influenced by the historical setting in which feminist movement are born. In the United states, the feminist movement largely addressed the issues that white middle-class women faced, excluding working-class and women of color. Group women's opinions may be further marginalized by their underrepresentation in scholarly discourse, leadership roles in feminism and feminist organizations. The feminist movement may become internally divided as a result of the silence of some voices, which would undermine unity and group effort. Women from marginalized groups may get disengaged with and loss support for feminist causes if they feel alienated or excluded from mainstream feminist activities. In order to effectively challenge patriarchal structures and achieve gender equality, feminist campaigning and activity must take into account the different demands and experiences of women. Feminist movements run the risk of maintaining the very oppressive structures of racism, sexism, homophobia and classism that they aim to abolish.

The possibility of revolutionary change is reduced when important viewpoints, ideas, and solutions to societal issues are ignored due to the silence of some voices. Feminist movements need to embrace intersectionality in order to prioritize the realities of oppressed people and communities and acknowledge how linked oppressive institutions are the experiences and voices of working-class women, women of color, LGBTQ= people and other oppressed groups in feminist activism and discourse. To ensure that all views are heard and respected, feminist groups and venues should be open to people from a variety of background. They actively seel to undermine oppressive institutions inside their own structures, giving certain opinions more weight than others.

In feminist theory and activity some voices and perspectives have been marginalized due to underlying societal structures and power relations, which are reflected in the "long silence" in feminist discourse. It takes deliberate efforts to advance intersectionality, inclusivity, and solidarity within feminist movements in order to address these silences. Feminists may create a movement for social justice and gender equality that is more inclusive and successful by elevating the voices of the underprivileged and questioning power structure.

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INDIAN LITERATURE SHADOWS OF LIBERATION: NAGAMANDALA AS A FEMINIST TALE

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Abstract

Indian literature is incredibly rich and diverse, spanning thousands of years and covering a wide range of languages, themes and styles. Indian writers have been bridging gap between tradition and modernity, local and global by using English as a vehicle to communicate the complicated realities of the country since the colonial era. Nagamandala is a compelling play written by an Indian actor, film director and Kannada playwright GirishKarnad. The author translated it from its original Kannada language into English later on. It presents a domestic drama by fusing mystical and surreal folk elements with stories from Kannada folklore. Karnad's female character Rani in the play Nagamandala is the one who is forced into an unhappy marital life, seeks solace from a serpent but magic has caused unexpected consequences. They live in a state of passion until social pressure breaks them. Though she is shunned, Rani is strengthened by her resistance. She liberates herself from the social norms and regains her autonomy by embracing her sensuality. Karnad's play portrays female agency, desire and the pursuit of autonomy against the patriarchal conventions in a devastating way. It concentrates on how women are oppressed by patriarchal systems for a very long time and how they battle against social standards to become free. The conditions of a normal Indian woman are highlighted in this play, Nagamandala, along with the issues that arise from the country's long-standing patriarchal culture. It is a widely recognized worldwide phenomenon that has affected women from ancient times to the present. This paper reconsiders conventional gender norms and power dynamics while concentrating on the representation of feminine identity and agency through the play that Karnad presents his female characters as radical and empowered figures.

Keywords: feminism, gender issues, oppression, liberation, patriarchy, magic.

Research Article

A Rhodes Scholar, GirishKarnad is an Indian actor, director, playwright and writer who has made significant contributions to Kannada and South Indian cinema. In addition to the Padma Bhushan and Padma Shri awarded by the Indian Government, he also received several Filmfare Awards and the 1998 Jnanpith Award, which is the highest literary distinction in India. Yayati, his debut play was written in 1961. One of his most well-known plays Tughlaq (1964), Hayavadana (1971), Nagamandala (1988) and Agni Mattu Male (1995) and created one-act radio drama Ma Nisada (1964). His plays were written in Kannada and then it was translated into English by himself. He directed in films such as Kanooruheggadithi and acted in films such as Iqbal and Life Goes On during the late 1990s and early 2000s. In 2018, Rakshasa – Tangadi, his last book was released.

Nagamandala was a two-act play written in 1988 and published in 1990. Nagamandala also means "Play with a Cobra". It is a compound word made up of the terms "Naga" which means serpent and "Mandala" which is in Hindu and Buddhist symbol refers to a circular figure that represents the universe. The Cobra or Naga is a symbol of change and fertility in Hindu Mythology. In which Rani, the heroine of the play, experiences a change in her form inspired by the serpent's mystical powers is referenced at in the title. The play blends mythology with two Kannada folktales that Karnad learned from his literary and intellectual friend A.K.Ramanujan. The first tale, which tells about the lamp that flames meeting in a village temple to share rumors about the homes they live in. And the second talks about the woman who had a visit from a King Cobra in the guise of her husband, as a lovely, intelligent young woman wearing a saree.

The play is set in a patriarchal culture in which women are expected to follow men's expectations in terms of roles and behaviour. The protagonist, Rani, is a young woman caught in a loveless union with her uncaring husband, Appanna. Her principal responsibilities at home define her role and the fact that she has never had a child adds to her sense of weakness as a woman. Karnad criticizes the restricted agency and options accessible to women in society through the figure of Rani.

Rani's suppressed sexuality and cravings are reawakened upon her discovery of the mysterious Nagamandala. Her repressed fantasies and passions are embodied by the Naga, a serpent. This symbolic transformation shows the strength of female desire and its capacity to subvert norms of the society. By showing female sexuality as a force to be reckoned with rather than suppressed, Rani's affair with the Naga alters stereotypes about female sexuality. The Cobra is considered sacred in Indian Mythology and folklore. It is connected to fertility, enlightenment and the paranormal. Utilizing these cultural allusions, the play delves into the concept of longing, anxiety and liberation while reflecting the intricacies of interpersonal connections and conventional standards. An example of the unequal power dynamics present in the patriarchal marriages is Rani's marriage to Appanna.

Appanna is shown as being in charge and emotionally aloof, seeing Rani only as a tool to meet his requirements at home. Rani feels confined and unfulfilled in their relationship because it lacks intimacy and mutual respect. It contributes to gender inequity by using Rani's discontent. Rani gains the ability to stand up to the patriarchal forces that want to dominate her through her interactions with the Naga. As a potent emblem of female empowerment, this path towards self-realization is one of the play's main motif. The significance of Naga solidarity and the necessity of mutual assistance in the liberation movement is highlighted by the Naga's participation in Rani's change. Through her meeting with the Naga, Rani returns to control over her body and her destiny by learning that she can have a kid of her own without the help of a man. The assumption that a woman's value is determined exclusively by her capacity to procreate has been put into question by this subversion of conventional maternal ideals. Appanna casts doudt on Rani's chastity and ignores the applicability of Appanna's teachings as does his hypocritical culture. This is a small portion of our patriarchal society. According to the Indian mythology, a woman's virginity must be proven by a miracle, but a man's word is considered to be the final truth, whether it is Sita or Rani. Karnad provided a very clear explanation of the folk stories of nature.

GirishKarnad provides a complex depiction of a woman's path to self-awareness and empowerment through the character of Rani. The story is given depth by the use of mythology and folklore, which also serve to put the story in its cultural setting and highlight parts of the human experience that are universal. The play examines the gender dynamics and the gender inequality between men and women is one of its strongest points. The fight of Rani against the repressive patriarchal powers symbolized by Appanna, is a potent metaphor for the freedom and empowerment of women. But the play also recognizes the complexity of desire and the consequences that result from giving into temptation as evidenced by Rani's metamorphosis and eventual realization. Rani's shift is prompted by the snake charmer, a figure who lends the story a sense of mystery and intrigue. His cunning methods and dishonest disposition draws attention to the risks associated with unbridled desire and the significance of self – awareness. Nagamandala is a fascinating investigation of love, desire and humanity. It is regarded as an important piece of Indian theatre and literature because of its enduring themes and deep symbolism which audiences continue to find enagaging.

Overall, through a feminist perspective, "Nagamandala" presents a complex tapestry of ideas and characters. GirishKarnad skilfully exposes the effects of patriarchy culture on women's life through the figure of Rani and her bond with the Naga. The

play promotes female autonomy, self-determination and empowerment while challenging conventional gender norms and expectations. And also the play challenges us to reevaluate how we define femininity and to acknowledge the strength and autonomy of women against injustice.

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CHALLENGING SOCIAL HIERARCHIES THROUGH WATER RIGHTS AND ACCESS IN *MUKTHADHARA*

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Abstract

Water is an essential component for every living being to sustain life. Rabindranath Tagore's profound drama Mukthadhara deftly combines themes of race, class, and the symbolic meaning of water. The drama, which is set against the backdrop of a society split by inflexible social structures, examines the transformational power of water as a symbol of social change and liberty. Tagore portrays how water acts as a unifying force that breaks down barriers of race and class through the interactions and struggles of the characters, ultimately transforming into a symbol of freedom and equality. The story follows the individuals as they travel through their adventures, overcoming prejudices in society and attempting to overcome the limitations placed on them by privilege and tradition. Through the symbolization of water, Tagore underscores the universal human desire for emancipation and the inherent interconnectedness of humanity, regardless of social distinctions. Mukthadhara emerges as a poignant commentary on the enduring struggle for social justice and the quest for a more equitable world, where the fluidity of water serves as a powerful catalyst for societal transformation.
Keywords: *equality, freedom, class, social justice, humanity.*

Literary studies in Indian Writing in English (IWE) examine the diverse body of literature written in English by authors of Indian origin or descent, both within India and the diaspora. Scholars explore the historical context, from colonialism to post-colonialism, tracing the evolution of Indian English literature. They analyze themes of identity, representation, and cultural hybridity, examining how authors negotiate complex issues such as gender, caste, religion, and national identity. Language and style are scrutinized, considering how Indian cultural and linguistic influences shape English-language texts. Author studies delve into the works of prominent writers like R.K. Narayan, Salman Rushdie, and Arundhati Roy, exploring their thematic concerns and literary techniques. Critical approaches such as post-colonial theory and feminist theory are employed to interpret texts, offering insights into the socio-political and cultural realities of India. Overall, literary studies in IWE provide a nuanced understanding of the rich literary traditions and creative expressions within the Indian English literary canon.

Rabindranath Tagore, a towering figure in Indian literature and culture, was born on May 7, 1861, in Kolkata, India. Renowned as a poet, philosopher, musician, and artist, Tagore's impact extended far beyond his native Bengal. He was the first non-European to win the Nobel Prize in Literature in 1913 for his collection of poems, "Gitanjali," which beautifully embodies his spiritual and humanist philosophy. Tagore's literary works encompassed various genres, including poetry, novels, short stories, dramas, and essays. His compositions often explored themes of love, nature, spirituality, and the human condition, resonating deeply with readers across the world. Beyond his literary endeavors, Tagore was a social reformer and a key figure in the Bengal Renaissance, advocating for education, women's rights, and cultural revitalization. He founded the world-renowned Visva-Bharati University in Santiniketan, emphasizing a holistic approach to education that celebrated creativity and individuality. Tagore's legacy endures through his vast body of work, which continues to inspire and enlighten generations worldwide. His contributions to literature, music, and philosophy remain timeless,

earning him a place as one of the greatest luminaries of the 20th century.

The play is set in a mountainous country, with a road leading to the temple of Bhairava. The scene remains consistent throughout the play. In the background, an enormous iron machine stands-an embankment built across the waterfall called Muktadhara. This engineering marvel has taken twenty-five years of strenuous effort by the royal engineer, Bibhuti. Ranajit, the king of Uttarakut, rests in his royal tent in a mango grove by the roadside. He is on his way to celebrate the evening festival on the night of the moon.

Abhijit, the adopted son of the king, is passionate about social justice and determined to save the water and the people. Abhijit discovers that the embankment built by Bibhuti has blocked the waterfall, Muktadhara, which was the lifeblood of the region. The water no longer reaches the plains below, affecting the villagers' livelihoods. Abhijit's mission becomes clear: he must break down the embankment and restore the natural flow of water. His actions put him at odds with the king and Bibhuti.

Human rights breaches and social issues are brought to light in the drama Muktadhara. An injustice or unfairness that a group of individuals inside a society experience is referred to as a social grievance. An injustice in a society arises from marginalization, discrimination, or inequity. In this drama, the upper-class people's control over vital resources results in the economic subjugation of the subordinated people. The region of Utrakut and Shiv-tarai is traversed by a river called "The Waterfall," or "Muktadhara." To control the river, Utrakut King Ranajit constructs a dam. He attempts to force the residents of Shiv-tarai to depend on the Utrarut villagers for their livelihoods by limiting their access to water. He didn't care about the misery of the Shiv-tarai people; all he wanted was to collect taxes from them.

The play's social grievance is also linked to King Ranajith's dominance over the Shiv-tarai people, which breeds injustice. Due to prejudice, there is social inequity based on racial, ethnic, gender, sexual, religious, and regional differences. To keep Shiv-tarai under his rule, King Ranajit wishes to keep the boundaries intact. He subjugates them and does not treat them equally. In terms of appearance and language, the Shiv-tarai are likewise dominated by the Utrakati. King Ranajit abused the Shiv-tarai people's human rights by using this as a political ploy. In this drama, water also represents dehumanization. An engineer created the dam, by King Ranajit's plans to restrict the river's flow. In addition to being carried away by floodwaters, many individuals died during the dam's construction. Human life was not taken into consideration by either the king or the engineer. Because water resources are controlled by unequal distribution, water is used as a metaphor for social grievance in this drama. In the play, the dam is a tool of both political and economic power. To deny the Shiv-tarai people equal access to water, King Ranajit monopolizes the resource, which highlights the fundamental ideas of social inequality and political authority.

As a natural resource, water is not distinguished by any particular characteristics. It has no taste, no smell, and no distinguishable shape. Humans are entitled to water, but those in higher social classes deny them this right. The play Muktadhara focuses on the ways that social and political conditions limit access to water for humans. Lower-class individuals and marginalized communities shatter the boundaries and assert their rights. King Ranjith's son in Muktadhara breaches the dam to get around water regulations. The unexpected water flow symbolizes everyone's unrestricted access to water, regardless of caste, religion, or group. People's rights to land and water cannot be violated. To free themselves from the bonds of discrimination, social injustice, and oppression, those who are confined must assert their fundamental rights.

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EXPOSITION OF SOCIAL EVIL PICTURED IN MULK RAJ ANAND'S UNTOUCHABLE: A THEMATIC STUDY

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Abstract

This research article explores Mulk Raj Anand's characteristic concerns of the social evils that affect the Hindu people and the society in India. The subject matter is untouchability, an unhealthy result of the caste-system which has come into existence from time immemorial. Untouchable is the shortest of Anand's novels packed with a realistic depiction of the Indian Society of the 1930s. This article deals with episodic in form which covers the happenings in the life of Bakha, a low-caste sweeper, in a single day from dawn to dusk. A social critic is always true to life- Actual life is reflected in his literary works. He is not ashamed to highlight the bitter truths of life. Anand's selection of the theme and the characters are a departure from the traditional novels. Anand was so greatly influenced by Gandhiji that he wrote about the poorest, the lowliest and the most exploited sections of the Hindu society. Untouchable deals with the socially oppressed people. The author provides urn with a setting for the story by depicting the- out- caste's colony in the beginning of the novel to prove that Bakha is in the centre of humiliation. He is insulted, humiliated, ill-treated as subhuman and is denied of the ordinary graces of life. One could observe how the untouchables treat the insults meted out to them one accepts as fate and another tries to revolt but is cowed down by servility. It is seen how Anand's novel Untouchable exposes the inhuman life led by the untouchables of India. Further it is noted how the untouchables are exploited and harassed sexually mainly due to their birth and economic conditions.

Keywords: mulk raj anand, untouchable, indian fiction, social evil, humiliation, style, quest for identity.

Untouchable is the shortest of Anand's novels packed with a realistic depiction of the Indian Society of the 1930s. The novel is episodic in form which covers the happenings in the life of Bakha, a low-caste sweeper, in a single day from dawn to dusk. It is a well-organized novel dealing with the problems of "caste and poverty, squalor and backwardness, ignorance and superstition" (1). As a committed novelist, as K.R.S. Iyengar says,

A social criticized ways true to life- Actual life is reflected in his literary works. He is not ashamed to highlight the bitter truths of life. Anand's selection of the theme and the characters are a departure from the traditional novels. He establishes that the life of the low class people can successfully be handled in the novels. Like-wise, Anand selects '*Coolie*' and outcaste in *'Untouchable'*. They were placed in the centre of cruelty and social oppression and economic exploitation.

The protagonist of the novel, Bakha, is a sweeper. His father is the Jamadar of all sweepers in the town of Bulandshahr. The family consists of four members, the father Lakha, and his motherless children Bakha and Rakha, the sons and Sohini, the daughter. Their way of life indicates how the untouchables behave even at the dawn of the day. This is noticed, when the father wake submission. "Getup, o ha you Bakha son of a pig! Getup and attend to the latrine or the sepoys will be angry". (3). This abusive call from Lakha angered Bakha as he is already rather feeling depressed. As a young out-caste with a modern out-look, Bakha hates the work of cleaning latrines. Yet he is a dexterous workman.

Bakha is asked to go on the routine work of cleaning latrines. Further his father is not well, Bakha proceeds to the barracks, foregoing the morning comfort of tea once given by his mother, with a basket and a broom in his hand. Anand describes Bakha's daily morning routine pains taxingly pointing out his efficiency and callousness of the beneficiaries, at the barracks Bakha cleans three rows of latrines twice.

Work is worship for Bakha. He does the first morning task of latrine cleaning to the full satisfaction of the caste-Hindus. Havildar Charat Singh commended him for his work efficiency. In fact he performs work as an art Havildar Charat Singh's offer of a new Hockey stick has called forth that trial, of servility in Bakha which he has inherited from his forefathers: "the weakness of the down-trodden, the helplessness of the poor and the indigent receiving help, the passive contentment of the bottom dog suddenly illuminated by the prospect of fulfillment of a secret and a long cherished desire" (4). Bakha is moved to the core as is usual among the untouchables, at the benevolent act of the Havildar.

Anand digs at the customs of the various religious people at the barracks. This is expressed from the view point of Bakha. The Indian way of performing ablutions is a disgraceful one the Hindus loosen their dhoti to pour some water first over his navel and then down his back in a flurry of ecstatic hymn singing; the Muhammadans walking about with their hand scurried deep in the trousers, purifying., preparatory to visit the mosque; the people squatting in the open outside the city every morning. It is "So shameless, they don't seem to care who looks at them, sitting there like that..." (5).

