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Special Issue on

**VOICES AND VISIONS: NAVIGATING LANGUAGE, CULTURE, LITERATURE
AND REGIONAL DISCOURSES IN A MULTILINGUAL LANDSCAPE**

Special Issue Editors

Dr Shoba Liza John | Dr. K. Kaviarasu | Dr. Samsrutha Devi A

Dr. Vishnu Raj P | Syamlal M S





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In the current era of globalization, multilingualism has become a defining feature of cultural and social landscapes worldwide. As languages intertwine, they give rise to diverse expressions of identity, regional narratives, and literary forms. This multilingual dynamic not only enriches cultural exchanges but also raises crucial questions about the preservation of minority languages, the representation of local voices, and the negotiation of regional discourses within broader global frameworks.

This journal seeks to explore these intersections by focusing on how language and literature reflect and shape the complex interplay of cultural identities across multilingual spaces. By examining voices from various linguistic communities and their visions of literature, we aim to foster deeper insights into how regional and global narratives coexist and influence each other. Through this exploration, we hope to illuminate the power of multilingualism in expanding the boundaries of literary discourse, while highlighting the significance of regional cultures and their contributions to the global cultural mosaic.

EDITORIAL NOTE

The Bodhi Hybrid Conference on Voices and Visions: Navigating language, Culture, Literature and Regional Discourses in a multilingual Landscape is the second great venture of the Department of French and Additional languages. The multilingual conference brought forth a bunch of ideas and saw a heated discussion on the recent developments in the field of language. The conference witnessed the sharing of experience with regard to the implementation of FYUGP part of the NEP of the central Government. This issue presents to you a plethora of ideas on various fields pertaining to language, literature and culture. I hope this will shed light on various untrodden paths and pave way for future researchers.

Bonne Lecture!

Editors

ABOUT THE EDITORS



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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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INEXTRICABLE COMPLEXITIES AND DIASPORIC EXPERIENCES IN MISTRESS OF SPICES

Dr. MANTHA PADMABANDHAVI PRAKASHRAO

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Abstract

Globalization has brought the world together, accordingly, the number of immigrants has been increasing day by day. Indian immigrants are also seen in various countries of the world. Their experiences are related in the form of autobiography or Biography. Chitra Banerjee Divakaruni is an Indian Diaspora who migrated to America. In the Mistress of Spices, Chitra Banerjee has presented the inextricable complexities, diasporic experience and occurrences of her characters, particularly Indian women characters. The protagonist, Tilottama or Tilo represents Indian culture through spices which she sell in America. Having realized her powers for helping others, Tilottama breaks the barriers of her life as a mistress and sets out to help her customers and solve their problems. Tilottama is in dilemma, as she is caught up between traditional Indian culture and American modern culture. She believes that her knowledge of Spices and their magical power of curing is a boon for her. She engages herself in solving the problems of her customers, who are immigrants. Divakaruni, depicts the sufferings of immigrants at large and Indian immigrants in particular. Through her narratives and characters, she depicts the harsh and ground reality of cross cultural issues of Indian Diasporas.

Keywords: diaspora, discrimination, dilemma, alienation and culture.

Globalization has brought the world together; accordingly, the number of immigrants has been increasing day by day. Indian immigrants are also seen in various countries of the world. Several Indians migrated to foreign for studies or for making money and the livelihood. The life and experiences of the immigrants are not so satisfactory or happy, as they suffer from an identity crisis. Their experiences are recounted in the form of autobiography or Biography. Chitra Banerjee Divakaruni is an Indian Diaspora who migrated to America. She is known for her Diasporic writings, as her works depict the bitter and pathetic experiences of Diasporas or immigrants. The nostalgic and unsecured emotions make them suffer the cultural discrimination meted out to them by the natives.

In the Mistress of Spices, Chitra Banerjee has presented the Inextricable Complexities and diasporic experiences of her characters, particularly Indian women characters. The protagonist, Tilottama or Tilo represents Indian culture through spices which she sell in America. She is known as a Spice mistress and she moves from mystic spice Island to

California. She struggles to retain her Indian Identity by serving the spices to the customers, Indian immigrants.

Tilo, in the Mistress of Spices is the owner of a Spice store in Oakland, California. She is very fond of her Eastern spices and it symbolizes her love for her Indian culture, her past culture. She finds herself alienated in the foreign land and struggles hard in the process of self transformation in the migrated land. She believes that Indian spices have full of magical powers. She acknowledges the true value of spices and natural herbs in the life of humans, especially Indians. "The spices of true power are from my birth land, land of ardent poetry, aquamarine feathers, sunset skies.... I think I do not exaggerate when I say there is no other place in the world like this. "(Divakaruni, 3) Tilo's immense love for the spices from her native land, India becomes evidence as she recounts: "Vanilla beans soaked in goat's milk and rubbed on the wrist-bone can guard against the evil eye. "(Divakaruni, 3)

In the present novel, Divakaruni attempts to bring out the significance of Indian Spices in the life

of immigrants, who long for the occidental culture. Erma Bombeck aptly points out the Importance of Spices in the lives of women, especially Indian women. "Once you get a spice in your home, you have it forever. Women never throw out spices. The Egyptians were buried with their spices. I know which one I'm taking with me when I go." (Bombeck 2019 web) Spices for Indian women have traditional and cultural values, which substantiate Indianness among the immigrants, as it aids them to retain their native identity.

Tilottama is in dilemma, as she is caught up between traditional Indian culture and American modern culture. She supposes that her knowledge of Spices and their magical power of curing is a boon for her. She employs herself in resolving the problems of her customers, who are immigrants. She helps women like Geeta and Mrs. Ahuja in solve their problems as immigrants. Tilottama moves out of the four walls of the spice store and extends her helping hand in solving Geeta's problem. "Today, I plan to stretch my wings, to perhaps crack these shells and emerge into the infinite spaces of the outside world.... Outside America is flinging itself against the walls of my store, calling in its many tongued voices.... Geeta wait for me. I am ready, I am coming." (Divakaruni, 126)

Having realized her powers for helping others, Tilottama breaks the hurdles of her life as a mistress and sets to help out her customers and solve their problems and troubles.. In the process, she attempts to safeguard her Indian culture. Tilo is known by different names such as Nayanthara, a name given to her by her parents and Bhagawati to Tilottama and lastly, Maya, a name given by her beloved, Ravan. As her name changes, her identity also transforms from Indian to an immigrant. She is enforced to eradicate her past, but she fights back to retain her traditional knowledge of spices and their medicinal powers. She keeps trying and doesn't give up easily. Ultimately, she comes out to be a new-born bird flouting all the obstacles of immigration. Divakaruni's women are not like other women, who

suffer the discrimination, silently but accept the challenges of life in a foreign land.

Women like Tilottama stand for the individualistic women who express their concern for the women and their issues in the alien land. Tilo supports and put across her concern to the Indian immigrants who suffer from the psychological issues such as alienation and home sickness. They also put up with the marginalization by the natives. Tilo's spices function as a remedy for the physical and mental ailments of the immigrants.

Tilo's love for a non-Indian turns her life into chaos. She tussles in her life to choose between her love and her duties of serving Indian Immigrants. She finds herself in a quandary, whether to choose her life, her happiness with a non-Indian or to serve her natives or Indians suffering from alienation. Her choice turns out to be very significant for her as she has to struggle to survive her love and abandon her own people from her own country. Nevertheless, her true knowledge for the spices makes her inclined towards her people and to be honest to herself.

Tilottama's acceptance of love towards Raven, will be a great impediment for own personal life and personal interests. She finds herself doubly marginalised, as she could not enjoy her freedom and liberty in America. Besides, her life with Raven keeps herself alienated, which she considers to be a double marginalisation. But, she gets attracted towards Raven's loneliness and as a diaspora, she knew the consequences and ill effects of loneliness. Accordingly, Tilo turns to Maya and regains her genuine knowledge of spices. Tilo's knowledge of spices like turmeric, ginger, cinnamon, fenugreek, red chilli and Neem work wonders on the lives of Indian immigrants. "My heart is filled with passion for the spices, my ears with the music of our dance together. My blood with our shared power." (Divakaruni 43)

Tilos' knowledge of spices has some conditions too. She has to strictly abide by the norms and conditions or else, she will lose the power of spices. The spices which Tilo uses claim her attention, devotion and affection. And she is put a condition

that she will lose her powers, if she share her love with anyone or any man. Consequently, she cannot accept any man in her life nor cannot share her love. If she marries any man, she will even lose her power of telling prophecies. Furthermore, Tilo cures people with physical and mental illness and helps them to acclimatize themselves to the culture of America, thereby dipping their complex of being hybridized. In *The Woman Upstairs*, the author Clair Messud aptly points about the migration, “ But do you the idea of this imaginary homeland? Once you set out from shore on your little boat, once you embark, you’ll never truly be at home again. What you have left behind exists only in your memory, and your ideal place becomes some strange imaginary concoction of all you’ve left behind at every stop.” (Messud 2013)

The immigrants like Haroun, Geeta, Hameeda, and grandparents of Geeta, Lalita and Jagjit all go through the consequences of inextricable cultural complexities. The diaspora like Geeta suffers the ill effects of the acculturation in her own family. Geeta’s resolution to marry a Chicago, her parents and grandparents disallow her proposal on the terms of her beloved being a Chicago. Geeta, having decided to marry a Chicano, denies her parents' advice. For that reason, she suffers the ill effects of acculturation. After a long effort and heated arguments, Geeta as well as her parents get relief from their emotional sufferings. Geeta, nonetheless, decides to value her parents’ emotions, culture and ethics. In due course, Tilo decides to break up her relationship with her non-Indian but American boyfriend. Her decision helped her to keep hold of Indian values and ethics, thereby maintaining concord and harmony in the family.

The character of Jagjit, a school going boy, an Indian immigrant also suffers the discrimination by the American school mates. Jagjit, an Indian diaspora is frequently teased for his helplessness to communicate in English language. He also suffers

the scolding of teachers at school and of parents at home. The young school boy’s inextricable complications and diasporic experiences result in losing his buoyancy. However, Tilo’s use of spices such as ginger, cloves, cardamom and cinnamon help the little boy regains his confidence and get rid of the inhibitions of being an immigrant.”The jeering voices, the spitting mouths, the hands that pull your pants down in the playground, the girls looking....’Talk English sonofabitch. speak up nigger wet back as shole.”(Divakaruni, 39)

Divakaruni, portrays the anguish and suffering of immigrants at large and Indian immigrants in particular. Through her narratives and characters, she illustrates the harsh and ground reality of cross cultural issues of Indian Diasporas. She even brings to light the impact of racial consciousness on the minds of immigrants. The nostalgia for their homeland, their helplessness and adaptation to alien culture, their dilemma and subconscious longing for the culture of their motherland, all are vividly depicted by the characters of Divakaruni. Through her characters, Divakaruni advises for the preservation of culture of the motherland, which gives a Solace, and a hope to lead the life of a diaspora. Divakaruni's immigrant women like Tilo also understands the essence of Indian culture and fortunately she is able to retain her magical powers, even after her love and relation with Raven.

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PORTRAYAL OF WOMANHOOD IN INDIAN DRAMA: A STUDY OF WOMEN CHARACTERS IN VIJAY TENDULKAR'S KAMALA

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Abstract

Womanhood is an integral part of a woman's life. It is of the reasons why women characters are an inseparable part of dramatic presentation of all times. Vijay Tendulkar's play Kamala is a leading example in this regard. It is a realistic play which shows the condition of two women in a patriarchal set-up. It shows how their womanhood, an essential aspect of their life is afflicted and rebound. The play voices out their never-ending misery and their exploitation in the hands of the same male chauvinist. The play's two significant women protagonists Kamala and Sarita are pitted against one another but go through the same tragedy. Both the women are victims of the society. They experience a sense of enslavement in their respective worlds. One is a victim of the flesh trade, and the other is a domesticated slave. In spite of the fact that one of the characters is an illiterate and the other is intelligent, neither can avoid the abuse they are subjected to. The play reflects on the status of women and their predicament in the male centric society. It is remarkable for its presentation of women characters, their perseverance and their inherent womanhood even in the face of adverse situations in a male dominated society This paper is an endeavour to throw light on these women for their inner strength and tenacity and for being the pioneering examples of womanhood in the history of Indian Drama.

Keywords: womanhood, drama, society, predicament, exploitation, male-centric, pioneering

Womanhood is both intriguing and interesting as a theme to present on the stage. Vijay Tendulkar (1928-2008) is a prolific name in this endeavour. He is well known for presenting womanhood through his powerful portrayal of women characters. Most of his works show how women survive even after experiencing subjugation as human beings and are deprived of rights to life, liberty, and equality. It is widely accepted that majority of his plays deal with some sort of confrontation between women and society. In the words of N. S. Dharan:

“In Tendulkar's plays, generally, women are at the centre. It is around women that most of the action revolves. The roles Tendulkar's female protagonists play eclipse those played by the men figuring in them. It is Leela Benare in *Silence!* And Sarita in *Kamala* who play the leading roles in these plays which present a world apparently dominated by male

chauvinists. And, the dramatic action in these gain in intensity mainly because of the presence of these women figuring in them. Both Leela Benare and Sarita are educated and efficient and refuse to be cowed down by men.”

(Dharan N. S., *The Plays of Vijay Tendulkar*. P. 28.) [1]

On characterization in his plays, in his Sri Ram Memorial Lecture, *The Play is the Thing*, he states, “My characters are not card-board characters; they do not speak my language; rather I do not speak my language through them; they are not my mouth-pieces; but each of them has his or her own separate existence and expression. This is felt more in the original versions of my plays because of the nuances and variations in speech I attribute to my characters. [5]

Tendulkar's plays were written for Marathi stage. Yet they are known for their insightful

portrayals of women. His plays often deal with issues related to gender, politics, and social inequality. They often challenge the dominant patriarchal norms of society. An extensive literature review shall explore some of the key themes and characteristics of Tendulkar's women characters in his plays. Tendulkar's portrayal of women is nuanced, sympathetic yet complex.

Drama in India has a rich tradition and a long history of portraying women characters in a variety of roles, from the traditional wife and mother to the strong and independent women challenging societal norms. Tendulkar's *Kamala* written in 1981 is a milestone in the history of Indian Drama for presenting women characters vividly. In this play, he highlights Jaisingh Jadhav, the play's male protagonist who is also the representative of the majority of men in a patriarchal society. The chauvinistic approach that Jaisingh Jadhav has towards the women in his life can be palpable from the Act I itself. The real women self of both Kamala and Sarita are at stake in the hands of the male dominated society. One is domesticated and the other facing the rural patriarchy. The representation of womanhood through Kamala and Sarita in this play brings forth the cardinal problem of our society which not only devalues woman self but also discriminates her through various instruments, the prominent being patriarchy. The gender bias, the domination at all fronts can be studied in this play throughout. In the words of Tendulkar himself, "Kamala for me is not just a character, she is a living person, and she just doesn't remain on my papers."

Both Kamala and Sarita can be studied as portraying the roles prescribed to them reflecting the society that they belonged to. They are true to their given characters. The way their characters are developed in the play, the dialogues uttered by them show the way they are being oddly positioned in their particular social frame. The conventional male voice is dominant in each of the dialogue uttered by Jaisingh. The drama unfolds with Sarita where she is being portrayed to carry out the instructions given to her by her husband and if she does not, she will be at

the wrath of her husband who is otherwise very dutiful and caring for women and their upliftment. The self-centered motive of Jaisingh Jadhav behind bringing home Kamala is at the core of the drama. Two women are being sacrificed at the altar of this self-motivated male representative of the society. One is a slave physically and the other mentally and emotionally.

The play's titular character, Kamala, a victim of the flesh trade, is portrayed as a sensible woman who has come to terms with the realities of life and is working to make changes in her life that represent her femininity. Despite the fact that she is aware he would not wed her and that he will just exploit her for his own professional gain, she still cares deeply for her master, the essential traits of a woman. She also views Sarita, the wife of Jaisingh, as another slave that her lord attempted to buy and live with. Kamala: can I ask you something? You won't be angry? Sarita: no. Go on Kamala: How much did he buy you for? [Sarita is confused at first] Sarita: what? Kamala: I said how much did he buy you for? [Kamala, 34]. The straightforward side of the Kamala, the feminine fragility is visible here. Kamala is shown as devoted to her master while being unaware of his intentions throughout the play until her exit.

Through Sarita, Vijay Tendulkar successfully illustrated the place of women in patriarchal society. She is married to Jaisingh Jadhav. She is an educated woman, but Jaisingh treats her as inferior and marginalized as Kamala. He doesn't allow her an opportunity to make decisions about anything. Jaisingh: [handling the bundle to kamala, says to Sarita] its I who takes Decisions in this house, and no one else. Do you understand? [Kamala 42]. From this scene, it is clear that Jaisingh does not value the opinion of Sarita, but Sarita does not shy away from being a dutiful wife to her husband. It is also questionable whether he gives Sarita the status of his wife. Sarita is only required to take care of him physically. He treats her more like his personal slave than a life partner. Jaisingh takes full advantage of her. However, because Sarita is married to Jaisingh,

she must endure his abuse because, in a patriarchal society, women are seen as less valuable than men and are expected to obey their husbands or fathers. The play's depiction of a patriarchal society is fairly typical, especially in the context of Indian culture. Kamala: Can I ask you something? You won't be angry? Sarita: No. go on Kamala: how much did he buy you for? [Kamala, 34]

With this question posed at her by Kamla, Sarita now begins to understand how similar is her life to Kamala. Tendulkar convincingly demonstrates to the audience that even a married woman can fall victim to the flesh trade. When the torment becomes intolerable, rebellion has to take place. Her subsequent conversion shows how angry and hurt she was about her slavery. Sarita is now determined to free herself from this slavery. Sarita is well educated and married to a so-called successful person, but she ultimately gets treated as a slave because she is a woman in patriarchal society. Through the play, the character of Sarita shows the harsh place of Indian women in the domestic sphere. Women are always considered inferior, unintelligent, and rather subordinate to men. Even after marriage, the husband treats the woman as an object that is there to satisfy him. Tendulkar shows the mirror of reality to patriarchal society as well as to the audience, which is mostly influenced by patriarchal society. As far as the character of Kamalabai, the other minor female character in the play, is concerned, we find that she is also a victim of violence. Jadhav also treats her without affection or respect. She presents the hopeless state of women because of poverty. Her consistent plea for freedom from the job was also not accepted several times, and her servitude continues till the end of the play.

In an attempt to explore the theme of womanhood by understanding the women characters in the play, this article also explores the theme of womanhood vs manhood. The conventional male voice may subjugate a woman but the woman self cannot be ignored. The women self is prevalent in each of the female characters in Kamala. These women are fragile at the face of society but are

human and kind in all situations as evident from the play. The inherent womanhood in them cannot be throttled. Kamala speaks a volume about their strength and fortitude at the face of male chauvinism. What is significant about Tendulkar's female protagonists like Sarita in Kamala is their desire to be recognized as individuals in their own right. "Empowerment of Tendulkar's characters come from an awareness of the contradictions within, arising from nonfulfillment of their emotional needs and an unyielding social setting which stops them from outright revolt". [6]

In this play, womanhood is portrayed through the central character of Kamala. Her story highlights the complexities of womanhood in a patriarchal society and the struggles of women who are marginalized and oppressed. Kamala's character represents the oppression and exploitation faced by women. She is forced into flesh trade due to poverty and lack of opportunities and faces violence and discrimination from the society. Kamala's story sheds light on the status of other women under similar conditions. However, Kamala is not merely a victim. She is a strong and resilient woman who becomes a reason for Sarita's redemption in the play. A woman helping the other woman in understanding the reality. She fights for agency and independence; despite the oppression she faces. Kamala's character challenges the patriarchal norms that dictate that women should be passive and submissive, and instead presents a powerful and nuanced portrayal of a woman who refuses to be a victim. Through Kamala, Tendulkar also explores the double standards and hypocrisy of a patriarchal society. The play highlights the power dynamics that exist between men and women in a patriarchal society, and the ways in which women's bodies are commodified and exploited for men's pleasure. Tendulkar's portrayal of Kamala offers an important critique of patriarchal structures and a call to action for a more just and equitable society for women.

Sarita too is a central character in the play and her portrayal sheds light on the complexities of womanhood in a patriarchal society in a domestic

situation. Sarita's character represents the double standards and hypocrisy that exist in a patriarchal society towards women. Sarita is portrayed as a woman who is trapped in a loveless and unhappy marriage. Sarita's character highlights the ways in which women are forced to accept the behavior of their husbands and are expected to conform to societal expectations of being a good wife. However, despite the challenges she faces, Sarita also shows a degree of agency and resistance. She refuses to accept her husband's behavior and confronts him about it, highlighting the power dynamics that exist between men and women in a patriarchal society. Through Sarita's character, Tendulkar highlights the ways in which women are often silenced and overlooked in a patriarchal society, but also shows the potential for women to challenge and resist these power structures. Sarita's character also sheds light on the limitations and constraints that women face in a patriarchal society. Sarita's character highlights the struggles of women who are trapped in unhappy marriages but are unable to leave due to societal and economic pressures. Therefore, Sarita's character in *Kamala* offers a complex and nuanced portrayal of womanhood in a patriarchal society. She represents the challenges and constraints faced by women in unhappy marriages, but also highlights the potential for resistance and agency. Tendulkar's portrayal of Sarita adds depth and complexity to the play's exploration of womanhood and the challenges faced by women in a patriarchal society.

Conclusion

Thus, we see that although the women characters in the play *Kamala* succumb to male dominance and

violence, they are still endearing in their own way as a perfect woman. The scenes depicted in both acts show how they express their feminine selves in their respective contexts and social boundaries. As a dominant social force, patriarchy prevents women from being liberal and leading free lives. This is represented all through the play. However, all three of the women characters Kamala, Sarita, and Kamalabai wish to live their lives according to their own terms even while being tied down by a web of obligations. Tendulkar's portrayal of Kamala as a multifaceted and determined character is both realistic and inspiring, and the play raises important questions about the ways in which we treat and value women in society.

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LA BANDE DESSINÉE EN CLASSE - LE CAS D'ETHIRAJ COLLEGE FOR WOMEN

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Abstract

Enseigner aux adolescents s'avère une tâche monumentale pour un professeur de français langue seconde dans la sphère universitaire à l'état du Tamil Nadu puisqu'il est face à une section démographique de la population qui, sorti des contrôles rigides des écoles, goûte pour la première fois l'autonomie et se méfie du monde adulte qui lui promet la libération mais hésite de la lui rendre. En plus, force d'avoir été contrainte à écouter et ne pas participer dans plusieurs écoles, cette génération semble avoir perdu leur indépendance d'interagir en classe. Le professeur de langue se trouve ainsi dans une situation paradoxale – comment encourager une classe à étudier de manière autonome au niveau universitaire ? Dans Ethiraj College for Women, l'un des moyens découverts était d'inclure la Bande Dessinée (BD) dans les cours de français langue seconde. Dans cet article, nous vous dévoilerons nos stratégies réussies.

Enseigner aux adolescents s'avère une tâche monumentale pour un professeur de français dans la sphère universitaire à l'état du Tamil Nadu puisqu'il est face à une section démographique de la population qui, sorti des contrôles rigides des écoles, goûte pour la première fois l'autonomie et se méfie du monde adulte qui lui promet la libération mais hésite de la lui rendre. Dans une telle situation, l'adolescent essaie de montrer qu'il sait vivre de façon indépendante mais simultanément, ne sait pas le faire. En plus, tous les professeurs auxquels nous avons parlé s'expriment de façon pareille : comment encourager une classe à étudier de manière autonome au niveau universitaire, lorsque cette autonomie n'avait jamais été encouragée dans les écoles de State Board où le professeur sait tout et l'apprenant doit simplement mémoriser mécaniquement les explications qu'il reçoit.

En plus, nous sommes face à une génération qui adore les choses faites instantanément. Elle préfère les raccourcis pour accomplir quelque chose dans une manière la plus vite possible. Elle préfère passer son temps sur Internet en surfant Instagram ou regardant les vidéos sur Youtube ou simplement en jouant aux jeux vidéo. Offrir à cette génération une page de littérature, recouvert de signes inconnus n'est pas attirant. Il faut donc trouver des autres

moyens non-traditionnels de faire les cours et de compléter les syllabus tout en motivant les adolescents à s'exprimer.

L'un des moyens découverts était d'inclure la Bande Dessinée (BD) dans les cours de français langue seconde. À Ethiraj College for Women, nous avons commencé cette expérimentation en 2011, après la sortie du film animé, *The Adventures of Tintin* le réalisateur est Steven Spielberg. À nous surprise, quand nous avons demandé aux élèves si elles savaient celui qui a conçu le héros, Tintin, elles nous ont répondu que c'était Stephen Spielberg. Personne dans la classe à cette époque n'avait lu les aventures ni de Tintin, ni d'Astérix. C'est à partir de ce moment-là que nous avons commencé à parler à nos étudiantes du 9^e art en France – la BD et de l'exploiter en classe dans un effort de d'enlever la monotonie des cours et de motiver nos étudiantes à lire au moins ces romans dessinés hors de la salle de classe. Une petite enquête faite parmi 60 élèves qui viennent de s'inscrire au cours de français en juillet 2024 nous montre que seulement une vingtaine lit pendant leur passe-temps. Nous espérons donc que notre introduction à la BD francophone ce semestre changera leur perspective.

Alors, dans cet article, nous essayons de vous montrer nos trouvailles en deux parties :

- i. les avantages d'utiliser cet 9^e art dans la salle de classe
- ii. les différents moyens de l'exploiter comme soutien dans les cours.

Les Avantages

Utiliser la BD francophone dans la salle de classe de français n'a pas seulement des avantages psychopédagogiques mais aussi pratiques. Ici, nous devons clarifier que le cours de français ne peut point se baser seulement sur le 9^e art. Ayant étudié divers manuels de FLE, nous nous sommes rendu compte que le cours de français ne peut point se baser seulement sur le 9^e art. Pourtant, juste comme les auteurs de ces manuels, nous pouvons l'exploiter comme document authentique pour rendre plus dynamique le cours.

D'abord, une seule vignette ou une planche d'une BD est un outil qui aiderait un professeur à faire travailler presque toutes les parties de l'enseignement des langues – la production orale et écrite [continue et en interaction], la compréhension écrite ainsi que l'interculturel. En plus, avec la BD animée (les films animés), la classe peut apprendre à écouter et s'exprimer bien en français. La BD se prête à faire découvrir un aspect de la culture (faire la bise, utiliser le métro, initiatives pour sauver l'environnement...), à apprendre le vocabulaire sur un certain sujet, à approfondir un concept de grammaire déjà enseigné... Bref, on peut tout oser si on décide d'exploiter la BD en classe de langue française comme outil soit pour renforcer ce qui est déjà appris, soit comme élément déclencheur pour introduire un aspect particulier de la langue et de la culture francophones, soit pour motiver les apprenants à lire.

Deuxièmement, le format de la BD attire puisqu'il y a peu de mots en comparaisons avec la prose, le théâtre et la poésie ; ce manque de signes écrits soulage inconsciemment l'esprit adolescent et attire son intérêt puisqu'il introduit un élément créatif ainsi qu'un élément d'informalité au cours

Ensuite, nous avons vu que les images de la BD donnent l'impression que l'on n'étudie pas

et déclenchent une plus grande réponse des apprenants adolescents puisque les images peuvent être interprétées de façon différente par les gens différents

Quatrièmement, la BD francophone ne s'adresse pas seulement à un monde d'enfants mais aussi aux adultes et donc se prête comme un outil significatif pour faire communiquer les adolescents qui ne sont que les enfants en train de se transformer progressivement en adultes.

C'est aussi un moyen d'apporter la créativité dans les cours de langues : Demers et Jalette dit que « Plus qu'un simple passe-temps pour combler les périodes libres ou de bricolage, la BD est devenue un véritable outil de pédagogie. Rien n'est plus stimulant pour une classe que de démarrer un projet de groupe et de créer ses propres personnages et sa propre histoire. » (Demers, Jalette ; 2006, p. 9).

En plus, plusieurs BD existent comme les classiques : *Les Aventures de Tintin*, *Les Aventures d'Astérix le Gaulois*, *Lucky Luke*, *Blueberry*, *XIII*, *Les Schtroumpfs* mais aussi la nouvelle BD comme celle faite par Pica et Erroc – *Les Profs*. Parallèlement, le professeur peut identifier la BD anglophone [la BD des superhéros comme *Spiderman*, et même *Mickey Mouse*] que la classe préfère et utiliser cet apport dans les cours.

Enfin, nous avons vu qu'aujourd'hui tous aiment le *manga*. Alors, encourager les groupes de créer leurs propres *mangas* sur un thème donné [par exemple, « une Indienne perdue à Paris »] est une activité qui anime la classe entière car dans chaque groupe, il y aura des apprenants qui dessinent et d'autres qui contribuent les mots. S'il n'y a pas de dessinateurs parmi les apprenants, le professeur pourrait les demander d'utiliser les applications virtuelles pour créer leurs propres BDs.

Dans la 2^e partie de cet article, nous allons proposer certains exercices pour exploiter la BD pour enseigner la compréhension orale / écrite ainsi que la production orale / écrite.

La Compréhension Écrite

Deux types d'exercices sont souvent exploités pour provoquer la compréhension écrite :

- i. Exercices pour encourager la construction des phrases après avoir analysé le texte proposé :
 - a. Répondez à ces questions après avoir lu la BD donnée ;
 - b. Définissez ces mots ;
- ii. Exercices pour la rétention du vocabulaire
Pour ce faire, nous envisageons des exercices qui retravaillent les mots déjà vus dans le texte afin d'aider les apprenants de les retenir à force de répétition.
 - a. Cherchez les contraires / les synonymes de ces mots ;
 - b. Complétez les phrases avec les mots tirés de la BD ;
 - c. Associez les mots des deux colonnes...

La Production Orale

Nous avons observé que c'est plus facile de provoquer la parole des adolescents à partir des images et nous utilisons souvent les exercices proposés ci-dessous pour le faire :

- i. Présentez la BD dans vos propres mots
- ii. En groupes, montez la BD devant la classe
- iii. Faites un vidéo avec la BD – nous avons remarqué que ceux qui n'aiment pas s'exprimer au-devant de la classe, préfèrent cette activité
- iv. Répondez aux questions posées par le professeur après la lecture de la BD
- v. Décrivez le personnage.

Ici, nous devons préciser que c'est mieux de diviser les apprenants en groupes de 3 ou 5 afin d'encourager la parole surtout parmi ceux qui n'ont pas l'habitude de parler voire en anglais au-devant leurs paires.

La Production Écrite

La BD se prête aussi comme outil pour encourager les apprenants à écrire. Nos expériences à Ethiraj College for Women ont montré que les exercices suivants peuvent s'adapter bien à l'exploit de ce genre de document :

- i. À partir de la planche ou la vignette donnée, imaginez la suite de l'incident
- ii. Décrivez la BD dans un paragraphe
- iii. Que pensez-vous du thème présenté dans la BD ?

En plus, pour encourager les artistes, il est aussi recommandé d'inclure les activités suivantes :

- iv. Créer un BD sur un thème donné : Demander aux apprenants de créer une BD d'une ou deux planches sur le thème suivant soit avec une application ou site virtuel¹, soit manuellement [dans ce dernier cas, le professeur peut leur proposer des planches vides²]. Cette activité dynamisera les cours car souvent les apprenants avec des talents artistiques sont souvent oubliés par les enseignants.
- v. Imaginez le dialogue – le professeur présentera une planche avec les bulles vides et demander aux apprenants de les remplir en créant leur propre histoire ; un exemple d'une telle planche est fourni ci-après :



Figure 1

¹ Ce site est un bon outil à proposer aux élèves - <https://bdf.bnf.fr/fr>

² <https://classetice.fr/2020/09/17/14-applications-pour-creeer-des-bandes-dessinees/> - ce site peut aider les professeurs à trouver plus d'idées pour créer la BD en classe

³ <https://sketchmob.com/jobs/anime-manga/shonen-manga-pages-black-and-white/>

Cet exercice peut se faire même avec la BD anglophone où le professeur doit retravailler la planche ou la vignette choisie en blanchissant les mots dans les bulles, et les apprenants peuvent fournir leurs propres dialogues.

Les Inconvénients

Nous avons vu que la BD est un outil important dans le cours de français langue seconde. Pourtant, il existe quelques inconvénients aussi. D'abord, il faut souligner que puisque la BD est un support textuel, il est difficile de l'exploiter pour enseigner la compréhension orale ; en fait, le seul exercice que nous avons trouvé dans ce domaine, était celui de la dictée des phrases ou bien l'exploit des films animés comme *Astérix et la surprise de César* ou *Tintin et le lac aux requins*.

Il est à remarquer qu'à Chennai, il y a seulement un magasin où nous pouvons trouver la BD francophone. Aussi, bien que la bibliothèque de l'Alliance Française of Madras possède un bon choix de BD, les bibliothèques qui offrent la BD en français sont rares. Donc, le professeur doit créer sa propre bibliothèque qui s'avère difficile. En plus, le professeur doit passer beaucoup de temps à trouver une planche ou une vignette qu'il peut exploiter en classe. Mais c'est encourageant que les sites pédagogiques comme www.lepointdufle.net nous offre une grande variété de documents à exploiter en classe. Enfin, la BD utilise parfois la langue courante, ce qui rendrait sa compréhension difficile ; le professeur donc doit chercher des planches avec soin avant de les proposer aux apprenants.

En Conclusion

Nous avons observé que les étudiantes sont plus dynamiques et spontanées dans leurs réponses face à un extrait d'une BD. Cette réponse souligne le fait

qu'elles trouvent la BD moins stressante en raison du format du 9^e art – moins de texte et plus d'image qui font vivre l'imagination. En plus, dans un sondage qui vient d'être menée afin d'analyser la qualité de l'offre du programme de français conçu à Ethiraj College for Women pendant la période 2021 à 2024, nous avons vu que les apprenant voulaient plus de cours centrés sur la BD. D'une part, nous avouons que c'est difficile de travailler avec la BD vu le manque des ressources aujourd'hui. D'autre part, nous acceptons le fait que les avantages d'exploiter ce genre littéraire surmontent les inconvénients. Avec la BD, le professeur peut encourager les apprenants à mieux comprendre, à mieux saisir ce qui était déjà enseigné en classe et à mieux s'exprimer en français. Ceoutil traditionnel exploité de façon innovante motivera les apprenants à parler et à lire dans leur navigation du monde. Et ça, c'est le but de toute classe de langue.

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THE EXACT NAME: NISSIM EZEKIEL'S REAL IMAGES OF INDIAN CULTURE-A CRITICAL STUDY ON SELECT POEMS

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Abstract

Culture is a general concept that encompasses the social behavior of people and norms found in human societies. As well as the knowledge, beliefs, arts, laws, customs, capabilities, and habits of the individuals in these groups are common. In Education, literature has always been useful for expressing humanistic and social values. The interaction of literature and culture is due to the involvement of culture in different areas like tradition, thoughts, and especially human perspectives, thus literature acts as a powerful instrument in the culture. Poetry is a musical and metrical expression of words. It is a thing of beauty in terms of shape, intellect, and emotion. It has a great connection to life. India has great history of luminous poets and poetess' like: Rabindranath Tagore, Sri Aurabindo Ghosh, Nissim Ezekiel, Kamala Surayya, Sarohini Naidu so on. Nissim Ezekiel was an Indian Jewish poet and an art critic. His poems exhibit the values of Indian culture and tradition. Hence he was considered as a foundational figure in Indian poetry in English. He is prolific writer of poetry. His poems deal with culture, common and mundane themes. The study explores Indian cultural aspects on selected poems of Nissim Ezekiel's, anthology *The Exact Name*. *The Exact Name* is a symbol of real images of Indian culture. As a part of the study, it throws light on the central themes of the poems, importance of the culture as well as literature and central idea of the poet's interest to write particular poems.

Keywords: critical-analysis, cultural perspective, poetic devices, tools, and poetic art.

Culture is originated from or attributed to a specific region or location. Humans acquire culture through the learning processes of enculturation and socialization, which is shown by the diversity of cultures across societies. India is the landmark for various Cultural values and it has great history of unity in diversity. Coming to culture in literature, is always been useful tool for expressing different humanistic and social values. The interaction of literature and culture is due to the involvement of culture in different areas like tradition, thoughts, and especially human perspectives, thus literature acts as a powerful instrument. The relation between literature and culture is mutual. The reason for this is that is that on the one hand, poets consider the elements of culture to be composed of traditions, beliefs, and values which create valuable literature material, therefore it helps to develop culture.

Nissim Ezekiel was an Indian Jewish poet, actor, playwright, editor and art critic. He was considered as the most important writer in postcolonial India's English literary history. Particularly for Indian poetry he was a renowned figure. For his literary contribution he was honored with Sahitya Akademi award for his "Latter-Day Psalms" in 1983. He had great ability of penning poems as subtle, restrained and skill in diction, dealing with common and ordinary themes. Those are in a manner that manifests both cognitive profundity, as well as un sentimental, realistic sensibility, that has been influential on the course of succeeding Indian English poetry. Nissim Ezekiel started poetry by his modernist styles and techniques. *His first work A Time to change* published in 1952. After that he also wrote, *Sixty poems* (1953), *The Discovery of India*(1956), *The Third* (1959), *The Unfinished Man*

(1960), *The Exact Name* (1965), *Hymns* (1976), *Latter-Day Psalms* (1982), *The Three Plays* (1969) and *Naipaul's India and mine* (essay). He served as a professor of English in the University of Bombay.

Ezekiel, the first Bene-Israel to rise to the cultural power of the sort possessed by India's foremost and most famous English language poet, who began his career from an extremely peripheral position in socio-cultural terms. His rise with the willing partial self-destruction of his Bene-Israel Identity. Opening life as a Bene-Israel Jew, Ezekiel transformed himself over the decades.

The study focuses on critical analysis of Nissim Ezekiel's anthology *The Exact Name*, which was published in 1965. The study discussed and analyzed some of the selected poems from the anthology, which were relevant to the study. In *The Exact Name* collection all the titles are chosen sensory character of words that they become images too. Poems subjects are about the titles, which are selected by the poet and described in a poetic style. This anthology has 20 poems. For the study some poems have selected: Philosophy, Night of the Scorpion, In India, Poet-Lover-Birdwatcher, The Visitor, Virginal, Paradise Flycatcher, A Woman Observed, A Warning, Progress, Love Poem, Two Images, Art Lecture, A Conjugation. Actually the title, *The Exact Name* was borrowed from Juan Ramon Jimenez, which was used this as on his epigraph.

Intelligence, give me

The exact name of things!

Let my world be

The thing itself,

Newly created by my soul. (Nissim Ezekiel, *Collected Poems*, 1989. 127)

The study has taken primary reference source as "Collected Poems, Nissim Ezekiel" (Second Edition) published by Oxford University Press in 1989 and also other online and offline resources.

Nissim Ezekiel's *The Exact Name*, is his fifth work, which describes the world through the process of nomenclature. He has shown objectives in a subjective point of view, as a result a new for of poetic style was existed in the poetry writing. All the

poems are described with full of images and symbolisms which are reflect Indian culture and traditional values very well.

This anthology starts with the poem "Philosophy", which talks about self-expression. Humans give importance to the theories and aphorisms of the great personalities rather than the values. It gives importance to the metaphysics. Poet says one's life is very important and they have certain importance.

The landscape in its geological prime

Dissolves to show its quintessential slime.

A million stars are blotted out. I think

Of each historic passion as blink

That happened to the sad eye of Time.

(Philosophy, CD 129)

Night of the Scorpion is the second poem in the anthology. It is extremely significant in the study of the Indian context besides a rural Indian village and its people. The poem opens with the speaker's memory flashing back to the night a scorpion stung his mother:

I remember the night my mother

was stung by a scorpion. Ten hours

of steady rain had driven him

to crawl beneath a sack of rice.

Parting with his poison - flash

of diabolic tail in the dark room -

he risked the rain again.

(of the Scorpion, CP138)

Ezekiel tried to give the impression of the village people's anger, their culture and superstitions that they practice. At the end he exhibits the true love of mother. The poem was written in free verse with 8 stanzas. It is a common enough superstition among Indian people and an excellent narrative poem without any break of division into stanzas, which is in a prosaic and conversational style of the poem are straightforward.

"Night of the Scorpion" poem is included in The Assessment and Qualifications Alliance (the AQA). It has produced 2000 anthologies for GCSE English and English Literature studied in English schools. Ezekiel's poem is also one of them.

This follows on from AQA's predecessor organizations; Northern Examinations and Assessment Board (NEAB) and Southern Examining Group (SEG). The 2000 AQA anthology covered four sections: poets in the English Literary Heritage, poems from other cultures and traditions, 20th-century prose, and 20th or pre-20th century poetry.

The third poem is "In India", which discusses city life of India, and betrays the chaos and gloomy pictures of the Indian city picturing graphically and realistic way. The poet reveals unbearable and touching picture of urban city life, focused on different issues such as poverty, un security of women, un employability, violence which give details of the real position of the independent India.

Always, in the sun's eye,
Here among the beggars,
Hawkers, pavement sleepers,
Hutment dwellers, slums
Dead souls of men and gods,
Burnt-out mothers, frightened ... In India, CP 131)

Coming to the next poem, "Poet-Lover-Birdwatcher", according to the poet, wooing a woman and watching birds is not an easy task. A bird watcher must wait patiently to get it's pray as well as a lover has to wait for woman to get her love. The poet stresses the importance of the patience. Those who wait patiently they can get rewards finally. We can compare this poem with the poem, "The Lunatic, The Lover, and The Poet", from Shakespeare's A Midsummer's Night Dream. Both poems are expressing the same ideas. Bird watching and winning the love of a woman require a deliberately slow pace and observation. Bird in the poem symbolizes the quest for self-knowledge and also female image symbolizes a fertile creative impulse.

To force the pace and never to be still
Is not the way of those who study birds
Or women. The best poets wait for words.
The hunt is not an exercise of will
But patient love relaxing on a hill; ...
(Poet-Lover-Birdwatcher, CP 135)

Next comes, "The Visitor", in this poem poet is very much tempted about new visitor. It begins with

the fold belief that if a crow caws early in the mornings there would be possible the arrival of unexpected visitor to that house. That crow cawed three times at the window and fixed it 'baleful eyes' on the poet. This kind of superstition follow in rural Indian mostly.

His hands were empty, his need:
Only to kill a little time.
Between his good intentions
And my sympathy the cigarette smoke
Was more substantial than our talk
(The Visitor, CP 138)

"Virginal", is an excellent psychological poem by Nissim Ezkeile, it focuses on conscious and subconscious feelings of a spinster (bachelor). It explains psychologically depressed condition of a woman, who deceived by herself. Expressing doubts about the woman whether she was happy or pretending to be happy. She is sturdily suffering in her loneliness. Finally the poet shows pity on her condition and raises question, whether she is longing for lover or children.

You were not made to live like this, although
Your face suggests that you are reconciled.
Its gentle sadness as it slowly grew
And crushed your liveliness, oppressed me too.
The universe is much too small to hold
Your longing for a lover and a child.
(Virginal, CP 138)

Ezekeil is a great poet. Therefore he always takes effort to combine his experiences of the sense to get perfect finishing with indisputable poetic consciousness. This is possible in poetry that carries various tones of philosophy. "Paradise Fly Catcher", poem talks philosophical views of the dreams and reality. It emphasizes prosaic style of poetry.

White streamers moving briskly on the green
Casuarina, rouse the sleepy watcher
From a dream of rarest birds
To this reality. A grating sound
Is all the language of the bird,
Spelling death to flies and moths
Who go this way to Paradise.
(Paradise Fly Catcher, CP 139)

Coming to the next poem, “A Woman Observed”, is an observation of a pregnant woman who went to a art gallery. The poem is written in the perspective of the pregnant woman. When she saw a nude photograph, she feels ashamed. But she thinks that it is inevitable. Eventually at the time of delivery or surgery for her too such situation happens. Substantially it tells about the pregnancy and its problems are unavoidable. Finally it ends with the expression; women can't transfer or avoid the pregnancy.

In the woman's belly
Swelling her erotic lines
Depresses me, the seed
And source denied by this
Expression on her face
(A Woman Observed, CP 140)

“A Warning”, is about Linda Hiss's poem, entitle “Bombay Waterfront”, which appeared in the *Poetry India*. He borrowed some lines from the poem,

As I sit here, my back against the traffic
Any man passing by could push me off every
simply.
Just a touch and I'd tumble
To the boulders and the stars (1966:42)

Thus, the about lines are written by Linda Hiss, when she sitting lonely on the Bombay water front' and looking at the sea. This incident made Ezekiel to write the poem.

“Two Images”, in this collection is a fine image which suggests the fresh arrival of inspiration:
From the long dark tunnel
Of that afternoon, crouching, humped,
Waiting for the Promised land,
I peeped out like a startled animal
And saw a friend flapping his angelic wings.
I welcomed him. (Two Images, CD 143)

He treats poetry as 'inspired mathematics' trying to find the precise image for his emotional complex. Thus in *The Exact Name*, poetry is praised for its great gift of the process of naming things and the way it provides symbolic equivalents for our emotional thoughts.

In this collection, Ezekiel tried to extend the scope and subject matter of his poetry. He sought poetry is the ordinary and the common place. In the process, he showed a lot of human interest that his poetry always had. He has sought after poetry in 'the ordinariness of most events

' Like Wordsworth and also like him gets tedious and trivial', “everything looks tedious when you do not see it from the point of view of the author” It is from this point of view that one can justify ‘

Another important poem is “Art Lecture”, it discusses poet's ability to make poetry out of everyday life. He pointed out various elements of a lecture: the data, the subtle episode or a turning phrases etc. According to him a poem need not deal with great statements or profound truths to be a good poem. He give importance to simplicity.

The Exact Name, is considered the presence of simplicity. Indian presence is a significant element in Ezekiel's poems. With this simplicity he wrote “A Conjugation”. It is written in the form of a grammatical conjugation that illustrating a subject and verb, concord and the use of verbs. Karnani points out that the poem has repetitive structures. It could be a manifestation of the poet's growing assimilationism, his increasing desire to integrate himself into the Indian reality.

Conclusion

There is no doubt that Ezekiel's poetry is the poetry of a minority consciousness, but it is also the poetry of a minority consciousness which is very much, over the decades, systematically attempts to assimilate itself into the national consciousness, as it understands the national consciousness to be. This is rather in keeping with the general evolution of Ezekiel's personality, which has displayed an Indian growing conservatism with the passage of time. Finally, this anthology, *The Exact Name*, communicates a tension between urban and rural life, living between natural and unnatural world, feelings and problems, culture and values, imagery and symbol, abstract and concrete world that Ezekiel

returns to again and again in these poems. Throughout the poems Ezekiel has used simple, common language in exact. Within the poems he uses parallelism and antithesis. Not only that the poet very consciously uses the sound effect of the word and for this he discards the traditional prosody and creates new rhymes for expressing a new mood. It is he who says in his other poems "Poet, lover and Bird Watcher", "The Best Poets wait for the words" remaining always alert because "Eternal vigil is the price for the gift of poetry".

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L'INTÉGRATION DU FRANÇAIS DANS LE PROGRAMME DE LICENCE EN QUATRE ANS; UNE PERSPECTIVE DU NEP

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Le NEP 2020 en Inde met l'accent sur l'importance du multilinguisme et inclut la promotion des langues étrangères dans le cadre du programme de premier cycle universitaire. Il encourage les étudiants à apprendre plusieurs langues, y compris une langue étrangère. Le français étant l'une des langues étrangères les plus populaires, est souvent proposé en tant que matière optionnelle. La politique promeut une approche éducative holistique, intégrant l'apprentissage des langues avec d'autres disciplines. Cela signifie que les étudiants peuvent étudier le français en parallèle de leurs matières principales, améliorant ainsi leurs compétences globales et leur employabilité. Le programme de premier cycle de quatre ans offre une plus grande flexibilité. Les étudiants peuvent choisir le français comme matière mineure ou dans le cadre des cours interdisciplinaires disponibles. Apprendre le français peut améliorer diverses compétences telles que la communication, la pensée critique et la compréhension culturelle. Ces compétences sont précieuses sur le marché du travail mondial et s'alignent avec l'objectif du NEP de développer des individus bien équilibrés. La maîtrise du français peut ouvrir des opportunités de collaboration internationale, d'études supérieures et d'emploi dans les pays francophones, soutenant ainsi la vision du NEP de créer des citoyens connectés globalement. L'inclusion de la langue étrangère française favorise les échanges culturels et la compréhension, contribuant à un environnement éducatif plus inclusif et diversifié. La maîtrise de la langue française peut offrir un accès à un vaste corpus littéraire, élargissant ainsi les horizons de recherche. Dans l'ensemble l'inclusion du français et d'autres langues étrangères dans les programmes de « Under Graduate » sous le NEP 2020 vise à créer un système éducatif plus dynamique, flexible et pertinent à l'échelle mondiale.

Introduction

La politique nationale de l'éducation (NEP) est un cadre formulé par le gouvernement de l'Inde pour guider le développement de l'éducation dans le pays. Elle vise à rendre le système éducatif plus holistique flexible, multidisciplinaire, aligné aux besoins du 21^{ème} siècle, et à atteindre les normes mondiales les plus élevées en matière d'éducation.

L'origine De La Politique Nationale De L'éducation En Inde

1. Première politique nationale de l'éducation (1968) Après l'Indépendance, il était nécessaire de réformer le système éducatif pour répondre aux exigences d'une nation nouvelle, indépendante où on a mis l'accent sur l'égalité des chances éducatives, l'établissement d'un système national d'éducation et la mise en avant des langues régionales, entre autres initiatives.
2. Deuxième politique nationale de l'éducation (1986) : Elle a mis l'accent sur l'élimination des

disparités, l'intégration des valeurs culturelles et sociales et l'amélioration de la recherche dans l'enseignement supérieur.

3. La politique est révisée en 1992 et s'est concentrée sur l'amélioration du statut des femmes et sur l'éducation des minorités et des groupes marginalisés.
4. La politique nationale de l'éducation 2020 vise à répondre au paysage en rapide évolution de l'éducation et de l'emploi. Les caractéristiques principales de cette politique sont la restructuration du programme scolaire et de la pédagogie selon la conception 5+3+3+4. L'accent est mis sur l'introduction de l'éducation multidisciplinaire dans les établissements d'enseignement supérieur, la promotion des langues régionales et de la langue maternelle. De plus, on insiste sur l'éducation professionnelle, l'établissement de la commission de l'enseignement supérieur de l'Inde (HECI) comme organisme unique supervisant

l'ensemble du secteur de l'enseignement supérieur, sur l'exclusion de l'enseignement médical et juridique, l'utilisation accrue de la technologie dans l'éducation et le passage de l'évaluation sommative à l'évaluation formative. Ces politiques ont évolué au fil des ans pour répondre aux besoins et aux aspirations changeants de la société indienne, visant à créer un système éducatif plus inclusif, accessible et de qualité.

La mise en œuvre de la politique nationale de l'éducation (NEP) 2020 au Kerala, y compris dans des institutions comme l'université Mahatma Gandhi, se déroule à travers différentes étapes et mesures pour aligner le système éducatif sur la vision et les objectifs de la politique. Tout d'abord, nous parlerons des initiatives au niveau de l'État en ce qui concerne les réformes du curriculum. Le Kerala travaille à la révision de son curriculum pour l'aligner sur le cadre de la NEP 2020 et donne l'importance à la promotion des langues nationales au même titre que les autres langues étrangères. On prend des mesures pour intégrer l'éducation professionnelle dès le niveau scolaire, afin de garantir que les étudiants acquièrent des compétences pratiques. Pour s'adapter aux nouvelles approches pédagogiques et aux changements de curriculum, on donne des formations aux enseignants pour le développement professionnel. La deuxième initiative dans l'enseignement supérieur est d'encourager les établissements d'enseignement supérieur à devenir autonomes et multidisciplinaires, offrant une gamme plus large de cours et une plus grande flexibilité dans les choix des cours avec le système ABC (Banque Académique de Crédits), pour faciliter le transfert de crédits et la mobilité des étudiants entre les institutions. Au Kerala, la révision des programmes et l'introduction de nouveaux cours sont alignés sur les normes mondiales actuelles et les besoins locaux. On renforce l'infrastructure numérique pour soutenir l'apprentissage en ligne et la culture numérique chez les étudiants et les enseignants. La promotion de la recherche et l'innovation par un meilleur financement, des collaborations avec d'autres institutions et un accent mis sur les projets innovants sont les

spécialités. Troisièmement, on insiste sur l'éducation holistique et flexible en offrant aux étudiants une flexibilité dans le choix de leurs cours et sujets, et en encourageant les étudiants à participer à des activités extrascolaires, sports et services communautaires, pour assurer un développement holistique. Il faut fournir des programmes de formation et de développement continu pour le personnel enseignant afin de les maintenir à jour avec les dernières méthodes d'enseignement et connaissances disciplinaires. Pour garantir l'inclusivité, on offre des bourses et un soutien financier aux étudiants issus de communautés marginalisées.

Il y a aussi des défis et perspectives d'avenir. Il faut assurer des infrastructures et des ressources adéquates pour soutenir les nouvelles initiatives et réformes. Il faut aussi former le personnel enseignant et administratif pour mettre en œuvre efficacement les changements et proposer des mécanismes robustes pour surveiller et évaluer les progrès de la NEP.

Dans l'ensemble, la mise en œuvre de la NEP 2020 au Kerala est un processus dynamique impliquant des réformes du curriculum, une attention accrue à l'éducation numérique et professionnelle, et des efforts pour garantir une croissance éducative holistique et inclusive.

De mon expérience en tant que présidente du conseil des études en français, le programme de premier cycle de quatre ans offre plus d'opportunités aux apprenants de français en termes de cours pluridisciplinaire, cours mineur, cours d'amélioration des compétences et cours de valeur ajoutée. D'après mes observations, j'ai pu constater qu'il y a plus de candidats qui optent pour le français comme langue secondaire par rapport aux années précédentes. Cela ne s'applique pas seulement à mon institution, mais aussi aux *colleges* voisins. Certains *colleges* doivent créer des postes pour les enseignants de français en raison de l'augmentation soudaine du nombre d'étudiants. Cependant, je ne peux pas accepter pleinement plusieurs concepts du programme de quatre ans sous le NEP. Je dois en effet mentionner les avantages et les inconvénients de sa mise en œuvre. Les heures consacrées aux autres langues

(français/hindi/malayalam) sont réduites et passent de 9h à 3h. Par ailleurs, au lieu d'avoir des études de langue sur deux ans dans le schéma précédent, elles sont réduites à un an. Ainsi, l'étudiant ne peut pas acquérir une connaissance ou une compétence approfondie dans ce cours particulier. À mesure que nous entrons dans la phase de mise en œuvre et d'exécution, de nombreuses incertitudes subsistent quand au fonctionnement de ce programme dans les années à venir. Il y a de nombreux avantages du point de vue des enseignants et des étudiants. La caractéristique la plus marquante de la NEP et sa flexibilité et la structure commune suivie à travers le pays. Ainsi, si un étudiant souhaite passer d'une institution à une autre, il peut transférer ses crédits depuis la banque académique de crédits. Les étudiants disposent d'un délai de 6 ans pour terminer leur programme de premier cycle. Un contenu spécifique aux enseignants est inclus comme module dans le contenu du programme, ce qui permet aux enseignants de la langue de définir leur propre méthodologie et d'avancer à leur propre rythme. De plus, une composante pratique est ajoutée au contenu du cours, permettant à l'enseignant de trouver du temps pour former les étudiants à l'écoute et ainsi perfectionner les quatre compétences linguistiques par des méthodes audiovisuelles, des jeux de rôle, des débats et des quiz. La méthode d'évaluation est également conçue de manière à inclure divers composants tels que les examens à livre ouvert, les quiz, les examens écrits, les examens oraux et les devoirs afin de faciliter le mode d'examen. Ce type d'évaluation n'existait pas auparavant et l'enseignant a toute la liberté de l'exercer dans sa classe. C'est un avantage supplémentaire pour les étudiants afin de prouver leurs compétences, spécialement aux étudiants de français.

La Politique Nationale de l'Éducation 2020 au Kerala met l'accent sur l'importance du multilinguisme et inclut la promotion des langues étrangères dans le cadre du programme de premier cycle universitaire. Elle encourage les étudiants à apprendre plusieurs langues, y compris une langue étrangère. Le français étant l'une des langues

étrangères les plus populaires est souvent proposé en tant que matière optionnelle. La politique promeut une approche éducative holistique, intégrant l'apprentissage des langues avec d'autres disciplines. Cela signifie que les étudiants peuvent étudier le français en parallèle de leurs matières principales, améliorant ainsi leurs compétences globales et leur employabilité. Le programme de premier cycle de quatre ans offre une plus grande flexibilité. Les étudiants peuvent choisir le français comme matière mineure ou dans le cadre des cours interdisciplinaires disponibles. Apprendre le français peut améliorer diverses compétences telles que la communication, la pensée critique et la compréhension culturelle. Ces compétences sont précieuses sur le marché du travail mondial et s'alignent avec l'objectif de la Politique Nationale de l'Éducation de développer des individus bien équilibrés. La maîtrise du français peut ouvrir des opportunités de collaboration internationale, d'études supérieures et d'emploi dans les pays francophones, soutenant ainsi la vision de la NEP à créer des citoyens connectés globalement.

L'inclusion de la langue étrangère française favorise les échanges culturels et la compréhension, contribuant à un environnement éducatif plus inclusif et diversifié. La maîtrise de la langue française peut offrir un accès à un vaste corpus littéraire, élargissant ainsi les horizons de recherche. Dans l'ensemble, l'inclusion du français et d'autres langues étrangères dans les programmes de premier cycle sous le NEP 2020 vise à créer un système éducatif plus dynamique, flexible et pertinent à l'échelle mondiale.

Recommandations : La langue française doit être enseignée au moins trois ans. Lors de l'enseignement du français, une importance égale doit être accordée aux quatre compétences linguistiques. Ainsi, cela devient bénéfique pour les étudiants qui se déplacent à l'étranger.

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DIDACTIQUE DU LEXIQUE DES ÉMOTIONS À L'AIDE DES TEXTES LITTÉRAIRES - UNE ÉTUDE PORTANT SUR L'IMPORTANCE DE PROMOUVOIR CETTE APPROCHE DANS LE SCÉNARIO PÉDAGOGIQUE DU FLE EN INDE

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Résumé

Dans l'année 2009 quand nous faisons notre première année de master en FLE à l'université Stendhal de Grenoble, le centre de recherche de l'université, LIDILEM envisageait des recherches autour d'un concept assez intéressant 'Didactique du lexique des émotions/sentiments'. Nous avons pu collaborer avec cette recherche pour notre mémoire de Master I, 'Didactique du lexique de l'amour' basé sur le vocabulaire enlevé des textes littéraires numérisés élaborés dans le laboratoire LIDILEM pour ces études. Après quelques années, nous avons constaté une citation de notre directrice de recherche à propos du progrès des études portant sur la Didactique du lexique des émotions/sentiments en France « Notre privilège est un enseignement en France auprès d'étudiants motivés, que faire à l'étranger avec des étudiants souvent moins motivés et moins soucieux d'agir « à la française », puisque certains ne viendront jamais en France ? La question reste entière.» (Cavalla, 2015). Cela nous a fait prendre conscience de la situation de nos étudiants. Nous, les enseignants de FLE en Inde, nous ne limitons pas l'acquisition du vocabulaire des sentiments de nos étudiants au vocabulaire qu'on rencontre dans les manuels scolaires? Au maximum, nous les motivons à utiliser les adverbes comme très, trop ou assez devant les adjectifs qui dessinent les sentiments tels que heureux, peureux, triste, amoureux, têtu etc. Est-ce qu'il y a un moyen plus efficace de faciliter l'acquisition du vocabulaire lié aux sentiments/ émotions chez les étudiants indiens souvent peu motivés, le moindre soucieux d'agir « à la française »?

Introduction Et La Revue De Littérature

Un des principaux usages des langues, c'est d'exprimer d'une manière efficace ce qu'on se sent vis-à-vis nos expériences passées, nos situations actuelles et également nos projets futurs. Le lexique associé à l'expression des sentiments et des émotions est très varié dans n'importe quelle langue et il s'agit non seulement de l'utilisation des verbes, noms, adverbes et adjectifs qualificatifs associés aux sentiments mais aussi des expressions figées et des collocations souvent très attachés aux aspects culturels des pays représentés.

Dans l'enseignement/ apprentissage du FLE, pour que les étudiants puissent décoder le sens de ces expressions et collocations souvent imagées, les enseignants doivent proposer des descriptions linguistiques sur la langue française notamment la sémantique et la syntaxe pour leurs aspects combinatoires. (Cavalla et Labre, 2019). Ce constat

met en lumière les points de vue proposés dans certaines études portant sur le lexique des sentiments en FLM datant de l'année 2003 - La pauvreté lexicale des étudiants est en partie liée à leurs limitations de mobiliser le lexique qu'ils connaissent par ailleurs et un effort particulier doit être fait pour les aider à mobiliser leurs connaissances lexicales, notamment par un travail préparatoire oral. (Grossman et Boch, 2003). Revenant à notre contexte indien, il nous reste à entreprendre des études sérieuses et donc des discussions pertinentes portant sur la didactique du lexique des sentiments d'une manière explicite. En attendant ce jour où nos recherches de la didactique du FLE dans le contexte indien vont connaître une croissance immense, ne devons-nous pas envisager des méthodologies pratiques dans le cadre de nos classes de FLE afin de rendre nos étudiants plus forts dans l'utilisation du lexique des émotions?

Le Recours Aux Textes Littéraires Pour La Didactique Du Lexique Des Émotions - Une Réflexion Sur L'expérience Personnelle

La littérature française a toujours été spécialisée dans le portrait des émotions humaines. Les écrivains français n'ont jamais cessé de dessiner ces émotions à travers leurs œuvres. Rappelons-nous des paroles d'un écrivain de génie « Si nous résistons à nos passions, c'est plus par leur faiblesse que par notre force » (La Rochefoucauld, 1665). Descartes a aussi cru que l'homme peut acquérir un pouvoir absolu sur ses passions et il a dit qu'elles peuvent être ramenées à la combinaison de six primitives : l'admiration, l'amour, la haine, le désir, la joie et la tristesse. (Descartes, 1649). Les écrivains français nous ont donc déjà pourvu un arrière-plan pour travailler sur le lexique des émotions - la richesse du vocabulaire des émotions en contexte dans presque toutes leurs œuvres littéraires.

L'aspect 'en contexte' est tellement important pour faciliter l'acquisition du vocabulaire. La perspective communicationnelle est essentielle pour motiver les étudiants à apprendre le lexique introduit par les enseignants. Grâce aux recherches dans le domaine de la didactique, on a vu naître des propositions fortes de l'ordre « contextualiser le travail lexical à partir des textes, découvrir le fonctionnement du vocabulaire dans des activités décrochées, décrire précisément les structures morphologiques et les relations sémantiques, ancrer ces connaissances lexicales dans des activités de réception et de production langagière... l'objectif étant de fonder une didactique « active » du vocabulaire. » (David et Grossmann, 2003). Désormais, de nombreuses études ont été envisagées qui soulignent l'importance de l'aspect contextuel de la didactique du lexique et on a constaté de manière répétitive que «C'est parce que les textes font sens que l'élève va s'intéresser au sens des mots. » (Marcoin, 2011)

En 2009, nous avons pu collaborer dans les études qui se déroulaient au centre de recherche de LIDILEM portant sur la didactique du lexique des émotions et nous avons travaillé sur des textes

littéraires numériques annotés qui étaient élaborés spécialement dans le cadre de la promotion de la didactique du lexique des affects. Dans ces textes littéraires, l'annotation du lexique des affects ont été fait pour toutes les catégories syntaxiques comme le domaine, le niveau de langue (courant, littéraire, etc.), l'intensité (haut ou moyen) et la polarité (négatif, positif ou neutre), le figement pour les noms et le type agentif ou causatif pour les verbes. Dans le contexte de notre étude portant sur la 'Didactique du lexique de l'amour', après avoir enlevé les différents types de vocabulaire autour d'une seule émotion, l'amour, nous avons créé une liste catégorisée de ce vocabulaire (nom, verbe, adjectif, adverbe, expression figée, collocation) et nous avons conçu un scénario pédagogique autour de cette notion d'amour utilisable dans le contexte indien en mettant en œuvre les outils TICE disponibles dans cette époque.