The end of the one job meant to him only the beginning of another. The outcastes are economically dependent on the caste Hindus. After cleaning the latrines, Bakha has to clean the surrounding areas around the latrine. He collects the refuse lay strewn around the latrines and burns it. He does it for twenty minutes. Anand here presents the feelings of Bakha while he does the cleaning work thus: "But they worked unconsciously. The forgetfulness or emptiness persisted in him over long periods. It was a sort of insensibility created in him, by the kind of work he had to do" (6). It appears that the burning flame seemed to ally with him (7). The thirst of the untouchables cannot be quenched as they have no well of their own-there is no facility to store enough water at home. It will cost a lot of money to dig a well at the hilly terrain. That is why Sohini, Bakha's sister, runs to the well owned by a caste-Hindu, when asked for water.

Meanwhile Anand portrays how the untouchable women are treated and looked down upon as a pleasure providing tools. The description of the pathetic conditions of the untouchables while they go for getting water from the well of a caste Hindu will speak volumes of the indignities to which they are subjected:

The outcastes were not allowed to mount the platform surrounding the well, because, if they were to draw water from it, the Hindus of the three upper castes would consider the water polluted- Nor were they allowed access to the nearby brook as their use of it would contaminate the stream. (8)

So the untouchable women have to patiently wait in queue for some good- hearted and sympathetic Hindus to come and draw water from the well and give them. The sylph-like form of Sohini invites a volley of abuses from none other than a washer woman, Gulabo, who is also an untouchable. But she considers herself superior to Sohini in status. Gulabo is jealous and she has showered such abuses as these: "Bitch! Prostitute! Wanton! And your mother hardly dead- Think of laughing in my face, laughing at me whom am old enough to be your mother" (9). Sohini has endured all these abuses and has kept them. Even her silence infuriates Gulabo. She screams thus: "You annoy me with your silence, Eater of dung and drinker of urine! Bitch of a sweeper woman! I will show you how to insult one old enough to be your mother, and her rose with upraised arm and rushed at Sohini" (10). After that she runs to beat Sohini that is prevented by weaver's wife Waziro. The plight of the untouchables for water is exposed in these lines, "Oh! Maharaj! Maharaj! Won't you draw some water please? We beg you. We have been waiting here a long time. We will be grateful", shouted a chorus of voices to a sepoy who was in a hurry" (11).

Luckily Pt.Kalinath, one of the temple priests who happens to pass by, comes forward to help these unlucky people. Sohini's budding beauty induces his sexual appetite that makes him go to the well. Further the priest also has another selfish motive. Pt. Kalinath has been suffering from over-eating who

thinks of doing some exercise to relieve him off the chronic constipation. To fulfil his two wishes, the priest draws water from the well and gives it that stands seventh in the queue. The priest ex-presses his wish with an ulterior motive that Sohini and cleans the temple courtyard. Bakha is told to go to the town and clean the town streets which he also likes. The old man has no pain at all in his side or anywhere and he is "merely foxing, being in his old age ineffectual, and excusing himself from work like a child" (12).

Bakha is an illiterate, for the untouchables are not allowed to attend school and learn. While the upper caste boys of the age of Bakha persist learning, Bakha moves to sweep and clean. Yet the longing of Bakha is still persisting in his heart. As a child of the modern India, Bakha has been impressed by the clear-cut styles of the European dress. He has an urge to learn, to read and to write. Himself-education does not proceed beyond the alphabets. So he has made arrangements with the elder son of Babu who will teach Bakha a lesson each for an anna. He loves to speak English like British, yet when the untouchables try to do so, the upper caste people look at them with venom. This could be observed in another incident that occurs in Bakha's work.

The tendency of the poor people is to compensate for their inferiority by smoking majestically like the rich people. At the betel-leaf, shop with great humility and joined hands, Bakha begs to know as to where he should place the coin, for a pocket of Red-Lamp Cigarettes. He put the coin on the place pointed out by the shop-keeper. The betel-leaf seller sprinkles water over it, because of the pollution complex. Having purified it, the shop-keeper throws the coin at the counter. Then he f1ings a pocket of Red-Lamp cigarettes at Bakha as a butcher might throw bones to an insistent dog, He picks up the pocket and moves away. It is the belief of the upper caste people that the objects polluted by the touch of untouchables can be purified by sprinkling water on them. It is considered that a menial seen smoking *c*onstitutes an offence.

While upper castes Hindus treat untouchables as outcastes, the Muhammadans treat them with kindness. The tongawallah, a Muhammadan treats Bakha with equal respect. And a Muhammadan barber allows him to light his cigarette. Bakha receives another blow of humiliation when he buys 'jalebis'…"He is aware of the uncertainty of life in the world. He tries to justify the luxury of eating a 'jalebi'. So he says to himself. "Let me taste some sweets, who knows, tomorrow I may be no more" (13).

This awareness compels Bakha to buy four annas worth Jalebis as he has some pocket money with him. Even here the untouchables are exploited and insulted by the shop-keepers. "The shop-keepers always deceived the sweepers and the poor people, charging much higher prices as to compensate themselves for the pollution they courted by dealing with the outcastes" (14). Here also the boy will have to place the coins at a particular place on the shoe-board. The confectioner's assistant sprinkles some water on it and takes it. The confection erupts the sweets in a piece of paper and throws it at Bakha like a cricket ball. Bakha feels embarrassed and walks away thinking of the sweets. Yet he seems to be happy about the sweets.

Then occurs the pollution episode which has spoiled Bakha's whole day. While walking along the street and enjoying eating the jalebis Bakha 'inadvertently touches' a Lalaji. The touched man makes a hue and cry about the pollution. Abuses came like a showers "Why don't you call; you swine and announce your approach! Do you know you have touched me and defiled me: cock-eyed son of a low-legged scorpion. Now I will have to go and take bath to purify myself And it was an new dhoti and shirt, I put on this morning" (15).These words of Lalaji reveal the feelings of the upper caste people about the untouchables. Boon the pedestrians form a circ1e round Bakha. But they are conscious enough to maintain a distance from Bakha. Bakha has been surrounded by a moral barrier which he cannot break easily. Abuses from the crowd begin to hit him like stones and spears, an old man in the gathering say, "These swines are getting more and more uppish"

(16).

Bakha's expression of regret and begging pardon fall on the deaf ears of the thoughtless people. The merciless caste Hindus continues their scolding. One street urchin tells a deliberate lie in the crowd that Bakha used to beat children. The touched man accused Bakha that he walked like a 'LatSahib', like a 'Laften Governor' as if He owned the street. Bakha is confused, paralyzed and has felt like collapsing. Meanwhile the touched man encouraged by the crowd, deals are sounding slap on Bakha's face who is greatly shocked. His turban falls to the ground and his poor jalebis lay scattered in the dust. A Muhammadan tongawallah tries to console him. There are no police in the street. Their palms will have to be creased for their interference to set the matter right and regulate the traffic.

Deeply humiliated, Bakha's eyes begin to water and tears roll down his cheeks. The crowd "stood unmoved, without heeding to his apologies and taking a sadistic delight in watching him cowers under abuses and curses" (17). He stands aghast. The cumulated strength of his giant body glistened in him with the desire for revenge, while horror, rage, indignation sweep over his frame, He is full of revolt and would have retaliated but the slapped man has slipped beyond his reach into the street. The author later says that he ran like a dog with the tail between his legs.

Adding insult to injury, one of the shop-keepers advises him to shout out his arrival while walking in the town. He hurries away along with his tools. His soul is full of smoldering rage, A little later, he slows down and quite automatically begins to shout "Posh, Posh, and Sweeper coming". (18) Adding to the mark of a basket and a broom, for the outcastes the shouting is all at its worse.

As he moves along the street, he ponders over why he has been subjected to such abuses, insults, humiliations and indignities. He suddenly realizes his identity. He realizes to his horror that he is not born free but he is born with a stigma as an inheritance. "All of them abused. Why we are always abused "... Because we touch dung... It is only the Hindus and the out castes who are not sweepers. For them I am a sweeper, sweeper-untouchable! Untouchable! Untouchable! That's the word. I am an untouchable!" (19). It sinks into his inner chambers of his mind.

Yet another incident of humiliation awaits Bakha and Sohini at the temple. On reaching the temple, Bakha is curious to see the Gods. Being an untouchable and at sap afraid of pollution, Bakha mounts two steps hesitantly and then comes down. Hebeginstocleanthecourtyard.Aftersometimeheunconsciouslyreachesthesteps and mounts them, He peeps into the inner sanctuary and looks at the elevated platform. 'Arthi' is going on.

He is moved profoundly and bow head in reverence. At that very moment someone has shouted "Polluted, Polluted" (20).Which paralyzed him. Bakha sees the Priest half-naked who has also shouted "Polluted, Polluted". Bakha sights Sohini behind the priest which shocks him. The devotees gather round in support of the priest, Pt. Kali Nath. The crowd is ignorant of what actually has happened.

Sohini tells her brother the entire story with sobs and tears. She narrates how the temple priest made improper suggestions to her while she was cleaning the latrines and held her by her breast and also his attempts to seduce her. Bakha has become furious on hearing her words and decides to hit back at the hypocrite. So., he moves towards the house of priest. The crowd flies away. Even the priest is not to be seen. The mental and physical state of Bakha is described as follows: "His fist was clenched, flared wild and red, and his teeth ground between them the challenge: I could show. You what that Brahmin dog has done" (21). He wreaths with anger to kill that Brahmin.

It seems that the upper caste people have made the rule that the out castes could worship God sixty yards away from the temple, with a purpose to shield the unholy activities of the so called 'holy people. The author exposes the religious hypocrisy in this episode. A priest is considered to be holy, gentle, honest and kind to the people. But the priest Ft. Kali Nath, instead of protecting the holiness and purity of the sanctuary, 'polluted' the sanctuary of God by his

immorality. Bakha tries to move in the direction of the unholy priest's home, but Sohini arrests his progress. Bakha is ashamed and he leaves the place asking his sister to go home. Sohini has walked away ashamed and crest fallen with the stain upon her honour. Humiliations never come single to the outcast Bakha. In the dark alley no body responds to Bakha's cry for food. "Bread for the sweeper, Mother" (22). Anand describes Bakha thus: "His legs were aching. There was lethargy in his bone, a curious numbness. His mind refused to work. Feeling defeated, he sat down on the wooden platform of a house in the lane. He was tired and so succumbed to sleep" (23).

One more incident occurs at the hockey match. In a hockey match between the boys of the 38th Dogras and 31st Punjabis, Bakha manages to scoop past the leys of all the boys and drives the ball into the space between the posts. Defeated by the superior tactics, the goal-keeper spite fully strikes a blow on the legs of Bakha. In the result ant quarrel, there is a fierce exchange of stones. Babu's little on receives a wound and falls unconscious. The sympathetic human Bakha takes the little son in his arms to the hall of his house. But the boy's mother shouts at Bakha saying, "you have defiled my house, besides wounding my son" (25).

Even among the social outcastes, there are gradations, "Ram Charan was admitted to be of the higher caste among them because he was a washer man; Chota, the leather worker's son came next in the hierarchy and Bakha was of the third and lowest category" (26). But the children of these people don't practice untouchabi1ity. They sit together, walk together, share the sugar-plums among them, and play together forgetting the low-sub-caste differences. To a certain extent sports can also eradicate untouchability.

All these episodes prove that Bakha is in the centre of humiliation. He is insulted, humiliated, ill-treated as subhuman and is denied of the ordinary graces of life. One could observe how the untouchables treat the insults meted out to them one accepts as fate and another tries to revolt but is cowed down by servility.

The accumulated fury of the morning and the rage of the fresh insult is in his soul, He is possessed with a curious fire. He feels, "I should not have picked up that bread from the pavement" (27). Lakha is a traditional sweeper who accepts the fate of his life. When Bakha has narrated the pollution episode and the molestation attempt by the priest, Lakha is touched. Bakha bursts out, "They would ill-treat us even if we shouted. They think we are mere dirt, because we clean their dirt" (28).

To pacify the wrath of Bakha, Lakha narrates a pathetic story. When Bakha was ill, how his pathetic waiting and repeated visits brought the doctor who saved Bakha. Lakha convinces his son, in these words: "They are kind. We must realize that it is religion which prevents them from touching us". Bakha is modern in outlook. While Rakha and Lakha are traditional sweepers. Not all the Hindus ill-treat and insult Bakha. Born people he meet son the eventful day are generous and they treat him as a human being. Havildar Charat Singh allows the boy enter his house. He offers him tea and says to him; "Drink it! Drink it, my son" (30).Bakha is very much impressed by this kind of compassionate and affectionate treatment because he is a detestable person to others. Further Bakha's happiness knows no bounds when he is offered a new hockey stick by the Havildar. At this moment Bakha feels "For this man I would not mind being a sweeper all my life. I would do anything for him" (31).

The second woman in the dark alley treats him kindly. She considers both the Sadhu and Bakha as equals and she treats them equally and serves food personally, unlike the other woman who flings the pieces of bread at Bakha from the fourstorey. She even advises him not to sleep in other people's door - steps.

Another person who is kind to Bakha is a Muhammadan. After the pollution episode, the Muhammadan tongawallah consoles Bakha with kind words. Another Muhammadan, a barber allows Bakha to have his cigarette lit from his fire pot. Muslims have no disregard for the outcastes. But

from the orthodox Hindu point of view, Muslims are also untouchables.

All these prove that Bakha could drive some solace from some higher-ups in spite of his being a low-born. Anand's reformist zeal compels him to suggest ways and means to build a casteless and creedless society. K.R.S. Iyengar says, "As a kind of epilogue (though it is not called such) Anand offers three solutions to Bakh's agony of self- a basement and total frustration" (32).

As a committed artist, Anand suggests some kind of solution to eradicate the evil of untouchability. The first solution to this caste system is proselytization, i.e. conversion to Christianity to escape from the clutches of Hindu cruelty. Colonel Hutchinson of the Salvation Army meets Bakha under a pipal tree. The colonel asks him if he is ill. If he is in trouble, Bakha would come to Christ in the 'girjaghar'. The colonel gives him a big sermon. Jesus makes no distinction between the poor and the rich, between the high-caste Hindus and the low-caste untouchables. Christ was the son of God. We are all sinners. Jesus died for us so that we might be forgiven. Bakha feels puzzled, for he is unable to understand what colonel has preached. He does not believe in the idea of being a sinner and in the Judgment day. The missionary could not give a satisfactory answer to his question, "who Christ is?".

Further colonel's wife does not like the bhangis and the chamars. Bakha gets bored and runs away. Perhaps, the colonel wants Bakha to embrace Christianity. Anand seems to suggest that conversion to other religion is not a welcome solution the problem of untouchability. Probably he could have envisaged that even in Christianity, the Hindu social hierarchical system would not lose its hold among the Christians.

The next solution is that of Gandhiji. He is also a character in the novel who delivers a speech on the eradication of untouchability. Men Women and children of all different races, colours, castes and creeds are running to hear the speech of Gandhiji. For him untouchability is "the greatest blot on Hinduism" (33).

The Indian society has trampled underfoot millions of human beings without the slight estremorse to iniquity. He is considered a friend of the outcastes. It is worth quoting Dr. G. S. Balarama Gupta in this context: "Realizing the injustice done to untouchables, Gandhiji generously called them 'Harijans' or 'the' men of God' and denounced untouchability as a grave sin" (35). Gandhiji expressed his wish as to be born as an untouchable. "If I have to reborn, I should wish to be born as an untouchable" (35).

The last solution offered by Anand is put in the mouth of a young poet, the editor of Nawan Jug. He criticizes Gandhiji and suggests introduction of the flush system as the only solution to the problem of untouchability. He seems to be the mouthpiece of Anand to the poet, "Cast is an intellectual aristocracy, based on the conceit of the pundits being otherwise holy democratic" (33). When the sweepers change their profession, they will no longer remain untouchables. E.M. Foster in his preface to the novel, says,

Not God is needed to rescue the untouchable, no vows of self-sacrifice and abnegations of the part of the most fortunate Indians, but simply and solely - the flush system. Introduce water-closets and the main drainage throughout India, and all the wicked rubbish about Untouchability will disappear. (39)

The arguments of the post Igbal Nath Sarashar, favouring the machines are convincing that logical. Bakha thought, "That the machines which can remove dung without anyone have to handle it. I wonder what it is like?" (40). The poet speaks for Anand, for Anand the flush system is the most favoured one. "Then the sweepers can be free from the stigma of untouchability and assume the dignity of status that is their right as useful member of a casteless and classless society" (41).

To achieve social reforms a change of heart is needed. Humanism is a weapon to combat the evil forces corroding the humanity. Anand establishes the dignity of commonman like Bakha. Bakhais as uperb human being. The in human treatmentmeted out to him on the basis of caste pierced through his heart.

Anand makes a Himalayan effort to expose this inhuman treatment to the world and thereby he hoped to bring certainly some relief to the affected.

The events which took place in the life of the untouchable Bakha from morning to evening reveal the pathetic plight of the people who are in the lowest rungs of the Indian Social system. Bakha is not an individual but a type, a class himself. His feelings though not felt deeply are not expressed either in words or in action. Yet, it is the first spark of the understanding of their lowly social status.

Anand no doubt favors the mechanization as a positive solution. Yet Bakha's yearning for education has not been materialized. Mechanization combined with education would prove a proper solution. There by the untouchables would improve their economic conditions.

It is seen how Anand's novel *Untouchable* exposes the inhuman life led by the untouchables of India. Further it is noted how the untouchables are exploited and harassed sexually mainly due to their birth and economic conditions. The transformation of feudal society into semi-industrial society brings in its own problems. Every form of society generates not only progress in the material and social conditions of the people but also problems peculiar to it.

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IAN MCEWAN'S 'SOLAR' AS A LENS FOR EXAMINING ENVIRONMENTAL ETHICS, HUMAN NATURE, AND TECHNOLOGICAL PROGRESS

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Abstract

Ian McEwan's novel Solar serves as a complicated exploration of pressing contemporary issues, including climate change, scientific ethics, and the complexities of human behavior. Ian McEwan is a highly acclaimed British author known for his thought-provoking novels that explore complex themes such as morality, human relationships, and the intersection of science and society. McEwan has received numerous awards and honors, including the Booker Prize for Fiction Atonement and the Jerusalem Prize for the Freedom of the Individual in Society. He continues to be regarded as one of Britain's most accomplished contemporary writers, with his novels being celebrated for their literary craftsmanship and intellectual rigor. Solar by Ian McEwan confronts readers with a timely and stimulating examination of environmental ethics and human hubris in the face of climate change. This paper will explore how McEwan's novel serves as a lens through which to examine complex questions about scientific progress, moral responsibility, and the impact of human actions on the environment. By analyzing the novel's thematic underpinnings and narrative intricacies, this paper aims to stimulate discussion on the ethical implications of technological advancement and the urgent need for environmental stewardship.
Keywords: scientific ethics, scientific innovation, natural world, stewardship

Ian McEwan is a British author known for his thought-provoking and often emotionally intense novels. **Ian Russell McEwan** CH CBE FRSA FRSL was born on 21 June 1948. He is a British novelist and screenwriter. In 2008, *The Times* featured him on its list of "The 50 greatest British writers since 1945" and *The Daily Telegraph* ranked him number 19 in its list of the "100 most powerful people in British culture". He is widely regarded as one of the most talented contemporary writers in the English language. McEwan's work often delves into complex moral and psychological themes, exploring the intricacies of human relationships and the impact of major events on individual lives.

Some of his most notable works include *Atonement*, which was adapted into a successful film, *Enduring Love, Saturday, On Chesil Beach,* and *The Children Act*, among others. McEwan's novels often blur the lines between literary fiction and genre fiction, incorporating elements of suspense, thriller, and science fiction into his stories. He's won numerous awards throughout his career, including the Booker Prize for Fiction for *Amsterdam* in 1998.

Outside of his novels, McEwan has also written screenplays and essays, and he is a prominent voice in contemporary British literature. His work continues to be celebrated for its intellectual depth, emotional resonance, and narrative complexity.

Ian McEwan's writing is characterized by its precision, depth, and intellectual complexity. He is known for his elegant prose, thorough attention to detail, and keen psychological insight into his characters. McEwan has a ability for creating vivid and immersive narratives that explore a wide range of themes, including morality, ethics, love, loss, and the human condition.

One of McEwan's strengths as a writer is his ability to blend different genres and styles within his work. While he is often associated with literary fiction, his novels frequently incorporate elements of suspense, thriller, and science fiction, adding layers of intrigue and complexity to his stories.

McEwan's narratives are often driven by moral dilemmas and ethical questions, inviting readers to contemplate the complexities of human behavior and the consequences of our actions. He is not afraid to tackle controversial or taboo subjects, and his willingness to explore difficult themes adds depth and richness to his writing.

This paper aims to divide the difficult layers of McEwan's narrative, analyzing the novel's portrayal of environmental responsibility, the moral dilemmas faced by its characters, and the broader implications for society. By delving into key themes, character dynamics, and narrative techniques, this paper seeks to provoke critical reflection on the ethical dimensions of scientific innovation and humanity's relationship with the natural world. *Solar* by Ian McEwan confronts readers with a timely and stimulating examination of environmental ethics and human hubris in the face of climate change. This paper will explore how McEwan's novel serves as a lens through which to examine complex questions about scientific progress, moral responsibility, and the impact of human actions on the environment.

Solar is a satirical novel written by Ian McEwan, published in 2010. The book revolves around the character of Michael Beard, a Nobel Prize-winning physicist whose personal and professional life is in a state of disarray. Beard is overweight, cynical, and emotionally detached, struggling with various issues such as failed marriages, professional stagnation, and a lack of genuine human connection.

The narrative follows Beard as he embarks on a journey to salvage his reputation and career by involving himself in a project related to renewable energy. However, his motivations are more self-serving than altruistic, and his actions often lead to unintended consequences.

Solar is notable for its sharp wit, biting humor, and incisive commentary on contemporary issues such as climate change, scientific ethics, and the nature of human ambition. McEwan employs his trademark style of meticulous prose and keen psychological insight to delve into the complexities of his protagonist's character and the world he inhabits.

While *Solar* is not as widely acclaimed as some of McEwan's other works like *Atonement* or *Enduring Love,* it still showcases his talent for crafting compelling narratives and exploring provocative themes. The novel received mixed reviews upon its release, with some critics praising its humor and intelligence, while others found fault with its portrayal of the protagonist and its treatment of certain themes. Overall, *Solar* remains a thought-provoking and engaging read for fans of McEwan's work and those interested in contemporary literature.

In this novel Ian McEwan explores environmental ethics through the lens of his protagonist, Michael Beard, and the larger themes of climate change and renewable energy.

One of the central ethical dilemmas in the novel revolves around the issue of environmental responsibility. Michael Beard, despite being a renowned physicist, is portrayed as self-serving and indifferent to the environmental consequences of his actions. He becomes involved in a project related to renewable energy primarily for personal gain rather than genuine concern for the environment.

McEwan critiques the hypocrisy and moral ambiguity of individuals and institutions that claim to prioritize sustainability while engaging in environmentally destructive practices. Through Beard's character and his interactions with others, the novel highlights the gap between professed values and actual behavior when it comes to environmental stewardship.

This novel raises questions about the ethics of scientific research and technological innovation. Beard's involvement in the renewable energy project is motivated by a desire for fame and financial reward, leading him to cut corners and compromise

ethical standards in pursuit of his goals. McEwan prompts readers to consider the ethical implications of scientific advancement and the responsibility of scientists and policymakers to prioritize the greater good over personal gain.

The novel prompts readers to reflect on the ethical responsibilities of scientists, policymakers, and individuals in addressing environmental challenges. It raises questions about the trade-offs between short-term gains and long-term sustainability, as well as the moral imperative to take action in the face of ecological crises.

Furthermore, the novel explores the interplay between human behavior and environmental degradation. Beard's personal flaws and moral failings are paralleled with humanity's collective indifference and short-sightedness in addressing climate change. McEwan suggests that meaningful progress on environmental issues requires not only technological innovation but also a fundamental shift in values and attitudes towards nature and sustainability.

Overall, *Solar* offers a provocative examination of environmental ethics, challenging readers to confront the ethical complexities inherent in addressing climate change and promoting sustainable development. Through its portrayal of Michael Beard and the larger themes of the novel, McEwan prompts reflection on humanity's relationship with the environment and the moral responsibilities that accompany scientific progress.

Throughout the novel, Beard's actions serve as a focal point for exploring moral responsibility. Despite being a prominent scientist, Beard is depicted as morally flawed and self-serving. His motivations for involvement in renewable energy projects are primarily driven by personal gain and a desire to salvage his reputation, rather than genuine concern for the environment. McEwan uses Beard's character to critique the hypocrisy and moral ambiguity of individuals who prioritize their own interests over broader ethical considerations. Through Beard's choices and behavior, the novel highlights the importance of ethical integrity and the consequences of moral neglect in addressing environmental challenges.

Through Beard's character, McEwan explores various aspects of human nature, including ambition, greed, rationalization, and self-deception. Beard's flawed personality and moral shortcomings serve as a microcosm of broader human tendencies, such as our capacity for both brilliance and destructiveness.

The novel invites readers to reflect on the darker aspects of human nature that contribute to environmental degradation, such as consumerism, exploitation, and denial. At the same time, it offers glimpses of human potential for redemption, introspection, and collective action in addressing environmental challenges.

Solar also underscores the profound impact of human actions on the environment. The novel explores the devastating consequences of climate change, including rising temperatures, environmental degradation, and the threat of ecological collapse. Beard's involvement in renewable energy projects reflects broader societal efforts to mitigate the effects of human-induced climate change. However, McEwan suggests that individual and collective actions often fall short of addressing the magnitude of the environmental crisis. Despite technological advancements and scientific solutions, Beard's personal failings and the larger themes of the novel highlight the complex interplay between human behavior and environmental degradation. Through Beard's character and the narrative's exploration of climate change, *Solar* underscores the urgency of taking meaningful action to address environmental challenges and the moral imperative of safeguarding the planet for future generations. In *Solar* by Ian McEwan, climate change serves as a central backdrop and thematic element rather than a direct plot point. The novel explores the consequences of climate change and humanity's response to it through the lens of renewable energy and the character of Michael Beard.

While climate change is not a central plotline in *Solar* its presence looms large in the background, shaping the characters' motivations and the novel's

exploration of broader societal issues. By incorporating themes of climate change, McEwan underscores the interconnectedness of environmental challenges and the imperative of environmental stewardship in the face of a changing planet.

Solar scrutinizes the role of technology in both exacerbating and mitigating environmental problems. Beard's work on renewable energy serves as a focal point for examining the promises and pitfalls of technological innovation in combating climate change.

McEwan portrays the tensions between scientific advancement and its unintended consequences, including the potential for technological solutions to perpetuate existing power dynamics and environmental inequalities. The novel underscores the need for critical reflection on the ethical implications of technological progress, emphasizing the importance of ethical decision-making and responsible innovation in shaping a sustainable future.

By analyzing "Solar" through these thematic lenses, readers can gain deeper insights into the complex interplay between environmental ethics, human nature, and technological progress in the context of contemporary environmental challenges.

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FROM STRIFE TO SELF: UNVEILING THE LAYERS OF PERSONAL FULFILLMENT IN CHITRA BANERJEE DIVAKARUNI'S *THE PALACE OF ILLUSIONS*

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Abstract

This paper entitled "From Strife to Self: Unveiling the Layers of Personal Fulfillment in Chitra Banerjee Divakaruni's The Palace of Illusions" mainly focuses on the self-actualization of women from an Indian perspective. It also deals with the concept of feminism and gender equality. Chitra Banerjee Divakaruni's novel The Palace of Illusions is a rewriting of the famous epic The Mahabharata from Draupadi's perspective which has attempted to foreground her strength, agency, individuality, intellectuality, and power. In the original epic, Draupadi is portrayed
as a passive victim of patriarchy, whereas in Chitra Banerjee Divakaruni's novel The Palace of Illusions, she is portrayed as a model of female empowerment and courage who establishes her self-actualization by subverting the patriarchal boundaries and female stereotypes of the typical
Hindu Indian society.
***Keywords:** unveiling, fulfillment, perspective, feminism, intellectuality, patriarchy.*

Chitra Banerjee Divakaruni is an Indian American writer, artist, and the Betty and Gene McDavid Professor of Literature in Creative Writing at the University of Houston. Her short story collection *Arranged Marriage* won the American Book Award in 1996. Divakaruni's work is mostly set in India and the United States and often focuses on the experiences of South Asian immigrants. She writes for children and adults and publishes novels in a variety of genres, including realistic fiction, historical fiction, magical realism, mythology, and fantasy. Divakaruni's *The Palace of Illusions* (2008), the best-selling novel in India for over a year, is a retelling of the Indian epic, *The Mahabharata* from Draupadi's perspective.

According to Maslow's theory, self-actualization is the highest level of psychological development after meeting physical and personal needs and self-actualization. Self-actualization was coined by organic theorist Kurt Goldstein and is the fundamental drive, the goal of knowing one's full potential, and the desire to know oneself as much as possible. This article is titled "From Strife to Self: Unveiling the Layers of Personal Fulfillment in Chitra Banerjee Divakaruni's *The Palace of Illusions. The Palace of Illusions* introduces the novel's protagonist, Draupadi. In the life of a patriarch, she gradually understands herself in the process of self-realization and eventually achieves self-realization.

Draupadi, the wife of the Pandavas, explains that the Pandavas are also called Paanchali. The novel is based on the narrative of Draupadi. Chitra Banerjee Divakaruni said at the entrance of *The Palace of Illusions* "I was left unsatisfied by the portrayals of the women... they remain shadowy figures, their thoughts and motives mysterious, their emotions

portrayed only when they affected the lives of the male heroes" (14-15).

"Through the long lonely years of my childhood, when my father's palace seemed to tighten its grip around me until I couldn't breathe, I would go to my nurse and ask for a story" (1). Draupadi's childhood was isolated by many restrictions, and this shows that women, whether noble or royal, were enslaved by the laws of patriarchy. The conquest created a sense of crisis and made her find my palace. Draupadia's search for 'one's place' is a search for essential femininity.

The novel focuses on how every male around Draupadi is trying to rule over her, suppressing her identity in some way or the other, her father, named her brother Dhrastadyumna i.e. the destroyer of enemies whereas she was named "Draupadi" i.e. 'Drupad's daughter'. It shows that she doesn't have an identity of her own; she is the daughter, wife, sister, or mother of some male, who possesses her. This was the reason she liked being called Krishna over other names. Later the name Panchaali as given by sage Vyas is a name strong like the land. *The Palace of Illusions* possesses many instances that show how Draupadi's identity was governed by the males around her. While discussing the motive behind Dhrastadyumna's birth, her brother says, "You're looking at the story through the wrong window" (15) pointing out that being a woman she has a narrow perspective like the windows. It was later criticized by many people blinding men and supporting men "Being a girl, she is cursed with a short memory" (25) but Draupadi's purpose is to oppose patriarchy, as in being a woman. However, as a single woman, she cannot represent all men, but she tries, she does her best to help herself and other women, and she decides that women's biggest goal is to support men.

It presents the many layers of Mahabharata through various dialogues, stories, and dreams. It is believed that strong women, be it Kunti or Gandhari, will have unhappy marriages. She couldn't find a good reason why Gandari would want to be with her blind husband because he couldn't see. Panchali here

teaches free thinking by challenging the tendency towards blind ignorance. If a woman can choose to blind or injure her husband, why can't a man do the same for his wife? Draupadi, played by Divakaruni, is self-obsessed and shy. As she predicted, knowing where she was born (i.e. to alter history), the voices said, "Here is the son, you asked for he'll bring you the vengeance you desire, but it will break your life in two...They said, Behold, we give you this girl... she will change the course of history" (5). But Drupad only tied the thief's arm. Draupadi will never forget the time when her father first rejected her and Dhri extended her hand to him. He never accepted this punishment because throughout his life he still loved his narrative and asked: "Change the course of history! Did they say that?" (5).

Women are never homeless, they are always in the background. Before they get married, their parents see them as a burden and warn them from time to time that one day they will get married and they will have to leave their father's house. After marriage, they are seen as a foreigner, someone who was not born there and does not know the place well, and they always marry a foreigner.

Draupadi, having experienced many worlds as a young woman, "We both severely dark-skinned. In a society that looked down its patrician nose on anything except milk-and-almond hues, this was considered most unfortunate, especially for a girl" (8). When you are a girl, the most important thing is her beauty because if she is not beautiful, people will judge her. Society shames dark-skinned people and they can't get everything because of things they can't handle.

Look at other men, like your husband and your sons, "Husband! You know what our shastras call women, who've been with more than one man, don't you? Though no one seems to have a problem when men sleep with a different wife each day of the week! (42)", who gives men more rights than women's bodies? Does Draupadi have to marry all the Pandavas because she was won over by the Pandavas and now they own her? When Kunti said to all the Pandavas, "You must now honor my words.

All five of you must marry this woman (108)". She was insulted by "this woman, as though I were a nameless servant. It angered me, but it also hurt (108)".

Like men, they are considered cruel and quarrelsome. Sometimes, to satisfy her feelings, her brother would laugh at her; taunted "As you know, being a girl, she is cursed with a short memory. Additionally, she is impulsive, a failing in many females" (24). In fact, after this complaint, she learned to teach and did not hesitate to express her dissatisfaction to her teacher while declaring that women were the cause of world crises. But Yudhisthira valued her wisdom, for he often sought her advice on problems of state, "I had a good eye for matters of governance" (148).

The development of history exceeded her expectations. Because she built her palace not on the principles of "I smiled with sudden elation, thinking, this is what I've been waiting for all my life! ... This creation that's going to be the envy of every King of Bharat - we'll call it the Palace of Illusions" (146).

Kunti proposed to her five sons to marry a 'Panchali' woman, and everyone accepted without saying anything. Because, according to the sons, it was not possible to knowingly refuse the mother's request - this was undoubtedly strange. "But how can it be heinous to obey one's mother?' Yudhisthir asked. 'Haven't our scriptures declared, the father is equal to heaven, but the mother is greater?' (117)". It shows that men listen to women, even their mothers, only when they think they are good. After the incident, Panchali's words move away from assessing the past for her competence, where she does not depend on her husband, "I've always known you to be stronger than your husbands" (329). Vyasa did everything to ensure the women's happiness and respect for her life, "Hastinapur remained one of the few cities where women could go about their daily lives without harassment" (325).

Panchali now understands the pain and suffering better and gives them a safe place to live without fear. Because she knows that if she doesn't do this, a man will come and destroy them. Even after all this has happened to Panchali, she still carries compassion, and even if people recognize her because she is angry, it is because they have heard her story, read her story from a man, or it was written by a man.

After the Mahabharata war, Panchali worked for the inclusion of women in the population. She did this with the help of other strong women like Kunti, Gandhari, and Uttara, whom she had never worked with before. Instead of telling Tire about the legal problems, Euthy decided to establish a women's court in the hope of achieving positive results. The author retells the same epic *the Mahabharata* from a feminist perspective, making Draupadi the most important figure. Draupadi's questioning of life, purpose, choice, and morality constitutes the whole epic. Through the character of Draupadi, Chitra Banerjee forces readers to explore the issue of women's self-awareness in a patriarchal society and the brutal exploitation of women's relationships by men. The heroine, Panchali, tries to fight the evil of the patriarchal group on her own and does everything to ensure the freedom and security that the women of Hastinapur cannot achieve on their own. This article explains how the novel's protagonist, Draupadi, fights for her rights in a macho society and eventually achieves personal fulfillment through the process of self-awareness.

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HUMILIATION AND CASTE DISTINCTION IN ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*

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Abstract

Literary work is the representation of social life. There are many differences among people all around the world. There are different social classes in every region. The existing social discrimination that dribbles in such societies is reflected in literary works. Arundhati Roy is an essential Indian novelist and well-known political activist in India. She has won the Booker prize for her first novel which is most prestigious award in England. Her works are worth studying as an entry point into thinking about India's social constructs, politics and cultural diversity, as well as any potential relevance that these may have across time and place. To show these differences in microcosm, this paper has taken up Roy's The God of Small Things (1997) for discussion. The characters in The God of Small Things are constantly coming up against the forces of society and class. Indian society was structured for centuries according to very rigid social classes and boundaries, through what is known as the caste system. Even though the novel takes place after the caste system stopped being a legal social policy, its characters still find themselves limited by what is and isn't deemed socially acceptable for them. Social rules dictate who can love whom, which occupations people can adopt, and who is considered to be better than whom. This research paper aims at depicting how characters from various social classes are portrayed in the novel The God of Small Things. The upper social class is portrayed through the character Ipe's family, and the lower social class is portrayed through the character Velutha. It is the social class of the characters that determines the character's physical health, mental health, family, education, religion, and the value systems of society.

Keywords: discrimination, diversity, boundaries, microcosm, rigid social classes, social constructs.

Introduction

The God of Small Things is a debut and semi-autobiographical novel written by Arundhati Roy in 1997. Arundhati Roy began writing the novel in 1992 and finished it in 1996. In addition to receiving half a million advance, the book's rights were sold in 21 different nations. In addition, Roy is a well-known peace activist. She claimed the court was trying to stifle protests against the Narmada Dam Project in 2002, and the Supreme Court in New Delhi found her guilty of contempt of court. However, she was only given a symbolic one-day prison sentence. Nevertheless, in May 2004, she was awarded the Sydney Peace Prize in appreciation of her services to social causes and the advancement of nonviolence.