Afin d'envisager la didactique du lexique des émotions d'une manière efficace dans nos classes de FLE en Inde, nous pensons que la méthode suivante est à la fois facile et faisable. De nos jours, la technologie a tellement développée et nous pouvons facilement choisir des livres numériques disponibles sur l'internet et ensuite, enlever et catégoriser le vocabulaire autour d'une notion particulière des sentiments à l'aide des logiciels spécialisés à cet effet comme Immersive Reader, la lexicométrie etc. Et, pour créer un scénario pédagogique, nous avons de très grandes nombres des plateformes éducatives et des logiciels avec lesquels nous pouvons concevoir des activités visant à aider les étudiants à apprendre, utiliser, mémoriser, approfondir et pratiquer l'utilisation de ce vocabulaire. A l'aide de certains logiciels comme quizlet et des dictionnaires en ligne, nous pouvons aussi motiver les étudiants à créer leur propre liste de vocabulaire autour d'une notion particulière des sentiments.

Les conclusions : Les possibilités d'approfondir des recherches portant sur la didactique du lexique des sentiments dans le contexte indien

Depuis les années 2000, on connaît un surmont de l'étude des émotions en linguistique et il est clair que

nous devons nous focaliser sur l'enseignement/apprentissage du lexique des émotions en FLE. « La recherche en linguistique a permis de mieux comprendre le fonctionnement de nombreuses lexies d'émotions et, depuis environ 2005, ce lexique est présent dans les manuels de FLE à plusieurs niveaux d'enseignement. » (Cavalla, 2015). Mais, afin d'assurer une approche plus efficace pour les étudiants indiens, il faut entreprendre des pratiques concrètes pour aborder ce genre de lexique dans nos classes de FLE d'une manière explicite et nous proposons le recours aux textes littéraires comme point de départ à cet effet. Nous pouvons tout à fait compter sur les pièces de théâtre et le cinéma à cet effet parce que ce sont des moyens de communication pas simplement efficaces mais également toujours à la portée de tous.

Cependant, il faut déclencher des études sérieuses à ce propos pour mieux comprendre les aspects socioculturels et psychologiques liés au lexique des sentiments chez les étudiants indiens de FLE. Il faut nous rappeler que c'est quand on arrive à exprimer nos sentiments efficacement dans la langue apprise que nous nous sentirons plus à l'aise à communiquer dans cette langue.

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THE INVISIBLE FEMALE BODY IN THE WAR ZONE: A STUDY ON THE GRAPHIC NOVEL VANNI

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Abstract

Graphic Narratives, with their dual language of visual and verbal text, have been an important locus to understand the significance of the female body as a cultural signifier, carrying indexical and symbolic meaning attached to it. The 'body' as a carrier of cultural and historical meaning has been absent in all discourses connected with time-space geography. The graphic novel Vanni(2019) by Benjamin Dix and Lindsay Pollack gives a grim portrayal of the displaced, fragmented and shattered bodies that have lost their identity in the conflict between the Sri Lankan Government and the LTTE, known as Tamil Tigers. While both men and women suffered in the turmoil and anguish of the civil war, the graphic medium lends itself well to mirror the atrocities and violation of women's rights during such devastating times. A close analysis of the text has been undertaken to examine how the formal features of the text is conducive to explore the possibilities of cultural inscription on the female body. The study attempts to analyse and understand the potential of the graphic narratives to highlight issues of atrocities against women through the visual trope of the body. The study also aims to deconstruct the idea of the female body as a biological entity and situate it within the socio-political context, thus attempting to understand how the female body and its psychic interior are socio-cultural artefacts. The suitability of the medium to convey the affective dimension of violence to the reader is also a focus of this research.

Keywords: *graphic narrative, female body, violence, civil war, socio-cultural artefact*

Graphic Narratives, with their dual language of visual and verbal text, have been an important locus to understand the significance of the female body as a cultural signifier, carrying indexical and symbolic meaning attached to it. The 'body' in all intellectual discourses has been considered as a mere biological entity that circumscribes a person and separates him from the outside world. The 'body' as a carrier of cultural and historical meaning has been absent in all discourses connected with time-space geography. The body in such cases is the invisible body of the elite, hegemonic men who attribute meaning through their omnipotent way of seeing and knowing the world. The absence of the 'body' in such narratives, leads to the silencing of the voices of the marginalised and the repressed, the ones who have been denied the power to articulate the injustice meted out to them. As observed by Gillian Rose, "I will call the denial of the Other (as well as the claims of others) in order to establish a claim to know what is really there 'socio- scientific masculinity' " (367).

The graphic novel *Vanni* (2019) by Benjamin Dix and Lindsay Pollack gives a grim portrayal of the displaced, fragmented and shattered bodies that have lost their identity as a result of the conflict between the Sri Lankan Government and the LTTE, known as Tamil Tigers. While both men and women suffered in the turmoil and anguish of the civil war, the graphic medium lends itself well to mirror the atrocities and violation of women's rights during such devastating times. The theoretical framework for the study has been provided by 'Understanding Comics' by Scott McCloud and body theories of various theorists, to decipher how the complexities of the female body can be unravelled through the medium of comics. A close analysis of the text has been undertaken to depict how the formal features of the text is conducive to explore the possibilities of inscription on the female body. The study attempts to analyse *Vanni* and understand the potential of the graphic narratives to highlight issues of atrocities against women through the visual trope of the body. The study also aims to deconstruct the idea of the

female body as a biological entity and situate it within the socio-political context, thus attempting to understand how the female body and its psychic interior are socio-cultural artefacts. The suitability of the medium to convey the affective dimension of violence to the reader is also a focus of this research.

An independent enquiry into the Sri Lankan war and the brutalities of conflict painted a positive picture of the Sri Lankan Liberation Army. The report stated that SLA had been successful in liberating civilian hostages from the clutches of LTTE but the ethno-graphic novel presents a very different picture of the whole narrative. The extensive interview and fieldwork of Benjamin Dix and Lindsay Pollack that culminated in the present work presents the inhuman and horrific treatment of civilians in the hands of the army and the sexual abuse and trauma that women had to undergo in the interim.

The violation of human rights during the war period and the untold misery it brought to the people is told through the lens of two neighbourhood families- The Ramachandrans and The Chologars. The setting of the novel is provided by the prologue-which depicts the serene Chempiyampattu, 13 years before the civil war. The stable social and political condition of the time is echoed through able-bodied characters performing their gender-based chores, leading normal lives. However, the full flesh and blood figures in the prologue are contrasted with the disembodied figures- bodies that are fragmented and torn as a result of the strife between the SLA and LTTE. The social construction of vulnerable bodies is thus evident in the early pages of the novel. As noted by Judith Butler,

If vulnerability emerges as part of social relations, even as a feature of social relations, then we make (a) a general claim according to which vulnerability ought to be understood as relational and social, and (b) a very specific claim according to which it always appears in the context of specific social and historical relations that call to be analyzed concretely.(4)

Although such socially constructed vulnerable male and female bodies are picturized throughout the work, *Vanni* as a graphic novel pays special emphasis on how war can constitute a variant experience for female bodies and how such constructed bodies can in turn affect their psychological interiors. The female body in the text thus far exceeds being just a 'container' of food, air and water. On the contrary, the female body is shown as having a rhizomatic relation with the societal structure of which they are a part of and this in turn has effect on their perception of the world.

After the unexpected loss of her husband Suji and son Jagajeet in the Tsunami, Nelani (The Chologars) is overcome by fear of losing the other members of the family. The traumatic incident has left a visible impact on Nelani and is conveyed to the readers graphically as it cannot be communicated through language. The silent Nelani amidst a crowd of refugees in the wide panel and 2 smaller panels which show Nelani all curled up to herself, her wide and trembling eyes away from the reader's gaze are potent to suggest the affective dimensions of trauma and pain on women. There is nothing distinguishing in the physical features of Nelani that elicit the sympathy of readers for the character, she is just a few strokes of lines analogous to other characters. However, the pain of losing her dear ones before her eyes is depicted graphically through wide-sized panels, darker brush strokes and the closure brought in by the readers to the gutters between the panels. As observed by Mc Scott, 'When pictures are more abstracted from 'reality' they require greater levels of perceptions, more like words'(56). The text thus turns out to be a powerful tool to communicate the affective dimensions of pain. She also panics if her children Segar and Chirapathi are out of sight in the camp and runs frantically in search of them. Anthony Mc Cosker treats pain and its intensity as central to communications:

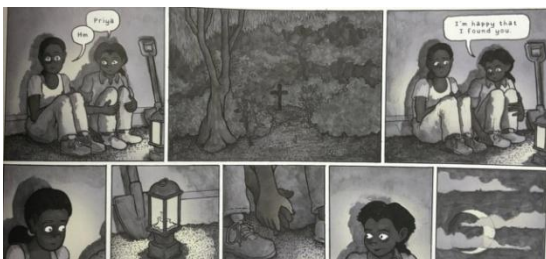
In the context of war, torture, disaster, masochism, persecution and illness, among others, pain provokes and amplifies, incites and resonates. Forms of aversive affect, intensities derived from

bodily pain, are contested within, and shape media and communication ecologies (22).

The sociocultural factors and their effect on women's psychological process are also made evident in Nelani's sudden response when the LTTE forcefully tries to take her younger son, Bala for recruitment in the army. Nelani turns paranoid and in a delusion points her hand to her neighbor Rajain's sister, Priya to imply that she is able-bodied and fit to join the army and not her child Bala.

Body as a socio-cultural artefact rather than a biological entity is also made evident when Tamil women who occupied the private spheres of their homes were forcefully recruited in LTTE and given rigorous training along with their male counterparts. Priya, along with the newly recruited girls, start their training early in the morning and are trained to use their bodies in a wider space so as to align their bodies to the mission. The bodies are perfected to accomplish the new task and made to fit the existing social network that comprises political organizations and power structures.

Unlike the elite male bodies that consider themselves complete through abjection of the female bodies, the women in the text are shown as forging new identities by allowing their individuality to exist along with and within others. This is the case with Priya who finds her friend Kavitha among the freshly recruited LTTE members. In an aspect-to-aspect transition, the readers engage in various graphic-alone panels- Kavitha and Priya in their room, a close-up of a lamp, their hands holding each other and the moon among the drifting clouds. The visuals underscore the resolve and solidarity of the friends to shoulder responsibility and engage in political action for the benefit of their people.



As the conflict turns tense with bombshells and gunfire, Priya and Kavitha run to warn the civilians of the approaching army. Bodies are not presented here as mere victims. A close analysis of the work provides instances of resilient and determined bodies that try to create revolutionary spaces for themselves, rising from the periphery to the centre, even if it is short-lived and crushed by the dominant forces. Kavitha and Priya, in their newly forged bond, decide to break the 'imaginary bodies' created by the LTTE by escaping from the army and joining the refugees by returning to their civilian clothes. Their unwillingness and resistance to duplicate the existing status- quo and ideology of LTTE are mapped through the surface of the body, however transient it is.

Gender-based violence on the body becomes even more conspicuous in how male and female bodies underwent abuse at the hands of SLA. Segar and Ranjan, escaping from the LTTE, are caught by the Sri Lankan Army. Blood-spattering bodies of the victims fill the panels of the page and communicate in no uncertain terms the social and political environment that transforms men of flesh and blood into mere spectral images. A complete erasure of human dignity is also witnessed as both victims are stripped of their clothes and photographed before being shot down by the army.

The graphic narrative portrays a parallel situation where Kavitha and Priya, also fleeing from the LTTE, are caught by the Sri Lankan army. Unlike the representation of perpetration on male victims that had visuals interspersed with verbal, there is a complete lack of verbal text in this rape scene. The intensity of violence and trauma on the victims is hugely conveyed through different-sized panels and through focalization on the perpetrator and the victim alternatively. Within this episode, the actual rape is represented through neatly arranged same-sized panels, underscoring the incongruity between the chaos and the medium through which it is shown. The difference in the violence inflicted on men and women needs special mention. Although both men and women are subjected to violent brutality, women suffer an extreme form of abuse

through rape before they are shot down. As noted by Neill,

Of course, rape in war could work towards both ends, for the act not only harms women, it disgraces the men who were unable to protect them- at least in the view of the patriarchal rapist. Another target of intimidation might be the soldier himself. Soldering is considered by many as to be the ideal expression of manhood. To have leaders encourage their male soldiers to rape women, enable those same soldiers to socialize themselves into a group brutality, allowing them to sever ties from the normal society so that they can get on with the business of killing (47-48).



Graphic narratives, as a form, help us explore how women's rights are violated in a different way, although they remain hidden in the purview of mainstream narrative. Women are depicted as victims of situational vulnerability- the vulnerability does not spring from ontology, it is the social order that makes women vulnerable, disembodied and fragmented.

Vanni as a visual-verbal text effectively delineates how female embodiments turn to disembodied figures during time of political conflict and civil war. Stripped of all human dignity, the body gets reduced to a piece of flesh and blood, equivalent to a carcass. The study, after locating the

broken and fragmented bodies and minds have tried to locate them within the ideological structure to underscore the fact that bodies are ultimately a socio-cultural artefact and cannot be dissociated from the 'infrastructural and environmental conditions of its living' (Butler 19). Bodies can be made dysfunctional and their autonomy thwarted through 'exploitative or oppressive interpersonal relationships and by repressive or unjust social and political institutions' (Mackenzie 17). The mental and physical pain of female bodies is also conveyed in no uncertain terms through this powerful medium to resonate in the minds of the readers. However, bodies are also flexible and the inherent possibility of female bodies to be flexible and rise above the exploitative mechanism can be seen in the resistance put up by Kavitha and Priya. The body can be crushed in its fight for autonomy but it is up to the individual to make use of the body creatively so as to ascribe new meaning and agency to it.

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A MOTHER – DAUGHTER RELATIONSHIP IN KAMALA MARKANDAYA’S NOVEL BOMBAY TIGER

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Abstract

Today many families are torn apart by strife. Many marriages are broken, so much of suspicion between husband and wife, many children hate their own father and mother, many children flee from their parents, many are getting addicted to drugs and some are struggling miserably and do not know how to lead a successful family life. In every family there is a problem. People are depressed and in a confused state of mind. In Kamala Markandaya’s novel ‘Bombay Tiger’, Mrs Kothari was unfashionable. She was very modest in her speech, dress and behaviour. She was clad in sari, but her daughter, Manjula (Manju) was the complete opposite. Manju was fashion-conscious. She never wanted to be controlled by her mother. Mrs Kothari tried to discipline her daughter but Manju hated the restrictions. She wanted to enjoy her life inch by inch. Her mother’s rebuke and reprimand were bitter to her. Manju always had her own way. She was highly educated, but some of her ideas were really off the wall. The mother was expecting her daughter to love her, to respect her and to obey her. Until the end the mother was not able to understand her daughter and the daughter was not able to understand her mother. In many families mostly in the upper class families, this thing is prevalent. Many parents pamper their children. They treat their children in a special way by making them as comfortable as possible and giving them whatever they want. Consequently they become headstrong and strong-willed. They think that they have the power to make their own decisions without being controlled by God or fate. Tears streak the parents’ face. Thus a pampered daughter becomes a source of problem.

Keywords: relationship, mother, daughter, problem, rebellious

In every family there is a problem. People are depressed and in a confused state of mind. Today many families are torn apart by strife. Many marriages are broken, so much of suspicion between husband and wife, many children hate their own father and mother, many children flee from their parents, many are getting addicted to drugs and some are struggling miserably and do not know how to lead a successful family life. Kamala Markandaya has a good command of the English language. Her greatest asset is her language – virile, vibrant and vigorous – with the right choice and turn of words and expressions. She writes with a great deal of concentration. She is very intense about everything. She dedicates herself to her work. Writing is her life. Her life in London, her association with English, English men and English husband make her the empress of English writers. Her writings take the readers to a new world. She steals the show in every occasion.

Kamala Markandaya’s novel ‘**Bombay Tiger**’ was published posthumously. A character called Ganguli was the heartbeat of the novel. He was a business magnate. His wife died young and her daughter Lekha was everything for him. She had never tasted the maternal love. She got entangled with a foreigner and conceived. In an attempt to abort the child she died very pathetically. Her death really shook him up. Ganguli murdered a person who took Lekha to Sebastian, the foreign director. He was imprisoned and there he attempted a suicide. At that time the readers’ hearts go out to him. Fortunately he escaped. Finally the news of his illegitimate son through a street dancer revived him and Ganguli came out of the prison successfully and again he was reaching for the stars. The love of the father is given in a sensational way. Everybody who reads this novel will sympathize with this mighty character called Ganguli. Another father in the novel Rao who lost his son Seshu was leading a hopeless and

meaningless life. He roamed around the streets to find peace but he could not find it anywhere. The love of the fathers for their son and daughter is given in an astounding way. Kamala Markandaya hits out at teenage rebellion, independent-minded young women's lavish lifestyle, immoral life of aristocratic and low social class people and serious consequences of immorality. This novel is full of thrills and spills. It is riveting and engrossing. It is so interesting that it holds the readers' attention completely.

In Kamala Markandaya's novel 'Bombay Tiger', **Mrs Kothari** was unfashionable. She was very modest in her speech, dress and behaviour. She was clad in sari, but her daughter, Manjula (Manju) was the complete opposite. Manju was fashion-conscious. She never wanted to be controlled by her mother. Mrs Kothari tried to discipline her daughter but Manju hated the restrictions. She wanted to enjoy her life inch by inch. Her mother's rebuke and reprimand were bitter to her. Manju always had her own way. She was highly educated, but some of her ideas were really off the wall. She went to America to become an astronaut against the wishes of her mother. She failed to shine there. Her dominative nature did not allow her to accept the failure. So she dropped the plans and came back to India. She shared a separate mansion with her schoolmate Lekha. She left the nest.

She was a very independent-minded young woman. Until the end Mrs Kothari could not control her daughter. The relationship between the mother and daughter was very feeble and fragile. Manju never regarded her mother and never consulted her mother. The sacred and sacrificial relationship between the mother and daughter had become a hollow and horrible relationship. Manju was the rebel of the family. Her own enjoyment and happiness mattered more to her than anything else in the world. She had no respect for her mother's feelings. The reason behind that was Manju was educated and her mother was uneducated. They were well off. She never tasted poverty in her life. That made her to behave arrogantly.

Mrs Kothari visited her misfortunes on her daughter, criticized her clothes, her friends, her visionary plans, her lack of filial considerations. Her daughter walked away from it, leaving her mother attacking thin air, sometimes provoked into throwing at her in a voice of compressed poison, 'You are killing your father! You are shortening my life- you are going to the devil !' The girl would glide away like a proud swan. 'Then I'll go to the devil in my own way,' drifted back over a shoulder (Kamala Markandaya, *Bombay Tiger*, p. 132).

Education makes the girls rebellious. Mother was just an acquaintance. The mother was expecting her daughter to love her, to respect her and to obey her. Until the end the mother was not able to understand her daughter and the daughter was not able to understand her mother. That is the power of education and prosperity.

In many families mostly in the upper class families, this thing is prevalent. Many parents pamper their children. They treat their children in a special way by making them as comfortable as possible and giving them whatever they want. Consequently they become headstrong and strong-willed. They think that they have the power to make their own decisions without being controlled by God or fate. Tears streak the parents' face. Thus a pampered daughter becomes a source of problem.

When Seshu was born, Rao was absolutely delighted in Kamala Markandaya's novel 'Bombay Tiger'. Rao was delirious with joy. He took great care of his son. He had given him very good education. He was always very strict with his son. Seshu was an heir to a large fortune. So Rao wanted to mould him into a strong and dynamic personality.

'Well, Papa does keep him busy,'...

'He 's very ambitious, naturally, for his son.'

(Kamala Markandaya, *Bombay Tiger* p.80).

Rao chose his daughter-in-law carefully. Seshu's wife was a real find. Seshu was playful and frolicsome. He was crazy about cinema. When his father was away on business, the movie-goer stealthily sneaked out. Theatre was his second home. He was completely destroyed by self-indulgence and

self-destruction. His behaviour was absolutely disgraceful. He was a spiritless young man. Rao was a spirited father. He was as bright as a button. He was very competent in his business. He was a smart and sophisticated father. He had his son's interests at heart. Then he had a bumpy ride.

But Seshu was entirely different from his father. He was never ambitious and didn't have much interest for business also. He went to see a movie every night. He was crazy about movies. He never missed any new movie.

'People will turn out to goggle at anything,' Rao had taken to saying, daily, severely, to pre-empt any move in that direction by his son(Seshu),whose infantile infatuation for the cinema he had never been able to crush, though he took every opportunity of stamping on it... His whole life had degenerated over the years into merely a jumble of sullen efforts to keep out of his father's way, or at least to keep the old crab off his back (Kamala Markandaya, *Bombay Tiger*, pp. 174,182).

It was entirely against his father's wishes. But Seshu was not ready to change himself for the sake of his father. He continued watching movies stealthily. Finally he became an assistant director in Sebastian's movie. He made a fatal mistake by introducing Lekha, Ganguli's only daughter to Sebastian. As a result he got himself killed. He was a very ordinary son. There was nothing special about him. He couldn't be compared with his mighty father Rao. Rao expected too much from his son. He controlled his son too much even when his son grew older. Seshu had a shelter and strict upbringing.

Fate was not kind to Seshu. It was his destiny to die in a very young age. Rao was deeply disturbed and depressed by his son's death. His business mind took wing He was moaning and groaning inwardly. He wanted to talk to his son but he was nowhere to be found. He was inconsolable. He was roaming around the street like a mad man. He could not eat, he could not sleep and he could not concentrate on his business.

He (Rao) was an embattled man, oppressed by memories. Of late he had taken to prowling through the streets of the city, aimlessly, even in the rain, squelching along in the downpour in his sandals, unnoticing. He had rigorously carried out all the duties required of a father after his son's death. After that a fortnight went by before he allowed his thoughts to wander, though once he did so he found he could not stop. All manner of thoughts crowded him. He would press a finger to his pulsing temples as he sat in his office, and watch the hands of the grandfather clock move up to one o'clock, the time for Seshu to sneak off, and look round sharply... at times he felt his narrow cranium was unfit to cope (Kamala Markandaya, *Bombay Tiger*, p. 255).

His son's death darkened his later life. His son was everything for him. So his son's death hit him like a thunderbolt. It caused an irreparable damage. Nobody could comfort and console the bereaved father. Nothing could strengthen Rao. His son's death was totally unexpected and unlooked-for. His wife's soothing words failed to console him. His beloved son's memory lived on. Seshu was remembered by his father with great fondness.

Seshu and Shakuntala (Shakku) married young in Kamala Markandaya's novel 'Bombay Tiger'. Shakku was from a rich family. She gave birth to a son named Pompom. Shakku herself was a baby and that baby got another baby. She lacked nothing. She had everything that she needed. Her father-in-law was well heeled. He won fame and fortune. Her husband's family was very well-to-do. Shakku married money. There was no need to cook and no need to work. For anything and everything, they had servants. Shakku's sole responsibility was to take care of Pompom. She was very young and inexperienced. She had great material love for her son.

Shakuntala was pacing up and down on that ancient trial of parenthood, with the infant leant up against a shoulder. Over his lolling head her eyes were anxious. ... Pompom lay supine on his parents' bed, looking dazed, and jerking slightly. His skin was hot and dry to the touch,

his pulse was racing, the telltale rash visible over his chest. ... She shivered and rattled loosely, the pebble that would have turned over smooth and placid in some languid stream was being flung about in this hideous torrent

(Kamala Markandaya, *Bombay Tiger*, pp.76-78)

When Pompom was affected by serious illness meningitis, she nursed her son with more care. Anyway, as a mother, she was not able to fulfill all the requirements of her son. The main reason was that she was a well-born woman and she married at a tender age. So she was not able to study the situations as it was. Girls must be given in marriage after reaching a decent age only. If they are given in marriage at an early age, they will not be effective

mothers and they will get into hot water. They cannot bring up their children in a good way.

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REIMAGINING CLIMATE CHANGE: THE 'COLONIAL ANTHROPOCENE' IMAGINARY

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Abstract

Climate imaginaries represent the ideas of climate change that have been presented in various forms of media and literature. While some have managed to become significant figures in the discourse about climate change, others remain marginalized. For instance, the "techno-market" and the "climate apocalypse" are not widely acknowledged.

Keywords: *settler colonialism, social (in)justice, universalism, speculative fiction*

The concept of the Anthropocene has caused many controversies not just in the humanities but also within the natural sciences. The tension between colonialism and the planetary crisis has been found to be a central issue in the discourse. Scholars have presented different start dates for the period, and many have criticized the concept. Some of the most prominent examples of this controversy are the steam engine's creation in 1784 and Stoermer and Crutzen's proposal during the mid-20th century. The latter was presented by the Anthropocene working group, which is composed of scientists from various fields. The start date is very important in the context of the Anthropology concept as it gives different historical accounts that are based on different criteria. For instance, the start date of European colonization is regarded as significant for the development of the colonial model.

In 2015, Mark Maslin and Simon Lewis proposed that the start of the Human Age should be delayed to the 7th or 7th century. Europeans arriving in the Americas during this period led to the replacement of over 100,000 individuals, the establishment of global trade networks, and the merging of biota such as the Columbian Exchange. According to Zoe Todd and Heather Davis, the Anthropocene is a continuation of genocide and the practice of dispossession. It has been happening for the last several hundred years. According to Whyte, climate change is an intensification of the environmental damage done to Indigenous people by

colonialism. It has also altered the ecological conditions of the peoples before the colonization. The Anthropocene is a temporal extension of settler colonialism. On July 13, 2023, Erle Ellis, an environmental scientist, resigned from the group that focuses on the Anthropocene. He explained that his decision to step down was due to the group's narrow definition of the term, which sets the Anthropocene's starting point at the midpoint of the 20th century.

In her article, Macarena Gomez-Barris criticized the lack of a comprehensive definition of the Anthropocene, arguing that it only partially covers the effects of colonialism. She also argues that it is important to understand the multiple mechanisms that have been used by colonial governments to repress the people of the world. Although they come from different academic disciplines, all of these scholars share one thing in common: They believe that the climate is similar to Rice's Moon of The Crusted Snow. Instead of following Gomez-Barris's lead, this article aims to provide a more comprehensive analysis of the multiple continuities of climate change. It does not attempt to debate the appropriate term to refer to the current epoch. Instead, it focuses on how multiple texts can contribute to the co-production of a climate change vision. In his non-fictional book, *The Nutmeg's Curse*, Amitav Ghosh argues that climate change is caused by the actions of settlers against Indigenous groups. Moreover, the cultural forms of Indigenous

activists have linked the activities of settlers to the current environmental crisis.

The cultural imaginary can be used to discuss how different texts can form a similar connection when it comes to climate change. For instance, Winfried Fluck's notion of the cultural imaginary refers to the images, desires, and effects that a certain culture creates when it is at a certain historical moment. It can be used to analyze the shared visions about climate change that people have about the future. I consider the Anthropocene to be part of a wider cultural imaginary. Unlike Fluck, I think that climate imaginaries are collections of texts that are co-produced by different media and circulated across different social fields and knowledge domains.

The goal of this process is to create a framework for the exploration of speculative fiction, which is a critical mode of imagining futures that are at the intersection of art, science, literature, and activism. The colonial Anthropocene imaginary can be conceptualized in various cultural styles and reach a wider audience through the use of the declensionist model. The environmental crisis is attributed to the settlers' interference with Indigenous communities' lands and their efforts to protect ecosystems from the effects of climate change. This template can be used to create a more effective and relatable representation of the Anthropocene. By simplifying the complex processes of the Anthropocene, the template can be accessed by different media and knowledge domains.

The colonial Anthropocene is composed of various constituents. First, the texts that forms its imaginary link colonization with the onset of this epoch. Zoltn Simon claims that the concept is regarded as a radical novelty in certain scientific discourses. The Anthropocene was conceptualized as a conceptual attempt to capture radical novelty within the Earth system's scientific framework. It posits the possibility of breaking free from the current state of planetary equilibrium and human civilization's evolution. Unlike the colonial Anthropocene, the imaginary constructs a historical framework that frames what is considered to be

radical novelty in various scientific discourses. It focuses on the ideologies and past exploitation that fuel this concept.

The Anthropocene imaginary was created to respond to the notion of the human universality, which some have called for to be questioned. The Anthropocene is now tasked with addressing the notion of human universality, as well as the various different ways in which humans have been defined. Before the debate about the human became a central issue in the Anthropocene, historian David Wynter had been examining how the West has been able to define humans throughout history. According to Katherine McKittrick, Wynter's work is concerned with the ways in which we perceive the human, and it aims to address the various models of being that are out there. The Anthropocene represents the return of the Enlightenment Man.

According to Dipesh Chakrabarty, the climate change issue necessitates a reevaluation of the human condition. He suggests subdividing the human into *anthropos* and *homo*. *Homo* refers to the human as a political subject that is, according to Eva Horn and Hannes Bergthaller, "differentiated by race, culture, and economic status". On the other hand, *anthropos* sees the human as a species that is part of the history of the planet. The complexity of the human's conception is the central challenge of the Anthropocene, as explained by Bergthaller and Horn in their summary of the work of Chakrabarty. They reject the notion that the *anthropos* are a universal agent of nature. Instead, the colonial Anthropocene imaginary states that humanity is not implicated in the current climate crisis. In contrast to the Anthropocene imaginary, which mourns the loss of Indigenous peoples and their lands to settlers, the contemporary mourning is not seen as the end of the world but as an opportunity for a new beginning. The texts that create the imaginary, especially those emerging in the socio-political and fictional realms, foreground the emergence of Indigenous futurity and envision the end of the Euro-Western colonial mindset. This is an indication of the significance of the resurgence of the Indigenous movement.

In his seminal work, Helmuth Trischler argues that the Anthropocene is more than a gathering of scientific ideas. It involves the exchange of fundamental ethical positions. As I have argued, the ethical positions that are being negotiated are applicable not only to the scholarly realm but also to other fictional and sociopolitical realms. The colonial Anthropocene rejects the notion that anthropos are geological agents that are responsible for climate change. They also emphasize that marginalized groups are disproportionately affected by the effects of environmental change. The cultural work of the colonial Anthropocene imaginary aims to shift the focus of the debate on climate change away from the Earth system and toward the issues of social injustice caused by the colonization of the past. It is an example of how the multiple media that are involved in the production of climate imaginaries can work together to produce fictional works that are both political and academic.

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L'ENSEIGNEMENT DU FRANÇAIS DANS LE CADRE DU FYUGP AU KERALA : ETUDE DE CAS

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Abstract

Dans cette communication, nous voudrions parler de l'expérience d'enseignement de la langue française dans le nouveau scénario éducatif du FYUGP à St. Teresa's College (Autonomous), Ernakulam. L'introduction de cours tels que Ability Enhancement Courses (AEC), Skill Enhancement courses (SEC), Multidisciplinary Courses (MDC) et Discipline Specific Capstone (DSC) a apporté de nombreuses opportunités aux apprenants, indépendamment de leur formation académique. Dans cet article, nous souhaitons comparer les scénarios antérieurs et actuels de l'enseignement et de la propagation de la langue et de la littérature françaises, engendrant davantage de francophones au Kerala. Au fil du temps, la langue et la littérature française, enseignées dans le cadre du programme de licence et en tant que langue supplémentaire, ont influencé les jeunes Keralais de diverses manières. La possibilité de choisir un plus grand nombre de cours et d'obtenir des diplômes majeurs et mineurs avec une solide maîtrise de la langue dans un court laps de temps est un point fort majeur. Mais le revers de la médaille, c'est que ce programme comporte également des défis. Ainsi, le changement révolutionnaire vers l'autonomie de l'apprenant a non seulement ses mérites mais aussi ses propres challenges. Dans cet article, nous voudrions discuter à la fois des mérites et des défis de ce changement.

« La pédagogie doit être en perpétuelle évolution, s'adaptant aux besoins et aux réalités du monde contemporain », dit Célestin FREINET, pédagogue et éducateur français. Le mois de juillet 2024 a marqué le commencement du programme d'études supérieures de quatre ans (FYUGP, en anglais) et a ouvert les portes à une quantité de choix et d'opportunités. Depuis lors, le FYUGP a été beaucoup discuté. L'accent mis sur l'autonomie de l'apprenant, quel que soit son parcours académique, est le point fort de ce changement révolutionnaire. L'introduction d'un plus grand nombre d'options, autres que l'option de français langue étrangère précédemment activée, ouvre la voie à de nouvelles expériences pour les étudiants et s'accompagne d'innombrables opportunités de carrière.

Les matières présentées comme la *Discipline Specific Capstone* (DSC), les cours d'amélioration des capacités (AEC), les cours multidisciplinaires (MDC) et les cours d'amélioration des compétences (SEC) ont leur propre programme centré sur l'apprenant. Le remplacement du mot « étudiant » par le mot « apprenant » lui-même est une preuve de la

volonté d'apporter des modifications profondes et durables dans le domaine de l'éducation.

Le Kerala est l'un des États de l'Inde où la langue et la littérature françaises sont populaires et sont enseignées comme langue vivante dans les écoles et les universités depuis de nombreuses années. L'université de Saint Thérèse (autonome), à Ernakulam au Kerala, où j'ai été étudiante et suis enseignante depuis quatre ans, enseigne le français depuis sa création en 1925 et est la seule université du Kerala à également proposer un programme de licence en langue et littérature françaises. Le français est enseigné spécialement aux étudiants issus des domaines des arts, des sciences, du commerce et du tourisme. Même aux débuts du département de français, le français était la matière majoritaire parmi les langues vivantes.

Désormais, avec l'arrivée du FYUGP, une large variété d'options est également déployée. La possibilité d'enseigner le français à tout apprenant qui souhaite apprendre cette langue quel que soit son parcours académique est le point fort. Les apprenants peuvent choisir sans restriction les cours qu'ils

préfèrent. Et cette année encore, le nombre d'apprenants (de toutes les matières) disposés à choisir le français a augmenté.

La langue française est aujourd'hui enseignée sous forme de cours majeurs et mineurs. Avec d'autres langues comme le malayalam, l'hindi, le sanskrit et l'anglais, le français est proposé sous forme de cours de perfectionnement des capacités : l'*Ability Enhancement Course* (AEC) où le français est enseigné à partir de l'alphabets et des sons, puis progresse lentement vers les bases grammaticales et linguistiques. La langue française proposée en tant qu'AEC vise à améliorer les compétences en matière de langue, de communication, d'éthique, de culture et de développement de la personnalité de l'apprenant conformément à la NEP 2020. Un programme et des manuels distincts ont été choisis séparément pour les différents programmes. De plus, la langue française enseignée sous forme de cours de perfectionnement des compétences : le *Skill Enhancement Course* (SEC) est basé sur des valeurs et vise à fournir des compétences pratiques à l'apprenant, lui permettant de choisir une profession avec spécialisation selon la NEP 2020. Un avantage supplémentaire du *FYUGP* est que la langue française est également enseignée sous forme d'un cours multidisciplinaire : le *Multidisciplinary Course* (MDC) pour des étudiants issus d'horizons différents. Conformément à la NEP 2020, il est destiné à combiner les compétences pratiques et les connaissances en langue française pour développer les capacités physiques, intellectuelles, sociales, émotionnelles et plus humaines d'une manière intégrée. Lorsque la langue et la littérature françaises sont enseignées dans le cadre d'une licence spécialisée de quatre ans, la langue est présentée principalement comme une *Discipline Specific Capstone* (DSC).

Analysons cette nouvelle mise à jour du système éducatif du Kerala. Comme mentionné précédemment, lors de mon étude, le principal avantage que j'y ai personnellement trouvé est l'approche centrée sur l'apprenant et son autonomie. Chaque cours de français a été conçu comme cela. Avec suffisamment de « crédits », tout apprenant

peut choisir un cours à son goût, peu importe qu'il soit issu d'une formation artistique, scientifique ou commerciale. Les enseignants ne sont que des facilitateurs d'apprentissage. L'ensemble du programme est quelque chose qui favorise l'apprenant. L'évaluation ne se limite pas aux examens écrits et aux notes. Avec le *FYUGP*, à travers une évaluation formative et sommative, toutes les compétences communicatives (orales, écrites, de compréhension et d'écoute) sont évaluées. Cela offre un bain linguistique aux apprenants.

Incorporer davantage de méthodes pédagogiques pour rendre l'enseignement centré sur l'étudiant est un autre bénéfice. Les classes inversées, les débats et discussions, les mises en scène à travers des jeux de rôle et toutes les méthodes ludiques/ludopédagogiques (gamification, en anglais) sont tous davantage utilisés que la méthode d'enseignement conventionnelle où l'enseignant représente l'autorité, où il détient seul la connaissance. Les étudiants sont également encouragés à améliorer leur maîtrise de la langue française grâce à des applications d'apprentissage à leur propre rythme.

Les stages obligatoires sont un mérite supplémentaire du *FYUGP*. Les élèves-enseignants en français sont ainsi formés, préparés et mis en situation réelle dès le début de leurs études supérieures. L'inclusion d'heures de stage autres que les heures de cours permet à l'apprenant de s'initier aux films et chansons français, jeux de rôle français etc.

Le principal défi auquel nous avons été confrontés à St. Teresa's College (Autonomous) Ernakulam a été de choisir les manuels scolaires, de décider des cours et de définir le programme d'études approprié en conséquence pour le *FYUGP*. Des manuels distincts sont introduits pour chaque cours en fonction du niveau de compétence requis et du niveau de difficulté. J'ai personnellement découvert de nouveaux manuels de français. La charge de travail des enseignants a également augmenté en conséquence. Je me sens à la fois nerveuse et curieuse face à la difficulté initiale de m'habituer au nouveau système, de comprendre et d'apprendre de ces nouveaux livres qui demandent également plus

d'heures de préparation à l'enseignement. Nous nous y habituerons, j'en suis sûre. Ce nouveau système a également suscité beaucoup de concurrence parmi les enseignants avec les « cours de signature » et fait ainsi ressortir tout le potentiel des enseignants des universités. Je suis sûre que nous aurons tous les mêmes appréhensions et préoccupations. Ce changement radical vers de nouvelles approches devra être évalué ultérieurement en fonction de son exécution et de ses résultats. Cependant, la vision actuelle semble réalisable et hautement appréciable. Les yeux curieux des étudiants attendant d'apprendre une nouvelle langue sont très motivants.

Même s'il y a eu beaucoup d'appréhensions à l'arrivée du *FYUGP*, la mise en œuvre de celui-ci a offert de nombreuses options aux apprenants et nous avons ainsi également l'avantage supplémentaire de promouvoir la langue française et sa riche culture auprès d'une population plus large au Kerala. Il a été observé que la maîtrise de la langue française a toujours élargi les horizons des opportunités de carrière. La compétence en langue française donne toujours un avantage au candidat lorsqu'il postule à un emploi. Diverses opportunités professionnelles attendent déjà les apprenants et sont désormais rendues accessibles à encore plus d'apprenants grâce à leurs choix de cours dans le *FYUGP*. Cette nouvelle ère ouvre en effet la voie à de plus en plus de francophones au sein de la communauté malayali. Il faut également davantage de professeurs de français actuellement, l'ajout de ces nouveaux cours exigeant le recrutement de nouveaux enseignants.

Un changement s'accompagne toujours de beaucoup d'appréhensions et d'inquiétudes. Sortir de sa zone de confort et se lancer dans quelque chose de nouveau est toujours une aventure. Mais le changement est nécessaire et inévitable pour de meilleures perspectives. Chaque année est un changement et chaque changement doit être considéré comme une chance. Ignacio Estrada a dit, « Si un enfant ne peut apprendre de la façon dont nous lui apprenons, peut-être devrions-nous lui enseigner de la façon dont il apprend ». Après tous les revers survenus, le *FYUGP* a été bien mis en œuvre au Kerala. Concentrons-nous sur ses avantages supplémentaires et donnons le meilleur de nous-mêmes à chaque apprenant qui arrive avec ses espoirs et ses aspirations. Laissons le temps au « temps » de déterminer si le *FYUGP* au Kerala a été un bien ou un mal. Maintenant n'est qu'un début. Espérons étendre nos discussions et nos conclusions plus tard, peut-être l'année prochaine ou l'année suivante, pour avoir une meilleure évaluation de ce programme moderne et ambitieux, qui place l'apprenant au cœur de son apprentissage.

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UNE ANALYSE SUR L'IMPORTANCE RÉDUITE DE LA LANGUE MATERNELLE AU KERALA AUJOURD'HUI EN RÉFÉRENCE AU POÈME «SPEAK WHITE » DE MICHELLE LALONDE

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L'abstract

Cet article intitulé « Une analyse sur l'importance réduite de la langue maternelle au Kerala aujourd'hui en référence au poème «Speak White » de Michelle Lalonde. » examine l'importance réduite du malayalam au Kerala. La référence au poème « Speak White » met davantage l'accent sur l'oppression à laquelle sont confrontées les communautés mineures. L'étude souligne que la langue dominante l'emporte toujours sur la langue inférieure et sa culture. Au Kerala, la préférence accordée à l'enseignement en anglais et le lien entre la langue anglaise et un niveau de vie élevé et la réussite scolaire sont les facteurs d'influence. L'étude aborde également la nécessité de préserver sa propre langue et sa propre culture.

Introduction

Le malayalam, langue maternelle des habitants du Kerala en Inde, est l'une des langues officielles en Inde. L'origine du malayalam remonte au 9ème siècle après JC, et cela appartient à la culture dravidienne. Le malayalam a été développé à partir du Sanskrit et a ensuite évolué pour devenir une nouvelle écriture et possède une riche tradition littéraire.

La langue maternelle joue un rôle important dans la vie et l'identité d'une personne. De nos jours, au Kerala, l'importance de la langue maternelle diminue de jour en jour. Ce changement peut être analysé à travers des changements sociaux, culturels et linguistiques.

Une Analyse Du Poème « Speak White »

« Speak White » est un poème écrit par Michelle Lalonde en 1968 et présenté à la Nuit de la poésie en 1970. Ce poème révèle la situation sociale, culturelle et économique des francophones pendant la révolution tranquille. Il montre aussi la domination anglaise et les humiliations dont les québécois ont été victimes. L'expression 'Speak White' est une insulte raciste utilisée par les anglophones du Canada contre les français du Canada. 'White' est une couleur qui connote la langue anglaise, C'est cette expression

« Speak White » qui a inspiré le poète. Lalonde dans sa poème 16 fois utilisée l'expression 'Speak White' : la répétition augmente l'intensité de son discours.

Michelle Lalonde apprécie la littérature anglaise et les écrivains anglais Shakespeare, Byron, Milton et Shelley. Elle aussi accepte que la littérature francophone est inférieure. Elle dit « Nous sommes un peuple inculte et bête ». Ils n'ont que « les chants rauques de nos ancêtres et le chagrin de Nelligan »

Elle parle des événements politiques de l'Angleterre comme « la grande charte » et « Boston Tea Party ». Les anglais ont une vie luxe. Elle parle aussi des conditions des francophones et comment ils travaillent dur et tard. Les colonisateurs donnent des ordres aux francophones. L'auteur utilise le sarcasme lorsqu'elle parle de l'anglaise « Quelle admirable langue pour donner les ordres ! »

Le poème portrait le rapport entre les francophones et les anglophones. Les premiers sont pauvres et travaillent dur en subissant les répressions des anglophones qui ont le pouvoir. La référence de « Liverpool » indique le commerce et l'exploitation. Elle compare la liberté des francophones à la liberté des esclaves noirs, elle indique la répression.

Lalonde réfère tous les aspects économique, politique, social, linguistique et littérature. Elle dit

c'est important d'être civilisé et d'être humaine. Le poème est un exemple de solidarité des francophones pour préserver leur langue et leur culture.

La Domination Culturelle

Le poème de Lalonde aborde l'oppression des Canadiens francophones par les Canadiens anglophones. Le groupe minoritaire et sa langue ont été supprimés par la culture dominante et la domination coloniale. Au Kerala, le malayalam est marginalisé en considérant l'anglais comme une langue mondiale. L'Inde a été sous domination coloniale pendant 2 siècles, mais même après avoir obtenu son indépendance, les Indiens sont toujours sous l'influence de l'anglais. L'augmentation de la migration des étudiants vers les pays européens a aidé l'anglais à gagner plus d'importance. La préférence réduite des habitants du Kerala pour l'enseignement en anglais a contribué à associer l'anglais à la réussite économique et sociale et a favorisé l'érosion de la langue maternelle.

Le Statut Social

L'identité et le statut social d'une personne sont très étroitement liés à la langue. Au Kerala, l'anglais est considéré comme une langue de haut rang et une maîtrise élevée de l'anglais garantit davantage d'opportunités d'emploi et un niveau de vie élevé. Cela a un impact négatif sur le malayalam et la jeune génération a tendance à choisir d'autres langues plutôt que sa langue maternelle, ce qui entraîne une diminution de la maîtrise de sa propre langue.

Les Politiques Educatives et la Priorisation Des Langues

Les établissements d'enseignement jouent un rôle essentiel dans la priorisation des langues. La préférence pour l'enseignement en anglais et le fait de rendre la langue anglaise obligatoire même dans l'enseignement en malayalam donnent plus d'importance à l'anglais. Cela amène les gens ordinaires à penser que l'anglais est indispensable à la réussite scolaire et économique. Le poème de Lalonde décrit clairement comment le langage dominant est imposé aux gens car il les aide à réussir professionnellement.

Les Médias

Dans le monde moderne, les médias sont inévitables. À notre époque, les médias comme la télévision, le cinéma, les réseaux sociaux, etc. accordent plus d'importance aux langues étrangères. Dans les nouveaux films malayalam, même certains dialogues sont en anglais pour un niveau de vie élevé. Bien sûr, les films ont une grande influence sur les gens et cela crée un déplacement de la langue maternelle vers d'autres langues. Ce phénomène diminue l'usage quotidien du malayalam et le malayalam étant l'identité des habitants du Kerala est effacée.

La Conclusion

L'étude sur l'importance réduite du malayalam au Kerala peut être analysée pour les raisons évoquées ci-dessus telles que la domination culturelle, le statut social, les politiques éducatives et les médias. Comme Michelle Lalonde dans son poème met l'accent sur la préservation de sa propre langue et de son identité culturelle, au Kerala, il est également nécessaire de préserver le malayalam. Ceci peut être assuré en encourageant l'utilisation obligatoire du malayalam dans les établissements d'enseignement. Les médias peuvent également contribuer à préserver la langue en promouvant davantage de programmes dans la langue maternelle. Le Malayalam étant un élément essentiel du patrimoine et de la culture du Kerala, il doit être préservé à tout prix.

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L'EXÉCUTION DE « NEW EDUCATION POLICY (NEP) -2020 » ET L'INTRODUCTION DES PROGRAMMES FYUGP À L'UNIVERSITÉ MG AU KERALA : DÉFIS RENCONTRÉS LORS DE LA PREMIÈRE ANNÉE (2024-25 ADMISSIONS)

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Abstrait

Cet article examine la mise en œuvre de NEP-2020 et l'introduction des programmes de FYUGP à l'Université Mahatma Gandhi au Kerala. En se concentrant sur l'année académique 2024-2025, l'article analyse les défis rencontrés lors de l'admission et de la mise en œuvre des nouvelles réglementations. Les principaux objectifs de cet article sont d'identifier les caractéristiques et les objectifs clés du programme FYUGP, ainsi que d'évaluer les aspects positifs et négatifs de sa mise en œuvre. Cette étude se concentre particulièrement sur l'impact du programme sur l'enseignement du français langue étrangère (FLE). Les observations et recommandations présentées visent à améliorer l'intégration des programmes FYUGP dans le cadre éducatif existant, en alignant les pratiques sur les normes mondiales tout en tenant compte des particularités locales.

Mots-Clés: *new education policy-2020, fle, programmes de fyugp, mgu-ugp*

Introduction

NEP 2020 est la première politique éducative du 21^{ème} siècle. Fondée sur les piliers fondamentaux de l'équité, de la qualité, de l'accessibilité et de la responsabilité, cette politique est ordonnée sur le programme de développement durable à l'horizon 2030 et vise à transformer l'Inde en une société de la connaissance dynamique et en une superpuissance mondiale de la connaissance en rendant l'éducation scolaire et universitaire plus holistique, flexible, multidisciplinaire, adaptée aux besoins du 21^{ème} siècle et visant à illustrer les capacités uniques de chaque étudiant.

La nouvelle politique, NEP-2020, est conçue pour créer une plateforme qui fournit une éducation scolaire et supérieure de qualité à chaque citoyen, en intégrant les valeurs et l'éthique indiennes. Cela sera exécuté en améliorant la qualité de l'éducation à chaque étape et en révisant et en réorganisant la structure actuelle de l'éducation, y compris les politiques, les normes et les systèmes d'expertise. Ainsi, il est considéré que la nouvelle politique NEP-2020 soit une révision complète avec moins de

contenu mais plus de compétences en résolution de problèmes, de nouveauté pour l'innovation, multidisciplinaire et holistique pour l'unité et l'intégrité. La politique prévoit un nouvel ensemble de normes pour rendre la pédagogie éducative plus expérimentale, axée sur l'enquête, guidée vers la découverte, focalisée sur l'apprenant, basée sur l'analyse, flexible, agréable et tournée vers l'avenir, afin que les diplômés puissent soutenir la croissance économique du pays, la justice sociale et l'égalité, les avancées scientifiques, la préservation culturelle et l'intégration nationale.

En tenant compte de cette politique éducative NEP-2020, *The Kerala Higher Education Reforms Commission* a recommandé une réforme complète du programme de premier cycle pour l'année académique 2023-24, en adoptant des programmes de premier cycle de 4 ans afin de mettre l'enseignement supérieur du Kerala au niveau des universités renommées à travers le monde. Le Comité d'État du Kerala pour le curriculum de l'enseignement supérieur a été constitué et a proposé un modèle de *Kerala State Higher Education*

Curriculum Framework(KSHECF) pour.Le Conseil académique de l'Université Mahatma Gandhi a décidé d'introduire les programmes deFYUGP à partir de 2024, désormais appelés MGU-UGP (Mahatma Gandhi University – Undergraduate Programme).

Cet article examine les défis rencontrés dans la mise en œuvre des normes MGU-UGP avec les nouveaux critères d'admission, basés sur les observations faites au cours de l'année académique actuelle.

Caractéristiques Principales et Objectifs De MGU-UGP

- C'est adapté par le cadre curriculaire de l'enseignement supérieur de l'État du Kerala
- Les caractéristiques, la signification et le but du FYUGP doivent être conformes aux stipulations de l'UGC et adaptés par le cadre curriculaire de l'enseignement supérieur de l'État du Kerala (KSHECF) pour l'enseignement de premier cycle.
- La pratique de l'entrée latérale des étudiants à divers semestres existe.
- La pratique de l'entrée latérale des étudiants à divers semestres existe, mais un diplôme ne sera délivré qu'après la réussite de 133 crédits conformément aux conditions stipulées dans ce règlement.
- Il comportera trois *Broad Pathways* :
 - a) Diplôme (degree) UG de 3 ans
 - b) Diplôme(degree) UG de 4 ans (Honours)
 - c) Diplôme(degree) UG de 4 ans (Honours avec recherche)
- Le programme proposé pour le FYUGP comprend trois grandes parties : a) les composants fondamentaux, b) les composants du parcours spécifique à la discipline (majeur/mineur) et c) les composants de synthèse spécifiques à la discipline.
- Les cours de base généraux seront regroupés en 4 grands composants : *Ability Enhancement Courses(AEC)*, *Skill Enhancement Courses (SEC)*, *Value Addition Courses (VAC)* et *Multi-Disciplinary Courses (MDC)*.
- *AEC* seront conçus spécifiquement pour acquérir des compétences en anglais et dans d'autres langues selon le choix de l'étudiant, en mettant l'accent sur les compétences linguistiques et de communication.
- *MDC* doit être conçus de manière à permettre aux étudiants d'élargir leur expérience intellectuelle en comprenant les fondements conceptuels des sciences, des sciences sociales, des sciences humaines et des arts libéraux. Les étudiants *MGU-UGP (Honours) 2024* ne seront pas éligibles pour suivre le MDC dans la même discipline qu'ils ont étudiée pendant leur +2.
- *SEC* doit être conçus pour améliorer les compétences professionnelles du 21^e siècle telles que la créativité, la pensée critique, la communication et la collaboration.
- *DSC* doit inclure des cours de parcours spécifiques à la discipline, à la fois majeurs et mineurs, permettant aux étudiants d'acquérir des connaissances de base dans la discipline choisie.
- Les composantes du parcours spécifique (*Discipline Specific Components*) à la discipline (majeure/mineure) offriront aux étudiants l'occasion de poursuivre une étude approfondie d'un sujet ou d'une discipline particulière et de développer des compétences dans le domaine choisi, qui comprend des cours de base spécifiques à la Discipline (*DSC*) et des cours électifs spécifiques à la Discipline (*DSE*) comme cours majeurs et mineurs.
- *Minor Courses* peuvent être choisis dans n'importe quelle discipline autre que celle de la discipline majeure.
- Les étudiants qui suivent un nombre suffisant de cours dans une discipline ou un domaine d'études interdisciplinaire autre que leur majeure choisie seront admissibles à une mineure dans cette discipline ou dans un domaine d'études interdisciplinaire choisi.

Avantages Des Programmes FYUGP (A Partir De 2024 Admissions)

- Comme proposé ci-dessus, les apprenants qui choisissent une majeure particulière peuvent avoir la possibilité d'avoir une exposition interdisciplinaire puisque les *Minor Courses* (anciennement appelés cours complémentaires) doivent être choisis dans n'importe quelle discipline autre que celle de la discipline principale. Et si l'apprenant termine un nombre suffisant de cours dans une discipline ou un domaine d'études interdisciplinaire autre que la majeure choisie, il sera admissible à une mineure dans cette discipline ou dans un domaine d'études interdisciplinaire choisi. Lorsqu'un apprenant opte pour une certaine majeure, il est souvent obligé de suivre des cours complémentaires obligatoires, dans lesquels il peut avoir une déficience ou un manque d'intérêt, ce qui entraîne une baisse des performances ; cependant, ce problème est abordé dans la structure du programme.
- FYUGP est conçu pour être axé sur les étudiants, en s'alignant et en s'adaptant systématiquement aux choix et préférences individuels des étudiants.
- Les étudiants qui aspirent à poursuivre une carrière dans la recherche peuvent opter pour 4 ans de *UG Honours* avec spécialisation en recherche dans le cadre du FYUGP, qui comprend un nombre spécifique de cours totalisant 177 crédits, dont 12 crédits d'un projet de recherche dans leur discipline principale ; cette structure offre d'importantes opportunités de recherche au niveau du premier cycle, offrant un avantage substantiel.

Avantages Du Programme FYUGP Dans L'apprentissage Des Langues (à partir de 2024 admissions)

- AEC seront conçus spécifiquement pour acquérir des compétences en anglais et dans d'autres langues selon le choix de l'étudiant, en mettant l'accent sur les compétences

linguistiques et de communication. Ce composant AEC qui est obligatoire pour la première année avec un engagement hebdomadaire de seulement trois heures, garantit que les étudiants s'engagent dans des langues qu'ils pourraient autrement éviter, en particulier les langues régionales telles que le malayalame, l'hindi, etc. Ceci est particulièrement pertinent pour les étudiants des programmes *CBSE, IGCSE, ISC, ICSE et IB*, où l'étude des langues se termine généralement au niveau du lycée, ce qui conduit beaucoup à privilégier les langues étrangères comme le français, l'allemand et le syriaque.

- *FYUGP* offre aux apprenants une opportunité précieuse de sélectionner des matières en fonction de leurs préférences, répondant à la limitation précédente où les passionnés de langue et de littérature avaient des options limitées ; désormais, en plus du cours obligatoire *AEC (Ability Enhancement Course)* contenant l'anglais et d'autres langues, les étudiants peuvent choisir parmi un large éventail de cours tels que *DSC B, MDC, SEC et VAC* dans diverses langues.

Désavantages Du Programme FYUGP (A Partir De 2024 Admissions)

- Du point de vue d'un professeur, la réduction des heures de cours peut avoir un impact sur la charge de travail (*Workload*) des enseignants du secteur public et des enseignants subventionnés. Les enseignants en poste, en particulier ceux qui travaillent dans des départements à faculté unique au sein d'établissements publics et subventionnés, subissent une charge de travail accrue.
- *MDC*, conçu pour fournir une vue d'ensemble de la discipline concernée, est devenu une préoccupation majeure. Les étudiants ne peuvent pas sélectionner les matières déjà étudiées en 12^e année (à l'exception de l'anglais et des autres langues) ou dans leur discipline, ce qui limite leurs choix. Ce problème est encore fâché dans

les universités qui ne comptent que quelques départements et qui ont des cours limités à proposer.

- Les nouveaux inscrits de retard ont peu de possibilités de choisir des cours au premier semestre, car les places dans les cours à forte demande sont souvent occupées à ce moment-là, ce qui les oblige à choisir des options moins intéressantes et moins avantageuses. Auparavant, cependant, les nouveaux inscrits de retard avaient des chances égales de participer aux cours en raison des programmes complémentaires obligatoires.
- Étant donné que les cours sont offerts uniquement en fonction des choix de l'apprenant, il existe un risque que ce dernier fasse des choix inexacts en raison d'un manque de prévoyance, ce qui peut entraîner une combinaison de cours qui ne sont pas bénéfiques pour sa carrière ou ses perspectives d'avenir.
- Au Kerala, les options de deuxième langue (*AEC-OL*) proposées par les universités comprennent l'hindi, le malayalame et le français. Parmi ces langues, les langues indiennes sont confrontées à une crise importante, car les étudiants n'en possèdent généralement qu'une connaissance de base. Par conséquent, un nombre grandissant d'étudiants optent pour des langues étrangères, ce qui entraîne une inscription disproportionnée aux

cours de langues étrangères et une inscription plus faible aux cours de langues indiennes. Ce déséquilibre constitue un obstacle à l'enseignement et à l'apprentissage efficaces des langues communicatives.

Conclusion

Récemment, le secteur de l'enseignement supérieur en Inde connaît des difficultés considérables, car de nombreux étudiants choisissent de poursuivre leurs études à l'étranger. Par conséquent, il est urgent de réformer le système éducatif actuel. Étant donné l'urgence de la situation, il est impératif que le système éducatif indien soit réformé. NEP 2020 offre une solution partielle à ce besoin. Cependant, la mise en œuvre de cette politique dans l'enseignement supérieur indien, en particulier au Kerala, présente des défis considérables. Si ces défis peuvent être relevés au cours de la prochaine année académique, il existe un potentiel de changement positif significatif dans le système d'enseignement supérieur du Kerala dans les années à venir. Les résultats restent à observer.

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THE ROLE OF GAMIFICATION IN ENGLISH LANGUAGE TEACHING

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Abstract

Gamification is a current trend in education that is slowly growing in popularity in many fields. It enhances student participation, encourages action, improves academic performance, and facilitates language learning. Learning a new language is important for this advanced life. Digital technology has been widely used to enhance language learning. With the rapid development of digital devices and technology, more and more technology has been used in recent years, leading to very different ways of learning languages. Gamification has become a phenomenon in the last few years as it integrates education and training due to the innovation and advancement of technology. Gamification prepares students to be active and committed to their learning. Gamification has recently been extensively used in online learning and teaching. Gamification has proven effective in engaging students with teaching materials and increasing their skills. Learning and teaching a new language is a difficult and tiring process. Gamification can play a role in motivating students more. This article aims to examine the role of gamification in English education. It provides a safe environment for students to experiment, apply knowledge, and develop language skills.

Keywords: *gamification, english language, english teaching and learning, motivation*

Introduction

Students in the 21st century are considered digital citizens as they are raised with digital technologies used in the learning environment. Gamification is a trend that, since 2008, has been used simultaneously in many fields such as job training, social media, and more recently in education and other activities. This approach provides opportunities for teachers and students to incorporate active learning into their curriculum and learning sessions, as it develops an interest in and commitment to what they are learning. This study emphasizes the importance of using sports methods in the fields of education and English learning in particular. These activities are included in the library activities to create an environment conducive to happy and successful learning. Based on the popularity of video games and computer games, gamified materials have been used in

education to improve student progress through the power of competitive learning (Ašeriškis & Damaševičius, 2014).

There are more and more teachers who, in search of resources to improve students' performance, introduce various aspects of games in their teaching and technology use (Goethe, 2019; Siemon & Eckardt, 2017). Gamification is considered a practice method, the main purpose of which is to provide a learning experience that creates student involvement and interest (Tulloch, 2014). Over time, within the language teaching tradition, different games have been used for the development of communication skills (Lee, 1979; McCallum, 1980; Wright, Betteridge, & Buckby, 1984). Teaching or learning to acquire a new or second language is not an easy process. Alomair and Hammami (2019) state that one of the direct benefits

of ignorance in the twenty-first century is the ability to learn languages, as the ability to speak a second language has become a technologically oriented model. They go on to say that the idea of gamification can be easily used to learn a second language in the modern era. A Clear

Understanding of Gamification

Gamification has recently gained popularity in online learning and is playing an important role in education. It has been used for many years to teach various language acquisition topics through digital and non-digital games in the educational environment (Hansch, 2015). The games are fun, and they provide easily digestible language lessons. In many developing countries, gaming is a relatively new practice that focuses on incorporating gaming elements into non-gaming environments to engage students, add fun to regular activities, and have positive effects on motivation and awareness. In a static learning environment, using game features can increase students' interest and motivation to learn a new language. (Dehganzadeh et al., 2020). Games have become an excellent way to teach mental skills such as concentration and time management. People who play games often develop better problem-solving skills and can even improve their performance in real-world challenges (Hansch, 2015). It's easy to get into a city when playing games, and it's more stressful than other formats.

English Teaching and Learning in the Digital Era

Solanki and Phill (2012), who said that technology is used to develop the modern style, satisfies both the visual and auditory senses of the students. With technology, they can sharpen the senses of students to feel and handle things quickly as well. This requires teachers to adapt to technological advances in the use of teaching methods. According to Candradewi (2017, p. 13), "technical effects support the teaching and learning process in this digital age because the effects help students to become independent learners." It can be concluded that the

teacher needs to adapt to the current conditions. One of them is to connect to the Internet network using an application on a mobile phone. According to Hariharasudan and Sebastian (2017, p. 2), who said that "the applications of the Internet of Things (IoT) and the digitization of the teaching and learning process and the industrial activities carried out in English are known in Digital English, they simply say that the version of the English language is called Digital English, which confirms the various activities of the fourth sector revolution." There are many good materials that make a good impact on learning English through a fun place that brings ease to all aspects of life such as Hariharasudan and Sebastian (2017), the life of the Society of the 1st Conference of English Language and Literature.(CELL) than ever before with technological innovation and advancements from technology in this digital age. It can be concluded that the teacher must create a new way in the classroom so that the students can be motivated and enjoy the learning process.

Advantages of Gamification in Teaching and Learning

The game method of learning has many advantages over other learning methods. In this case, gamification provides a new learning experience. This platform offers a variety of educational games. According to IstvánVarannai et al. (2017), "using gamification can eliminate students' anxiety in the classroom and make the learning process more enjoyable." Not only that, gamification brings out the atmosphere in the classroom emotionally and enthusiastically. According to Joey and Jessica (2011, p. 2), "Gaming provides an opportunity to experiment with rules, emotions, and social forces." The emotional factor becomes motivation for children in the learning process. In this case, students compete to get good scores and feel that the game is challenging. Students work hard to get satisfactory results. The next positive effect of gamification is motivation. Motivation is one of the main factors in gamified learning, which is an important part of the student engagement chamber.

In the same line, Maja (2017, p. 512) says, "When used in non-game situations, game elements can cause motivation, effective player engagement, and persistence to win or learn." The next effect of using gamification is to make students focus more on understanding the material. This is because the teaching methods used are very informal and do not make students feel intimidated. Therefore, students enjoy themselves more and take things easy. The next positive effect of gamification is encouraging students to be more active in completing their tasks. Gamification makes rooms more lively. From some of the positive effects above, it can be concluded that gamification is a way to make learning activities fun and comfortable, so gamification is suitable for use in the educational environment. Playing and learning share many similarities: both are goal-oriented activities involving rules or moral standards and current goals that create something that students or players aspire to. Some of the benefits of gamification incorporated into the language classroom are as follows:

- Modifies the mood within the class;
- Increases students' sense of happiness;
- Provides rest from student fatigue;
- Increases motivation and improves awareness;
- Increasing student involvement in classroom activities;

Role of the Teacher in the Gamified Language Learning

Effective learning as a teaching method encourages students to participate and participate in the learning process. In that case, teachers use integrated activities to achieve different positive goals: creating a relaxed and collaborative atmosphere in the classroom; making students confident while studying; evaluating course content liberally; and promoting creativity and social interaction, among other benefits. For that reason, the role of teachers is fundamental in this process to achieve their main goal: effective education. The skills of language teachers can be many: apart from language and digital skills, their pedagogical knowledge is

important ("TPACK skills"). When teachers decide to use gamified material in the classroom, they must first consider the needs of the students (their age, their level, and their personalities), then focus on the objectives and content, and finally ensure that the task is clear so that students do not have problems when doing it.