Caste System in India

The novel, *The God of Small Things* is set in Ayemenem, a small village in Kerala. The main focus of this novel is caste discrimination, which is portrayed in Indian social system. The plot and the theme un folding with the stories of the characters, specially Velutha, Ammu, Baby Kochamma, Chacko and of course the unforgettable twins Rahel and Estha and the guest of special honour Sophie Mol, is a microscopic representation of the macroscopic world. No doubt certain incidents, topographical descriptions, reactions are typically Indian, but the class conflict, gender bias, the story of love and hate and jealousy have universal application. Rahel and Estha are the 'two-egg twins' and their mother, Ammu is divorced from their Bengal father, Baba

and her landowning family lives in their ancestral home near the banks of the Meenachal river. Rahel's return from America to her hometown Ayemenem and her remembrance of the past serve as the focal narrative of the story. As Arundhati Roy writes, 'things can change in a day' and, the novel weaves skillfully back and forth among the events of a few days in December 1969.

Multi-Cultured Society

This novel highlights hierarchical structures of power, and oppression at various levels in multi-cultured society. One of the dominant socio-political concerns in this novel is the rigid caste structure be seen in India. This caste-oriented rigidity sometimes plays havoc with innumerable innocent lives. Unfortunately, in present-day Indian culture, this is not to be, and the inevitable consequence is tragic and claustrophobic. . The weaker sections of our society, like the Parayans, the Scheduled Castes, and the have-nots, inescapably suffer a good deal in the process of caste-stratification. Roy explores how these differences of caste, class, gender, and race function through social institutions and how they affect human interactions and relationships.

History takes its toll on the violation of its holy and unchallengeable rules. All hell breaks loose as the nightly trysts of the lovers are disclosed by the loyal and superstitious Vellya Paapen (Velutha's father) in a drunken feat. The touchable community, including Ammu's family, sees it as the beginning of the end of the world since the lovers have made the "unthinkable thinkable." The wayward daughter is "locked away like the family lunatic in a medieval household," while an elaborate conspiracy is hatched by the combine of Syrian Christians, caste Hindus, and touchable policemen to terrorize the prodigal Paravan, in which the children Rahel and Estha are tricked into being accomplices. Velutha, dismissed from the job, insufferably insulted by his employer, and betrayed by the Party leader, Pillai, who always delivers high-pitched speeches about the rights of untouchables (Caste is class, Comrades), takes shelter in the deserted house known as History

House, looming in the heart of darkness on the other side of the river.

Relationship with the Rich People and Lower Class People

The cruel irrational orthodoxy didn't respect even a highly talented person. It was Velutha, who maintained the new canning machine, the automatic pineapple slicer, and many more things in the factory. In fact he ran the show in the factory. Still, Mammachi paid him less than a Touchable carpenter although more than a Paravan. Baby Kochamma even despised the smell of these Paravans. Velutha hates the powerful upper caste. He even tries to hate Ammu for being one of them; he told himself he was just another one of them. But he fails to do so. Ammu tries to tell her children not to visit his place, as she is scared it might cause some trouble. But it seemed all three of them cared for and loved the same person, a paravan. It created a bond amongst them, for she loved the same person at night whom her children loved by day. The goddess of little things, Velutha, angers Ammu's family and the Kerala police when she violates social conventions and has an affair with a woman from a higher caste. There's going to be consequences for him since he disobeys the strict social codes of the caste system.

The high caste Mammachi and Baby Kochamma are furious at this affair between a lower caste and upper caste. Baby Kochamma cooks up a story and narrates it to the Inspector. And, the police emerge as a powerful force to bring an end to the story. The political party too emerges as a powerful force. They all together strike the blow at Velutha. Though he appears to be a friend of Chacko as well as the labourers, he is a friend of no one. He had separate roles to play with each of them. Ammu was first married to an alcoholic man, Baba, who always lied for no reason. When he forced her to sleep with his boss, she divorced him and came back to her hometown Ayemenem.

Hence, there is subtle but significant imagery as to how the caste system is perceived in India. When Sophie Mol arrives in Ayemenem, Rahel argues

about living in Africa with Kochu Maria, who states that Africa's full of ugly black people and mosquitoes. The way Arundhati Roy presents this sentence shows how the darker the skin colour, the less respectfully a person is regarded. . Rahel's reaction seemed strange at first, as she walked across to the old well. The following lines from the novel depict how the rich people see the lower-class people in relation to their complexion.

Rahel walked across to the old well, where there were usually some ants to kill. Red ants that had a sour, farty smell when they were squashed. Rahel found a whole column of juicy ants. They were on their way to church. All dressed in red. They had to be killed before they got there. Squished and squashed with a stone. You can't have smelly ants in church. (185)

Here, the imagery of these red ants could represent the dark coloured population of India and Africa. Roy's language leads the reader to believe that since it is just ants being killed, it is of little significance. However, if they are perceived as the lower caste members of the system, then the way they are 'squished and squashed' seems much more disturbing. But why does Rahel do this when we are aware of her love for an Untouchable like Velutha? The Indian caste system was so important that maybe it was just instinct to kill the red ants. However, the motive of the church people is fulfilled by Rahel. Like this, the motive of the rich people is fulfilled by any form of outside forces. In this story also, the motive of Baby Kochamma, killing Velutha, is being fulfilled by the Kerala police. Then, we are about to encounter the most effective and globalized issue, the educational system that is found out in the novel. The untouchable children were not allowed to have their education like the touchable children. . The separate school for untouchable children was built by Estha's great-grandfather, and the touchable children were sent to Tender Buds Nursery School. Even today, there are many villages in India that do not allow the lower-class or untouchable children to study equally with the upper-class children. In one place in the novel, Roy depicts the miserable conditions of the untouchables and how they are treated as second-rate citizens.

Arundhati Roy powerfully portrays the miserable condition of the Paravans (Untouchables) in this novel. Velutha and Vellya Paapen, his father, underwent the most inhuman treatment worse than one can imagine a human being receiving at the hands of another human being, though untouchables are more talented than others. They are being ill-treated because of their social background. For Velutha however, things were a little better. Unlike his elders, Velutha went to a school which Mammachi's father-in-law had founded for Untouchables. But that helped him in no way. When, Mammachi comes to know about the illicit relation of Ammu with Velutha, she locked Ammu in a room. She imagined in vivid detail as the Paravan's coarse black-hand on her daughter's breast, his mouth on hers, his black hips jerking between parted legs, the sound of their breathing and his particular Paravan smell like animal. Mammachi thought and nearly vomited. She had defiled generations to come forever. Now people would point at them at weddings and funerals, at baptisms and birthday parties and they would nudge and whisper.

But in reality, Velutha was a much superior person. He was an expert mechanic and craftsman. At the age of sixteen, he finished his high school and became an accomplished carpenter. He developed a German design sensibility. Apart from the skill of carpentry, Velutha had a special knowledge of repairing machines like radios, clocks and water pumps. It was he who looked after the plumbing and all the electrical gadgets in the Big Ayemenem House. Mammachi often said that if only he hadn't been a Paravan he might have become an Engineer. Velutha was a very loving and kind person to Ammu and her children. The primary concern for Ammu falling in love with Velutha is that Velutha offers what is denied to Ammu, Rahel and Estha in society and family. In spite of all the goodness in him, he becomes a prey to the cruel caste-system in India. Even today, though the constitution of free India has legally banned casteism, still some Velutha in some

corners of India are being humiliated and losing their lives at the feet of cruel, inhumane people in higher class. The most pathetic situation of Velutha in this novel is when his father Vellya Paapen is ready to offer his son's life for the sin he has done. His father, who has seen the days of 'walking backwards', to remove pollution of touch, goes to Mammachi to complain about his son being torn between loyalty and love. As a paravan and a man with mortgaged body parts he considered it his duty. This shows how the low caste people have gratitude for their benefactors.

Arundhati Roy vividly portrays the acute suffering and deep frustration of Dalits and Weaker sections in her novel. Kelan, Vellya Paapen, and Velutha are the representatives of such sections, precisely of the untouchables. The ultimate outcome of this love is tragic death of an "Untouchable" by "Touchable Boots" of state police, an event that makes a travesty of the idea of God. God is no more in control of small things rather than the small things have an ultimate power over God turning him to "The God of Loss" (265). The idea of untouchability is explored at two levels in the novel. Firstly, we have socially untouchables or Paravan, who are never allowed basic human rights. Secondly, we have metaphoric untouchables in high castes. Here, discrimination expresses itself in marginalizing the women in their personal and public life.

Pessimistic Picture of Society

Roy also presents a pessimistic picture of society. Events after Sophie Mol's death take such a turn that Velutha does not have to be thrown out by Chacko and his family for the viciousness of Baby Kochamma, the heartless disowning of Velutha by Pillai and the savage brutality of the Police together conspire to have him butchered to death. And yet to say that Velutha becomes a victim of a depraved power game which plays havoc with their lives. Subsequently, as we learn from the novel, Ammu and Velutha turn deep lovers of each other, throwing away all scruples of caste, creed and community. Ammu, being a great dreamer, even in daytime,

dreams of a cheerful man with one arm, who leaves no footprints in sand, no ripples in water, no image in mirrors. In fact, this is the fate of all the Untouchables in the dark alleys of History. Arundhati Roy successfully evokes the image of such footprint less men in her novel, and the image grows insistent as the novel progresses. Velutha is simply a representative of such men, but being fiery and haughty in temper he does not sweep off his footprints with a broom, though his grandfather and father would have gladly done so. . Consequently, the circumstances around him grow hostile, and he is finally eliminated, and his 'footprints' are totally erased by the caste-conscious society. As a Comrade, he is despised by his own party men, including Comrade K.N.M. Pillai, who believes that these caste issues are very deep-rooted and that, as an untouchable, he is not entitled to love someone of a high caste and yet survive.

Conclusion

As long as the stigma of untouchability is associated with him and countless others like him, Velutha, the God of small things, the outcast, and the Touchable community cannot peacefully coexist. Ammu is another "Untouchable" among the "Touchable," and she is forbidden from pursuing happiness since it would upset the status quo, and society would stop at nothing to prevent change. The issue of "Untouchability" has been expertly handled by Arundhati in her book in this way.

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わらい

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わらい は しぜん から わたしたち に くださった たいせつ な 贈り物です。どうぶつ は いろいろな なきごえ や おと を つかって かんじょう を ひょうげん する こと が できます が こころ あたたまる わらい を ひろげる こと は できません。なぜ わたしたち に だけ このよう な おくりもの が おくられた の でしょう。

なぜなら ひと の こころ は 苦痛 や きんちょう を くつろぐ したり たのしんだり する ひつよう が あるから です。

じんせい に たくさんの げんき を もたらす、世界で さいこう の かんじょう の ひとつ は わらい です。それはほんとう に 世界で さいこう の くすりの ひとつ です。また、それが えがお で あっても、ちょっと した わらい で あっても、わらい は しゅうい の 雰囲気 や 気分 を かんぜん に 変えます。さらに、わたしたち の 気分 が 良くなり、 まわり の ひとたちもポジティブな 雰囲気 を かんじる でしょう。

わらい は しぜん の かんじょう です。どりょく を して まなぶ もの では ありません。わたしたち は わらう ため の りゆう は いりません。わらいごえ は たのしさ を ひろげ だれか の わらいごえ が 聞こえる だけ で しあわせ な きもち に なります。

わらい は 気分 を 良く します。わらった ときに じっさい に 得られる 良い 気分は、わらい を やめた あと も のこります。したがって、わらい は 困難な ときに まえむきな みかた を するのに 役立ちます。ほんの少しの えがお や わらいは、わたしたちに とって 良いことを もたらします。

わたしたちの せいかつ には わらい という げんしょうが あり、それなし では にんげん の そんざい を そうぞうする ことは ほとんど 不可能 です。それは わたしたち を まいにち たのしくする コミュニケーション しゅだん に かんけい して います。わたし の みかた からすると、わらい は 世界で もっとも うつくしい もの です。わたしたち は 生まれた とき から、りょうしん、しんせき、ゆうじん に えがお で せっする ことを まなびました。わらい は わたしたち に よろこび と 忘れられない かんかく を もたらします。それは わたしたち と わたちの まわりり の ひとたちに とって 良いこと だから です。わたしたち が わらって よろこび を かんじると、わたしたち の からだ は ふたたび

ポジティブな　気分　になり、じんせい
は　にじ　の　すべての　いろ　で
うつくしく　おどろく　べき　もの　に
見えます。

むかしばなし　に　わらい　は　どの
よう　に　ひと　の　ふるまい　を　かえる
こと　が　できる　か　と　言う　おはなし
が　あります。

る　ところ　に　夫婦　が
いました。おっと　は　せいじん　の　ところ
に　行って　どの　よう　に　かれ　の
けんかずき　を　なおして　あらさがし　な
つま　と　けんか　を　しない　で　すごせる
か　を　と　きき　に　行きました。こんばん
いえ　に　帰ったら　わらい　なさい　と
せいじん　は

言いまた。つま　は　なに　を　言っても
気　に　して　は　いけません。

なにも　こたえず　ただ　こころ　から
わらい　なさい。

おっと　は　せいじん　の　ちゅうこく
どおり　に　する　こと　にしました。おっと
は　いえ　に　かえって　から　ねこ　と
いぬ　に　わらい

ばなしを　はなして
わらいました。「どうして　そんな　に
わらって　いる　の　です　か」。と　つま
は　たずねました。「おこって　いる　の
ですか」。

「もちろん　おこって　いない　ん
です」。じょうきげん　で
こたえました。とても　うれしくて　わらい
が　とまりません。

つま　は　おっと　を　怒らせよう　と
しました　が　わらう　のに

いそがしくて　なに　も　こたえなかった
ので　ふたり　の　あいだ　に　は　けんか
は　起こりません　でした。つぎ　の　日　も
また　つぎ　の　日　も

つま　を　怒らせる　こと　は
ありませんでした。みっかめ　の　あさ
おっと　は　カラスと　はなし　を　して
じぶん　の　話しに　わらって　いた　とき

つま　も　出て　来て　わらい
はじめました。

「どうして　わらっている　ん
ですか。」と　おっと　は　おどろいて

たずねました。「あなたが　わらって
いる　の　を　きく　と　とても

うれしくて　わらい　が　とまらない
のです」と　つま　は　こたえました。

ふたり　とも　うれしい　の　だから
いつも　もっと　わらお　と　おっと　は
ていあん　しました。

ふたり　は　よく　わらう　ように
なって　けんか　を　しなくなった　ので
もっと　たのしく　くらせる　よう　に
なりました。

おっと　は　せいじん　に　おれい　を
言い　に　行きました。「わらい　の　ちから
に　ついて　わかりました　か」と　せいじん
は　言いました。いつも　わらって　いる　と
よろこび　は　にばい　に　なり　くのう　を
なくす　こと　が　できます。この　ことば
は　ずっと　むかし　に　せいじん　が
のこし　いま　まで　つたえられている
ほんとう　の　こと　な　の　です。

ほか　の　すべて　を　なくして　も
わらう　のうりょく　は　いつも　あります。

わらい　は　きょうりょく　な　くすり
です。それは、しんたい　の
けんこうてきな　しんたいてき　および
かんじょうてき　な　へんか　を　引き起こす

ほうほう　で　ひとびと　を
引き寄せます。　わらい　は　免疫
システムを　きょうかし、気分　を
たかめ、いたみ　を　けいげん　し、ストレス
による　ゆうがい　な

えいきょう　から　身　を　まもります。
こんな　に　たいせつ　な　おくりもの
を　わたしたち　に　与えてくれた　の

だから　もっと　わらって　だれ　も　が
おだやか　に　くらす
　　　べき　だ　と　思います。

THE VALUE OF PRACTISING FRENCH GRAMMAR PART – II

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Abstract

The benefits of practicing French grammar include providing readers with a useful understanding of spoken and written modern French. We have updated the vivid examples, caricatures, and original texts for contemporary use. It provides a ton of additional interactive lessons to help reinforce challenging grammar principles. Both independent study and in-class use can benefit from its design. At the beginning of each exercise, Practicing French Grammar provides brief explanations of key grammatical concepts, sample solutions to the problems, and translations of difficult terms.
Keywords: *grammar, organisation, professional, communication, practice*

Introduction

Grammar is important because it forms the basis of language and offers rules for creating words and sentences that promote understandable communication. Before going through some common mistakes and correcting them through practice, first go over some fundamental grammatical rules that every student should be aware of.

Understanding Grammatical Concepts and Rules

We may construct a few essentials, such as word order, determiners, connectors, verb tenses, and punctuation, which enable us to convey meaning in our conversation. The more time and effort anyone invests in learning and improving their language abilities, the simpler it will be to internalize and implement these rules. To become a far more fluent English speaker, one must first grasp ideas like gendered articles, irregular plurals and verbs, and sentence building.

Hone Your Grammar

To acquire language naturally, you are not required to spend endless hours poring over dense textbooks and grammar manuals. Rather, begin by letting the words and their sounds come to them organically. Take advantage of any opportunity to develop your writing and speaking skills; the structure and guidelines will come later. Avoid translation as much as possible when learning the foundational rules of grammar in a foreign language. To get accurate pronunciation, practice conversing with people who are native speakers. It will be easier for one to carry on discussions, remember details like verb conjugations and word order, and comprehend workplace grammar conventions when choosing to discuss topics that are personal and relevant. People unconsciously pick up grammatical patterns such as verb conjugations, noun-verb agreement, word order, and linguistic intricacies while they read. As a result, we will inevitably find that writing improves on its own accord.

Advantages of Grammar Instructions

Strong grammar skills are advantageous in many situations, as previously discussed. These include everyday communication, forming social bonds, succeeding academically, and securing a job. To succeed academically and professionally, use good grammar when writing and speaking. It should go without saying that learning a new language is much easier when one has a solid foundation in grammar. Once those concepts become deeply rooted in memory, one can draw comparisons and contrasts between their mother tongue and the target language. Building on these insights, we will have a firm understanding of the latter's structure towards fluency.

The Secret to Success in Academic and Professional

Grammar is so important for achieving success in school and at work. Writing and speaking with good grammar can help students succeed in school, high school, and eventually college and university. Clear communication in exam papers, application forms, cover letters, resumes, and interviews are crucial for securing the perfect job or gaining admission into a prestigious university program. Such unwavering attention to detail and flawless submission of reports, bids, and presentations will ultimately win you the promotion you so well deserve and pave the way for a successful career.

Grammar's Intended Use

Grammar acts as a bridge between your intended meaning and what the audience or readership understands each time to speak or write. It accomplishes this by acting as what I like to call a "stage director," assigning a specific task to each word or sentence to make sure that the overall piece conveys the appropriate meaning and message. Think about the differences in meaning that occur when one adds a single apostrophe to phrases like "your French" and "you're French," "builders' work" and "builders work," and "hairdressers' shop" and "hairdresser's shop." The absence of punctuation changes the topic of the phrase, just as "fish, eat, and sleep" means something different from "fish, eat, and sleep." Knowing a language's grammar will help students identify small distinctions and know exactly what to say in every situation.