Gamification for Enhanced Learning of English as a Foreign Language

Research by Al-Falqani (2019), Lin, Ganapathy, Kaur (2018), and Mufida (2016) consistently demonstrate that when engaging in gamified activities, English competence in both high- and low-level learners is not significant. According to Flores (2015), Mufida (2016), and Lam (2016), gamification encourages active student participation and improved use of English while fostering a welcoming and fearless learning atmosphere. By incorporating badges into game activities, students are encouraged to socialize and compete with one another, which enhances their social skills and their ability to use technology for learning as well as their English language proficiency (including grammar, vocabulary, fluency, pronunciation, speed, and conversation). Research by Flores (2015), Mufida (2016), Lam (2016), Mikasyte (2018), Boyinbode (2018), Lin, Ganapathy, Kaur (2018), Dehghanzadeh (2019), and Alfulaih (2019) corroborated these findings. In addition to giving students more interesting and meaningful experiences, gamification in English classrooms offers a viable way to counteract the inefficient and passive learning environment. When gamification techniques are successfully implemented in these classes, the result is an engaged learning environment, active participation from the students, enhanced speaking and writing abilities in English, and enhanced cognitive function.

Gamification in English as a Foreign Language (EFL)

Gamification is a modern approach that employs elements of game design to inspire and encourage

students to engage in particular learning tasks. Gamification possesses the capability to enhance learning outcomes, motivation, and engagement for language learners across all age groups and proficiency levels. Language teachers should incorporate game aspects, including competition and prizes, into their curricula in order to enjoy these benefits. Numerous fantastic games are available for language learning and can be customized to achieve specific goals. Finally, game-based learning has garnered some attention recently, despite not being a very new concept. It is indisputable that engagement is the secret to a game-based language learning system's success, regardless of strategy. Gamification is a popular and highly promising approach to education today. Teachers use it to help their students become more fluent in English. To sum up, gamification has a lot of potential to improve English language instruction. It's a useful tool in language classrooms since it can boost motivation, engagement, teamwork, and active learning. Teachers and other stakeholders can design engaging and dynamic learning environments that enable students to become skilled and confident English language users by adopting gamification and its best practices.

Conclusion

Gamification is a modern approach that employs elements of game design to inspire and encourage students to engage in particular learning tasks. Gamification possesses the capability to enhance learning outcomes, motivation, and engagement for language learners across all age groups and proficiency levels. Language teachers should incorporate game aspects, including competition and prizes, into their curricula to enjoy these benefits. Numerous fantastic games are available for language learning and can be customized to achieve specific goals. Finally, game-based learning has garnered some attention recently, despite not being a very new concept. It is indisputable that engagement is the secret to a game-based language learning system's success, regardless of strategy. Teachers use it to

help their students become more fluent in English. To sum up, gamification has a lot of potential to improve English language instruction. It's a useful tool in language classrooms since it can boost motivation, engagement, teamwork, and active learning. Teachers and other stakeholders can design engaging and dynamic learning environments that enable students to become skilled and confident English language users by adopting gamification and its best practices.

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MODERN GODDESSES AND THEIR BODIES: BODY STUDIES IN MIEKO KAWAKAMI'S *BREASTS AND EGGS*

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Abstract

This article seeks to explore body studies and how women's bodies are considered as décor. Due to social media's influence, body image has become a major concern, especially among young women. It results in affecting the mental health of an individual who tries to fit in to the unrealistic beauty standards, sometimes culminating in their own destruction. Makiko, one of the major characters, is obsessed with altering her body to become 'beautiful' and is a perfect representation. Midoriko, who hates womanhood, and Natsuko, who decides to get pregnant through Donor Sperm Insemination, emphasise that a woman's body is her own and no one else's. The article also examines how bodies change with the rapid development of technology.

Keywords: *cosmetic surgeries, menstruation, motherhood, technology, rape, religious rituals, gender*

Women regaining their bodily agency and autonomy has become a radical act of feminism. Culture, community, and shared experiences within social and cultural contexts have a multitude of effects on bodies. Due to the influence of history on our bodies, our perceptions of them are constantly evolving. According to Margo DeMello, "Bodies are contingent: molded by factors outside of the body, and then internalized into the physical being itself" (5). As a result of shifting views of beauty brought about by the media, bodies are also changing, giving rise to new diseases, customs, and obsessions.

Japanese women are usually characterized as dolls or as Geisha girls donning kimonos. These images tend to show them as attractive things suited for male attention. It's interesting to note that Asian women frequently adopt westernized body ideals. "Japanese females have elected for surgical enhancements or reconstructive work to alter facial features" (Nielson 4). Although Japan is a very traditional country, plastic surgeries are gradually being accepted in Japanese society. Research shows that many undergo such surgeries to boost their self-confidence or to enhance their features for personal or professional developments. Mieko Kawakami's *Breasts and Eggs* deals with three women: Makiko, Natsuko and Midoriko, who are

concerned about their bodies and everything associated with them in society. They eventually regain autonomy over their own bodies by making choices they seem fit.

Natsuko's elder sister Makiko works as a hostess in a local bar in Osaka where physical appearance is the main qualification. Women who work at such clubs are expected to flirt, drink, dance, or do whatever their customers want them to do, as their bodies are important tools for their work. Makiko has been working as a hostess ever since her mom's death to support her sister and her daughter. Now in her 40's, she feels that she has lost her beauty due to aging and tries to improve it through surgery. She becomes fixated on her breasts, resulting in a strained relationship with her daughter. She is fully aware that her breast implant surgery might not end up well but still chooses to take the risk. "They mess you up to make it happen...your body is the construction site. Sometimes people die" (Kawakami 42). This clearly shows the extremes women are willing to go, to enhance their body image. DeMello calls this, Body Dysmorphic Disorder, a psychological condition where a person has a persistent dissatisfaction with their physical appearance. Such unhappiness results in women who

resort to surgeries altering the appearances of their natural bodies.

Technology influences human bodies in many different ways. These include cosmetic surgeries, organ transplants, reproduction technologies, etc. The body changes along with technological advancements. Makiko is not only obsessed with breasts implants but also with changing the colour of her nipples. She feels that for Asians to be born with pink nipples like Westerners is a miracle. To achieve that colour, she uses chemicals that help lighten the skin. She confesses to her sister the procedure was exorbitantly agonizing. "First off, it's expensive. And the pain. I mean, it's torture" (54). She stops using it after three months not because it was excruciating but it is high-priced, and she couldn't afford it. She also blames childbirth for changing her body.

Natsuko, on the other hand, accepts her body the way it is despite wishing to have bodies like the women she saw on TV or in magazines. She grew up thinking these sexy bodies are what all women wants and she will attain it too once she grew up. "People like pretty things. When you're pretty, everybody wants to look at you, they want to touch you. I wanted that for myself. Prettiness means value. But some people never experience that personally" (56). She understands that her grown up body is not the way she wants it to be, it is not like the bodies of women she saw in girly magazines but she has found a way to love her body. She is not worried about the way she looks unlike her sister who frets about it all the time. She also decides to give birth but on her own terms. She makes the decision to become pregnant with the partner of her choice without caving in to social pressure. With the help of sperm donation from her friend Aizawa, she becomes the mother a child.

Midoriko, a teenager and Makiko's only daughter, hates being a woman and is afraid of menstruation and becoming a mother. She expresses her displeasure of womanhood through her journal entries. She feels suffocated in her own body and treats it as a separate entity. "It decides when I get

hungry, when I'll get my period" (44). She fears that she is losing herself and her identity to her own body, making her despise it.

The ability to procreate largely defines a woman. "In between menstruation and menopause, society expects that women fulfil their "biological destiny" by getting pregnant and giving birth to children" (DeMello 69). Midoriko resents childbirth which she understands would create tremendous changes in a woman's body. She hears one of her classmates saying that she is a girl and it's her right/destiny to give birth. She is taken aback by her friend's statement and wonders whether bleeding makes a woman a potential mother. If giving birth is what a woman's biological destiny is, she swears to defy that. Her mom's struggles at work are also another reason why she hates giving birth. She has witnessed how the work has taken a toll on her mom and surprised why anyone who is already struggling would bring another body/life into the world. But at the end of the novel, Midoriko seems to have evolved from hating to be a woman or giving birth to become a strong supporter of Natsuko's decision to have a child.

Rape is often the outcome of situations in which women and their bodies are treated as a commodity. "Sex (rape) can be used as a tool to oppress or even violate individuals or communities" (151). Natsuko is haunted by the news of a seventy-year-old woman raped and chopped to pieces. The murderer is just nineteen years old. The old woman's rape shatters the myth that only beautiful and young women are raped. All age groups, from young children to the elderly, can become victims of rape. Rarely is appearance a factor. Vulnerable people are the targets of rapists' attacks. A rapist doesn't care about the victim's appearance or age; they just rape when they see an opportunity. The teenage boy didn't stop with raping; he also mutilated it, gaining power from his violation.

Nozomi, a fourteen-year-old and a colleague of Makiko, is almost beaten to death by a customer; her jawbone broken, and her face all bruised. Nozomi and her friend An, who is thirteen, are sex workers

and, by disguising their real ages, started working as hostesses in Makiko's bar. Both girls were abandoned by their families and are left to fend for themselves. They decide to use their bodies as commodities as a means of survival. In both the cases of the old woman and the girls, their bodies are just seen as objects to be played with and exploited.

Various religious sects view childbirth and the menstrual cycle as filthy. "Many religions see women's biological attributes as signs of ritual pollution" (229). For example, in some parts of India women are isolated from the society when they are menstruating, they are considered impure because they bleed. Midoriko's friend Jun aspires to be a priest like her father and grandfather. She goes on to explain that the job of a priest is to read sutras at festivals and in funerals. The purpose of reading sutras at funerals is that the dead man can become a Buddha. But what actually surprises Midoriko after listening to Jun is that women can't become Buddhas after they die because they are impure. "Because women are supposedly dirty. So, basically, to become a Buddha, you have to be reborn as a man first" (Kawakami 83). Even in death, religions and their norms continue to define and control bodies especially that of a woman's.

Human body serves as a major figure for the dissemination of cultural norms and values, a

physical representation of society, and a conduit for our perception of the outside world and interpersonal relationships. It acts as the point where the social, cultural, historical, and physical worlds converge. Natsuko embodies the modern woman navigating a socially and technologically complicated world that tries to define her identity as a woman. Makiko is a symbol of motherhood, and Midoriko represents a gloomy image of a dissatisfied daughter. Together, they steer through a challenging social environment that is full of demands and expectations. As they continue to do it, their bodies will persist to be moulded by upcoming technologies.

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A FEMINIST READING OF K. A. ABBAS'S SHORT STORY 'THE SPARROW'

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Abstract

This paper proposes to study K. A. Abbas's short story, 'The Sparrow in the light of feminism. It attempts to examine the role of patriarchal thinking in the suppression and oppression of women like Radha. It reflects as to how the fixed gender roles assigned by patriarchal set up doesn't allow women to engage with roles of their own choice. The analysis of short story 'The Sparrow' from feminist perspective in which the plight of Radha has been depicted. It shows how Radha has become a beating object for her husband Rahim Khan. The story projects as to how her father suppresses her and denies her to express her voice fully. It highlights how Radha's husband mistakes her productive potential for a child producing machine.

Keywords: *feminism gender, sex, woman and exploitation.*

Feminism is an analytical approach that examines the position and representation of women in literary texts and their role in various cultural practices. It advances the view that gender is not a biological, inherent and inborn category like sex rather, it is a socially constructed notion with regard to both women and men. This social constructionist view of gender finds its early proponent in the voice of Simone De Beauvoir who says, "One is not born a woman but becomes one". (De Beauvoir 267) Feminist movement champions the rights of women and demands educational, economic and political rights for women at par with men. This movement projects problems of gender disparity, inequality of opportunities, wage difference and social injustice of women either through writings or through their activism.

Rahim Khan is a fifty-year old peasant. Everybody in the village hates him for his harsh and cruel behavior. He is unkind even to children and animals. No one dares to talk to him. The children used to run away from their play if they saw him. But he was a very different man when He was young. He wanted to join the circus and was in love with a Hindu girl, Radha. But his Parents had other plans for him and got him to marry a girl from their community. He once heard his father boasting to his

mother how well he succeeded in getting his son to accept his words obediently. Rahim Khan then decided to avenge his defeat at the hands of his parents, his family and society. Having decided to take revenge, Rahim Khan's first and immediate target was his wife. He saw her as the scapegoat for all his misadventures. His kind soul suddenly became as hard as iron. For nearly thirty years, he ill treated his wife, his two sons and his two bullocks. He quarreled with everyone in the village. Subsequently the entire village started to hate him. Six years earlier his elder son Bundu ran away from home after an unusually severe beating. Three years later his second son Nuru also joined his brother.

One day when Rahim Khan returns home from the fields an old lady from the neighborhood tells him that his wife has gone to her brother's place and that she would be back shortly. Rahim Khan knows that she will never come back. He suddenly begins to feel lonely not because he loves his family but because he has no one now to display his anger. Nobody is there to wash his feet; to give him food and other eatables. Later as Rahim Khan cleans the roof, he spots a small nest of sparrows in a corner. Immediately he desires to exert his might on them. But good sense prevails upon him after a long gap and he leaves them undisturbed. He tries to have a

better look at them. But the parent sparrows do not allow him to by hovering around him and fluttering their wings hard at his face. He is amused at the little bird's heroic efforts to save the young ones. He realizes their love and care for the family. Soon the young ones grow well and begin to move around inside his house. He starts feeding them with breadcrumbs and other grains. He calls them Bundu and Nuru after his two sons. Now there is total transformation in his temperament and outlook on life. The villagers observe the change in him. But they continued their enmity against him. He even stopped shouting at the children. On a rainy day Rahirn Khan notices that the roof has begun to leak near the sparrow's nest. He immediately climbs his roof to close the gap. He gets fully drenched in the rain. He starts sneezing and fails to take care at once. He wakes up the next day with high fever. His only companions now are the two sparrows. At that moment he worries about the condition of the two birds after his death. Couple of days passed. As there is no sign of Rahim Khan walking out, the villagers become suspicious. They sent for his wife who arrived with her sons. When they came They could see his body lying still and heard the fluttering of the birds.

K. A. Abbas's short stories address various issues and concerns of feminism by depicting life-like women characters in his writings realistically. He raises voice against the exploitation of any human being no matter, be it a woman or man. His writings champion the cause of poor, helpless children and women through his writings. They advocate equal rights for all irrespective of sex, caste and gender. He highlights the issue of exploitation wherever he finds its roots in existence. He even represents such injustice in his films and novels. In one of his short stories, *The Sparrow*, Abbas elaborately projects as to how the wish of Radha has been crushed by her father, Ram Charan who is the symbol of patriarchal system. She has been in love with Rahim Khan but her romance with him fails to develop into marriage on religious accounts and androgenic thinking. Her father, Ram

Charan, has snatched her individual choice and voice. He doesn't ask her for her choice of marriage. He gets her married to an old man, Ram Lal. She becomes mother of six children in a row. This procreating potential of women deludes men to mistake her as a child producing machine.

K. A. Abbas depicts in the same story the plight of women and the way they are treated in patriarchal society. He portrays the character of Rahim Khan in his short story, *The Sparrow*, who symbolizes the cruelest face of patriarchy. He always beats his wife unnecessarily who is nameless in the entire story as if names are only meant for men. Her nature of being nameless in the story speaks out her humble position in the society and the level of thinking in that very society regarding women. Radha as a woman has become an object of oppression on which he bursts out his anger. His grievance is basically against his father and society but instead of targeting them he thunders all grievances upon his wife. Abbas writes, "For thirty years his wife had been both the symbol and target of all his grievances against family, against society and against life"

Moreover, women are treated as something to bash at one's anger during frustration in identical ways as Rahim Khan does. This mentality still prevails in our social set-up as frequently as it used to be in traditional societies. The way to eradicate this curse of gender based violence may be educational, social and political space and gender parity awareness.

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VOICES AND VISIONS IN NADIA HASHIMI'S *THE PEARL THAT BROKE ITS SHELL AND A HOUSE WITHOUT WINDOWS*

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Abstract

*Nadia Hashimi was born in New York to Afghan parents who had moved out of Afghanistan in the early 1970s. Nadia Hashimi is a vibrant woman in America and she is known as a pediatrician, novelist, social worker, and a former Democratic congressional candidate, who has never set limitations to her potential, assertive and more accomplished woman. Nadia grew up watching her female cousins experience hardship growing up in war-torn Afghanistan—oppressed by political corruption, child brides, violence against women, and gender inequality. She portrays her protagonists as positive characters evolving more potent to light, which voices out her aspirations about Afghan women, children, and family through her Novels. The works, *The Pearl That Broke Its Shell* (2014), *When the Moon Is Low* (2015), *A House Without Windows* (2016), and *The Spark Like Stars* (2017) portray all the characters connected with the struggle and injustice of the Afghan women folk in society. In her works, Hashimi has explored the voices of women and captured the complexity of Afghan culture. Rahima in *The Pearl that Broke Its Shell*, *Khala Nabrajand in A House Without Windows*, and all the women characters such as Zeba, Lathifa, Mezhgan, Gulnaz, and Yusuf voice out the pathetic condition of women, children, and families of Afghan women held up in the jail of *ChilMahtab*, the jail for women in Kabul. Yusuf and Zeba address their vision to establish freedom for Afghan women and a harmonious life through Law.*

Keywords: woman, suffering, devastated, children, honor, family

Introduction

Nadia Hashimi is a well-known novelist, pediatrician, and social worker. She is a famous blog writer and her writing is based on women. She expressed her involvement in writing in her blog. Hashimi knows the differences between women, children, and families especially experienced in Taliban-controlled Afghanistan. Hashimi finds herself more fortunate growing up with the goodness of both Afghan culture and American culture than her cousins who lived in Afghanistan in a country of war, exploding rockets over their homes, brutal Taliban regime, subjugated by political corruption, and oppression of women. The families in Afghanistan, face some issues such as a war-torn nation, drug addiction, child

brides, political corruption, education inequality, depression, and suicide. Hashimi likes to capture the impact of these issues, which intermediate the life of Afghan women. Hence, the children and family are voiced through her characters. Hashimi has created a visionary through her characters in her profound novels *The Pearl that Broke Its Shell* and *A House Without Windows*. Voicing out is a tool the writer takes in her hand to reflect upon women, children, and society. Afghans say, “Drop by drop flows the river” and Hashimi has addressed various social issues through her well-developed character in the form of writing. It is the way to reform her Afghan ancestry land.

The works, Rahima in *The Pearl that Broke Its Shell*, Zeba, Lathifa, Mezhgan, and other women in

prison including Gulnaz and Yusuf in *A House Without Windows* voice out the pathetic condition of women, children, and families of Afghan women who held up in the prison of Chil Mahtab, the jail for women in Kabul. Yusuf and Zeba address their vision to establish freedom for Afghan women and a harmonious life through Law. The fiction, *The Pearl That Broke Its Shell* is a tale set in Kabul and revolves around the story of the drug-addicted father Arif, and his four daughters: Shahla, Parwin, Rohila and Rahima, fighting to run their family. There is no brother and do not have any money to attend school and for family expenses too. Rahima discovers hope as a bacha posh, the ancient Muslim custom. She is allowed to dress and treat as a boy until her marriage. In the new world, Rahima enjoys freedom and finances the family. She discovers her family's history and the story of Rahima's great-great-grandmother, Shekiba. The themes related to gender customs and expectations, family traditions of Islamic customs and the young people adapting and overcoming the impediments are traced out. She mentions,

"He wanted us to go to school but struggled with how to make that happen safely. How would it look for his daughters to be chased by local boys for all to see? Awful. If I had a son this would not be happening! Goddamn it! Why do we have a house full of girls!" (Hashimi, 2014, p.5).

Khala Shaima Rahima's aunt voices her about the practice of bacha posh, Rahima disguised herself like a boy, to run errands for her family. Regardless of the way she feels uncomfortable inside when approached by elder men and male friends, She chooses to endure her imposed role as a male to provide for her family. She has bitter-sweet experiences as a bacha posh. She mentions, "I felt a thrill as I chased after him. I like being part of the team. I liked the dust kicking up under my feet. I liked being a boy." (Hashimi, 2014, p.52). The men are the deciding authority of the family under a patriarchal roof. So Rahima's father Arif decided to give his daughter marriage stopping their education. He gives the elder daughters Parwin and Shahla to

Khaliq's cousins. The youngest Rahima to be given off as the fourth wife to Abdul Khaliq, the wealthy landlord hoping the family's condition would change, without seeking their permission or discussion with them. This reflects upon the male chauvinistic Afghan society and the voicelessness of the mother and daughters. The fate and destiny of the women were not in their hands adds to the pathos. Finally, the lives of the women in his family are devastated after the triple wedding. Their mother says these lines to her daughters,

"You're supposed to marry them off. That's what's in his head now. And it's all because you don't know what to do with yourself. You think just because you're wearing pants and you strap your breasts down every morning that no one will care what you do. But you're not a kid anymore. People won't pretend anymore. You are no different than me and Parwin" (Hashimi, 2014, p.105).

As the wedding day inclines, Khala Shaima reveals to the young girls the story of Shekiba. Aunt Shaima elaborated the story of Shekiba who is none other than their great-grandmother. The aunt feels it is her turn to make the young girls remain courageous towards life and struggling is not new to the family. Afghan women have been struggling for generations is reflected upon the Bacha posh custom and the abusive behavior of men has a recorded history. Shekiba appeared disfigured due to the pouring of s hot oil on her when she was only two, so she has been rejected by all people except her family. One fine day, she lost all her family members affected by cholera, in the days run her father also becomes upset, depressed and immobilized. With nothing on hand except the family land, Shekiba started to tend the land. Due to the hard labor, she lost her feministic appearance and she became rough and course. She was accepted to be kept on as a servant till her extended family took over the land. The novel throws light on the condition of Afghan women tracing two parallel stories from various decades. Representation of modern women is Rahima and Shekiba's story is the representation of old Afghan women tracing from the 1890s and early

1900s. Rahima and her sisters want to attend school, but Arif won't let them.

Rahima takes the role of the fourth and youngest wife Abdul Khaliq. His favors to Rahima soon end, while the other wives start to grow feelings of hatred for that. They ruthlessly beat her including Abdul Khaliq. So Rahima started to obey their every demand. Many people like Azizullah, Marjan, etc tried very hard for Shehiba to reclaim her rightful land. She was sent to serve guard for his harem as a bacha posh. Like Rahima, Shekiba also loves the freedom of pants. Badriya, Abdul Khaliq's first wife treats her as a servant out of hatred and jealousy. Rahima be friends Jameela, the second wife of Abdul Khaliq. As Badriya has a son, Hashmat. Rahima soon gives birth to Jahangir. Despite Shekiba's rude treatment from the women of the harem, fits into palace life. She has the patience and endurance of a woman the strength of a man and proves herself helpful.

Khala Shaima guides Rahima to go to Kabul to further her education. This changes Rahima's life. As Badriya the first wife of Abdul Khaliq is illiterate, Rahima is allowed to accompany her for all her official works at Kabul. Now Jameela has become the caretaker of Jahangir while Rahima enjoys her time in Kabul. She joined a resource center that was established for women in the parliament. Rahima dreams of improving their skills with the help of this center.

Rahima's aunt continues to share stories about Shekiba. Shekiba sees the king's son, Amanullah and expresses her interest in marrying him. She tells to Amanullah about her coming from a line of women who bear only sons. Agha Aasif Baraan the advisor, good friend and all-time companion to Amanullah. Everything in the harem was normal till a woman was diseased. They moved her into another room and found a man come and go out of the palace during the dark hours. Benafsha having an affair for which Shekiba is blamed for allowing everything to happen. Now both Benafsha and Shebia are sentenced to death by stoning.

Rahima's son Jahangir dies of illness, during a visit to Kabul. Although Abdul Khaliq's mother is to blame for not treating him properly, Rahima is blamed and is brutally beaten up by her husband. After the demise of his son, Rahima had no purpose in her life. She leaves her husband. She returns to Kabul to be with Sufia and Hamida, two parliamentarians and shares the mournful incident. They introduce her to Ms. Franklin, the teacher at the resource center.

During imprisonment, Shekiba questions Benafsha about her affair but is only addressed by her silence. Shekiba came to know that she was spared from execution, now with an alternative punishment receiving 100 lashes she is set free. Agha Aasif Baraan wanted to be released from the blame, so he requested Shekiba to marry him as an act of grace. Shekiba becomes his second wife and she gives birth to a son as told by her already. Gulnaz, the first wife treats her relatively well. She was glad that her giving birth to a boy did not jeopardize her relationship with her husband. The novel ends with a happy conclusion. Education is the key to unlocking the door to a better life. The only way to change our fate is to control it ourselves (Ping, 2021). Rahima mentions that learning is a powerful thing. It can change the course of your life.

Rahima plots to escape the situation. She pretends to be ill. She again dresses like a boy takes clothes from Hashmat to escape from the guard waiting outside her room. Taking a bus to meet Ms. Franklin a teacher at a cafe. She sends Rahima to a women's shelter far away from Abdul Khaliq. Rahima writes a letter to her old and sick aunt Khala Shaima to inform her about her escape from the past traps and ends the letter with the hope of finding peace. Rahima's new identity is revealed with a new name and her signature in the letter was Bibi Shekiba.

The work, A House Without Windows, Hashimi's third novel is set in Afghanistan. It deals with the story of a dedicated wife, Zeba, who is blamed for brutally murdering her husband Kamal, beaten in the head with a hatchet in the courtyard of their own

house. When she looks at her husband, covered in blood the whole village is shell-shocked. Her neighbors and even her children believe that Zeba killed him, although no one knows the reason behind this murder. Here we readers are perplexed if Zeba stumbled upon Kamal or murdered him in an impaired state. She is arrested and taken to Kabul's women's prison, Chil Mahtab where she awaits trial, sharing a cell with three other prisoners. Her prison mates are involved in violations of Afghanistan's traditional patriarchal culture (Hashimi, 2016).

Zeba meets her cellmates. Latifaa twenty-five-year-old woman from Brazen. She has kidnapped her fifteen-year-old sister and fled from their home to prison for protection. A woman in her mid-thirties Nafisa was imprisoned to defend herself from an honor killing in revenge for having an illegal relationship with a widower. Mezhgana is a nineteen-year-old immature and naïve girl, who is an unmarried woman but becomes pregnant and is charged with a love crime. Zeba's prayer has proved what tested positive for pregnancy. She mentions,

"That's not necessary," she said abruptly. "I am glad the boy's family has come around, For you and your baby. (Hashimi, 2016, p. 159).

All the women share their stories about their way into the prison and develop a new bond of sisterhood.

"We are Destined to be together. We need only someone to unlock our fates". (Hashimi, 2016, p. 156).

The work, A House Without Windows focuses on Zeba's travel through the justice system and unfriendly family. She meets her American lawyer, Yusuf who has Afghanances try to trace Zeba's life before Kamal's murder. Zeba compromises herself to create a stable life in a town. Zeba is mentally depressed inside and outwardly wants to extend a helping hand to all the prisoners and people of Afghanistan. These two sides of her character conflict with the story to generate a tense narrative full of multifaceted relationships (Jonathan, 2000) and plot twists. Zeba feels prison is more accessible and protected than her home. She has gone through a

lot in life than a woman should go through. She positively affirms to herself while in solitude inside the prison,

"Now it is time for my bud to bloom

I'm a sparrow in love with solitude

All my secrets contained within me

I sing aloud__ I'm alone, finally" (Hashimi, 2016, p. 53).

On the whole, the main part is the contrast between Zeba and Yusuf, who has returned to the land of his childhood to work for a legal aid group. Zeba recognizes the many unspoken traditions and expectations of an Afghan woman's life. At the same time, Yusuf believes in his knowledge of the law and his early life in Afghanistan. They have prepared him to help her negotiate the legal maze and save her life. Yusuf wants to break Zeba's silence about her upsetting life with his husband Kamal. Only voicing out will save her future. She says,

"What good is a woman's telling of truth

When nothing she says will be taken as proof? (Hashimi, 2016, p. 231).

Meena is one of the girls who dated Yusuf and had a lot of desire to do something for Afghanistan in his ancient land than his family life. She mentions,

"I'm really glad you've done well for yourself, that your family is healthy and growing, and that you're back here. I'm sure you are going to do some great stuff here" (Hashimi, 2016, p. 66).

Yusuf is involved in saving Zeba from the conviction. He believes that with the help of his knowledge, he will save and change her future. The researchers delve into Zeba's life. One quote about Kamal everyone in the village reported to the police Hakim who arrested her, "... Kamal had been seen burning a page of the holy Qur'an a few months back" (Hashimi, 2016, p. 305).

The evil side of Kamal is unveiled. She has undergone depression for many years, was in an unstable state, and was united with the children. Many families and children are drifting from their parents. They live either in an orphanage or with their mothers in the prison. Zeba and a few prisoners do not want to leave jail because the children will be

affected from the comfort of the present environment in the relatives' home. The writer conveys various stories including the stories of Gulnaz and Zeba.

Thus both novels become the platform to voice out various issues faced by Afghan women, which are set against the backdrop of a History, Language, and Culture fascinating and mystifying Afghanistan land that is unfamiliar to the counterparts of the world. Hashimi has utilized her crafting of novels as a tool to raise her voice for her Afghan womenfolk.

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TRANSLANGUAGING AND CODE-SWITCHING IN SECOND LANGUAGE ACQUISITION (SLA) FOR YOUNG LEARNERS WITH INTELLECTUAL DISABILITIES

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Abstract

This paper presents the effectiveness of Translanguaging and Code-switching used as pedagogical tools in a special school. The qualitative research was conducted among 10 learners with Intellectual Disability using non-participatory observation as a research tool. Translanguaging is a theoretical lens that provides a distinct view of bilingualism and multilingualism. Translanguaging promotes active participation in social interaction by allowing learners to enhance communication. Using code-switching in classes maintains student interest and participation which is seen through the lens of socio-cultural theory. In Chennai, where Tamil is the primary language spoken, translanguaging in classrooms would typically involve using both Tamil and English. In the special school, it was observed that the teacher applied translanguaging practices to prepare students for classroom activities and help them communicate. Learners were encouraged to use their native language as a scaffold to acquire new knowledge pertaining to different domains in their second language. The study investigated how these combined strategies could scaffold learning through observation and unstructured interviews with the teachers and the students. Thus, it was observed that translanguaging along with code-switching was effective as it eased the work of teachers from different disciplines and was also helpful for students to learn academic, scientific, and technical words that fall in the mid-and low-frequency bands of vocabulary easily.

Keywords: translanguaging, intellectual disability (id), homelanguage, target language.

Introduction

Education is to help generate and promote learning among all learners. Learners who acquire knowledge through different methods are more likely to engage in active Participation. The goal of the Intellectual Disabilities Education Act (IDEA) is to provide children with disabilities with the same educational opportunities as individuals without disabilities.

Many policy makers agree that multilingual language instruction in the classroom is more beneficial in India, a nation with over 20 states and at least 22 official languages. The use of at least three languages—the mother tongue, a regional or national language, and an international language—was recognised by UNESCO in 1999 when they adopted the term "multilingualism education."

In places where the language of the learner is not official or national language, multilingual or bilingual education can provide mother tongue intervention in addition to the acquisition of the official language. Article 6 of the Action Plan for the Implementation of the Declaration, defines "the role of language in the field of education, including respect for mother tongue, linguistic diversity, and the promotion of multilingualism from an early age."

Language is very important in the cognitive development of students with intellectual disabilities. It is mostly used for acquiring survival and social skills. Many students with intellectual disabilities struggle to express themselves and communicate with others. Thus, establishing a supportive learning environment is critical for enabling learners with ID to actively participate in all efforts. Translanguaging

can be offered as assistance in developing the required skills to increase their capacity to communicate and interact with others.

UNESCO makes various policy recommendations to governments and educational Institutions to encourage multilingualism and to support translanguaging and code-switching as effective strategies for multilingual learners.

Literature Review

Translanguaging is a theory that explains the dynamic way people use language in real life (García and Wei, 2014). William (1996), defines translanguaging as “you receive Information through the medium of one language (i.e.English) and use it yourself through the medium of the other language”

Translanguaging and Code-switching are observed to bring many academic benefits by increasing the engagement and participation of learners. Many studies that have already been conducted on the use of these strategies in ESL classrooms are examined in the following review of the literature. Many studies have been conducted on the use of Translanguaging and code-switching in promoting active participation.