Communication with Clarity

The most important aspect of communication is clarity. Grammar rules help to ensure clarity. The reader can become perplexed if you use run-on sentences or confuse related terms. Clarity is especially important when communicating via email, social networking sites, and messaging apps. Having to repeat oneself because grammatical faults cause confusion in communication is a waste of time. It's likely that someone in the audience misread your instructions and followed them improperly. Poor communication skills could lead to a pointless argument. Using appropriate language can greatly lessen any miscommunications, but it won't eliminate them entirely. When one communicates properly, they can convey concepts clearly right away.

Positiva First Impression

In academic and professional settings, proper grammar is extremely crucial, but it's beneficial in any situation where it's important to come off as credible. Never underestimate the importance of regional dialects. Dialects also adhere to grammatical standards. Nonetheless, there are instances in which specific linguistic patterns and conventions depart from standard grammar. It is advisable to follow formal grammar rules when conversing with other people. Using grammar correctly also shows attention to detail. Systematically use excellent grammar in a cover letter or other important document, and then stand out from the competitors as highly professional.

Conclusion

To become proficient and fluent in French, one must practice the grammar. With deliberate and consistent practice, learners can enhance their speaking and writing talents, as well as their understanding of grammar rules and general communication abilities. Learning verb conjugation, pronoun usage, sentence construction, agreement between nouns and adjectives, and prepositions can help learners communicate clearly and confidently in a range of situations. Furthermore, regular practice helps learners internalize grammatical concepts, improving their intuitiveness and automaticity in everyday situations. Students are better able to identify and correct errors with more proficiency, which leads to more coherent and understandable speech. Additionally, practicing French grammar improves learning by encouraging a better awareness and grasp of the language's intricacies and structure.

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A STUDY ON THE IMPORTANCE OF ENGLISH AS A LANGUAGE WITH REFERENCE TO ACADEMIC PURPOSES

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Abstract

English for Academic Purposes has a vital role in today's globalized academic landscape. This abstract explores the significance of English in academic contexts, focusing on its multifaceted importance. Firstly, proficiency in English enables students and scholars to access a wealth of knowledge, resources and academic materials available in the English language. It facilitates effective communication and collaboration among researchers from diverse linguistic backgrounds, fostering a rich exchange of ideas and perspectives. Furthermore, mastery of English enhances academic writing skills, enabling individuals to articulate complex concepts and findings with clarity and precision. English proficiency is often a prerequisite for admission to prestigious universities and academic programs worldwide, opening doors to educational and career opportunities. Overall, English for Academic Purposes is not merely a language skill but a key enabler for academic success, facilitating learning, research, and scholarly discourse on a global scale.

The Need for English

English is crucial for Academic pursuits globally due to its status as a lingua franca. It enables seamless communication among scholars, transcending linguistic barriers. Most academic resources, conferences and journals are in English. This makes proficiency essential to access knowledge and collaborate internationally. Moreover, English proficiency enhances academic writing and presentation skills, facilitating effective dissemination of research findings and participation in the global academic community.

The Purpose of English

English is a link language. It serves a means of communication, allowing students to express ideas, analyze texts, and engage in critical thinking. Additionally, English facilitates the development of literacy skills, including reading, writing, and comprehension, which are essential for academic success in all subjects. Studying English enables students to explore diverse perspectives and navigate a globalized world effectively.

Keywords: english for academic purposes, communication skills, writing skills, research and scholarly discourse

Introduction

English has become the lingua franca of academia and scholarly communication worldwide. Proficiency in academic English is essential for researchers, scholars, and students to effectively communicate their ideas, findings, and knowledge within the global academic community. English for academics encompasses a range of skills, including reading and comprehending academic texts, writing coherent and well-structured papers, delivering clear and engaging presentations, and participating in academic discussions and debates.

It's a particular language that is required for successful integration into the academic community, which covers areas of grammar, punctuation, communication and syntax.

Academic English involves the understanding of conventions, styles, and rhetorical patterns prevalent in various disciplines. It requires a command of subject-specific terminology, and the capacity to articulate complex ideas with precision and clarity.

Additionally, academic English demands a high level of critical thinking, analysis, and argumentative skills.

By developing proficiency in English for academics, scholars and students can engage with a vast body of knowledge, collaborate with international peers, and disseminate their work to a global audience, fostering cross-cultural exchange and furthering the pursuit of knowledge.

English has become the lingua franca of academia across the globe. Proficiency in Academic English is essential for faculties, scholars and students to effectively communicate their ideas, findings, and knowledge within the international academic community. English for academics encompasses a range of skills, including reading and comprehending complex scholarly texts, writing clearly and concisely in various academic genres such as research papers, dissertations, and grant proposals, and presenting research orally at conferences or seminars. The increasing emphasis on international collaboration and dissemination of research fosters a strong command of Academic English. This helps scholars seeking to enhance their knowledge and discourse within their respective fields. Investment in developing Academic English proficiency can significantly enhance one's prospects for successful scholarly communication and career advancement.

Research Methodology
Secondary source of data is used in the present study.

Objectives
1. To prepare students succeeding academically in developing English language skills essential for understanding, communicating, and producing academic texts and discourse.
2. To enhance English skills for scholarly pursuits and academic success.

Scope
English for Academic Purposes (EAP) encompasses language skills necessary for academic success, including reading, writing, listening, and speaking. It's vital for non-native English speakers to excel in academic environments worldwide

Need
English for Academic Purposes (EAP) is essential for non-native speakers pursuing higher education. It enables them to comprehend academic materials, participate in discussions, write papers, and effectively communicate their ideas in an academic setting.

Review of Literature
Nedeva, V. et.al. (2010). While writing research papers, English Language plays an important role. If the researchers had written in their own language, then nobody can cite the paper, it will be of no use. So many of the publishers or researchers mainly use the English Language by which everyone can read and understand what they have specified. Researchers can use the technique for their research work. De Caro.et.al. (2009). Learning English Language is not an easy task and also applying the words to the conceptual meaning is very hard. Everyone can speak or write an English Language, but knowledgeable English is very important. Throughout the world, English is the only language which is used to share the information in an efficient manner. The last advantage of English Language is that for facing the Globalized Era. Flowerdew, J. (2019). In the field of publishing a paper internationally or nationally, the most dominated language is English.

When it comes to academic , writing, the problem is that 'academic English is no one's first language', and that it requires 'deliberate learning'. Ramírez-Castaneda, V. (2020). The researcher success mainly depends on preparing the research paper and impact factor where it had published. Most of the papers are published in English by which everyone can have a glance on it. The researchers of any stream if we take 98% of publications are written in English.

In this paper, authors have come across a problem with Colombians, who are facing the problem in English Proficiency.

Bocar, A. C. (2013). This paper has focused on how students are facing the problems for publishing a paper and the impact on the research output. There could be failures in the results of research work because of time and stress management by disturbing the concentration of what they want to publish. Time management is all important in getting the good results. Moses, R. N., & Mohamad, M. (2019). This paper focused on problems faced by student and teachers on learning and writing skills in English language. Researchers had specified that teachers have to take necessary steps to improve the writing skills by giving the feedback and guidance. The teachers should be very confident to motivate themselves and the students to learn writing skills. Problems with writing in Bq. Rani Swarni (2016) This paper had focused about the problems faced by the students in writing thesis in English language. The researchers had specified a case study about the students facing the problems in writing the thesis and got resolved with better methods in writing the thesis and making good sentences with effective vocabulary and grammar. Huang, J. C. (2010). This paper had focused about the publishing and writing for publication in English.

Conclusion

English for Academic Purposes equips students with language skills necessary for academic success. Through focused instruction on reading, writing, listening, and speaking, which helps students in developing proficiency in English suited for academic contexts. By the end of the course, learners gain confidence in their ability to engage with academic materials.

Suggestions

English for Academic Purposes(EAP) equips students with the language skills necessary in academic. It focuses on academic writing, reading comprehension, listening skills, and oral communication, which is tailored to meet their needs of non-native English speakers. EAP courses typically cover topics such as essay structure, critical thinking, research methods, and academic vocabulary. Additionally, they often incorporate authentic academic materials to provide students with exposure to real-world academic contexts. EAP is taught to the students whose first language is not English. It involves learning the language and practices that are appropriate for academics, such as vocabulary, grammar, syntax, punctuation and discourse. It also entails training the students at all levels.

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EXAMINING THE DISRUPTION OF THE POST-COLONIAL WITH THE SELECT WORKS OF AMITAV GHOSH

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Abstract

The collections of Amitav Ghosh highlight colonial Indian patterns. During colonization, Indians were transformed into hybrids, and they were subsequently governed by oxidant culture. Amitav Ghosh is also the result of a multi-cultural blend. Postcolonial writing, philosophy, and post-colonialism itself illustrate the predicament of earlier colonial countries and societies that have been irreversibly altered by the encounter with imperialism. Postcolonialism examines imperialism and its repercussions in a critical manner and works to dismantle the ideas that promote and legitimize the actions of imperialists. In addition, post-colonial writers strive to understand their distinctive cultures and identities, recuperate the past, and chart a path towards the future—all on their terms, not those mandated by allied with imperialism ideology and execution, which predominantly obliterated or tarnished their histories.
Keywords: imperialism, post- colonial, colonization

Introduction

The effects of colonialism are examined with postcolonial literature. The word "post" signifies "after," which in turn denotes the conclusion of British colonization and the colonized peoples' independence. The term "colonization" conjures up images of the British administration's stifling policies, cruelty toward slaves, diminished freedom of speech, with fewer privileges in some areas of the government. Postcolonial writing thus challenges the filling of Englishness and the suppression of Britishness. In numerous instances, post-colonial literature—now often referred to as universal literature—reflects the evolving traits of British nature itself through its emphasis on certain themes.

Raja Rao, R.K. Narayan, and Mulk Raj Anand, among other individuals, had initially lived through British rule throughout colonialism. This includes British India before Indian writers. They provide the facts on British dominance in a variety of ways. There are proverbs in Britain that state that the West is better than the East. This is what causes a writer from the Western world to write about India from the perspective of a colonizer, but an Eastern writer does not do this. Thus, Macaulay's essay in Christopher O'Reily's book Post-Colonial Literature epitomizes the Western perspective on India.

"Indian in blood and color but English in taste, in opinion and intellect" (23).

India was made due to the British to comprehend him and blindly follow. For this reason, colonizer and colonized cultures—as well as their two common religions, Islam и Hinduism—are the main subjects of most Indian English works. They are proud of their traditional and cultural heritage. Indian English is not the same as English spoken by native speakers. Indian English has been influenced by the ideas, dialects, and philosophy of the subcontinent, making it strange, straightforward, and complex. Indian authors modify the English language to make it more convenient for them. They use the foreign language to communicate their native customs and culture.

The British Empire invaded India, taking our resources, forcing us to work hard, and convincing us that their culture was superior. In India, the British government abolished the Indian educational system in favor of English education. They impose their customs, literature, and traditions. They taught themselves history. In his book Postcolonial

Literature, Christopher O'Reilly quotes writer Mulk Raj Anand, who asks,

Renaissance is the cue for all human passion, the freedom to grow… (Post – Colonial Literature 45).

One has to convey in a Language that is not one's own the spirit that is one's own. a movement that looks maltreated in an alien language… we cannot write like the tempo of Indian life must be infused into our English expression. (PCL 48)

Modern Indian English writing encourages other colonial nations to imitate us. English writers from Britain even draw comparisons between Indian and British English in terms of quality. Indian authors do not adhere to the conventions of British English writing. With the end of colonialism came a wave of writers. We refer to them as postcolonial authors. Prominent Indian authors writing in English include Amitav Ghosh, Salman Rushdie, Anita Desai, and Arundhati Roy. Postcolonial issues might not be explicitly addressed in their writing. Amitav Ghosh, for instance, writes in the style of a travel writer. His books attempt to depict colonial, pre-colonial, and post-colonial countries from the perspective of the protagonist or a different character.

Amitav Ghosh's novels, such as In An Antique Land and The Glass Palace, depict features of post-colonial society. An internal journey to understand the relationship between the past and present is undertaken in An Antique Land. The central idea of this traveler's book-style novel is the author's reconstruction of the eleventh-century lives of a Jewish trader and his Indian slave, based on documents from the Cairo Geniza. The author presents his own experiences from his time spent in these villages and towns along the Nile Delta. The book also makes an effort to portray the histories of other countries and highlights the plight of the Egyptian people who have lost their cultural rights.

The author acknowledges the influence of colonization in his works, stating that he starts utilizing Western theories to unearth his own heritage's history. The Glass Palace by Amitav Ghosh takes place in Burma, Bengal, India, and Malaya and covers a century starting with the collapse of the Mandalay Konbaung Dynasty and winds with the Second World War and modern times. With an emphasis on the early 20th century, it examines a wide range of topics, from the evolving economic conditions in Burma and India to relevant queries regarding the essence of a nation and how it adapts as society is impacted by the current wave of modernity.

He examines the challenging years of World War II, provides an overview of India's history throughout colonization, and talks about India's struggle for independence. which is followed by a rational account of how the Burmese Royal family lost their rights, lifestyle culture, and integrity at the start of the British Empire. He portrays the lives of everyday people. Ghosh also does a masterful job of depicting the Indians with a range of colors. The most intriguing aspect of these two books is that, despite the absence of any significant European characters, the author uses Western techniques to learn about the past. His viewpoint is always that of a suppressed individual attempting to respond to, understand, and arrange the circumstances in a way that makes sense to him.

The story of Amitav Ghosh's individual experiences in the village society is told in In An Antique Land. There are two narratives in the novel. The first story, which is an anthropological account, centers on Ghosh's trips to the two communities in the Nile Delta during his PhD dissertation research (1980–81) and again in 1988. In the second story of the book, which is set in parallel with the first, Ghosh uses papers from the Cairo Geniza to fictionalize the life of Abraham Ben Yiju, a Jewish trader from the 12th century, and his slaves Ashu and Bomma.

In an interview for In An Antique Land, Amitav Ghosh said,

No, this time I am not writing a novel. Not even sociology, history or bells-letters based on historical research…You may say, as a writer, I ventured on a technical innovation. (Amitav Ghosh 132)

The sculpture that Ghosh created for this piece is astounding. He employs an excellent storyline that is full of logical concepts, making it a unique piece of

art. The portions of this book are titled "Lataifa," "Nashawy," "Mangalore," and "Going Back." "Prologue" is where it starts, and "Epilogue" is where it concludes. The historical details of the "Egyptian Babilon" and a synagogue and its Geniza in Cairo by Ben Azra can be found in "Lataifa." Ghost describes his early years in post-partition Dhaka in "Nashway." We can learn about Ibn Battuta, Tulundua folklore, and the origins and growth associated with the Tulu language and culture in "Mangalore."

The three parallel tales in In An Antique Land are discernible. First, there is the figure of Abraham Ben Yiju, who travels to Mangalore along with his Indian slave Booma to trade after departing Aden. Second, Ghosh's formative experiences while residing in two communities in Egypt. Thirdly, Ghosh's quest for Ben Yiju's Antique world and his slave. On the surface, these three tales might not seem to be related to one another. However, the intricate details of the tales demonstrated how intertwined and related all three are.

The book's dexterity is evident in its diverse theme and its establishment of characters based on history and civilization. Every character chisels with its perfect feelings, allowing us to contemplate and conceptualize the circumstances at our leisure. Ghosh's great writing skill resides in his ability to convey the story of the twelfth-century globe and the twentieth-century in various tracks while leaving no ambiguity. The stories of these two radically different worlds reflect some same attitudes and behavior patterns. They reveal those human links that span the chasm between the medieval and modern ages, antiquity and modernity, and stay unchanged in the eternal conflict between the old and the new.

The protagonist of An Antique Land is Abraham Ben Yiju. Every scene centers on him and his Indian slave, Bomma. It is a huge challenge for the author to provide historical facts in a narrative format. But Ghosh handles it expertly. He enhances the story by understandably blending history and narrative. He presents the twelfth century through a chain of historical details, allowing the story to see history transparently. Because of its lifelike exhibition, the presentation of individuals with circumstances and the narration of events in the story appear to be real.

Amitav Ghosh does, however, occasionally employ his fictional mind to fill in holes. He is committed to the historical documents he obtained. He did not abandon historical validity for the sake of fantasy. The most interesting aspect of Ben Yiju's story is his relationship with the slave. The slave Bomma appeared mostly in letters written to and by Ben Yiju. Amitav Ghosh's search for the origin of the slave transports readers into the worlds of anthropology and history. He plants the seeds so that we might visualize our ancestor's utopian society and learn about it.

This inner-world voyage leads the reader through assessments of Middle Ages religious beliefs, social situations, and geographical divisions of the Middle East and the Indian subcontinent, allowing the Jewish merchant and his Hindu slave to cross paths. It's a unique and colorful universe told in the guise of a traveler's story."Cairo is Egypt's metaphor for itself". (In An Antique Land 32).

In The Glass Palace, Amitav Ghosh depicts the savagery of colonialism. The British began to impose their will in Burma in 1885. The Burmese Royal family is banished as a result of their harsh and dehumanizing treatment. The Mandalay royal palace in Burma is referred to as "The Glass Palace." The Burmese emperors held their audiences in a splendid hall. However, it is also the name of a tiny photo studio that took inspiration from its original name to pay homage to the times when Burma was emancipated from colonial rule and the current junta in charge.

The novel tells the story of Rajkumar, an orphan who overcomes adversity to become a wealthy teak merchant. The book is exceptional in that it makes no direct mention of British control. They appear in the background of the scenes but are not included in the character list. Ghosh has used them almost identically to how 18th and 19th-century British writers utilized colonized countries--as backgrounds or references that may influence the lifestyle or storyline but have no direct link with the people. It is

a brief history of a nation told through the eyes of the oppressed and colonized.

As was previously noted, Rajkumar comes to terms with his postcolonial identity as a writer despite being an orphan. Rukumani B. Nair notes, rather rightly, in her essay "The Road from Mandalay: Reflections on Amitav Ghosh's The Glass Palace":

Rajkumar's symbolic as well as real orphanhood implies that he has to invent A family where none exists Rajkumar…dilemma That confronts the postcolonial author he has to make sense of the 'existential' corundum that plagues all individuals who cross the well-defined Lines of 'national identity' and 'family genealogy'(166).

Because he lacks a parent, mother, or brother, he seeks solace in his life by establishing relationships. In Saya John, he finds a father, Matthew, a brother, and Dolly, his soulmate. He is an Indian by birth, wants to look after himself at a young age, travels to Burma for better prospects, returns to India to seek out the girl he met when he was only 11 years old, returns to Burma to eke out a living to support his family, and then returns to India in old age after his fortune has been destroyed by war and his elder son and daughter-in-law killed.