The article by Li Nguyen, et.al provides a comprehensive analysis of the current state of educational technologies in the context of code-switching (CSW) and this occurs when people use multiple languages in a single discourse. The authors argue that CSW is a beneficial aspect of multilingualism in education that enhances student engagement and Active participation and that technologies have not adopted this yet. In conclusion, the paper highlights the pedagogical benefits of code-switching in multilingual education, it also highlights the current limitations of educational technologies and proposes various Technological solutions like standardized data collection and personalized feedback systems.

Lina Mukhopadhyay (2020), examines the use of multiple languages for teaching in an ESL classroom specifically from a teacher in Hyderabad. The teacher used Telugu and Hindi (Learners L1),

alongside English (L2) to facilitate learning. The study found that Translanguaging helped students from low socio-economic backgrounds who struggle with comprehension in a strict monolingual English-only classroom setting. It discusses the Challenges faced by Indian Primary Education and concludes that Translanguaging can be an effective pedagogical tool in ESLclassrooms as it allows for a more inclusive learning environment.

The qualitative study by Herawati and Siti Sarah Fitriani (2021), finds the benefits of code-switching in EFL classrooms, particularly for students with low English proficiency.

The research was conducted at the Junior Islamic Boarding School, involving two English teachers and sixty 8th-grade students. Many researchers claim that using code-switching is necessary in the classroom. It plays an important function in giving instruction, explaining difficult contexts, and controlling class atmosphere. (Herawati & Siti Sarah Fitriani, 2021). The questionnaire revealed that students experienced several benefits from code-switching, such as enjoying communication during learning activities and improving their ability to understand new words. Overall, the results indicate that the students have a positive

Perception of the teacher's CS in the EFL classroom." (Herawati & Siti Sarah Fitriani, 2021, p. 14).

Kevin W. H. Tai and Li Wei (2023), investigate how an English Medium Instruction teacher in Hong Kong employs translanguaging to engage students in a secondary history classroom. The study is based on intensive fieldwork utilising multimodal conversational analysis and interpretative phenomenological analysis and examines the teacher's use of multilingual and multimodal resources “to create different translanguaging sub-spaces through the use of diverse multilingual and multimodal resources.”(p.7).The research highlights the teacher's use of strategies like gestures, visual aids, and code-switching between English/Cantonese to encourage participation and engagement. The findings prove that EMI classrooms as complex where teachers can

effectively engage students by using translanguaging practices.

Tribhuvan Kumar, et al (2021) explores the role of code-switching in education from the perspectives of second (L2) teachers in India. The study collected data from 20 teachers in New Delhi. The findings suggest that code-switching is predominantly used in classrooms to interpret complex ideas and manage classroom behaviours. The study also notes that code-switching is often used as a strategy to save time and handle classroom activities smoothly.

Orhan Agirdag's (2010) research in Belgium, highlights a significant issue in the education of emergent bilingual students. His findings indicate that educators in Belgium are still enforcing a policy that bans students from using their first language (L1) at school. This practice sends a clear message to the students that their home languages are inferior and not valued within the educational setting. Consequently, this stance devalues the students' linguistic identities and can have a detrimental impact on their academic and social development.

From all the articles cited, the research has been conducted for a limited period, with a limited cultural background, and there is a dearth of evidence-based research in India. However, there is scope for further research on how translanguaging is helpful in the diverse learning needs of students including those with special educational needs. Addressing these research gaps would contribute to a more nuanced knowledge of translanguaging as a pedagogical strategy.

Observation

Ten secondary school-aged children with intellectual disabilities were selected from a special school following an assessment by the school administration. The study involved individuals with mild to moderate intellectual disabilities who participated in an observational study at the school for a duration of one month. The purpose of this study was to observe code-switching and translanguaging in a special education classroom. It

was observed that the teacher incorporated this strategy in the class. An example of a teacher translanguaging and code-switching to teach a lesson titled "Noise: How it Affects our Lives". The purpose of this lesson was to create awareness of environmental issues and to see how noise pollutes the environment creating noise pollution. Therefore, words like environment pollution, decibel, and other such terms are included in this lesson by the teacher and can be used in a science classroom as well. There Content and Language Integrated Learning takes place. Here the teacher can teach this lesson using translanguaging and code-switching.

For example: The lesson was taught using flashcards, gestures, etc. The line from the text "

Frequent exposure to loud noise affects the inner part of our ears and may lead to deafness" was taught using code-switching; Example 1: Frequent exposure to அதிகசத்தம் affects the innerparts of our கா F which may lead to deafness."

Example 2: Loudnoise க்கு அடிக்கடி exposed ஆனால், it can affect காதின் inner parts and cause deafness.

In these examples, English words such as Frequent, ears, and loud noise are mixed with wordslike அடிக்கடி, அதிகசத்தம், கா F, பாகங்கள் (parts) or for words like headache (தலவலி) so this provides the combination of Tamil and English words enabling easier understanding for learners.

L1 (home language) helps to emphasize certain words and make the learners understand the significance of this statement. In this case, translanguaging can help in contextual and conceptual learning. In translanguaging, code-switching helps in replacing the content-heavy vocabulary with the L1 (home language) of the learner. The above example of teaching the lesson on "Noise pollution" is beneficial for the teachers as it eases the workload of teachers across different disciplines. Core subjects like science and geography

also contain vocabulary like pollution, decibel, etc. Here is where Content and Language Integrated Learning (CLIL) through the use of English is implemented (Scientific words are already learned in an English classroom).

Analysing all of this, translanguaging is observed as beneficial and efficient, which is similar to Lev Vygotsky's theory. Socio-cultural theory assumes that social contact plays a major role in language learning (Mahbobeh, 2020). In SCT, the Zone of proximal development presents a positive view of the learner and provides mediational tools to promote his /her potential level (Mahbobeh, 2020). In the zone of proximal development, as proposed by Vygotskian theory, we get a deeper understanding of translanguaging, as it states that further learning happens by stretching the pre-existing knowledge.

For example: Children watch a video in Tamil and ask them to reflect and write their thoughts on the content in English. This results in optimistic cognitive development and content-heavy vocabulary learning as well.

Translanguaging as a Scaffold

Scaffolding is an instructional strategy used by teachers to break up complex learning by using various strategies as support based on the needs of the learners to encourage them to take a more active role in learning, which was first proposed by Jerome Bruner in the 1970s.

In this case, translanguaging can be used as a scaffold to bridge the gap between home and classroom linking home language (L1) and target language (English).

The theory of Vygotsky's ZPD discusses what a learner can learn independently and what they can achieve through scaffolding. For learners with ID, ZPD is essential as it focuses on areas where learners cannot complete their work alone but can be done with support or a scaffold (i.e. Translanguaging and Code-switching). ZPD represents what a learner can do with support or guidance. From this, it is evident that translanguaging and code-switching can be used

as a scaffold in teaching young learners with intellectual disability.

Conclusion

In India, a country where communicative language teaching and total immersion theory are used widely, the role of L1 is minimised to encourage the use of the target language. In the case of the latter, L1 is rarely used and the entire focus is on making the learners think and communicate in the target language (L2 English), which is practiced in most of the CBSE, ICSE, and international schools. Whereas translanguaging and code-switching aim to support the full repertoire of learners, where all the learners can learn/think in L1 and write in L2 and the teacher can also use code-switching as a technique in class to engage the learners. Thus, translanguaging and code-switching become a scaffold in promoting deep understanding, it develops the weaker language as Williams (2003), suggests that translanguaging often uses the stronger language (home language L1) to develop the weaker language (L2 English) and it also bridges the home-school links. The findings of the observation indicate that teachers in all disciplines find translanguaging and code-switching easy because both content and language learning (CLIL) occur, class time is reduced and the students can retain and learn the content-heavy vocabulary when it is taught in L1. The student also finds it easier than the strict monolingual teaching. It also creates a sense of inclusivity among all the learners as well.

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AN ANALYSIS OF ANYANWU'S GRIEF IN OCTAVIA ESTELLE BUTLER'S *WILD SEED*

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Abstract

Narratives of grief in Science Fiction are very less in number. The application of psychological concepts and theories in science fiction are scarce as the genre offers the discussion of possibilities and probabilities of the future with respect to technological advances. Hard science fiction deals with the scientific and technological aspects and they are subject to most criticisms because of the accuracy of the concepts used in them. On the other hand, soft science fiction deals with the effects of science and technology on human lives and society. Octavia Estelle Butler, the renowned Afrofuturist science fiction writer authored novels with protagonists who carried the fate of the humanity on their shoulders. Many of her novels have been analysed in various perspectives - racism, posthumanism, transhumanism, afrofuturism, feminism. Butler's novel *Wild Seed* (1980) is taken for analysis and Kubler-Ross's Grief Model is used to analyse the protagonist's grief which becomes the originatory point of the Patternist universe. The aim of this paper is to show that Anyanwu undergoes all the proposed stages of Kubler-Ross's grief model and finds herself in the process of grieving.

Keywords: anyanwu, grief model, kubler-ross, octavia butler

Introduction

Renowned Science fiction writer Octavia Estelle Butler gained many accolades for her raw portrayal of African-American experiences in her writings. She bagged the most coveted prizes and awards in the field of science and speculative fiction. Her oeuvre comprises of three novel series, two stand-alone novels and a short story collection. She has authored the following series: *Patternist Series* (1976-1984) consisting of five novels, *Lilith's Brood Series* (1987-1989) consisting of three novels, *Parable Series* (1993 & 1998) consisting of two novels. Her standalone novels are *Kindred* (1979) and *Fledgling* (2005). Her novel *Wild Seed* (1980) is a part of the *Patternist Series*. *Wild Seed* is the origin story of the Patternists and this novel forms the core of the *Patternist Series*. The novel tells the story of two immortals Doro and Anyanwu. Doro aims of creating a race of immortal people and makes Anyanwu a part of his plan. The entire novel deals about Anyanwu's choices and her efforts to convert

Doro to become human. Anyanwu experiences grief in its greatest form by choosing to live with Doro; such that a powerful immortal like her decides to end her life because of her relationship with Doro. The paper aims to analyse Anyanwu's grief to show that she is more humane than a human and Kubler-Ross Grief Model is used to study Anyanwu's grief process.

Theory - Kubler-Ross's Model

The Swiss-American Psychiatrist Elisabeth Kubler Ross was renowned for her Grief Model. She dealt about the process of grief in her work *On Death and Dying* (1969). She talked about various stages of grief and the coping mechanisms involved in dealing with the process of grief. Kubler-Ross had a near-death experience when she was five and after that incident she became interested in pathology and illness. She also worked as a laboratory assistant during World War II in Germany which added to her interest in the psychological process of grieving.

Grief is a very personal and natural process which is a response to a loss. Edith Buglass, a famous clinical nurse specialist, defines grief as a natural response to “. . . the loss of a loved one” (Buglass 44). In the *Oxford Dictionary of English*, grief is defined as “something that causes great sadness.” This definition becomes more accurate when it comes to the description of grief. It need not necessarily be a loss of a loved person; it can be something that makes you suffer. Grief can be caused by the death of a person or a kind of bereavement. Kubler-Ross’s grief model is also known as Kubler-Ross Model and is widely used in the field of psychology to interpret the process of grieving.

According to Kubler-Ross, there are five stages of grief: denial, anger, bargaining, depression and acceptance. She conducted a close study of the terminally ill patients and designed this model. This can be applied to study an individual’s process of grief too. According to Kubler-Ross, there is no particular order of the above stated stages; they can occur in any order as each person undergoes various expression of grief. (Kubler-Ross)

Kubler-Ross explores grief in detail in her other work *On Grief and Grieving: Finding Meaning of Grief* (2005). The first stage of grief is denial. One who grieves denies that they are sad, that they have suffered a loss. They refuse to accept which is in front of them; they go on denying the grief. Confusion, fear and avoidance of reality are some of the traits observed in those who are in denial of their grief. Denial is followed by Anger. In this stage, the person who is grieving feels shame and embarrassment because of their anger and take it out on others; they are in no position to deal with their anger. Instead, they lash out at everyone who offers comfort. This show of anger is sometimes self-directed too which harms them and others also. Depression follows anger in Kubler-Ross Model. This is the stage when the grieving person starts accepting the reality; despair ranges great in this stage and the person who grieves. Overwhelming of sorrow makes them wallow in their loss; unwanted and uncontrolled thoughts occur a lot in this stage.

Getting out of depression is a herculean task for them and most of them fail in this. Bargaining follows depression where the person who is grieving tries to find something or someone else to hold on to. This is the stage where the person tries to find a meaning in their lives through their actions. The grieving person always looks up for ways to escape their grief. This turns out positive only in some cases; but mostly it is negative. Acceptance comes after this bargaining stage. The grieving person finally understands that they have to move on by accepting the reality in front of them. They prepare a new plan to carry on with their lives forward. This does not mean that they forget their grief but learn to live with it; they cope with it in order to live their life. These are the stages of Kubler-Ross Model.

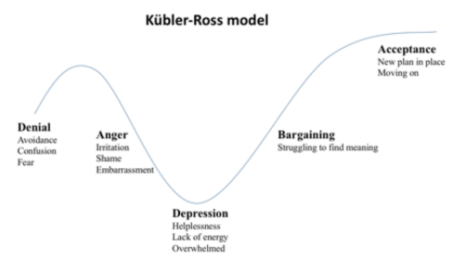


Figure 1. Kübler-Ross’s (1969) Model of Grief (81-82)

Review of Literature

Freud’s essay “Mourning and Melancholia” explored the psychic dynamics that is usually attributed to the grieving process. Several other theorists and clinical practitioners have formulated various models of analysis of grief. Neimeyer’s Narrative and Constructivist Model, Bowlby and Parke’s Four Phases of Grief, Wolfelt’s Companing Approach to Grieving and Worden’s Four Basic Tasks in Adapting To Loss. All these models convey the same ideas of dealing with the grief only with slight variations. Many researchers are throwing light on the importance of dealing with grief in a positive note. G.A. Bonanno and D. Keltner’s article “Facial expressions of emotion and the course of conjugal bereavement” (1997) details the process of grief that

stems in marital relationships. S. Folkman and T. Moskowitz's article "Positive affect and the other side of coping" (2000) deals with the process of grief entirely in an optimistic way. Many such books and articles have been authored on the process of grief and they particularly concentrate on the bereavement issue. *The Other Side of Sadness* (2009) authored by George A. Bonanno documents the process of grief in various forms. Kubler-Ross Grief Model is one of the prominent models used in analysing the process of grief. Though the model is criticized for its shortcomings, it remains one of the widely used models in the field of psychology and research. Kubler-Ross coauthored the book *On Grief and Grieving* with David Kessler in which she responded to the criticisms that have been raised against her model. "The stages. . . have been very misunderstood over the past three decades. They were never meant to help tuck messy emotions into neat packages. They are responses to loss that many people have, but there is not a typical response to loss, as there is not typical loss. Our grief is as individual as our lives" (Kubler-Ross 7).

Analysis

Anyanwu's Denial

Anyanwu's grief begins the moment she accepts Doro; when she agrees to become a part of Doro's dream of creating immortal race of people. Anyanwu is a healer and a shape-shifter; people try to kill her once they learn that she is different. "She was an oracle. A woman through whom a god spoke" (Butler 5). Doro discovers her by accident and even their names complement each other. Anyanwu means the Sun and Doro means the direction East (Butler 7). The complementary nature is in their names alone and not in their disposition. Doro is a spirit, "an ogbanje" (Butler 13), who transmigrates from one body to another. Doro's aim is to create a race of immortals, of people like him, with special abilities. Doro collects people like him, make them breed like animals and repeats the process until he gets his desired result.

Anyanwu on the other hand, has been fighting to keep herself alive her whole life. "Anyanwu. . . had been a slave twice in her life and had escaped only by changing her identity completely and finding a husband in a different town" (Butler 9). She has given birth to forty-seven children to ten different husbands. Even she is tired of seeing her children die when they get old. When Doro offers her a promise of immortal children, Anyanwu believes him. She agrees to go with him accepting him as her husband. On the other hand, Doro plans to get as many children from her possible before killing her. "Could she give Doro what he wanted - what she herself had wanted for so long - children who would not die?" (Butler 95). "Denial is a common defense mechanism used to protect oneself from the hardship of considering an upsetting reality" (Tyrrell et al.). She deludes herself that Doro has chosen her to be his wife because he is in love with her. But that is not the case. When she visits Wheately, understanding dawns on her. She considers the possibility that Doro would have enticed many women for his project. Though this upsets her initially, she is still of the belief that Doro would treat her differently. This point becomes the beginning of her grief.

Another reason for Anyanwu agreeing to go with him is the threat that he places on her children; that he would take her descendants too in the fulfilling of his dream.

The shore seemed even farther away now, though Doro had said the ship was not yet under way. Anyanwu felt that she had moved farther away from her home, that already perhaps she was too far away ever to return. She gripped the rail, eyes on the shore. What was she doing, she wondered. How could she leave her homeland, even for Doro? How could she live among these strangers? White skins, yellow hairs - what were they to her? Worse than strangers. Different ones, people who could be all around her working and shouting, and still leave her feeling alone. (Butler 65)

Anyanwu is just glad that she got him away from her family so that they can live in peace without any abomination. Doro with his promise gets her to

Wheatley, his seed village. Doro delivers gentle threats to her; though she is aware of them, she is not able to bring herself to doubt him. When she asks about her residence in Wheatley, he just replies: "You are a powerful woman. You could live in any place I chose" (Butler 103). Anyanwu realises Doro's hold on people when she meets the people of Wheatley. Despite knowing that he is a killer, everyone adores him. When Anyanwu consumes animal milk, she cries in terror as that is a kind of abomination. Doro chides her until she tells him: "I will obey . . . When will I have my own house? My own cooking fire?" (Butler 127). Anyanwu understands her situation now; that Doro has acquired her as a slave and not as his wife; but still she refuses to believe it. "She said nothing. She did not need to be reminded of how dangerous and how demanding Doro could be. Reminders awakened her fear of him, her fear of a future with him. Reminders made her want to forget the welfare of her children whose freedom she had bought with her servitude. Forget and run!" (Butler 111). She is in denial when she fools herself that Doro will be the husband she could love. Despite watching him kill people, delivering threats, being selfish and ruthless, Anyanwu believes that she would have a better life with him but in vain. This is the first stage of her grief.

Anyanwu's Anger

Soon her denial turns into anger when Doro announces that she will have to marry Isaac, his own son. "You'll marry Isaac. . . I want children from the two of you. And I want you to have a husband who does more than visit you now and then. Living here, you could go for a year, two years, without seeing me. I don't want you to be that alone" (Butler 129). Doro reveals his plan to Anyanwu; she understands that Isaac will just be the first of her husbands to come. Doro tells that she will be bearing both his and Isaac's children and this makes Anyanwu wants to end her life. "What is it you would make of me, Doro? Your dog? I cared for you. It has been lifetimes since I cared as much for a man" (Butler

131). She feels so ashamed then that she asks him to kill her despite him threatening to go back to her homeland to collect her children. She gets angry and curses him but Doro hits her and leaves. Anyanwu plans to end her own life but is convinced by Isaac who reasons with her.

She shook her head. She knew now how the slaves had felt as they lay chained on the bench, the slaver's hot iron burning into their flesh. In her pride, she had denied that she was a slave. She could no longer deny it. Doro's mark had been on her from the day they met. She could break free of him only by dying and sacrificing her children and leaving him loose upon the world to become even more of an animal. So much of what Isaac said seemed to be right. Or was it her cowardice, her fear of Doro's terrible way of killing that made his words seem so reasonable! How could she know? Whatever she did would result in evil." (Butler 140)

But she gives in to Doro. She marries Isaac and begets his children. Anyanwu comes out of her denial once she marries Isaac. She understand her real situation that she is a slave to Doro like everyone else. This realisation makes her come out of her denial but gives place to anger in her heart. She is not only angry on Doro but angry on herself too. She realizes that she loves and values her own life too much to end her own life. "I have not the courage to die. I had never thought before that I was a coward, but I am. Living has become too precious a habit" (Butler 141). She turns this anger on Doro and expresses her hatred for him whenever possible. "She had made herself the nearest thing he had to an enemy. She obeyed. She was civil. But she could hold a grudge as no one Doro had ever known. She was alive because of Issac" (Butler 149). Only Isaac knows that Anyanwu is the closest being who comes across as a match to Doro. But this depresses her only more. Over the years, she makes herself the closest enemy to Doro. She is still in his control but never forgets to remind him that she is better than him in all aspects. Doro is aware of this too.

In order to punish her, Doro kills Thomas, one of his sons, whom he brings to mate with Anyanwu.

This episode mars Anyanwu for her life. Thomas is the father of Nweke, Anyanwu's daughter. Thomas has mind-reading ability, but he is not in a good shape. All through his life, he has lived like an animal with none to take care of him. He has sores all over his body, he is not in a good health, all his teeth are gone, he is very filthy and smells rotten. He has been unlucky in love also as all the women brought to him by Doro will leave him once they get pregnant by him. And when Doro brings Anyanwu to Thomas, he is repulsed that she is a black woman. "He asked Doro what wrong he had done to be given a nigger woman. But it was not his wrong that had won him Anyanwu. It was hers" (Butler 169). He refuses to eat and sleep with Anyanwu. Doro offers no help in this regard. Anyanwu finally terrorizes Thomas by transforming herself into her leopard form and makes him believe that she will not leave him like other women. "Things are not right to me merely because he says they are. He is not my god. He brought me to you as punishment for my sacrilege . . . But he does not understand that I would rather lie with you than with him" (Butler 179). Anyanwu begins to heal his physical as well as mental wounds.

Thomas begins to trust her and they become closer; this angers Doro. Doro's plan to offer Thomas to Anyanwu was a part of punishment; but Anyanwu transforms Thomas and this angers him to the peak. His ego is wounded and once when he makes sure that Anyanwu is pregnant, he kills Thomas in front of Anyanwu. He makes her bury Thomas with her own hands and this incident leaves a scar in Anyanwu. This is the point where she realises her real hatred towards Doro.

Shame and relief made her turn away from him. He was going to let her live. Thomas had bought her life. . . [Thomas] has lived no more than thirty-five years, yet he had found the strength to face Doro and save her. She had lived many times thirty-five years and she wept and cowered. This was what Doro had made of her - and he could not understand why she hated him. (Butler 186)

Anyanwu's Depression

Anyanwu becomes depressed once she realises that she is too afraid of Doro; that This spirals her into a depression. She tries to avert her depression by taking care of all those Doro neglects. Anyanwu lives with this depression for a very long time; even till the time of her death. The unnecessary killing of people bothers her; since it is in her very blood to heal people, it is against her nature. She has tried to talk about this to Doro but in vain.

No one in any of Doro's settlements was as good at helping people through transition as Anyanwu. Her body could absorb the physical punishment of restraining a violent, usually very strong young person. She did not hurt her charges or allow them to hurt themselves. They did not frighten or disgust her. She was their companion, their sister, their mother, their lover through their agony. If they could survive their own mental upheaval, they would come through to find that she had taken good care of their physical bodies. (Butler 162)

This is the only way she tries to relieve herself of her depression. Just when she tries to hide her grief by saving others, fate plays in the life of Anyanwu; she loses her husband Isaac. Nweke kills Isaac during her transition despite Anyanwu's best efforts to save him. But on the day of Isaac's funeral, Anyanwu is nowhere to be found. She escapes the clutches of Doro, leaving everything dear to her. Anyanwu's depression leads her to a cul-de-sac when Isaac dies. That is when she decides to take a leap, to escape Doro.

Doro cannot find her when she is in her non-human form; it took a long time for Anyanwu to realise this; but once she finds out, she uses this to her advantage. She escapes Doro in the form of a bird, then lives as a dolphin, and finally settles in Louisiana in the form of an old man, Edward Warrick, and shape shifts as a werewolf. After a century, Doro finds her. She has created a family for her there. Anyanwu's family comprises of mostly former slaves, people with none to care for, people like her. When Doro comes back, Anyanwu is sure that he would destroy her family she has painfully created.

He [Doro] was being surprisingly amiable. He was at his first stage - seeking to seduce her as he had when he took her from her people. . . She had run from him, done what no one else could do, kept out of his hands for more than a lifetime; yet instead of killing her at once, he seemed to be beginning again with her - giving her a chance to accept him as though nothing had happened. That meant he wanted her alive, if she would submit. (Butler 225)

Anyanwu's Bargain

Anyanwu also tries her luck in bargaining with Doro. They finally reach an agreement, where Doro would bring partners to Anyanwu's children, again in the hope of creating the race of immortals. Anyanwu agrees to this as she has got no other option.

He was making a new Wheatley. He had settlements everywhere, families everywhere. She had only one, and he was taking it. He had taken her from one people and driven her from another, and now, he was casually reaching out to strip her of a third. And she was wrong. She could live on and on and have nothing. She would. He would see to it. (Butler 240)

When Joseph Toler, one of Doro's sons kills Anyanwu's son Stephen, she kills Joseph. When Doro is indifferent to the killings and brings two more kids to be cared for, Anyanwu realises that she is at the end of her bargain. She only has two options - either to escape Doro again leaving her family or to fight him and die in the process endangering her people. She decides to end her own life. "An immortal, a woman who could live through the millenia with him, yet she was intent on suicide - and he was not even certain why" (Butler 288). As she is pregnant at the time, she decides to kill herself after delivering the baby. She arranges for one of her daughters Leah to manage the household and take care of her people. Doro is helpless now and begs Anyanwu to live.

I've told you. . . that even when I hated you, I believed in what you were trying to do. I believed that we should have people more like ourselves, that

we should not be alone. You had much less trouble with me than you could have because I believed that. I learned to turn my head and ignore the things you did to people. But, Doro, I could not ignore everything. You kill your best servants, people who obey you even when it means suffering for them. Killing gives you too much pleasure. Far too much. (Butler 293)

This time after deciding to kill herself, she does not expect Doro to understand about her anymore. She only asks him to take care of her people in his own ways. Doro on the other hand is tormented to the core. But Anyanwu has reached her limit. She is not going to be a slave again to him. Hence she tries bargaining with him - to get a little bit of freedom and to protect her family.

Anyanwu's Acceptance

Finally, Doro understands her. He comes into an agreement with her. He promises her that he would try to change himself and treat her like an equal and not a slave. Anyanwu is not sure whether to trust him or not; she is in two minds. But Doro convinces her. He promises that he would behave differently with her. Convinced, Anyanwu drops the idea of ending her life. "He did not command her any longer. She was no longer one of his breeders, nor even one of his people in the old proprietary way. He could ask her cooperation, her help, but he could not longer coerce her into giving it. There would be no more threats to her children" (Butler 296). She accepts Doro with this consolation; her grief is lessened with this acceptance.

Conclusion

Joan Berzoff lists out the possible factors that are associated with the process of grief as follows: "a) meaning that is created from the loss; b) ways the bereaved integrates this loss; and c) ways in which grief may transform the bereaved" (Berzoff 264). Anyanwu undergoes all these processes. One might find it difficult to understand her decision: to end her life despite being one of the most powerful beings on Earth. But her grief changes her; she does not want

to go on complying Doro's killings and his treatment of her. Had she wanted, she could have escaped him again and lived her life. Instead, she chooses her people, her family to stay with and that is the cost she has to pay to Doro. Anyanwu undergoes all the proposed five stages of Kubler-Ross's Grief Model. First she experiences grief through denial. The blatant denial of her position becomes the starting point of her grief. Her denial turns into anger when she realises that she cannot escape Doro anymore. This anger is turned inwards towards herself when she decides to end her life; but she is too much of a coward to do that. Realising this, she becomes deeply depressed and turns her mind towards helping others as a form of a coping mechanism. Even then, Doro continues to annoy her and punish her. And with Isaac's death, all her pretense are gone and she escapes Doro. She bargains with him when he finds her again, to make her a slave again. The bargain does not work and finally she gets the courage to end her life. This is when Doro realises that he would rather bend with her than lose her; finally Anyanwu accepts her position in Doro's life with certain demands and changes. The process of grief transfers Anyanwu from a person of fear to a person of power. She finally gains the power to accept her life as it is.

This, according to Kubler-Ross, is the final stage in the grieving process. All through her life, she has been lonely and desperate to have long-lived children. With Doro, she knows that she could achieve the dream but not without the cost. Finally she comes out of her grief by accepting Doro in her life. Thus Butler's Anyanwu fits the Kubler-Ross's Grief Model perfectly.

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NOMADIC SUBJECTS IN THE MAKING: A STUDY OF THE PROCESS OF BECOMING THROUGH AN ANALYSIS OF CLEMANTINE WAMARIYA AND ELIZABETH WEIL'S *THE GIRL WHO SMILED BEADS: A STORY OF WAR AND WHAT COMES AFTER*

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Abstract

This article is a foray into the concept of nomadic subjects in Clemantine Wamariya's memoir, The Girl Who Smiled Beads: A Story of War and What Comes After. Drawing on Deleuze and Guattari's notion of becoming, the article analyses how Wamariya's journey takes a line of flight from being a child survivor of the Rwandan genocide to being a global nomad by embarking on a process of becoming minoritarian thereby facilitating a deterritorialization and a reterritorialization of the strictly territorialized boundaries. The paper looks into how Wamariya chooses not to be a victim amidst the confusions and chaos ensuing the war, displacement and trauma but view the deterritorialization as a process that enables her to realize the potential of fluidity and transformation of identity in response to war and forced migration. The article throws light on how Wamariya's experiences problematize the fixed notions of identity, self and belonging, highlighting the dynamic process of becoming and construction of new feminine subjectivities in the wake of geopolitical upheaval. Ultimately, this analysis contributes to discussions on trauma studies, refugee narratives, and the intersections of identity and mobility in contemporary global contexts.

Clemantine Wamariya's *The Girl Who Smiled Beads: A Story of War and What Comes After* offers a light-hearted yet a serious take on war and its complex offshoots told from the perspective of a child survivor of Rwandan genocide, Clemantine. Her narrative takes a non-linear route as she vacillates between being a teenager in one chapter and being a child in the other, transcending boundaries of seven countries in Africa and the borders of America, subsisting on too little a food to enjoying a sumptuous meal, sleeping on cardboards to occupying a single room with twin beds. The war is often an abyss dragging people down to a life of entanglements in which they find themselves caught in a loop questioning the meaninglessness of war, its repercussions, its stake on their identity, existence, belonging, followed by survival or falling back on the same questions triggered by the trauma. Clemantine along with her sister, Claire opts to take a line of flight from this highly territorialized affair

by being nomadic subjects unsettling even at promising places and subverting the conventional codes of patriarchy. They construct alternative subjectivities and embark on a process of becoming by not becoming invisible but making themselves impermeable and self-sufficient.

“The war had no logic, no direction, no discernible objective, no face. It was everything, everywhere, all at once, and it stood for nothing at all”, says Clemantine Wamariya (*The Girl* 142). Clemantine and Claire were not immune to the trauma that brazes the victims of war always on run and away from the family but never did they succumb to the patriarchal whims and fancies (whose self-worth was measured against the woman's perpetual degradation) and, the repercussions of war. The Rwandans believed “if you're female, you are born with great value—not because of who you are as an individual or your mind, but because of your body” (*The Girl* 57). The

female body is bartered for cows and land during the marriage. Once the body is ruined, it loses its purity forever and becomes worthless in the eyes of people. But Clemantine managed to pull herself off this narrative of bodily purity, shame, and ruin. Though protecting the body from harm, diseases and catering to its needs had been a daunting affair that at times she was haunted by a desire to do away with her body, she eventually started to own her body and “find comfort in it” (*The Girl* 142). She did not let the nights define her life. She knew she “had to be impermeable, self-sufficient” (*The Girl* 111). She tried hard not to be caught in the whirlwind of chaos lest she would become invisible leaving behind no trace of her existence. Clemantine’s process of deterritorialization commenced with her escape from the Rwandan genocide when she was uprooted from her family, home and culture at a tender age. The displacements and momentary halts at various refugee camps in pursuit for safety pushed her to a blackhole of confusions, non-existence and alienation. Her strategy to ascertain her existence was to abide by the power of her affirmations, unwavering and to shout out her name frequently, “I am Clemantine. I am valuable. I am a fighter. I am human,” (*The Girl* 49) as she believed that “name is a basin with a leak that you need to constantly fill up. If you don’t, it drains...” (*The Girl* 44). She was a black, a woman, and a refugee, a “prisoner of their assumptions,” a “genocide princess” (*The Girl* 195) whose story of survival people wanted to hear. She was by no means considered an equal by the people around her. She was once asked by a co-panelist for an international non-profit show, “how does it feel to be one of us?” which startled her and she questions as to what “one of us” means (*The Girl* 197). To her “one of us” meant the rich, white people on top of humanity’s heap who have never been kicked out of the kingdom (*The Girl* 197).