Despite having lived there his entire life, he is not a Burmese, consequently, he has to depart the country. Not only does this apply to Rajkumar, his family, and other characters from The Glass Palace, but it also encompasses the vast majority of characters from Ghosh's previous novels. Robert Dixon notes in Travelling in the West: Amitav Ghosh's Writings,

"This cultural space is a vast, borderless region with its hybrid languages and practices which circulate without national or religious boundaries". (Amitav Ghosh 10)

The Glass Palace portrays both the colonizer and the colonized in all of its dual convolutions and fuzziness. The story opens in Mandalay, the capital city of Burma, and it is very honestly and vividly shown how the Burmese Royal family was brought to their knees, followed by their disorientation and exile. The predicament facing King Thebaw and his Queen Supalayat demonstrates the degree of the willful cruelty and humiliation inflicted against them:

King noticed that his canopy had seven tiers, the numbers allotted to noblemen,… subjects he was to be publicly demoted. Sladen had guessed right: this was, of all the affronts…the most hurtful, the most egregious (43-44).

King Thebaw patiently accepts the realities of his existence. His prior training as a monk has enabled him to predict the arrival of natural disasters like storms. Furthermore, based on the accuracy of his future forecast, Ratnagiri fishermen surround him. In addition, he knew how many boats would return from their sea adventure. The epitome of the dehumanization of the colonial process is Queen Supakalta. Living in a terrible state in an Outram house surrounded by slums, she defies convention by welcoming the few guests she gets on occasion. Her generous, thin-lipped smile for each of them reveals her attitude:

We were the first to be imprisoned…prisoners, in shanty towns born of the plague… between the kingdom of Siam and the state of our own enslaved realm. (88)

The way these princes and princesses are housed and treated calls into question the fundamental beliefs of Western civilization and the British moral code regarding the treatment of prisoners or colonized people, about which the ruling power brags. Ghosh effectively illustrates this point.

Ghosh's handling of the Burmese people differs from his portrayal of India and the Indians, which is a joyful discovery while depicting subdued Burma. Rajkumar the main character is not a perfect person, despite being born in India. He does not treat Burmese people cruelly, and he presents the Indians in a lighthearted way. Granted, the British colonized both India and Burma, but in Burma, the downtrodden are the Burmese, whereas Indians and other foreigners enjoy numerous prospects for prosperity.

Rajkumar's life spiraling out of control is just one example of numerous tales of similar

accomplishments. Ghosh illustrates how colonialism is a process that compromises people and ideals through him and the society around him. The author's perspective on postcolonial concepts from the novels, In An Antique Land and The Glass Palace. He addresses pre-colonial and colonial themes in addition to postcolonial ones in these publications.

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MASCULINITY UNMASKED: JOJI'S MACBETH METAMORPHOSIS

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Abstract

Dileesh Pothan's "Joji" (2021) is an Indian Malayalam-language crime drama cinema. The story is an inspired one or can be called as a loose adaptation from the famous tragedy of William Shakespeare, that is, "Macbeth". Fahadh Faasil has done the character of Joji in the movie "Joji" (2021). Fahadh Faasil plays the title character, while Baburaj, Shammi Thilakan, and Unnimaya Prasad perform other key characters. The story revolves around a wealthy family of three sons and a father living in the countryside of Kerala. In this enamoring transformation of Shakespeare's Macbeth, named as "Joji", the study of manliness becomes the overwhelming focus. The paper likewise talks about the patriarchal setup in Kerala. If we glance closely on to the perspective of Joji's personality, the crowd is relaxed and now is ready to dig into the complicated layers of masculinity, power, and aspiration. As "Joji" explores the misleading way to power, his decisions and battles reflect those of Shakespeare's notorious lamentable legend. Nonetheless, underneath the surface lies a significant assessment of the cultural develops that shape and compel ideas of masculinity. This transformation serves not just as a convincing retelling of an exemplary story like "Macbeth" yet in addition as a provocative examination of the veils that men wear in their quest for power.

Keywords: crime, adaptation, transformation, manliness, power, aspiration

Introduction and Backdrop *Joji* as an Adaptation of *Macbeth*

In the Malayalam movie "Joji" (2021) the director Dileesh Pothan stunningly changes the immortal misfortune of Macbeth into the rich embroidered artwork of Kerala's rustic scene. Set against the scenery of a rambling bequest, Joji, depicted by Fahadh Faasil, encapsulates the desire and urgency of Shakespeare's Macbeth. As Joji's desire for power consumes him, the film explores subjects of familial obligation, cultural tension, and moral rot. The director Dileesh Pothan handily meshes components of Malayali culture and custom into the story, making a convincing transformation that reverberates with crowds both locally and worldwide. Through its nuanced depiction of human fragility and desire, "Joji" remains as a strong demonstration of the persevering through pertinence of Shakespeare's immortal subjects.

A Brief Summary of *Joji* (2021) directed by Dileesh Pothan

The Panachels, a group of 4 men, a lady and a little fellow who live in a dismal home amidst huge elastic ranches, give the setting to the producers to focus on friendly relations and the exchange of feelings between characters. The segregation of the family that is clear in the environmental elements is likewise uplifted by setting Joji in the immediate result of the breakout of a pandemic and following limitations in movement and collaboration. In any case, the individuals from the family are likewise unfit to come near one another themselves because of the power relations inside the family, something outwardly caught by the significant distance between them in many edges. Many have noticed that lockdown strategies have built up orientation jobs inside the family and have brought about an ascent in occurrences of women encountering abusive behavior at home. In any case, maybe men who are compelled to sit at home have likewise

endured therefore, regardless of whether in various ways.

Objectives of the Paper

- To analyze the portrayal of masculinity in the film "Joji" (2021) through the lens of Shakespeare's "Macbeth".
- To examine the transformation of the protagonist, Joji, as he navigates themes of ambition, power, and morality.
- To explore how cultural and contextual factors influence the adaptation of Shakespearean themes in the Malayalam film industry.
- To investigate the reception and interpretation of "Joji" (2021) among audiences, particularly in relation to its exploration of masculinity and power dynamics.

Research Methodology

- Film Analysis: To lead an extensive study of Dileesh Pothan's Malayalam film "Joji" (2021) by focusing in on key scenes, character sketch, and story construction to distinguish subjects connected with manliness, desire, and power elements.
- A Comparative Approach: Thoroughly analyze the depiction of manliness in "Joji" with Shakespeare's "Macbeth", looking at similitudes, contrasts, and variations inside the social setting of Kerala.

Research Question

How does Dileesh Pothan's Malayalam film "Joji" (2021) adapt and reinterpret the themes of masculinity, ambition, and power from Shakespeare's "Macbeth", and what cultural and contextual factors influence this adaptation within the Malayalam film industry?

Discussion

Manhood and Patriarchy: A Reading of Dileesh Pothan's "Joji" (2021)

The main protagonist in "Joji" (played by Fahadh Faasil) is noticeably exhausted and baffled. His endeavor at a travel industry adventure has been impeded by the beginning of Coronavirus. All the more significantly in any case, he ends up caught in his home and invests the vast majority of his energy inside the four walls of his room. His possibly escape is the point at which he goes out to smoke, and for this too he needs to go to where he will not be apparent from his dad's room on the highest level. His disappointments are the more obvious to him since he needs to invest this entire energy in the organization of his dad who mishandles him, and his siblings who peer down on him.

In an event, when his dad is lying prostrate and oblivious and he is approached to set the vehicle up to drive him to the medical clinic, he cannot move prior to requesting that consent get the key. His white pony (in many societies an image of the champion/ hero/ legend and fruitfulness/ fertility) gives a comic differentiation to his own personality.

The clever, if hazier, rework of the fall of areas of strength for as in Dilessh Pothan's another Malayalam film named "Maheshinte Prathikaaram", brings about a handicap that leaves the merciless and oppressive dad in a wheelchair and an opportunity for Joji to assume more command of the family. Joji detests the way that he is powerless before his dad and kin, and this is made every one of the more apparent by his fragile body. In any event, when he is welcome to the supper table, his viewpoint isn't looked for; he is maddened that even the judgment of Bincy (played by Unnimaya Prasad) is given worth over that of his own. This, in any case, does not imply that he turns his harshness towards the tyrant patriarch; he begrudges that position, truth be told. In "The Authoritarian Personality", the Frankfurt school scholars recognized brutal and oppressive nurturing and the resultant subdued contempt and feeling of dread toward mutilation as the purpose for worshiping authority figures.

Joji, in spite of the fact that he does not give off an impression of being mentally disposed, is a sharp eyewitness of the power relations in family and society and attempts to imitate his thought process is

the best manly presentation. To this end, Joji frequently breaks into discoursed of magnificence like in the arrangement where he discusses the requirement for trust even despite difficulty and gives the consolation that all that clinical science has to offer is being given to treat his dad. For this reason, he tosses a key to the worker in the house, addresses him in a way which infantilizes him and afterward continues to behave like a generous expert offering him cash as a tradeoff for bondage. This is the reason after hearing the fresh insight about his dad's demise, something which he had been hanging tight for constantly, he puts on a look of cool separation and strolls in sluggish movement. In Dileesh Pothan's another Malayalam film "Kumbalangi Nights", Shammi pronounces himself a legend and a total man. While showing up far more vulnerable, it is clear that Joji additionally needs to think something very similar.

It is likewise extremely uncovering that a large portion of these exhibitions are at first just noticeable when he connects with those he sees to be under him in the order of force relations - the lady in the house, the kid and the worker. He has gained from his kin that regard and dread is saved for those above and loftiness and pity for those underneath. This is amusingly portrayed when the senior sibling Jomon (played by Baburaj) orders Jaison (played by Joji Mundakayam) to be at the house before sunset, and Jaison thusly goes to arrange Joji. Organizations like family and religion obviously shape and give assent to this presentation of manliness. Cleverly here, Jomon is compelled to regard the devout minister (played by Basil Joseph who is popular for comic jobs) despite the fact that he is more grounded and more seasoned than him. Indeed, even Jomon's situation in a strong family does not bear the cost of him the chance to communicate his objection to him past a point. Society mediates to address him and the minister proceeds to discuss the requirement for regarding the (man centric) bloodline. Halfway through the film, Joji lets his dad know that his children are quiet a direct result of adoration, regard and dread

towards him. The three siblings should be visible as embodiments of these emotive responses to the patriarch.

The women in the family is made to endure the worst part of all housework and wants to free herself of this subjugation, something which just starts to look conceivable with patriarch far removed. Her quiet abetment of Joji's arrangement to kill his dad can then maybe be made sense of.

In "Kumbalangi Nights" film, Fahadh Fasil (FaFa) had played a patriarch who becomes unhinged when he lets completely go over his family. Here, Pothan and Pushkaran are resolved to conveying that Joji is not as a matter of fact a Shammi. He mumbles to himself, "Think straight" ("Joji": 2021), when he feels things getting out of his hand. Indeed, even his choice to commit suicide emerges from his longing to be in charge. The much discussed reflect scene can consequently be perused as Joji understanding the manly execution that is requested by society and the need to obviously project the façade of being in charge of both oneself as well as other people. His perishing announcement of blaming society for being the reason for his activities can then just be deciphered as sham. One more endeavor at exchange of glory that doesn't vindicate him of obligation regarding his activities.

Those expectations on searching for a true to life portrayal of the intricacy of the human psyche and the drop into franticness, alike Macbeth, and in Joji are probably going to be disheartened. Neither will they get the tremendous degree and profundity of social study and discourse on contemporary political environment that is intrinsic in Irakal. However, that does not imply that Joji offers nothing to the watcher that is beneficial all alone.

"Macbeth" can be perused as an ethical quality play with the witches, and furthermore Lady Macbeth, harming the brain of an honorable general and causing the rise of a hazardous political desire that unleashes destruction both in the nation and his own psyche. Irakal depicts the viciousness that is released by Child, a young fellow who longs to be cherished yet cannot find it in a general public and

family dispossessed of ethics. In both Macbeth and Irakal, ordinariness (or possibly a similarity to it) is reestablished once the hero is dead. In any case, in denying Joji his longing in passing on as opposed to encounter the pitiful reality of somebody not in that frame of mind in showing him without the culpability that tormented Macbeth and Child, Pothan and Pushkaran appear to be saying that they have zero desire to make him a lamentable legend.

For those hoping to interpret the legislative issues of Joji, here is a hint - society that could have given the pills which harmed the individual brain, however that doesn't mean he is free!

The increased showiness and dramatic nature of "Joji" (it begins as a family dramatization prior to wandering into the domain of a crime-drama) help the climate of execution that is given by the film and its subject of manly performativity. By working around the limits of lockdown and being constrained into an OTT-release, maybe even as a result of it, Pothan and Pushkaran have produced a piece that is less attached to the region wherein it is arranged in (like their previous movies) and more general in tone and content. Maybe that makes sense of the roused decision of ambient sound by Justin Varghese.

Dileesh Pothan's Malayalam film "Joji" (2021), complicatedly adapts and rethinks the subjects of manliness, desire, and power from Shakespeare's "Macbeth" inside the particular social and logical scene of the Malayalam entertainment world. Set against the background of a rustic Kerala home, the film unfurls a story that resounds with Shakespearean misfortune while imbuing it with nearby flavors and socio-cultural subtleties.

At the center of the two accounts lies the investigation of manliness and its crossing point with aspiration and power. Joji, depicted by Fahadh Faasil, exemplifies the intricate features of manliness, at first portrayed as an underestimated individual from his family, attempting to declare his character and worth inside the male centric design. His process reflects that of Macbeth, as the two characters' wrestle with cultural assumptions,

individual desire, and the charm of force. Nonetheless, while Macbeth's aspiration is energized by outer predictions and the desire for government, Joji's longings are more grounded in the craving for social portability and acknowledgment inside his loved ones.

The film dives into the social and context oriented factors that shape Joji's personality and activities. Kerala's primitive past, caste elements, and family pecking orders/ hierarchical order act as setting components that impact Joji's inspirations and choices. Moreover, the film quietly evaluates the financial aberrations pervasive in Kerala society, pondering subjects of honor, qualification, and abuse. Joji's quest for power isn't simply determined by private desire yet in addition by a craving to break liberated from the shackles of his financial foundation and state his organization in a framework that appears to be innately stacked against him.

Additionally, "Joji" transposes Shakespearean subjects through its story design and character elements. The film utilizes a nonlinear narrating method, considering a more profound examination of Joji's mind and inspirations. In contrast to Macbeth, where the central protagonist's drop into oppression is quick and conclusive, Joji's change is slow and nuanced, mirroring the intricacies of human instinct and the transaction of inner and outside powers.

The film's depiction of force elements likewise mirrors the evolving socio-political scene of contemporary Kerala. Joji's family addresses the conventional primitive tip top, while his sibling, Jomon, typifies the arising industrialist class. Their fight for control represents the pressures among old and new types of power, as well as the intrinsic debasement and moral rot that go with uncontrolled desire and honor.

Taking everything into account, "Joji" (2021) wonderfully adjusts and reconsiders the subjects of manliness, desire, and power from Shakespeare's "Macbeth" inside the social and context oriented structure of the Malayalam entertainment world. Through its luxuriously drawn characters, nuanced

narrating, and socio-social critique, the film offers a convincing investigation of widespread subjects while establishing them in the particular real factors of Kerala society. In that capacity, "Joji" directed by Dileesh Pothan remains as a demonstration of the persevering through importance of Shakespearean tragedy and its capacity to reverberate across time, space, and culture.

Conclusion

All in all, Dileesh Pothan's "Joji" (2021) fills in as an impactful examination of masculinity and man controlled society inside the setting of contemporary Kerala. From the perspective of Shakespeare's Macbeth, the film dives into the intricacies of manly personality, desire, and power elements, offering a nuanced evaluate of cultural standards and designs. Joji's process mirrors the battles of people caught inside severe frameworks, exploring the crossing points of honor, aspiration, and profound quality. As the story unfurls, "Joji" challenges conventional ideas of manliness while featuring the getting through impact of man controlled society on private and cultural elements, leaving watchers with an interesting reflection on power and its ramifications.

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COMPARISON OF FATHER-SON RELATIONSHIP PRE AND POST WAR THROUGH THE INSTANCES FROM KHALED HOSSEINI'S *THE KITE RUNNER*

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Abstract
This paper is going to deal with the father-son relationship which has affected throughout the novel. There are three types of father-son relationships which is found in the novel. Amir is the protagonist whose father did not give attention when he was staying in Kabul. But later on, when they were bound to settle in America, they developed a beautiful bond where earlier he used to not even sit with his Baba, but he was able to speak out about his marriage. Though Hassan was his friend and half-brother, he developed jealousy which made Hassan move out of his house. Later on, he only saw Hassan through his son whom he rescued after so many battles. So, my statement is that the father-son relationship has undergone a lot of twists and turns that have led to forgiving each other. The relationship he had with his father was intense during the post-war period. He also wanted to develop the bond with Sohrab who was the son of Hassan, but he failed in it.
Keywords: *relationship, war, father, struggle and pain.*

Introduction

This paper is going to deal upon the changes in the father-son relationships with the movement of the novel. As the novel sets in the Kabul, the protagonist states about the call he got from Kabul which reminds him back to his childhood days. Tragedy is one of the main themes we can find in the novel where the people in Kabul mistreated Hazaras. Hassan was badly affected by them. Even Amir's father was not able to admit that Hassan as his son. There was a hidden elements in the novel which is like a treasure hunt. The answers for those will be found once the novel proceeds. One of the vital themes in the novel is struggle, relationship between father and son. There are lot of literary techniques, story within a story, metaphor, alliteration, simile and soliloquys.

About the Author

Khaled Hosseini is a contemporary novelist and diasporic writer who was born in the year 1965. His father was working at Afghan Foreign ministry and his mother was a teacher who was educated Farsi and history in high school at Kabul. He has completed his bachelor's degree in Biology from Santa Clara University. He has continued his degree in medicine in the year 1993. His debut novel The Kite Runner was published in the year 2003. His other works are A Thousand Splendid Suns and The Mountains Echoed.

Overview of the Book

This book encompasses the way the war has affected the people all over Afghanistan. Some people had the opportunity to immigrate to other countries but the people who stayed in Afghanistan were killed by the Taliban. This book has been written in the past tense where it incorporates the father-son relationship which was intensified when they immigrated to America. Though the father was not able to adapt to life in America he worked hard for his son. In the initial days at Kabul, Amir, the protagonist was not able to build a good bond with his Baba but had a good friend like Hassan who was his half-brother which he got to know only in the later part of the novel. He was not able to accept the affection his father had kept upon Hassan which made him work against him. But at the end of the novel, Amir adopts Hassan's son Sohrab which paved the way towards forgiveness of the deed done for Hassan.

Analysis of the Father-Son Relationship

This paper is going to identify the father-son relationship which has undergone a lot of struggles and has changed over time. There are citations from the novel which has been quoted from the novel.