Though Clemantine could be perceived as questioning the privileges enjoyed by the rich white people in whose dictionary the word ‘suffering’ rarely exists, she was in reality overturning the gaze

of the society by siphoning off from an identity imposed by the people to become a nomadic subject to which Rosi Braidotti confers mythical traits. “The nomadic subject is a myth, or a political action, that allows... to think through and move across established categories and levels of experience: blurring boundaries without burning bridges” (*Nomadic Subjects* 26). Clemantine tried to bridge the people together irrespective of their differences by implanting a food for thought among them by stating that “boxing ourselves into tiny cubbies based on class, race, ethnicity, religion-anything, really-comes from a poverty of mind, a poverty of imagination” (*The Girl* 147). She reterritorialized herself by bridging her past with the present by seeking a new life opened up by the education and the support of people after resettling in U.S momentarily. She preferred not to completely shed away her identity as a black woman refugee but fathomed beyond the projections that people cast on her without limiting herself to the label of a survivor. She was persistent on carving out her “own creation: specific, alarming, unique” (*The Girl* 195).

Clemantine was haunted by the dreads of homelessness, of being a broken individuality with a shattered faith who desired to revert to her childhood, to be parented, to fill up the huge vacuum in her relationships with her family. But she embraced the task of reframing her flashback rife with bomb-shelled people drained in blood, soaked in violence, swamped by malnutrition and the outbreak of diseases. She along with Claire were persistent not only on leaving the war-torn country but of remaking “an identity untouched by everything that’s been used against” her and to “build a self out of elements that are not tainted...on” her “own terms” (*The Girl* 179). Braidotti opines that the “nomadic consciousness is not about dispensing with identity altogether, but rather about not taking any kind of identity as permanent” (*Nomadic Subjects* 64). By choosing an identity of her own making, and by owning a character she defines “rubric” (*The Girl* 213), she lets herself be transformed by the constant shifts

and encounters. She sets her on the path of becoming by being a nomadic subject as “nomadism is not a situation of being but of becoming...a creative sort of becoming, a performative metaphor” (*Nomadic Subjects* 27). She did not wish to be the helpless victim and therefore constructed an alternative female subjectivity (moulded by her experiences of war but far from the dominant narratives surrounding the refugees), that captured the essence of the complexity of her identity. Her concept of identity was therefore a work in progress as she owed it to her ever-changing beliefs and the ensuing critical consciousness.

The nomadic subjects are always in transition and therefore they “are not characterized by homelessness but by their ability to recreate their homes everywhere” (*Revisiting the Nomadic Subject* 31). Clementine never felt lost, as she was displaced at the age of four and “‘lost’ implies that there’s a place where” one feels “found and that, for” her, “did not exist” (*The Girl* 98). Given to a life filled with episodes of escapades, the feeling of being rooted brought back to her the fears of being driven away. Claire kept on moving from camp to camp, and place to place determined to live an economically independent life. She wanted an escape from the story people spun around a victim- not only of war but also of some vulnerability attributed to a woman’s being. She transcended the barriers others imposed on her in the discharge of duties bound to a wife and a mother. She scanned for opportunities even while in a refugee camp to brush up her entrepreneurial skills by joining hands with a black-market butcher, a wholesale dealer etc. She equated gizzard to power and thereby devoured power by tasting gizzards which in Rwanda were reserved exclusively for men. “All becoming is a becoming-minoritarian,” a rupture from the structures of domination as “majority implies a state of domination, not the reverse” (*A Thousand Plateaus* 0173). Claire can be stated to be embarking on a process of ‘becoming minoritarian’ challenging the predominant norms, scouting for lines of flight from the power structures that control her (“Minority

and Becoming: Deleuze, Guattari, and the Case of Apuleius’ *Metamorphoses*”).

To Claire, every border or barrier meant an invitation to step across the line and an impossibility not to be involved as is resonant with Kapka Kassabova’s take on the borders (*Border1*). While Claire’s restlessness can be channelled to her excessive need to relish the sense of power and to subvert the traditional conventions of patriarchy, Clemantine’s nomadic disposition can be read as her *modus operandi* to flee. Her process of becoming minoritarian can be read along the way in which she challenges the dominant narratives surrounding the refugees through her storytelling. “I wanted to retain the right to disappear. Remaining in place, nesting—it set off fears that somebody would yank me away. To counter it, I had to flee” (*The Girl* 199).

Rosi Braidotti states that to be a nomad one need not necessarily travel. “It is the subversion of set conventions that defines the nomadic process, not the literal act of travelling” (*Nomadic Subjects* 26). Clemantine too indulges in such trips in which she crafts her own narrative. In her flights of fancy, she imagines her as the girl who smiled beads. “I would be...my version of the girl who smiled beads, one who had power and agency over her life, one who did not get caught” (*The Girl* 172). The girl who smiled beads is a story in which a girl was born to a childless mother in response to her prayers heard by the thunder. The girl was ravishingly beautiful that her smile trailed beads. Her mother grew suspicious that she locked the girl out of fear of being stolen. The mother one day forgot to lock the door and the girl vanished. Thunder appeared to track his missing daughter by summoning all the girls in the village and making them smile. He found his daughter and took her away out of the reach and sight of the mother. Clemantine took refuge in this narrative and often described her as “a feather, molted and mangled, drifting through space” (98) “and by the time anyone tried to catch her, she was gone” (*The Girl* 172). This was her coping mechanism to put up with the world. The experiences she had to endure were so disorienting that she needed a story to braid

them together to derive a moral and emotional sense out of it and which could guide her in the future. She was in hunt for a narrative that offers her “clarity, perspective, joy, beauty, originality, intelligence, a wide-angle view” (180) and a liberation to make her “world not just magnificent but logical and whole” (*The Girl* 213). She derives empowerment from the narrative she crafts by rearranging the jigsaw pieces of her traumatizing experiences.

Clemantine can be said to have undertaken both the physical travel and the internal travel. She along with her sister have migrated from Kigali, their homeland to Ngozi, Kazimia, Tanzania, Kigoma, Dzaleka, Maputo, Illinois, Zaire, Lusaka, Chicago surviving in camps, hostels, and houses of people benevolent enough to shelter them. She visited Israel too to learn about refugees and along with her mother took a trip to London, Paris and Rome. While Claire finally chose to territorialize herself in a house in Chicago, often flying back to Rwanda, serving refugees, family and friends, Clemantine never settled for a place. She is preoccupied with coming to terms with her internal borders trying to compensate a life lost between and betwixt war. She is torn between a body with liabilities and body as capable of creation; her desire to be loved and to be left alone; the feeling of being nobody’s child and to become somebody’s somebody; the confusions of war and the clarity she wishes to impart to her life story; to reconnect with her past and embrace her new life. Clemantine tries to find herself by being in the in-between spaces trying to make sense out of her own experiences and the continuous shifts that contribute to the making of an identity that alters with time. In doing so, she momentarily lives in a state of neplanta and advances. ‘Neplanta’ is a term coined by Gloria Anzaldúa to refer to the “in-between state, that uncertain terrain one crosses when moving from one place to another...when travelling from a present identity into a new identity (*Border Arte, Nepantla, sl Lugar de la Frontera*’180). Her take on life can be compared to a line of becoming which “is the in-between...line of flight or descent running

perpendicular to both” the points (*A Thousand Plateaus* 0293). She occupies the in-between of the dualisms, the intermezzo which is “the only way to get out of the dualisms” (*A Thousand Plateaus* 01730). In Clemantine’s struggle for an escape out of the dualisms, she sprinkles creativity to her traumatic experiences to derive some sense out of it by choosing to be a storyteller, public speaker, social entrepreneur, and human rights advocate.

Clemantine and Claire’s processes of becoming minoritarian are thus deeply interconnected and shaped by the deterritorializations brought about by their experiences of war, trauma and displacement. This ultimately leads to the reterritorialization of their identities reflecting the dynamic nature in the face of systemic marginalization. From being the refugees and survivors of Rwandan genocide, they eventually pave the way to alternative female subjectivities of their own creation, resisting the narrative that society imposes on them. The craftiness with which Clemantine spins narratives out of her life and Claire’s potential movements and resistance to a pre-defined way of being and thinking, place them on the process of becoming by continuously shaping the way they perceive themselves and the way the world perceives them.

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A SEARCH FOR AN ESSENCE OF HUMAN LIVING IN THE NOVELS OF ARUN JOSHI: AN EXISTENTIAL STUDY

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Abstract

To reassert the importance of human individuality and freedom, the philosophy of existentialism started in 19th century and gained prominence in 20th century post-World War II years. It can be said to have evolved ever since men grew anxious about the point of life, its futility and the meaninglessness of existence. According to the existential philosophers an individual's existence is a pre-eminent truth and reality and it is the only original certainty. The message of existentialism is that every human as an individual is liable for what he does, responsible for who he is, responsible for the way he faces and deal with the world, responsible ultimately for the way the world is. It is philosophy of no excuse. A key idea of existentialism is a quest for meaning in life and it originates from the principle that human behaviour is based on nothing except free choice. Existentialism emerged as result of combined effort made by thinkers, philosophers, artists, psychologist, literary critics, authors from various disciplines around the world. As a remarkable literary movement, it has a great impact on literature world-wide. The major philosophers associated with existentialism are Soren Kierkegaard, Friedrich Nietzsche, Jean Paul Sartre and Albert Camus. The novels of Arun Joshi are no exception in dealing with the problems of present-day world. All his novels beautifully delineate some of the serious ideas related to existentialism such as Anxiety, absurdity, alienation, rootlessness, search for meaning in life etc. Through his work Joshi has given new directions to Indian existential writings. His novels add new dimensions to the existential philosophy and widens its scope.

Keywords: indian existentialism, anxiety, alienation, identity, rootlessness, subjectivity, human behaviour, dimension

Many Indian novelist of the post-Independence were keen into exploring and individuals' private sphere of life rather than focusing the public sphere. They venture deep into a character's individual psyche. The notable works of Anitha Desai such as *Cry*, *The Peacock* (1977) and *Clear Light of Day* (1980) explores the plight of alienated individuals. The Novel *The Nowhere Man* (1972) by Kamala Markandaya deals with the psychological trauma of an Indian immigrant in London. Likewise, *The Dark Dancer* (1959) by B. Rajan discusses about the thought process of a resentful woman exiled and persecuted by her family.

Despite following the standard of British and American literature the Indian English novelist stand distinct as they have formed their own national identity. They prove to be among the major post-colonial writers as they pioneer in exploring philosophical and psychological concerns.

They inculcate new dimensions to the genre of fiction with their insightful themes such as identity, gender, race, self, and culture-oriented subjects.

The aim of this paper is to make an existential analysis on the works of Arun Joshi. The existential writers of the west like Kierkegaard, Sartre, Camus, Marcel, and Paul Tillich have skilfully handled the theme of anxiety in their works. All of them are sceptical towards the modern and chaotic way of human life which is a notable characteristic of industrialized society. Arun Joshi an affluent writer of the twentieth century addresses wide range of issues under the idea of existentialism. Having an affinity with the Western existential writers Joshi is seriously concerned with the sense of futility in life which leads to the problem of anxiety. Joshi observes the declining state of old human values during his time which results to an absurd way of life. His modern Indo-English fictions show his

awareness towards man's rootlessness and the consequential loneliness which are Arun Joshi's unique vision of the predicament of modern man. Through his work, he also highlights the evils of the material concern of the modern man.

The search for an inner core of human living and need for the acculturation of man to establish him back to his roots is the principal concern in his works. The quest for identity is a typical scenario of all his novels. His heroes stand alienated from the society which they belong and driven by a strong spiritual force and old values. The central motif is quest and all his characters are seekers and questers for a meaningful life.

"All his heroes are both Pica roes and Pilgrims-Pica roes in their wanderings and Pilgrims in their search for the meaning of Karma, for the life force, for atonement, for the first cause, for the Ultimate Truth for god" (Prasad 112).

Arun Joshi's works provides various instances of existential problems such as meaninglessness, self-estrangement, alienation, and loneliness. Joshi's magnum opus *The Foreigner* (1968) delineates the troublesome life of the protagonist Sindi Oberoi who is in a quest for the meaning of life. Arun Joshi tries to explore the complexity of human inner soul. Sidi Oberoi the idiosyncratic hero is obsessed with his philosophy of non-involvement. He is unable to find the ultimate purpose of his existence. Somebody had begotten me without purpose and so far, I had lived without a purpose, unless you could call the search for peace a purpose. (Sindi55)

Sindi is an embodiment of an existential hero who is a rootless drifter, unfortunate, hysterical young man in the modern world. Sind Oberoi a child of mixed parentage born to a father who is an Indian and British mother. He copes to the danger of confused identity. As he loses his parents in a very young age his intense grief and orphaned condition makes him a lonely foreigner. He takes his early education in Kenya, later in England and moves to America. He eventually ends up in India by chance.

Whether he is London, Boston or in Delhi he did not have his roots anywhere.

Perhaps I felt like that because I was a foreigner in America. But then, what difference would it have made if I had lived in Kenya or India or any other place for that matter! It seemed to me that I would still be a foreigner. My foreignness lay within me and I couldn't leave myself behind wherever I went. (Sindi 55)

Sindi's strong belief in the philosophy of detachment molds him in a way that he fails to make any commitment. He jumps into a series of relationship however his gamophobia due to his belief in detached way of life stops him to make a meaningful relationship with any woman. His painful life as an orphan during his childhood stops him to make love. Joshi displays the plight of loneliness by unveiling Sindi's psychological conflict. Fascinated by its authenticity and insightful peering into agonized psyche, Meenakshi Mukarjee comments that *The Foreigner* is the first Indo- Anglian novel to deal with a genuine human predicament without compromise and without clichés, since Anita Desai's *Voices in the City*.

Joshi's second novel *The Strange Case of Billy Biswas* is an outstanding work which exhibits the problem of human existential condition. In this novel Joshi deals with the idea of existentialism in a more significant and explicit manner. He skilfully employs a technique of contrast and parallelism in its narrative structure. The narrative is very significant as it regulates the series of events, character, and theme of the novel. The key concern of the novel is the contrast between primitive and civilized way of life. *The Strange Case of Billy Biswas* features the iconic charter Bimal Biswas better known as Billy Biswas a man of 'extraordinary passion.' Billy Biswas the dissatisfied modern man born in the elite class society of New Delhi suffers with serious cultural conflict in his mind. Billy is driven by a strong primitive force which leads him to abandon the modern and so-called elite society.

He grasps the reality that there is something within him which leads him towards the primitive richness and pleasure of life and so he relates.

A furry little animal came out of a bush and sitting on its hindlegs stared at me full in the face. Its eyes were friendly and fearless. "come," it said. "Come to our primitive world that will sooner or later overcome the works of man. Come. We have waited for you." "Come, come, come. Why do you want to go back? Why do you want to go back? This is all there is on earth. (111 *Billy*)

Billy develops a dislike towards the elite class and civilized way of life. According to him the civilized people are nothing more than a "heap of tinsel" (Billy 141). Through this novel Joshi exposes the disgust of materialistic elite class whose souls are highly corrupt with low values. Billy is disturbed by his existence. The civilized lifestyle of the upper-crust society into which he is born does not serve any purpose and meaning of existence. Like his predecessor Sindi Oberoi in *The Foreigner* Billy is in search of an essence of human living, life of meaningful relatedness. At times in Sindi's life there is force for him to accept his life in the world he is wary of taking any action however Billy acts on his free will he follows the voice of his soul.

Man is defined by Sartre as freedom (Bertens, 1985:319). Freedom, which constitutes the highest value of existentialism, gives man an opportunity to make a creation. He has an open possibility. It means that he always has chances to choose a way of life, to pursue his ideas, or to enjoy a kind of life he wishes. According to Jaspers, the existence of man are ceaseless open possibilities. The existence of man is also a full comprehension of total freedom. (Bertens, 1981:133).

Billy is conscious of the fact that there is an open possibility to live his way of life, to pursue his quest and enjoy the life he desires. His renunciation of worldly life highlights the meaninglessness of material life which alienates individuals from their own self and society.

The novel *The Apprentice* published later by Arun Joshi is known for its exemplary style in the

history of Indian existential writings. Though it stands unusual among Joshi's work for its style and narrative structure it is remarkable in handling the existential thread of life. The story of Rathan Rathore in *The Apprentice* deals with the problems of modern man in the contemporary Indian society. The corruption, hypocrisy and cowardice of modern civilization is an elemental concern in this novel. The novel written in a form of monologue which reveals the character of Ratan who face the harsh realities of life. He finds himself isolated in the society and becomes an apprentice of the corrupt modern class. The protagonist Ratan out of sheer disappointment of being jobless embraces the corrupt values of modern society. He completely sheds the honesty and traditional values of his father to thrive in the modern world. Rathan realizes that the compelling force of the modern society has destroyed his ideal values. As he repents for the follies of his early life he goes under a sternest transformation of his self.

The interplay of existential philosophy and Hindu way of life is excellently depicted by Joshi in his fourth novel *The Last Labyrinth* (1981). It is a sequel of the existential quest dealt in his early work however it is intense and mature in its treatment. Joshi explores some of the core principles of Hindu philosophy which echos the *Upanishads* and *Gita*. Joshi uses the Hindu way of life as a main framework in creating the structure, motive and characterization of *The Last Labyrinth*.

In its handling of a subtle Indian motive, the *Last Labyrinth* is unrivalled and focuses on the importance of the Hindu philosophy advocated by holy writings such as *Gita* and the *Upanishads*. The story follows a person who is torn between the four ways of life: Dharma (responsibility), Artha (wealth), Kama (desire), and Moksha (enlightenment) (liberation). The entire reliance on karma yoga is the attainment of soul liberty by forsaking the six adversaries of man, Kama (desire), krodh (anger), lobha (greed), moha (allurement), Mada (lust), and Aiswarya (pride). (Batt, V., Yadav, A., Gupta, D. B., & Bhatt, R P.1169).

The young, ambitious top business executive Som Baskar is depicted as an excellent example of modern man who is confused and alienated in his life. Despite having best education, luxury and immense fortune Som Bhaskar is not happy and satisfied with his life. He is constantly disturbed by a mysterious voice of his soul which intensifies his desires he is relentlessly chased by undefined hungers. His question about life, God, love and death continuously haunts him throughout his life. Som finds his life meaningless so he relinquishes his marital life and tries to find meaning of life through lust and boozing. He is typical as Joshi's other protagonist. His boundless love for Anurada and his impatience to possess her reminiscence one of Joshi's another protagonist Billy Biswas who also long for his liberation of his inner soul. *The Last Labyrinth* is significant for its focus towards the interior life of the protagonist which according to Hinduism is an ultimate path to spirituality. Som's quest is seen a transformation from a worldly life to a perceptual one. His life is driven by two contradictory forces which are lust and spirituality. Som Baskar's quest and problems are excellent example of a modern man's struggle to find purpose and meaning of existence. *The Last Labyrinth* is a tour-de-force on the chaos of existence and Som Baskar is an archetype of an existential hero.

Thus from the above study we come to a conclusion that novels of Arun Joshi are remarkable in portraying the existential predicament of modern

man and the problems of present-day world. His novels are potentially rich with the theme the quest for purpose of life and its essence. He is indeed an existential novelist in the tradition of Western existential writers such as Camus and Sartre.

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FEMINISM AND DISABILITY STUDIES

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Abstract

The study of the intricate relationships between gender, disability, and other social identities is being done in the developing discipline of Feminist Disability Studies. Drawing on recent research, this abstract explores important ideas and issues in this multidisciplinary field. The field emphasizes how women and gender non-conforming people with disabilities are unreasonably affected by stamping societal systems and attitudes. Intersectional analyses reveal how disability interacts with factors such as race, class, and sexuality to create compounding marginalization. Also, this paper shares a few writers who have overcome their disability by their passion. The real-life experiences of people with disability and their achievements in their lives help readers to encourage themselves.

Keywords: *disability, feminist disability studies, real life experience, gender.*

What is Feminist Disability Studies?

The idea of Feminist Disability Studies is that social symbols like gender, ethnicity, sexual orientation, and class are always closely linked to disabilities. Feminist Disability Studies covers a wide range of disciplinary and transdisciplinary topics.

Introduction

Congenital and Acquired Disabilities are the two categories of study in disability studies. Congenital: Also referred to as birth defects, congenital diseases are physical or functional abnormalities that arise inside the uterus. Congenital defects, also known as congenital differences, are irregularities that occur before birth and may be identified before, during, or after delivery. Acquired: An impairment that develops throughout a person's lifetime is referred to as acquired. That is not a birth handicap rather, it is the consequence of an illness or accident. Acquired disabilities can be both obvious and invisible. Accident-related injuries such as brain trauma, spine injuries, loss of eyesight, loss of hearing, and limb loss are examples of acquired disabilities.

Disability Identification

- Visible
- Invisible

When a person has visible impairments, it is possible to notice them merely by looking at them. Descriptions of their faces indicate that they are disabled. They could even have forced trembling throughout their body or be unable to move in the same manner as a typical person.

Common Examples of Visible Disabilities are:

- Autism
- Down Syndrome
- Fetal Alcohol Syndrome
- Tourette Syndrome
- Amputations
- Paralysis
- Cerebral Palsy
- Muscular Dystrophy (MD)
- Multiple Sclerosis (MS)

The side effects of invisible disability might influence a person's thoughts, hearing, speaking, and social interactions. It will be quite difficult for people to determine whether a person has an invisible

disability. And the majority of these folks are viewed as strange or abnormal by their community.

These invisible disabilities may include:

- ADD
- ADHD
- Anxiety
- Bipolar
- Depression
- OCD
- Asperger's
- Diabetes
- Other Chronic Illnesses

Disability varies based on the subsequent factors

- Type and Degree of Disability
- Gender / Sexuality
- Class / Caste
- Race / Ethnicity
- Social, Economic, Political and Cultural

Women with Disability

Women with disabilities are primarily marginalized in three areas: Gender, Disability, and Economy.

Gender Marginalization - Disability and gender have led to the classification of disabled women as double emigrants. Certain individuals are more disadvantaged than others in terms of poverty and social exclusion. They have less social, political, and economic prospects as well as, critically, very little social interaction within the community.

Disability Marginalization - Many disabled persons feel as though society ignores them. Living in poverty is even more terrible because the SSDI (Social Security Disability Insurance) or SSI (Supplemental Security Income) programmes determine how much money is available. Their shortcomings include not being able to provide frame, carriage, service, quality healthcare, and more.

Economical Marginalization - Disability is associated with negative economic outcomes. The National Bureau of Economic Research (NBER) reports ten years after it is to have a permanent and

uncomplicated handicap, that there has been an average decline in wages of 79%, a loss in after-tax income of 35%, and a drop in food consumption of 22%.

About Ashley

The controversial series of medical treatments given to Ashley X, an American kid, is referred to as the Ashley Treatment. Ashley was born in 1997 and suffers from stationary encephalopathy, which causes significant developmental problems. Although Ashley is still growing physically, her mental age is estimated to be that of a newborn. Treatment comprised appendectomy, hysterectomy, excision of both breast buds on one side, and growth inhibition of body estrogens. Ashley's health was unconscionable in June 2016, eighteen years after the search ended. This was the consequence of no changes.

The main goals of the therapy were to stop Ashley's breast development, stop monthly cramps and bleeding, and lessen the discomfort that comes with having big breasts. Early in 2007, the combination of the operation and the estrogen medication sparked a lot of supporting and negative public observations and philosophical analysis.

Growth Attenuation Treatment

Disabled girl's current situation is infantilized due to GAT, negative stereotypes of disabled women that characterize their sexuality as wild, undignified, and uncontrollable, and the belief that disability is a remedy for childbirth and caring for a newborn.

Reasons for GAT / Euthanasia

- Parental phobia parents are too protective of the disabled girl child.
- Challenges in disability support to be given by parents/caretakers.

The rights of disabled people

- United Nations Convention on the Rights of Persons with a disability.
- Article 15 – No one shall be subjected without his or her free consent to medical or scientific experimentation.

- Article 23 – Disabled people have the right to maintain their fertility.
- GAT makes disabled women's sexuality negative.
- Designed to arrest a disabled girl's biological development, it removes those parts of her body essential to sexuality.
- Fully developed breasts are said to be uncomfortable, menstruation painful, and pregnancy an illegitimate choice for disabled women.

Feminist Disability Studies

During the 1960s people saw the start of feminist disability studies. The concepts and approaches of Feminist Studies and Disability Studies are combined in the interdisciplinary subject of Feminist Disability Studies. It investigates and examines how feminism, gender, and disability connect. Seeking to comprehend how various identities interact, impact, and are intersected in social, cultural, political, and historical settings.

Scholar's Critical Studies

- The intersections of disability and gender, including how societal constructions of femininity and masculinity intersect with disability identities.
- The impact of ableism and sexism on disabled women's access to health care, education, employment, and other essential resources.
- Representation and media portrayals of disabled women, challenging stereotypes and promoting more correct and various descriptions.
- The experiences of disabled women in intimate relationships, motherhood, and reproductive rights.
- The role of disabled women in feminist activism and social justice movements.
- The Forensic Disability Service (FDS) challenges and broadens traditional perspectives on both gender and disability by examining how they intersect with other social categories such as race, sexuality class, and age.

Key Areas Focus within Feminist Disability Studies

1. Representation and Stereotypes

Exploring how disabled individuals especially those who identify as women or non-binary are portrayed in media, literature, and popular culture and analyzing how these portrayals reinforce or challenge existing stereotypes.

2. Intersectionality

Examining how the experiences of disabled individuals are shaped by various intersecting identities including gender, race, sexuality, and class.

3. Activism and Advocacy

Investigating how feminist disability activists and advocates work to create inclusive and accessible spaces, challenge ableism and sexism, promote social justice, and encourage equity.

4. Access and Accommodation

Exploring issues related to accessibility, including physical spaces, digital environments, education, and healthcare with a focus on how gender and disability intersect in these contexts.

5. Social and Cultural Norms

Analyzing how societal norms and expectations around gender roles and disability influence experiences, identities, and opportunities.

6. Theorizing Disability

Developing theoretical frameworks that integrate feminist and disability perspectives. Aspire to provide a more nuanced understanding of the lived experiences of disabled individuals.

7. Historical Perspectives

Examining historical representations of disabled women and non-binary individuals as well as the evolution of feminist and disability movements over time.

Disability in India

According to conservative estimates, 18.49 to 21.92 million people in India 1.8 to 2.1% of the country's

overall population struggle with disabilities. Oddly, greater life expectancy has also globally increased the incidence of chronic disease-related disability associated with aging. (Renu Addlaka & Subhangi Vaidya 425)

Characters in Indian Epics

- Manthara alias kooni in Ramayana.
- Sakuni in Mahabharatha.
- Dhritarashtra in Mahabharatha.

Disabled Women and Society

- Women with disabilities are more vulnerable to assault and abuse because they are invisible, alone, and defenceless.
- Moreover, assistance with everyday living tasks like eating, clothing, and other body functions makes disabled women more susceptible to abuse in both homes and institutions.
- She might not be able to flee or cry for support, making her less equipped to protect herself in a dangerous scenario.
- Women who are disabled experience violence when they stand for their rights.
- They are raised in isolation and neglect, confined behind the walls of homes or special institutions, with no chance of leading a regular life.
- They are depressed about the chance to live away from home to receive an education.

These are a few disabled women lists who have achieved in their lives without looking at their disability. They are Simi Linton, Rosemarie Garland-Thomson, Susan Wendell, Mia Mingus, Leah Lakshmi Piepzna-Samarasinha, Jasbir K. Puar, Alison Kafer, Ellen Samuels, Dr. Margaret Price.

About Simi Linton

Simi Linton is an American novelist, activist, filmmaker, and arts consultant. Her research primarily focuses on disability studies, disability arts, and how ideas on disability justice and rights might influence the arts.

About Rosemarie Garland-Thomson

Rosemarie Garland-Thomson is an English professor at Emory University who specializes in Feminist Theory and Disability Studies. Her book *Extraordinary Bodies* is considered a foundational work in the field of Disability Studies.

Garland-Thomson has been a founding member and co-chair of the Modern Language Association (MLA) Committee on Disability Issues in the Profession for two years, which turned the largest academic professional organization into a model of accessibility for organizations around the world. In 2000, she co-directed a National Endowment for the Humanities Summer Institute on Disability Studies, which influenced the work of many scholars who currently lead the field.

About Susan Wendell

Susan Wendell teaches Women's Studies as an associate professor at Simon Fraser University in British Columbia. She co-edited *Pornography and Censorship* (1983) with David Copp.

Women & Disability in English Movies

- My Left Foot (1989)
- Margarita with a Straw (2014)
- Me Before You (2016)
- The Other Sister (1999)
- The Black Balloon (2008)
- A Quiet Place (2018)
- Cynthia (2018)

Women & Disability in Tamil Movies

- Anjali (1990)
- Saattai (2012)
- Aarohanam (2012)
- Appa (2016)
- KaatrinMozhi (2018)
- Peranbu (2018)

Summation

Scholarly cultural work with a keen political edge and a powerful critical punch to subvert the prevailing preconceptions about life with a disability

is what Feminist Disability Studies are all about. It places the experience of having a disability concerning rights and exclusions. In the framework of rights and exclusions, it seeks to recover marginalized voices and misrepresented experiences, aiding in the social processes that lead to the creation of identity. Denaturalization of disability is the goal. Feminist Disability Studies, in summary, reframe disability. (Garland–Thomson, 2008, p.197)

On the other side, Feminist Disability Studies view disability experiences as a natural element of human diversity rather than as a major tragedy. *Women with Disabilities: Essays in Psychology, Culture, and Politics*, edited by Michelle Fine and Adrienne Asch, published in 1986, laid the groundwork for a great deal of subsequent research in the field.

Disability requires people to accept the universal need for dependency and mutual aid, as well as the inclusion of this need in the agenda for human rights. Disabled people do not participate in the social compact of justice, according to feminist theories of justice like those put forth by Martha Nussbaum in her 2006 book *Frontiers of Justice: Disabilities, Nationality, Species Membership*. These theories emphasize inclusivity and interdependence over rivalry and competition as the foundation for justice.

The goals of FDS are to increase the visibility of disabled women, confront structural injustice, and advance a more equitable and inclusive conception of feminism and disability rights. As academics, activists, and advocates work together to address the intricate and intertwined issues encountered by disabled people navigating the intersections of gender, disability, and society, it will only continue to change.

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PORTRAYAL OF INDIAN POLITICAL SITUATIONS IN NAYANTARA SAHGAL FICTION

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Abstract

The research paper titled 'Portrayal of Indian Political Situations in Nayantara Sahgal Fiction' explores the political issues and turmoil depicted in the novels. The article explores the characteristics of political writing and the distinctiveness of Sahgal's writing. It highlights political themes both broadly and narrowly in the narratives of her books. With Mahatma Gandhi at her side, she focused her entire attention on politics and was profoundly impacted by his principles, which had a significant social impact. In her works, Gandhi's ideology is also described in this paper. According to Sahgal, a society's political structure has the power to transform every individual on both the greatest and worst of levels. She therefore incorporates social and socio-political implications into all of her novels as a writer who has a responsibility to society. Sahgal wrote novels on the Indian Independence Movement, Partition, and the emergency that occurred during Indira Gandhi's tenure. It also depicts the unrest that these national leaders' administrations have caused among the populace. The upheavals that resulted from these political settings serve to illustrate and clarify these issues.

Keywords: *political issues, society, emergency, gender discrimination, struggle.*

Nayantara Sahgal's novels provide a chronological narrative of Indian politics, spanning from the final moments of the freedom fight to the dissolution of democracy in the mid-1970s.

She states that politics is so ingrained in her "bones and marrow and in her emotional and intellectual make-up" that she is unable to continue as an observer of events that have broad implications that impact essential human interests. Her novels' depictions of current political events are deeply infused with an in-depth understanding of fundamental assumptions and values that she firmly believes in. She sets her stories in historically identifiable locations primarily as a means of upholding these principles or lamenting their absence. The context invoked in all its different facets is not mere decoration or the dull, drab, and soulless account of a historian. The democratic superstructure could not help but be undermined by the constantly increasing unscrupulousness, the mounting issues and the waning resolve to make

difficult decisions, the long-term vision giving way to short-sighted populism, and so on. Sahgal aims to sketch attention to the sickness impacting the country. She consistently presents the political situation as it actually is, without faltering.