Sometimes I asked Baba if I could sit with them, but Baba would stand in the doorway. "Go on, now, "he'd say. "This is grown ups' time. [The Kite Runner – 4 &5]

The novel begins with the introduction of his Baba which he refers to as his father. The protagonist's father has built a big empire where the people are quite happy about his work. Though the narrator does not say much about his mother he misses his father's time which can be reflected through these lines.

Baba took me to Ghargha Lake, a few miles north of Kabul. He asked me to fetch Hassan too, but I lied and told him Hassan had the runs. I wanted Baba all to myself. [13]

So here we can see the possessiveness of the boy toward his father where he omits Hassan from coming to the place where he wants his father only for him. Even though Hassan is deeply in love with him, he still wants all of his attention to be focused on his Baba.

I hoped I had a scar of some sort that would win Baba's compassion. It wasn't equitable. Hassan was born with that dumb harelip; he had done nothing to deserve Baba's love. [43]

The main character hates it when his father shows Hassan attention, even though he longs for his love. Even though Amir Agha is given more credit, he still desires his father's undivided affection.

But partly because Baba and I felt a bit less cold when the roads were covered with ice and the trees began to freeze. And the kites were the cause of that.Despite living in the same house, Baba and I were in separate worlds. The only tiny piece of paper that connected the spheres was a kite. [46]

Here the winter is chosen as a medium to convey the message by the protagonist. Here the protagonist describes the relationship he has with his father. He always wanted to spend time with his father but he was always busy with his work. The only time he can see only during the kite season. The kite is only the aspect which helps their relationship freeze. The relationship gets intensified with the winter.

Baba was nowhere near. Because winners took home the spoils, he had emerged victorious. Baba was accustomed to succeeding in anything he set his mind to. Had he not the right to anticipate the same behaviour from his son? And try to visualize. If I were to triumph... [52]

The main character was unable to win the kite tournament, despite Baba's expertise and track record of victory. He has the feeling that his father might have appreciated him if he had won. Though he came close to winning but could not win.

MY MEMORY OF THE REST of that winter of 1975 is pretty hazy. I remember that I was usually happy when Baba was at home. Together, we would visit restaurants, theatres, Kaka Homayoun, or Kaka Faruq. Baba occasionally let me join them in his study for tea when Rahim Khan stopped by. I would even read him a few of my own stories.It was nice, and I thought it would last. And Baba believed it too, I think. We both should have known better. [81]

This was the time when the protagonist loved to stay with his father and also wished to spend time going to movies. This is where he can do all the things he wanted to do with his father like reading stories to his father. When he visited his Kaka's house, he was able to spend a lavish time with Baba. Amir has an instinct that he will be staying with his father forever. Later on, his instincts turn out to be real.

"My father is still adjusting to life in America," I said, by way of explanation. [119]

Here we can find the relationship of Amir with his Baba which is getting intensified with time and change of place. earlier Amir did not even speak with his father much but he is now able to speak for his father. He can understand the feeling his father has towards his motherland. They are now staying in America which is quite different in all aspects.

"You were happier there, Baba. It was more like home," I said. "Peshawar was good for me. Not good for you."

"You work so hard here." [120]

Here the protagonist can understand the diasporic feeling his father has towards his homeland. His father was a king in Peshawar but here he is working hard to earn money.

Earlier, he was sitting with his friends and doing welfare for the people around him, but here he is living wholeheartedly for his son.I extended my arm across the table to place my hand on his.

My student's hand, clean and soft, on his labourer's hand, grubby and calloused. Amir is so touched by the hardness of the hands which has occurred due to laborious work. In his childhood days, he used to not even sit with his father but now he is touching his hands and also understand the hard work. Now he is a student studying in the university for which he is paying off.

Sons and fathers might converse openly about women. However, no Afghan girl asked her father about a young man-at least not a respectable and mohtaram Afghan girl.[136]

Here the narrator feels that in a Muslim family, every boy can speak freely with his father regarding whatever they want to study and even marriage but any girl can never speak about her feelings towards her family as it will signify that she is dishonouring them. Now Amir has the freedom of speaking with his father regarding the likes and dislikes in all his important decisions.

"Can I do anything else for you, Baba?" "Nay, bachem. Thank you."

I sat beside him. "Then I wonder if you'll do something for me. If you're not too exhausted."
"What?"
"I want you to go khastegari. I want you to ask General Taheri for his daughter's hand."
Baba's dry lips stretched into a smile. A spot of green on a wilted leaf. "Are you sure?"
"More sure than I've ever been about anything."[148-149]

This is the time when Amir has got the confidence to tell about his love towards Soraya whom he met in the Afghan market. As mentioned earlier, an Afghan boy had the guts to speak about his marriage with his Baba. Here the paper points out that the boy who never was able to read a book with his Baba now can share the most important decision about his marriage. Now he does not have Hassan here to share the love of his Baba.

"Amir jan is my only son... my only child, and he has been a good son to me. I hope he proves... worthy of your kindness. I ask that you honor Amir jan and me... and accept my son into your family."[155]

Here through the lines, we can find that Amir's father is quite happy with Amir's marriage. He was at first proud of Amir's achievements in his career and now also he is happily married to the love of his life which makes him attached to his son. When they were in Peshawar, the father and son hardly had conversations but now Amir's Baba is flying in the clouds. Though his father is facing a lot of health issues he is now happy that his son's life is settled.

Baba had wrestled bears his whole life. Losing his young wife. Raising a son by himself. Leaving his beloved homeland, his watan. Poverty. Indignity.A bear that he was unable to beat eventually arrived.But even then, he had lost on his terms. [160]

This is the moment when Amir's Baba has entered heaven and rituals are going on. There was a saying from Koran regarding a man's achievements wherein the three lines from the book that the protagonist was not able to take his father's death. His father has brought up his only son in a very different place with diasporic feelings as well as being a widow. Amir showcases his father's sacrifices for his well-being.

Baba had been such a unique Afghan parent, a maverick who had followed or rejected social conventions as he saw appropriate, a liberal who had lived by his own standards.[165]

The protagonist misses his father in every moment of his life. His Baba has been an inspiration

for many of the people around them whether it is Peshawar or America. His father was a true Afghan who had a set of rules and never lived upon the other's saying. He has always been liberal towards his son. This thing is evident through the incident when he came upon giving his life to save the woman's shame at the border when an inspector comes to give a woman for a day only then he will let them go.

I pondered what kind of father I would be. I wanted to be just like Baba and I wanted to be nothing like him. [169]

When they were trying to have a baby the first thought Amir had in his mind was becoming a father just like his father, His Baba was his role model of being a father which he never wanted to deny on the fact.

I wanted that Baba was here with me right now, in spite of all I had learnt about him. Baba would have pissed on the beards of those who stood in his way, stormed through the front doors, and asked to be taken to the guy in command. But Baba was long deceased, interred in a little Hayward cemetery's Afghan section. [251]

Though he did not like whatever his father did hiding the point that Hassan was his half-brother when he was thrown towards the hardest times he wanted his Baba to be with him safeguarding him from the enemies and paving the way towards positivity.

Conclusion

Hence, the paper points out the comparison between the father-son relationship which has changed over the war. The protagonist during his childhood times, never got the attention of his father that is during their time in Kabul but after shifting to America, they both developed a beautiful bond. After they had begun life in America, his father worked hard for his son and had fulfilled his wishes till his wedlock.

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THE NEED OF COMMUNICATIVE COMPETENCE OF THE MANAGERS OF THE MANUFACTURING INDUSTRY IN THE GLOBALIZED WORLD

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Abstract

The terms "competency" and "competence" have just recently entered the psychology lexis, and for a long period, only such terms as aptitudes, skills or abilities are being used (Lesenciuc and Nagy 37). The changes in the discourse referring to education and training at the end of the 20th century influenced the increasing interest in the constructs of competence and competency; they also influenced building relations with knowledge application and skill development within education programmes so that knowledge application has become a significant component of competence. Managerial communication is found significant to achieving employee, group, and organizational performance. Raina argued that —the ability to communicate and seek communication from people down the line will increase productivity, not only of managers but of the organizations as well (356). Due to its connection to performance, managerial communication skills have attracted substantial scholarly interest.

Keywords: communication, managers, globalization, competence, skill development

Introduction

Globalization has been a complicated term that elicits a variety of interpretations and responses depending on the context it is used and who is using it. In the field of economy, the increased openness and interconnectedness of trade on a global level at a rapid speed evolved. This has been made possible by the increase in international trade and Foreign Direct Investment (FDI). Therefore, World Trade Organization (WTO) has been established and it has taken the responsibility of monitoring international trade. Due to the establishment of WTO, international trade has been regulated. As a result of this, countries get a chance to establish their companies in other countries. Thus, economic globalization bridges the gap between developed and developing countries. The United Nations Organizations and the World Bank exercise economic power directly or indirectly among the countries.

English is the prominently used language in almost every field of study whether it is humanity or science and technology. It is used as a language for international communication in many countries and so it could be used as a global language too. It has attained the status of the lingua franca of the world. Crystal rightly argues that-to achieve a global status, a language has to be taken up by other countries around the world either as an official language or as a priority in a country's foreign language teaching (32). There are many successful English medium schools, colleges and universities outside of English-speaking countries. Forty two English universities (mostly United States) got placed in the world's top 50 universities list. ...

that a lack of command in English would mean the continued marginalization of their children in a world that would continue to use the language to a greater degree. It would also deny them access to the extensive resources available in English – resources

which have developed as a consequence of globalization (Chew 37).

Globalization and English Language Teaching

The influence of Globalization is everywhere. The English language also has a great impact on globalization as mentioned in the previous paragraph. Naturally, English Language teaching also has its changes in the globalized world. Because of globalization, a vast number of students have started to learn English as a second language and foreign language.The spread of English has brought with it a tremendous demand for more teachers of English; a demand that cannot be met by English speakers from Inner Circle countries. Today 80% of English language teaching professionals worldwide are bilingual users English (Canagarajah 24).

As globalization demands a high quality of performance throughout the world in products and services, it becomes crucial for international companies that create standards for products and services to maintain a very strong commitment to providing necessary solutions to very complex issues. Therefore, standardization is the required technical application, which can be applied in all areas for refining the quality of the product. Standardization at the global level aims to make the exchange of goods and services easy among developed and developing countries. The process of globalization would be in vain without standardization.The central focus of globalization and standardization is to establish global communication and to increase the performance level of an individual. A world of standardization is a world of many common denominators and bridgeheads for communication. Different standardization agencies organize the process of standardization quite differently along several important dimensions, including how voting procedures are organized and the bureaucratic arrangements work on one, etc. The development of international standards across the field of industries, education, medicine and a variety of topics has improved the success of globalization.

Communication: Force to the Interconnectedness

Globalization has made cross-cultural communication possible and vibrant. Asian nations' economies have an impact on other countries throughout the world, and vice versa. Our ability to converse and share information virtually anywhere, at any time, has been made possible by the quick advancements in information technology. No matter how far away or where on Earth they are, anyone can chat to anyone who owns another phone. Millions of people's personal lives and relationships have been transformed by these communication innovations, which have also completely changed business and commerce. In fact, a new era of connectedness in politics, technology, social life, culture, and the economy has been brought forth by globalization. The globalization of the Internet and computer marketing have connected people from all over the world, making it seem as though we are all interconnected. By implementing advanced technology, globalization functions quickly on global communication, which enables the wider dissemination of ideas and information. Therefore, Globalization establishes faster linkage among nations, which aids in sharing knowledge and information that are generated in a particular part of the country to another part of the country. Global exchange (communication) is now taking place as the market of ideas, culture, and beliefs expands through the use of technology. As a result of the global exchange of goods and ideas, a common way of talking is expected to take place for national communities.

A question may arise on the basis that English is preferred to be the means of communication rather than Mandarin Chinese, the most widely spoken language. Because, the English language is not plagued by the wide use of tones, which makes learning more difficult. For example, a tonal language like Mandarin Chinese uses the word -may to mean either-to sell orto buy depending on the tone in which-mail is said. Tonal languages are much more difficult for outsiders to learn. But the English language, by its flexibility, can take over the elements of local languages to its advantage. It is

reflected in the number of words and phrases from other languages that have become the words of English. Pennycook rightly puts it:

...From its widespread use in a variety of global domains to the enormous efforts made by public and private education systems to ensure that students have access to the language, as well as its function in international forums, global media, business, finance, politics, and diplomacy, it is clear that English is not only a language that is spoken widely throughout the world but also that it is a component of the processes that we refer to as globalization. (513).

Language Standardizing and Language Education

Language standardization is still to be achieved and remains an ongoing process for many developing countries As regards standardization, as a way to normalise; it generally proceeds from a political will of national integration. The co-existing languages are said to play a unifying or dividing role. Therefore, the choice of languages, the choice of dialects and the choice of forms are supposed to assume converging or diverging effects, favouring or impeding the national unification process.

Realistic language standardization cannot be based on an idealistic interpretation of the language environment or be an intellectual invention. In actuality, we have a mosaic of smaller ethnolinguistic areas even though there are compact ethnolinguistic groups. This significant situation necessitates, at first, rejecting the notion that language construction is aided by political-administrative division in general and by the state in particular. This rejection of the state as an operational unit to depart from does not imply the minimization of its role where its formation is fully achieved. The role of such a state is after all in its stimulating influence on the processes of ethnolinguistic integration and consolidation.

The Criteria Influencing Language Standardization

The availability or absence of established languages. A decisive importance is in this connection the availability or absence, and where available, the nature, scope, etc., of an oral epic tradition.

- The esteem towards a language, not the ethnic group. The source of positive, neutral or negative assessment is to be found in political, economical and cultural advantages/ disadvantages associated with a given language.
- The correspondence or non-correspondence of the qualitative features of languages.
- The communicative situation is strongly influenced by the correspondence or non-correspondence of the qualitative features of the languages.
- These and similar processes of identical nature show their strong link with processes of intra-linguistic consolidation and interethnic integration.

The following points are to language education specialists were to contribute to elaborate the major orientations of a language education policy aiming at:

- saving and promoting the cultural and scientific heritage supported by the local languages; defining a policy of using national languages respecting the existing diversity, being concerned with the necessity for national unity;
- studying the different kinds of bilingualism between local languages, and the differences between them and the official language;
- establishing a systematic plan of making the employees of the public sector literate in local languages;
- making proposals on the use of national languages in the present education system and different forms of vocational training;
- Learning about the advancements and research conducted in nearby nations.

Conclusion

The present education is to prepare the students for living in this world that demands advanced skills in education. To live a successful life in college and their career students at the graduate level prepare in academic content mastery and skills such as critical

thinking, communication, collaboration, media literacy and technology literacy. To overcome these problems people must be trained to communicate at the global level. Students at a young age itself should be trained to communicate on social and political grounds. Therefore, the 21st century demands that students function socially, economically, personally, scientifically and technologically, collaborate and communicate at local, national and global levels.

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GRAVE REALITIES OF WOMEN AS REPRESENTED IN MAHASWETA DEVI'S *AFTER KURUKSHETRA* AND *BREAST STORIES*

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Abstract

Antonio Gramsci coined the term subaltern in order to identify the social, political, psychological and economic issues of people who are marginalized and oppressed in terms of hierarchical order. A few writers like Ranajit Guha, Gayathri Chakravorty Spivak and Dipesh Chakrabarthy popularized the term with the further theories by their intensive research.Ranajit Guha, the father of subaltern took the initiative to educate the general public on the complex issue of social order. In particular, the forms of oppression vary from society to society and from nation to nation. However, when people of the lowest rung of the social status face the oppression, women in the oppressed community always face a double marginalisation where she is suppressed by the patriarchal society, as well. Women who belong to the subaltern society face and undergo myriad challenges and innumerous atrocities every day. Consequently, that has led to the suffocation and subjugation of women in all walks of life. In nation like India, men along with women have given their support for women liberation from the social shackled of life. Nonetheless, Raja Ram Mohan Roy stood firmly against the 'Sati' practice and he strived hard to eradicate the practice from the mother land. Similarly, Rabindranath Tagore, Mahakavi Bharathiar, Jeyaganthan and Mahasweta Devi strongly supported the women liberation through their outstanding rendition to the literary world.The present paper embarks on an interesting journey of women from the historic period who have accepted their life with ease and a few sect of women who opposed their dominance in a subtle and strong manner are depicted with vivid detail by Mahasweta Devi in her prominent works.

Keywords: *after kurukshetra, breast stories, dopdi mejden, feminism, mahasweta devi, marginalisation, shades of woman, subaltern*

Mahasweta Devi, a prolific and a renowned writer aims to bring to limelight the plight of women in the social fabric of life. She is a social activist and through her works, she enlightens the reading audience on the miserable condition of tribal and certain marginalized communities of her native land, Bengal and other states of the nation. Her prominent motive is to make the nation equal for all the caste, creed, religion and gender. She totally opposes the hierarchical order in the society that divides people and deprived of their fundamental rights of the nation. Therefore, she always chooses the theme of oppression and marginalization which are prevalent in the societyto mar the peace of the nation.

> Even today during marriage ceremonies the bride is reminded of women who

obeyed their husbands no matter what: Sita, who followed her husband to the

forest; Mandodari, who remained faithful even though her husband, Ravana was

a rapist; Kunti, who, instructed by her husband, slept with gods to bear him

children; Gandhari who blindfolded herself to share her blind husband's

handicap; Draupadi who obeyed her husband, Arjuna and married her brothers;

(Pattnaik 178)

In *After Kurukshetra,* Mahasweta Devi poignantly records the life of the subaltern of the era in which the great *Mahabharatham* took place. Most of the writers have focused their attention on the major characters and each of those were given a different perspective of their life journey in their

point of view. Mahasweta Devi has envisioned far superior to any other writers regarding the choice of the characters of the subaltern. She has literally escorted the readers to the ancient India where justice was declined and avoided to the marginalized people. The first story, "the five women" throws light on the life of women from the families of the hundreds of foot soldiers from various other little kingdoms, as well. The chandals were designated the work of tending the fire to the heaped pyres and to ensure all the bodies are completely burnt into ashes.

In *Mahabharata,* though the war is termed as Dharmayuddha, it has never served the purpose of righteousness, rather, it was a cold-blooded revenge game sacrificing countless human lives including the lives of normal people. In the story, the five peasant women were invited to take a good care of the pregnant Uttara who turned a widow after the cruel battle. Though these women were also young widows who have lost their husbands in the war, they never hysterically cried for the loss. They confidently facedtheir life looking for the optimistic current in their lives.When their husbands, the foot soldiers died in the war, those women married their brothers-in-law to bear children for the lineage of family. When the royal household women lamented for the loss of their close kith and kin in the terrible battle, these five women accepted their life as it is with the clarity of thought of their future lives. "The story of the human race begins with the female. Woman carried the original chromosome as she does to this day; her evolutionary adaptation ensured the survival and success of the species;" (Miles 19). The condition of the women of royal household was worse than the lives of these peasant women who live their life without any constraints and social cuffs.

In the second story, "Kunti and the nishadin", the story propagates the final chapters of life of Kunti where she abodes in the forest along with her brother-in-law, Dhritarashtra and Gandhari to tend to their regular needs. At this leisure hour of life, Kunti could resonate on the past incidents and "a burden of unspoken thoughts and feelings." (26). She was

relentlessly carrying varied roles in her life like 'Mother of Pandavas', 'Wife of Pandu' and the diverse roles to satisfy every other person in her life. Every time she has lived only for the roles that she had to choose and not for the real self. There were so many pent up emotions that were bottled within her secret chamber of life. Comparatively, Gandhari was more compassionate and more pious and dutiful in all her duties. The death of Karna, her first born in the hands of Dhananjaya beset her heart consistently that she was not courageous to let out the secret of her life. She proclaims silently in her heart, "Karna is the only one of my sons whose father I took of my own free will." (29). Her presence in the nature has brought her to the senses and she resonated on all the important incidents in her life. All these times, much importance was given only to the Pandavas and not to Karna and her heart sighed even to reveal the truth to Karna that she pines for his miserable life right from his birth, but till his last breath she never dared to do it.The notable irony of her life is, none of her sons were sired by her husband, and nevertheless, all the five sons were fondly called as Pandavas.

Every day Kunti observed a few nishadins who crossed her way and at times, they giggled at her and moved in their way. On a fine day. When Kunti was completely unprepared to welcome the visitor, the elderly nishadin passed her way and queried whether Kunti was ready to confess her sins to her in person. Kunti was absolutely taken back with the query and was surprised to witness them to talk in her language. Those nishadins were in search of Kunti for several years together and only recently, Kunti had come to their place of residence. The nishadin instigated the memory of Kunti with the town, Varanavata where the innocent victims lost their lives only by the selfish menial act of the Pandavas along with Kunti. Knowing the fact the place of their abode in the town was soon going to be ashes with the cruel plot of Duryodhana, in order to make the enemies believe that the Pandavas and Kunti have lost their lives in the lac house, they had a plot. The plot was to invite exactly a mother and her five sons, the outcast family for the feast of Brahmins and were well fed with

wine and made them to lose their senses. Six innocent forest tribals were burnt to ashes without their knowledge to save Kunti and her sons. The elderly nishadins had set the forest fire and addressed Kunti as the blindest of the three, Dhritarastra and Gandhari. Nishadins cursed Kunti for totally oblivious of her sins and was infuriated at her act of injustice to the low caste people. In the end, Kunti was ready to accept her fate by letting the fire to consume her and even in the end, she was unsure whether the royal women were allowed to repentand pray for forgiveness for killing the innocent.

In the final story, "souvali", Mahasweta Devi enlightens the readers on the life of Souvali and her son, Yuyutsu. Yuyutsu was born to Dhritarashtra and Souvali when a vaishya woman took care of Dhritarashtra in the absence of Gandhari. Both the mother and the son were treated as marginalized who were prohibited of the official duties and responsibilities. Only after the death of his father, Yuyutsu did the Tarpan ceremony for the dead. He has never seen nor touched his father ever in his life time. He has never experienced the love of a father in his life journey. In the end, when the women of royal household were beholding the widow rituals and customs, Souvali was courageous enough to defy the general custom of the widowhood. Since she was not his wedded wife, she never bothered to follow the rituals of wearing white sari or avoiding sweets and favourite food in her life time. Thereafter, she chose to live her live satisfactorily without any complaints on her life. Though she did not belong to the royal blood, she was brave to take stance for her any decision.

In *Breast Stories,* Mahasweta Devi crafted the book with three separate stories like *After Kurukshetra* as*"Draupadi"*, "Breast Giver", and "Behind the Bodice".In all these stories, the breast is a concept metaphor to indict a violation that is inflicted on women. Women empowerment is also the subject of her stories, "Empowerment can be defined as the process by which the powerless gain greater control over the circumstances of their own lives; control relating to both resources and

ideology." (Mukherjee 12). In the first story, Mahasweta Devi, shifts between the character names Dopdi Mejhen and Draupadi for a brave girl. The story highlights the issue of Draupadi of Mahabharata where she was disrobed and treated without reverence in the royal court. Similarly, the story pivots on Dopdi Mejhen, a tribal agricultural labourer who was gang raped in custody. In the epic, Lord Krishna appears to save Draupadi's modesty and in the story, Dopdi Mejhen stood for herself with her naked body as her powerful weapon. Dopdi never felt humiliated for standing in front of group of troop with the uncovered body and rather, she projected herself as the indomitable spirit. Her spirit got rejuvenated and refused to cloth her body and walked towards Senanayak with her head held high and used her breast as a weapon to humiliate him. She derived unbelievable strength from her completely torn body. According to Dopdi, modesty of a woman never rests in the body of a woman and moreover, the spirit and attitude determines the real character of a woman. Dopdi was actually double marginalized and not only by the upper caste officers, but also by her Santhal men and women when she led the group to protest after the death of her fellow Santhal men Shomai and Budhna. The writer has never deviated herself from depicting the hard core realities of life. "Mahasweta Devi's Draupadi is the representative of millions of other women who are fighting for their rights against heavy odds across the globe. She is a defiant militant heroine who confronts and challenges her oppressors even when unarmed." (G. Holeyannavar 160).

In the second story, the main protagonist of the story was Jashoda who like the foster mother of Krishna took care of many children in her family by feeding them consistently with her surplus breast milk. She was happy indeed for goddess Durga being bestowed upon her the responsibility of sucking her milk by her own babies and also by the rich Halder family where she works as a wet nurse. Jashoda's husband continuously impregnates her seventeen times and thereby, she could lactate every other children of Halder family. Once when she stops

lactating, her breasts were no more in the same size and her importance was also declined to a greater level. In the end, when Jashoda suffered of breast cancer, she was abandoned by her husband and sons and not even her "milk sons" supported her or stood with her in that miserable condition.The story propagates on how a woman is exploited and treated in the patriarchal society only for their benefits. Only a very few consider the psychology of a woman and only a few women are treated with dignity and reverence in the society.

The final story, "Behind the Bodice", focuses on the sexual exploitation of a woman where Gangor faces the trouble in the society after she was being taken a photo by the photographer Upin Puri when she nursed her child. The intention of Upin Puri was to represent the pathetic condition of the nation, whereas, the picture was widely circulated as an image of women objectification. She turns to be a victim of the patriarchal society and enticed by the beauty of her breasts, the local police raped her in custody. Gangor never felt shameful of the injustice inflicted on her, rather, she faced the situation courageously and fought for her justice. "These women are gradually excluded from the society and even their primary rights to live are also snatch. In the society the tribal and lower caste women are kept outside…. Women are not treated as human beings but always be playthings, sensuous and an object…" (Soni 219)

Mahasweta Devi, as a journalist and a social activist always voice for the miserable condition of the downtrodden people, marginalized women, voiceless tribal community people and hopeless migrated people. All her works are never fictional and is always set in the background of some social injustice. She enlightens the wider reading audience on the issues that are prevalent in the distant parts of the world and expects the readers to understand the situation of the victims. Her works have always emerges as an eye-opener for every other reader and no one can escape the emotional bond and the clutch of the story and it leaves an indelible marks in the minds of the readers.

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CONSTRUCTION AND CONTESTATION OF HEGEMONIC MASCULINITY IN NAWAL EL SAADAWI'S "MASCULINE CONFESSION"

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Abstract

Masculinity/Masculinities refers to the field of study that seeks to explain the social behaviors and cultural depictions of men, in general. According to sociologists, multiple 'masculinities' exist at a given time, in the same context. Such masculinities may be determined by racial, ethnic, national, class, and/or caste differences. Despite its widespread and serious implications, masculinities, as a field of study, remained neglected within the framework of Gender Studies. Hence, this paper examines the gendered constructions of masculinity through Nawal el Saadawi's short story, "Masculine Confession". It draws its conceptual understanding from Raewyn Connell's theory of hegemonic masculinity which is one of the most significant theories in the field of men and masculinities. This paper investigates how hegemonic masculinity is achieved through male socialization. Children and young people in the selected story are taught and come to learn about masculinities – about the roles, behaviors, and attributes that their society associates with maleness, and considers appropriate for boys and men. In addition, gender stereotyping necessitates that men dominate positions of political, economic, and social power. This paper seeks to explain the predicament of the male narrator who feels victimized by his masculinist conditioning. By concentrating on the gendered construction and the subsequent power relations of the male protagonist, this paper aims to add a new dimension to the yet incomplete part of gender studies i.e. the complex and multifaceted aspects of masculinity in literature.

Keywords: hegemonic masculinity, male socialization, gender construction, power relations, performance of masculinity

Introduction

Recently, there has been an increase in research and critical studies on menand masculinity. However, it remains neglected as a well-defined approach in sociology, and more apparently in literature. Unlike women's studies and feminist theory which occupies a privileged position in the study of gender, masculinities lack appeal in the public discourse (Hobbs, 2013). Consequently, the complex nature of masculinity is ignored and the unspoken ideals of manliness are normalized and considered natural.

Masculinity as a theory refers to the study of men and their social roles and behaviors. As a field of study, it gained importance inthe 1980s. Ever since different ideas surround the understanding of the term 'masculinity' – emphasis on gender, not sex; social or cultural construction of masculinity and masculinity in relation to power. The plural 'masculinities' recognizes the fact that the intersectional representations of men may vary depending on the differences in society, culture, and historical moment. Connell and Messerschmidt (2005) define masculinity as follows:

Masculinity is not a fixed entity embedded in the body or personality traits of individuals. Masculinities are configurations of practice that are accomplished in social action and, therefore, can differ according to the gender relations in a particular social setting. (836)

Hence, masculinity cannot be considered as fixed and unchanging; rather it is plural and relational.

Hegemonic Masculinity

Antonio Gramsci used the term 'hegemony' to represent the control of the working class by the ruling capitalist class. Although Gramsci's concept of hegemony was limited only to the capitalist economies, his ideas about hegemony influenced

other disciplines as well. One such example is the concept of 'hegemonic masculinity' that evolved from the studies on men and masculinities.Connell in her theory of hegemonic masculinity describes 'hegemony' as "*a social ascendency achieved in a play of social forces that extends beyond contests of brute power into an organization of private life and cultural processes*"(Connell 1987, 184).

Accordingly, a hegemonic male exhibits a certain pattern of masculinity which is treated as an ideal. The sociologist Erving Goffman (1963) states that:

In an important sense, there is only one complete unblushing male in America: a young, married, white, urban, northern, heterosexual, Protestant, father, of college education, fully employed, of good complexion, weight, and height, and a decent record in sports… Any male who fails to qualify in any one of these ways is likely to view himself – during moments at least – as unworthy, incomplete, and inferior. (128)

Such ideal masculinities rarely exist and fail to correspond to the real-life images of men. However, such ideal images of hegemonic masculinity are socially constructed and popularized through films, television, sports, and religion (Connell, *The Men and the Boys,*76-85).In *Gender and Power*, Connell points out:

Hegemonic masculinity is always constructed in relation to various subordinated masculinities as well as in relation to women. The interplay between different forms of masculinity is an important part of how a patriarchal social order works. (183)

Consequently, the hegemonic male is placed at the top of the patriarchal social order and his superiority is rooted in the social practices, cultural representations, religious doctrines, and political and economic structures. Hegemonic masculinity forces men to submit to the gendered expectations of their society and culture. Gendered expectations from men may include not only signifying but also exhibiting qualities of physical strength, power, strong sexual drive, and manliness (Haywood & Mac an Ghaill). These gendered expectations create subordinated masculinities by pressurizing and suffocating those

men who are not able to fit into this socially constructed ideal male identity viz., men from lower classes, minority groups, and gay men (Migliaccio 206-207).

Connell argues that "*…achieving hegemony may consist precisely of preventing alternatives from gaining cultural definition and recognition as alternatives. Confining them to ghettos, to privacy, to unconsciousness.*" (*Gender and Power* 186). In *Masculine Confession* (MC) from her collection of short stories *Death of an Ex-Minister* (1978), Nawal el Saadawi investigates how hegemonic masculinity is constructed and rules the psyche of its male characters.

Introduction to the Author

Nawal el Saadawi is an Egyptian feminist who has contributed immensely to Arab literature. As an activist, she dedicated her life to voicing the social, political, and economic oppression of women in the Arab world and is thus hailed as the "Simone de Beauvoir of the Arab world". She has to her credit novels such as *The Absent One* (1969), *God Dies by the Nile* (1974), *Woman at Point Zero* (1975), *Two Women in One* (1985), *The Fall of the Imam* (1987), and*Love in the Kingdom of Oil* (1993) which focus on the painful accounts of women in a patriarchal world. Her collections of short stories include *I Learnt Love* (1957)*, The Thread and the Wall* (1972)*, Death of an Ex-Minister* (1978)*,* and *She Has No Place in Paradise* (1987). She also penned plays viz. *Twelve Women in One Cell* (1984), *Isis* (1985), and *God Resigns at the Summit Meeting* (2006). Her nonfiction includes *Women and Sex* (1972), *The Hidden Face of Eve: Women in the Arab World* (1977), *Memoirs from the Women's Prison* (1983), *A Daughter of Isis* (1999), and *Walking Through Fire* (2002).

In all her works, el Saadawi concentrates on the denigrated position of women in Egyptian society. Yet, her depictions of man-woman relationships and the authoritative image of man are quite noteworthy. Many of her stories include first-person accounts by male narrators who express and explain their

shamefully dominating behavior. These narrators are portrayed as victims of male socialization and hegemonic masculinity.

Male Socialization and Performance of Gender in *Masculine Confession*

According to Judith Butler, there does not exist any sex that is not gendered. Every person is socially and culturally gendered into performance from the beginning of his/her existence. Thus, gender refers to what a person 'does' rather than what a person 'is.' In *Gender Trouble*, Butler elaborates on this idea:

...within the inherited discourse of the metaphysics of substance, gender proves to be performative that is, constituting the identity it is purported to be. In this sense, gender is always a doing... (33)

This theory of the performance of gender is supported by West and Zimmerman (1987), Culler (1997), and Crawford (1995). These theorists believe that gender needs to be demonstrated, achieved, and proven in every aspect of daily life.

The process of male socialization begins from the moment a child is born. The unnamed protagonist of *Masculine Confession* expresses his ecstasy on being born as a boy in the following words:

I fell in love with myself the moment my mother gave birth to me. Her eyes shone as she said to my father: It's a boy! I loved my masculinity and from the start, I realized it was the reason for my being privileged.(Death of an Ex-Minister55-56)

The preference for the male child in Egyptian society and culture is what creates the feeling of superiority in the protagonist. But this blissful state does not last long as the performance of hegemonic masculinity demands that men should not express pain, they must decline assistance and dominate subordinate masculinities and women. Time and again, the protagonist is forced to suppress all his feelings to prove his masculine identity. He is admonished by his father for expressing pain:

My father looked at me angrily and said harshly: A man never says 'ow'. Since that day, I have never said 'ow'. I would hold back the pain and the tears when I was hurt or someone hit me and would brace the muscles of my back and neck and tell myself: I'm a man. (Death of an Ex-Minister 56)

Thus, the protagonist is forced to suppress his feelings in an attempt to prove his masculinity. As a young boy, he is on the verge of losing his eye in a fight; as a teen, he enters into innumerable problems even at the cost of his life; and as an adult, he almost loses his mental faculties on account of his defeat in the election and later because of his wife's infidelity. Every time, he holds back his tears, pain, and hatred just to prove his masculinity – "*I always had to prove its existence, declare it, show it to people to make it clear and visible and so firm that it was not open to doubt*" (Death of an Ex-Minister 56).

Male socialization systematically leads to the formation of hegemonic masculinity. Institutions such as family, school, peer group, media, religion, etc. unite in the task of turning boys into men (patriarchs). Connell, too, considers hegemonic masculinity as being

the most honored way of being a man, it required all other men to position themselves in relation to it, and it ideologically legitimated the global subordination of women to men. (Connell and Messerschmidt 832).

The narrator, who does not dare to get angry at his boss or immediate superior, ends up pouring out his feelings of anger and frustration onto his mother, his wife, and his children.Thus, domestic violence against women and children becomes a way of exhibiting and expressing their adherence to the ideals of hegemonic masculinity.The narrator affirms this notion:

The poorest man from the lowest social class goes home to his wife, in the end, in order to be angry and to feel that he's a man.(Death of an Ex-Minister 58)

Research in the West has proved that masculinity is understood in relation to femininity. The notions of masculinity are constructed around everything that is not feminine. Hence, men refrain from addressing abuse or powerlessness and challenging the dominant ideals of masculinity. The narrator feels ashamed

after confessing his defeat in his professional and personal life; especially, because that confession is made at the altar of a woman, his mistress. He is ashamed that he revealed a hidden part of himself "*the feminine part, the part which all men hide as an imperfection*" (Death of an Ex-Minister60). However, later, he describes the moment as the happiest moment of his life as everything changes for him from that night:

The false mask which we call masculinity fell away and I began to see my real self. For the first time, I discovered that I did not have to prove to myself or to others that I was a man…This discovery was the happiest moment in my life. (Death of an Ex-Minister 59)

When the burden of performance of masculinity is lifted, the protagonist feels purified and reborn. Although the protagonist fails to conform to the ideals of hegemonic masculinity, he seems to have achieved a blissful acceptance of his alternative masculinity. Through this short story, Nawal el Saadawi illustrates the repercussions of gender expectations on alternative masculinities.

Conclusion

To conclude, this paper depicts how masculinities are socially and culturally constructed in Nawal el Saadawi's *Masculine Confession*. This study on masculinity delineates the various aspects of hegemonic masculinity such as male socialization, performance of gender and power relation in a gendered society. Instances from the short stories are used to indicate how hegemonic masculinity is constructed through the social conditioning of young boys into men. Consequently, the same characters challenge the very notions of masculinity that they have internalized. The protagonist of each story exclaims the suffocation and pressure of acting out as a hegemonic male and anticipates an alternative masculinity that would give them more freedom.

Alex Hobbs in *Masculinity Studies And Literature*(2013) notes that literature prefers to portray a male protagonist as a model of alternative masculinity. He argues that:

While flawed male protagonists are only flawed compared to a reader's notion of socially prevalent hegemonic ideals, the very fact that such a character is the protagonist of the novel instead of a more traditional hero type could suggest that literature champions a different model of masculinity. (387)

This shows that authors (like Nawal el Saadawi) are striving to question and in the process deconstruct the traditional models of hegemonic masculinity and replace them with different models of masculinities.

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