Her works of fiction *Storm in Chandigarh*, *Rich like Us*, *A Situation in New Delhi*, and *Mistaken Identity* are all based on recent developments in politics. She portrays Punjab as the linguistically partitioned state in *Storm in Chandigarh*, where the "value of non-violence is put to the acid test." (*Storm in Chandigarh* 25). The novel *Situation in New Delhi*, which appeared in serial form in a London magazine in the late 1950s and early 1960s, explores the ambiguity that pervaded the political power structure at the time. The work of fiction, which was written during the notorious Emergency, presents a strong political argument. *Situation in New Delhi*, a novel written in the late 1950s and early 1960s and serialized in a London magazine, examines the ambiguity that

characterized the political power structure of the time. Written during the infamous Emergency, the fictional book makes a compelling political case. *Plans for Departure* (1985) and *Mistaken Identity* (1988), two of Sahgal's later books, are set in colonial India. *Relationship*, *Extracts from a Correspondence* (1994), and *Point of View: A Personal Response to Life, Literature, and Politics* (1997) are some of her nonfiction works.

A Moment of Joy, Both Sahgal's first and second novels are more than merely books. The sentiments of different types of upper class Indians both before and shortly after India gained independence are depicted in this fascinating photograph. It mostly focuses on the wealthy, English-educated Shivpal family, but it also includes examples of the overly Anglicized businessman and the traditional, introspective man who is committed to appreciating life and the arts. The conventional lady who is committed to establishing order in her family's life; the younger, English-influenced man who feels bad about not being able to participate in the new movement; and the empty-nester wife who dedicates her time to the new cause. In addition to this, the narrator—a wealthy son who abandons his father's company to follow Gandhi—illustrates the mindset of the prominent British businessmen who, while part of the aristocracy in colonial India, found themselves sharing the Club swimming pool with the country's new, darker-skinned rulers after independence.

This work is kept from being stodgy by its excellent use of irony and humour, which conveys points with elegance and ease, as well as the impression that things were pretty much as they always were. Given that Mrs. Sahgal is the niece of Nehru and the daughter of Vijayalakshmi Pandit, this latter authority makes sense.

While *Storm* in Chandigarh took place in the context of the Punjab-Haryana split in the 1960s, it primarily portrays the turmoil, violence, and unstable political climate of the late 1960s when East Punjab was divided along linguistic lines, right after the state had recovered from the 1947 Partition. The work deftly juxtaposes the greater misery caused by

the region's political chaos with the everyday agony of each individual. A few couples' interpersonal interactions while they were residents of Chandigarh during this division are also covered in the story. The former capital of Punjab, Lahore, was replaced with Chandigarh, the jewel in the crown of Punjab during the political division process. With a fantastic outlook for the future, it was the best planned city. Haryana and Punjab both desired it to be their capital. A civil servant from Delhi is dispatched to supervise the transfer process in the narrative. It's a political environment flavoured with convoluted relationships and beliefs. This book is political because of the historical division between Punjab and Haryana, which serves as the backdrop and the numerous conflicts that surround it. The struggle between national and local priorities, the conflict between opportunistic and ideological politicians, the hollowness of blind faith or lack thereof in relationships, the wealth of industry and agriculture, the prejudice against women and their desire for independence, the contrast between the hectic bustle of large cities and the tranquil simplicity of small towns.

The personal and political spheres coexist in Chandigarh's *Storm*, which has five main protagonists. Instead of becoming better, it appears like the political climate is becoming worse. Those who adhere to certain principles or values are immobile, docile, and incapable of dealing with reality. Those who are aggressive and energetic lack morals and scruples. Chandigarh's construction represented a fresh start. In Chandigarh, Vishal Dubey finds himself embroiled in a political dispute with Gyan Singh, who is attempting to use linguistic and religious sensitivities to further his own political agenda. The calm and normalcy of life are threatened by his agitation, yet no one is willing to stand up to it. Dubey is unable to comprehend the cause of the approach and auditing violence. Political blackmail was violence. It was being used as a thread once more and had previously paid off. According to Dubey, violence is a result of both the aggressive and the immobile; it was an indication of unrest in the city.

She depicts the political climate as it actually existed in the late 1960s. She does a good job of

encapsulating the intrigues and political climate. She has also mentioned how public life has been getting worse, which is going to have an impact on individual and private values. Dubey advises Harpal Singh not to yield to Gyan Singh despite the danger: Greater dangers abound: the prospect of the machinery of two states running down at the behest of one man without any kind of stand made against him and that a man who believes, and correctly, that he has only to call the tune. There is no room for such men among us. Let us take the risk.” (Storm in Chandigarh 206).

Storm in Chandigarh, as a whole, conveys the novelist's deeper worry over Gandhism's quick disappearance from social and political life. In this work, Sahgal not only successfully captures the political atmosphere and intrigues of the post-independence era, but also successfully transforms the political issues of the 1960s into fiction. She is successful in exposing the politicians and bureaucrats who bear the brunt of the burden for bringing about the change from servitude to freedom, but as of right now, their differences stem from sickening hypocrisies rather than shared values or ideals.

The Immoderation of the Emergency is vividly depicted in *Rich like Us* by Nayantara Sahgal. She discusses the shift away from democracy toward dynastic succession, the socio-political context of India, its disparities in society, widespread corruption, and political muddles during the Emergency of 1975. Two main female characters, Rose and Sonali, are the ones who tell the story of the Emergency from their perspectives. In the 1930s, a beautiful elderly London cockney marries an already married Punjabi merchant and travels to India to live as a co-wife. The other is a young, idealistic Indian government servant. In the wake of the Emergency, Sonali, who is the primary character in the novel, suffers a great deal. She is an embodiment of the good, contemporary Indian woman. She is self-reliant but dedicated to the common good, analytical and clever, relentlessly meticulous, and idealistic. She is demoted, moved

without notice, and condemned after the Emergency when she refuses to interpret the law to the benefit of political bosses. In numerous instances throughout the book, Sahgal discusses her opinions on the dynastic succession. One example of a reference is:

“We were all taking part in a thinly disguised masquerade, preparing the stage for family rule. And we were involved in a conspiracy of silence, which is why we were careful not to do more than say hello when we passed each other in the building, and not to talk about our work after hours, which made after-hours sessions very silent indeed. No one wanted trouble. So long as it didn't touch us, we played along, pretending the Empress's new clothes were beautiful. To put it charitably, we have being realistic. We knew we were up against a power we couldn't handle, individually or collectively.” (Rich like Us 29).

In *A Situation in New Delhi* (1977), the political situation after Nehru's era is taken into account. The novel offers a unique look into Indian politics and society, full with sleaze, hypocrisy, cruelty, corruption, and deceit, as well as intrigues and humbug. The popular Prime Minister Shivraj, who ruled the political and national scene for an entire decade, passed away, and the novel portrays his aftermath. It was he who gave up the comforts of his aristocratic family and himself for India's independence. "A symbol of the struggle against colonial rule, a hero who had revived a legend so much of Asia shared and given it modern meaning," was how Shivraj was described. (*A Situation in New Delhi* 6). His idealism appears to have been solidified in the post-independence era into a synthesis pattern. Shivraj's intrinsic justice makes this synthetic phase possible: "He was simply himself, and that's what he showed the world." That was what he gave to policy, as well as to close relationship.” (*A Situation in New Delhi* 9) He could “convey whole visions and possibilities and get people to work for them.” (*A Situation in New Delhi* 8). His death causes the nation he had so skilfully ruled to start to disintegrate. Devi, Usman, and Michael are further figures that embody the politics

of bygone eras in India. With Shivraj's passing, the value-based political ideology that these three inherited has become out of date for the other members of the political party.

They begin to question whether these young men, who were learning the fundamentals of politics from Shivraj while sitting at his feet, are still the same opportunity-seeking politicians who are willing to make compromises on any matter in the House out of self-interest. They believe that Shivraj's political philosophy has become less potent with his passing.

Sahgal's focus on political viewpoint and her blending of personal and professional life demonstrate her conviction that everyone in society has a role in politics, not just the so-called politicians. For the benefit of both society and the individual, she wants people to be mindful of the changes taking on around them and actively participating in them.

Sahgal skilfully employs irony and comedy to highlight these significant concerns and produce nuanced results. Sahgal's outstanding creative accomplishment is how fairly she presents many issues. She never intentionally sets the deck against any opposing principles or establishments.

In addition to Sahgal, three more well-known Indian writers are studied for their political writing: Vikram Seth, Amitav Gosh, and Shashi Tharoor. Sahgal's thoughts and comments are highly subjective while these writers have objectively expressed their opinions on India's political turmoil. A comparative analysis of the three can be conducted to identify the distinctions between the viewpoints of the writers who are very detached and those of an

insider like Sahgal, who has personally experienced the majority of the political events covered in her novels and non-fiction works.

It is possible to conduct extensive research on Sahgal's depiction of the marginalization of the oppressed in colonial and postcolonial India. Another important topic that Sahgal's has addressed in the novels with more fervour is nationalism. Another interesting topic for analysis would be Sahgal's idea of nationalization. Her views on nationalization are quite similar to those of other Indian political writers. She even bears comparison to the politically engaged poets who have made significant contributions to English-language Indian writing. One could try to examine how the political figures are portrayed in her works of literature.

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EXPLORING LONELINESS AND ISOLATION IN RAJ KAMAL JHA'S *THE BLUE BEDSPREAD* : AN IN-DEPTH ANALYSIS

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Abstract

This paper is an attempt to explore and discuss the themes of loneliness and isolation in accordance with Raj Kamal Jha's The Blue Bedspread. Loneliness refers to the state of feeling alone or feeling disconnected from the world. It is an emotional state which can result from any heart wrenching problems like the death of loved ones, single parenting and sudden disruption in any relationship. This may differ from every individual based on one's situation and social needs. Isolation on the other hand refers to the lack of social relationships and emotional support. The causes for isolation can be diverse which may include the loss of a friend or loved ones, physical illness or retirement. Loneliness and isolation are different but interrelated. Loneliness can refer to the state of being alone whereas isolation may refer to the lack of social contact. The characters in Raj Kamal Jha's The Blue Bedspread, suffer profoundly with loneliness and isolation. They no longer feel connected with the world around them.

Keywords: *loneliness, isolation and distressing feelings*

Raj Kamal Jha is one of the leading writers in Indian English Literature. He is an editor, a journalist and a writer who is currently extending his services as an Editor-in-chief with Indian Express. His journey as a writer has begun with the publication of his debut novel *The Blue Bedspread*, which stamped him as a bestselling writer. To add to his credit, his first novel earned him Commonwealth Writers Prize for Best First Book (Eurasia). Jha has experimented the world under the role of a journalist and is adept in providing explicit information of every incident. The total number of novels published by him counts six and has been translated into 12 languages. *If You Are Afraid of Heights, The City And The Sea: A Novel* and *She Will Build Him A City* are his other finest works. His journalism ameliorates him to calibrate his fiction style.

The novel, *The Blue Bedspread* spins around the narrator and his family members. The most bizarre thing in this novel is none of the main characters are

named. They are addressed only by their relationship with the narrator. The narrator, a middle-aged man finds it unnecessary to reveal his name. He grapples over the loss of his sister whom he always loved and records his life history in the form of fragmented stories for the sake of a day-old infant, registering his happy as well as miserable days. During the course of his narration, he recounts how his life is marked with a deep sense of loneliness after he is abandoned by the people who he has loved. "As the novel unfolds, it reveals gruesome tales from the narrator's past..." (Rastogi 116).

The narrator could hardly look back into the days he had spent under the love and care of his mother. Those memories fade away as quickly as a smoke in just few seconds. The narrator says, "It's here, it's not here, it lasts for about two seconds and then it disappears, like smoke gone with the wind" (TBB 79). Singh has exactly quoted, "After all three, Mother, Sister and Father have disappeared one by

one from the narrator's life; he begins to experience bouts of loneliness and alienation" (048).

The narrator was constantly haunted by the memories of his sister. He and his sister were left under the control of their father after the demise of their mother. The narrator as a child felt emotionally detached from the father. His sister was his sole companion and care-taker, and that was why he was deeply hurt when she disappeared with the man she loved. He felt some internal part was missing from his body.

For quite some time, several years, I missed her as if I had walked out of an operating theatre, cured but with something missing, something that had been an integral part of me, the absence of which I would feel every waking moment (TBB 62).

In the words of Dr. Surendhra Narayan Jha, the narrator, "He recalls that those moments were really key to their survival" (140).

As the novel proceeds to move the readers are bewildered to learn the relationship between the siblings. It is not only marked by affection but also is an ambiguous intimacy. They find pleasure in caressing their private parts. The narrator considers the blue bedspread as a haven of peace. He calls this as the night game. "...it was this daily theatre of pleasure and fear, played out on our blue bedspread, that carried us as if on a wave from one night to the next" (TBB 56 & 57).

Loneliness and isolation are the main reasons for the siblings to trespass their relationship boundaries. The father being a single parent failed to rear the children in a proper way. Instead of teaching them the right way, the father molested the son (the narrator). In his article 'Transmuted reality in Raj Kamal Jha's *The Blue Bedspread*', Jeeva Kumar has quoted that,

The brutality of the narrator's father-he subjects his son to an act of homosexuality-suddenly turns the sky dark... Darkness and fear make the brother and sister cling to each other, sinking further into abyss of deepening incest. (205)

Singh has Written,

In utter ignorance of growing sexual consciousness, this "night game" of the children inadvertently turns into incestuous relationship and the children's game takes the form of sexual pleasure and inquisitiveness (047).

The narrator could vividly remember the days spent under the control of his father. Being single parent, his father failed to pour his love and care to his children. The narrator is literally scared in the presence of his father. One afternoon when his sister is away from home, his father physically abuses him. That has created a huge impact in the mind of the narrator. At times the narrator has felt that, "I want him to help me understand why he failed as a father and how could so much hatred and pain have gracefully coexisted with so much love and joy" (TBB 63).

The narrator fell in love with a medical student to escape the pangs of loneliness. The initial days were marked with thrill and excitement. They found pleasure in caressing each other. Their frequented visits made them to change their meeting spots until one day they decided to meet in the girl's residence. Once the physical desires were fulfilled, their love fell apart. The narrator was bereaved with the sudden disappearance of his lady love. He was prepared to tie the knot and to walk along with her. But the girl moved away without much communication. The narrator once again plunged into the ocean of loneliness. This impermanence of love left him with deep scars and he continued to live in a fantasy world. "...I conjured up worlds where we were husband and wife, we had taken a house, all for ourselves, with a tiny garden in front" (TBB 197).

The narrator felt isolated from the city and he did not care to talk to anyone. He moved around freely with no one to care for him. He did not even care about his physical appearance. "There was a time when I would have got embarrassed, tucked in my stomach, breathed deep, held that breath... But now, why bother" (TBB 1). Under the title 'Street Crossing' he had expressed, how profusely he was affected with loneliness and isolation.

This city likes lonely people, the city likes this man. There's no one to walk by his side, to wait for him at a street crossing, so the city moves in to help... At night, he has nothing to do, so the streets tell him their stories...lulls him to sleep" (TBB 74)

The Blue Bedspread is bristling with the themes of loneliness and isolation in individual as well as in societal level. The narrator's attempt to walk through the memory lane can be taken as a metaphor to search for deeper connection and understanding of the world. Loneliness and isolation have acutely influenced the narrator as well as his sister. To escape them they seek refuge but they are expelled from there. The narrator seeks the company of a woman who forsakes him and the sister elopes from the house only to return as a widow. Though the narrator feels alienated from the society, he accepts life and is moving on with the current of life. The narrator who is highly wounded by the loss of his sister heaves a sigh of relief saying that it has saved them both from the embarrassment of sitting and discussing their awkward relationship. In the words of Singh, "But as he grows mature, he begins to understand that their incestuous relationship would

have become a matter of shame and embarrassment for both of them, though his desire for her sister does not wane" (048).

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THE IMPACT OF INTOLERANCE: EXPLORING THE ETHNIC REPRESENTATION IN AMIRI BARAKA'S *DUTCHMAN*

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Abstract

African American authors write non-fiction about the plight of Africans in the United States. The play *Dutchman* by Amiri Baraka was written, during African-American Civil Rights movement, in 1964. Art acts as a weapon to confer the physical and psychological sufferings of freed slaves. The Black Arts Movement utilized theater to explore African American experiences. The play intertwined the themes of race and symbolism to challenge societal norms. It serves as a cultural bridge, connecting Africans in the diaspora with their heritage and fostering a sense of identity through the protagonist Clay in *Dutchman*. This paper examines intersectionality of various aspects: Voice, Language, Culture, Gender, Psychology, Multiculturalism, Ethnic appearance.

Keywords: culture, racism, gender, multiculturalism, *dutchman*, *baraka*

Amiri Baraka or Imamu Amiri Baraka is the pseudonym of LeRoi Jones. He was an influential African American poet, playwright, and activist, known for his powerful voice and sharp social critique. Through his art and activism, he became a prominent figure in the Black Arts Movement, advocating cultural pride and political change. The play *Dutchman* is a provocative one-act play set in a New York city subway.

The play features two characters namely Lula, a white woman, and Clay, a young Black man. The plot revolves around how Lula seduces and taunts Clay, embodying their racial and sexual tensions. As the play progresses, Lula's behavior becomes increasingly hostile and violent. She accuses Clay who tries to emulate foreign white society and not embrace his mother black identity. The climax reaches a pentacle where Lula stabs Clay to death, and the other passengers silently assist her in disposing his body. The play ends with Lula targeting another Black man, expressing the cyclical nature of racial violence and exploitation. The title *Dutchman* itself holds two symbolic meanings, one referring to the legend of the Flying Dutchman, a ghost ship doomed to sail forever. Another, meaning the Dutch connected with transatlantic slave trade, who transported African slaves to to their colonies in America.

The Language of the play is African American Vernacular English (AAVE) and narrative techniques like metaphors and similes are evident. Baraka use AAVE in several instances to showcase the linguistic style that reflects his cultural background, "You ain't no nigger, you're just a dirty white man (Baraka 31). Here, the phrase 'ain't no' is present which shows the application of double negatives for strong emphasis and is grammatically incorrect. This type of dialogue projects Baraka's directness and confidence while also highlighting the cultural context. The metaphor observed in the play has a comparison from another literary work, Shakespeare's *Romeo and Juliet* where Lula called her tenement as a 'Juliet's tomb'. In *Romeo and Juliet*, the devastated Romeo goes to Juliet's tomb, not knowing about the real plan, drinks poison and dies. The tomb becomes the place where their tragic fates unfold due to miscommunication and timing. Here, Lula termed her place as Juliet's tomb but unfortunately the train itself became fatal for Clay.

The play *Dutchman* is personal and subjective which influences the narrative. The tone shifts throughout the play, a light tone in the beginning becomes darker as the plot progresses, indicating a shift in themes. Lula starts her conversation

flirtatiously and ends with argumentative statements. Lula annoyed Clay with words like “you middle-class black bastard” (31) and “you black son of a bitch” (32). Clay in his soliloquy screams “you great liberated whore” (34). The choice of words was in an offensive manner with the use of harsh, abrasive words which create a tone of anger or hostility. The voices of the characters directly exhibit the motive of the author, who wants to depict the conditions of freed slaves. Lula embarrassed Clay with a sarcasm “The Black Baudelaire” (20), when he said that he thought himself as Baudelaire while studying in coloured college. Charles Baudelaire was a famous 19th century French poet, whose themes have darker sides of human nature and society. The term Black Baudelaire juxtaposed Clay’s attempts at intellectualism and sophistication, without concerning his education and culture. Lula’s language is designed to elicit a reaction from Clay. Despite his intellectual pursuits he is still trapped by his racial identities.

Many Cultural aspects are discussed in the play that includes music, dance and Occupation of blacks which acts as means of cultural identity. Lula directly comments on slave culture. As a reply, Clay poignantly conveys that plantations don't have boundaries and wires, it is a heaven where they can sing songs and it is a means to process and communicate sufferings. Clay defends Lula for criticizing Plantations, “Plantations were big open whitewashed places like heaven. And that's how the blues was born” (29). Blues is a genre of music that originated among the African American communities of the southern United States in the late 19th and early 20th centuries after the American Civil War (1861–65). It is characterized by its melancholic tone, expressive lyrics, and soulful melodies. Blues is not just music but a powerful form of cultural expression that emerges from the life experiences of African Americans facing slavery, segregation, discrimination, and economic hardship. Clay also mentions two great musicians in his soliloquy, one is Charlie Parker, an American alto saxophonist, composer, bandleader and a lyric artist, who is considered as the greatest jazz saxophonist. Parker is the principal stimulus of the modern fast tempos jazz

known as ‘bebop’, with advanced harmonic structures and high degree of technical skills. Clay admits that if he murders her, then other white people would begin to understand him. Smith is another well known musician who speaks very straight about money, power, and luxury, “If Bessie Smith had killed some white people she wouldn't have needed that music” (35). Bessie Smith is an African-American Blues singer widely renowned during the Jazz Age. She was nicknamed the ‘Empress of the Blues’, during the 1930s. She exhibits the hardships of being Black working class in her lyrics by singing about poverty, racism and sexism.

Lula hysterically calls Clay for ‘Belly Rub’. This term contains two meanings, one connects with the dance Kizomba and the other has a sexual connotation. Kizomba originated in Angola in the late 1970s to early 1980s. It was developed as a blend of traditional Angolan Semba music and dance with Caribbean zouk music, which was popular in Africa. It is popular in many African countries and among African diaspora communities worldwide. Tarraxinha is a sub-style of this dance which emphasizes fluid hip movements, smooth-sensual movements and close partner connection. Lula mentions this dance style in a derogatory term called Belly Rub. She insists clay to join her for dance as well as sex throughout the play, but he was strong enough to maintain his dignity to showcase the unique social positioning of Black.

Corresponding to Psychology, existential dimensions of blackness are marked by ‘The Ontological Insecurity’, Black people are not recognized as fully human or as having stable, secure identities. This Psychological theory is expressed in the book *The Divided Self* by R.D.Laing. The Ontologically Insecure person becomes preoccupied with finding ways to protect themselves from perceived physical, social and mental attacks by creating false external self or what Laing termed as ‘a false-self system’. The individual’s self-world unity is disconnected. They come to see the word and other people as dangerous and potentially threatening

from which they believe they must protect themselves. This existential condition results from systemic racism and the historical process of enslavement and colonization further leads to 'Desire for Whiteness'. In the play, Lula exhibits a type of sadistic behavior called Enforcing Sadism with compulsive personalities, which creates a self doubt and identity crisis in Clay. She dispassionately judges intentions and is unable to put limits on her vicious behaviors and possess the right to be merciless. Lula touched him in a tough way to excite him so Clay asked her if she might be a lady wrestler. Enforcing Sadistic people's main task is to control and punish which leads to a tragic end in the play Lula stabbing Clay with a knife.

In relation to Gender in popular culture, an older woman who pursues a younger man is sometimes referred to as a cougar, and the younger man is referred to as a cub. This terminology Cougar and Cub is informal and often carries certain stereotypes and connotations. In *Dutchman*, thirty year old white woman Lula tries to connect with twenty year old black man, Clay. The reasons for the attraction between cougars and cubs are varied and compelling, encompassing emotional, physical, and lifestyle factors. Now, Lula deliberately complicates things as a seductress and wants to destroy Clay's manhood through her womanliness. She questions the manhood of clay and tries to teach him. She flirtatiously calls him to her house. Her tenement is a metaphor which can be compared to the trap which spreads to catch the prey. She wants him to feel dumb so she triggers him in many possible ways. She also comments that he is too serious to be psychoanalyzed. She compares his seriousness to Jewish poets from Yonkers, whose writings talks about personal and emotional experiences during migration and diaspora, which made her say that their poems are always funny and all about sex. The words that express Black's sufferings are considered as funny by Whites.

In the beginning of the play Lula uses provocative language to show Clay that she knows him already and his incest relationship with his sister

at the age of ten. She compares her incest relationship which happened only few weeks ago but Clay succeeded at ten itself. Lula remarks that on the way to her home they can witness queers, "we'll look in all the shop windows and make fun of the queers" (23). Queer were not legalized by the American government those days, so she mentions that they can make fun of them. The personal choice of Lula is, she accepts incest as a normal thing but couldn't accept queer, indicating that she welcomes strange sexual relationships but not fluid sexuality. She also admits that she lies a lot to conquer the world, where man's accusations are taken into account but man's complaints are not considered.

In connection to multiculturalism, the play is set in racially integrated place where Lula is the extended metaphor of white society. She criticizes the black community for leaving their own mother land, going to an alien land (America) and settling, which makes them feel rootless. Clay is too serious, reserved and feels alienated because he is uncomfortable in other countries. In order to adopt white culture, he dresses up like whites, gets education and reads magazines on the train. He tries to find an identity to fit among others. Also, when Lula behaves in a bizarre manner, Clay warns her to make sure of her behavior and identity by saying 'Mirror, Mirror'. He reminds her that she belongs to a prestigious group so she should be careful in her attitude in public places.

Throughout the play Lula was eating an apple which has two references. One is indirectly alluded to Adam and Eve, where Lula wants Clay to eat the apple. The other, he mentions her as Disney princess Snow White, killed by the poisoned apple. Clay pours out his emotions and criticizes the insanity of white people but no one listens to his words so he felt insane inside the train because whites were minding their own business. The people give importance to the useless words in the newspaper rather than hearing the grievances of marginalized communities. It reflects Clay's frustration and anger for the systematic racism and societal attitude that he faces. He finishes his

soliloquy and majestically apologizes that he is leaving the place. Lula appreciates him, “Sorry is the rightest thing you’ve said” (37). She wants Black to be an Over-apologizers always, making them feel low and apologetic for whatever they pursue and they are objectified as others by white society. But Clay is a kind of a person who thinks he is no way lesser than whites. He forms a coping mechanism and has a resistance against systemic oppression.

Having the ethnic conundrum in mind, Lula directly comments on Clay’s appearance. Throughout the play we can see Lula mocks clay to make him feel inferior and alienated, “You look like you been trying to grow a beard” (8). She keeps commenting on his manliness. Hormone, like testosterone and its levels influence hair growth. The idea that Black people do not have beards is a stereotype that lacks a scientific basis. Hair growth patterns, including the thickness and density of facial hair, are largely determined by genetics. Some individuals may have less facial hair due to genetic factors that affect hair follicle density and growth cycles, which can vary within and across racial groups. Cultural attitudes toward facial hair can also influence whether men choose to grow beards. In some communities, beards may be less common or less emphasized due to personal or cultural grooming practices. Further, Lula is using a racial slur to demean him based on his physical appearance, “You liver lipped white man” (31) and “my tender big-eyed prey”(24). These terms are derogatory and historically have been used to mock the physical features of Black people. She mocks Clay for trying to assimilate the white culture, wearing a three-button suit and a striped tie. She comments on his ancestors that they were slaves and not a Harvard student to wear a suit and tie. She accuses him of adopting white’s mannerisms, values and losing touch with his roots.

America is a place which contains metropolitan elite people as well as immigrants. The play set in New York City makes Clay feel Ontologically Insecure, but he tries to overcome generational trauma with his will power throughout the play. It demonstrates the life of Clay as a microcosm of

Black Americans. Lula cannot tolerate Clay’s gentleman manners and behavior and Clay cannot tolerate Lula’s stereotypical attitude and biased behavior, so the impact of both intolerance can be seen in the play. Baraka reflects the ability of a marginalized community, in a multicultural and multilingual landscape, to transform and exhibit a powerful cultural expression.

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FILM STUDIES GENDER AND CHARACTERIZATION IN THE FILMS OF "ALICE IN WONDERLAND" AND "JACK AND THE GIANT SLAYER"

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Abstract

This paper explores the portrayal of gender roles and characterization in the films "Alice in Wonderland" (2010) and "Jack the Giant Slayer" (2013). Through a comparative analysis, it investigates how these films handle traditional gender norms, stereotypes, and the evolution of character archetypes within the context of modern fantasy storytelling. In Tim Burton's "Alice in Wonderland," based on Lewis Carroll's classic tale, the protagonist Alice undergoes a transformative journey where she challenges conventional expectations placed upon her gender. The film presents Alice as a strong-willed and adventurous young woman who defies societal norms and takes control of her destiny. Through encounters with iconic characters like the Red Queen and the Mad Hatter, the film examines themes of identity, empowerment, and self-discovery, offering a nuanced exploration of gender roles in a fantastical setting. In contrast, "Jack the Giant Slayer," directed by Bryan Singer, adapts the traditional English fairy tale "Jack and the Beanstalk." The film follows Jack, a young farmhand who unwittingly opens a gateway between his world and a race of giants. Within this narrative, gender roles are explored through the characters of Isabelle, a courageous princess, and Elmont, the noble leader of the king's guard. Isabelle challenges the typical princess archetype by actively participating in the quest to save her kingdom, showcasing bravery and intelligence that defy stereotypes of passive female characters in fantasy films. Through thematic analysis and character study, this paper examines how these films navigate the tension between traditional gender norms and contemporary expectations of gender equality. It evaluates how each film constructs its characters' identities and relationships, considering their impact on the overall narrative and audience interpretation. Furthermore, it explores how these portrayals contribute to broader discussions of representation, agency, and empowerment in modern cinema. Ultimately, this comparative analysis aims to illuminate how "Alice in Wonderland" and "Jack the Giant Slayer" contribute to the evolving landscape of gender representation in fantasy films. By examining the complexities of character development and narrative choices, this study seeks to highlight the ways in which these films challenge and redefine gender stereotypes, offering audiences a more diverse and inclusive perspective on identity and empowerment in cinematic storytelling.

Keywords: gender roles, characterization, fantasy films, alice in wonderland, jack the giant slayer, empowerment

Introduction

The portrayal of gender roles in cinema has been a subject of extensive study, particularly within the realm of fantasy films where traditional archetypes often collide with modern interpretations. This research article examines how gender roles and characterization are represented in Tim Burton's "Alice in Wonderland" (2010) and Bryan Singer's "Jack the Giant Slayer" (2013). These films, both adaptations of classic tales ("Alice's Adventures in Wonderland" by Lewis Carroll and "Jack and the

Beanstalk" respectively), provide fertile ground for exploring how contemporary filmmakers handle gender dynamics in fantastical settings.

Literature Review

Gender representation in film has evolved significantly over the years. Early cinematic portrayals often relegated women to passive roles or romantic interests, reinforcing traditional stereotypes. However, contemporary cinema has seen a shift towards more complex and empowered female

characters who challenge these norms (Tasker & Negra, 2007). In fantasy films, which frequently feature heroic quests and epic narratives, the portrayal of gender can be particularly nuanced, blending elements of traditional storytelling with modern sensibilities (Bruzzi, 2006).

Methodology

This study employs a comparative analysis approach, examining key aspects of gender roles and characterization in "Alice in Wonderland" and "Jack the Giant Slayer." By focusing on character development, narrative structure, and thematic elements, the analysis seeks to uncover how each film constructs and interprets gender within its fantastical framework.

Analysis

Alice in Wonderland (2010)

Directed by Tim Burton, "Alice in Wonderland" presents a reimagined version of Lewis Carroll's beloved tale. The protagonist, Alice Kingsleigh, is portrayed as a young woman struggling against societal expectations and her own sense of identity. Throughout the film, Alice confronts various challenges and meets iconic characters from Carroll's universe, including the formidable Red Queen and the whimsical Mad Hatter.

Central to the film's exploration of gender roles is Alice's journey towards self-discovery and empowerment. Unlike traditional adaptations where Alice is often depicted as curious but ultimately passive, Burton's interpretation emphasizes her agency and willingness to defy conventions. Alice rejects a marriage proposal early in the film, asserting her desire for independence and adventure. This departure from the passive Victorian-era Alice aligns with contemporary ideals of female empowerment, positioning Alice as a proactive agent of her own destiny (Lennard, 2011).

The supporting characters in "Alice in Wonderland" further contribute to the film's exploration of gender dynamics. The Red Queen, played by Helena Bonham Carter, embodies a

tyrannical ruler whose exaggerated emotions and eccentricities challenge conventional notions of femininity. Her character is a stark contrast to the White Queen, portrayed as serene and ethereal, yet equally powerful in her own right. These dual representations highlight the spectrum of feminine identities within the narrative, offering a complex portrayal of women in positions of authority and influence. *Jack the Giant Slayer (2013)*

In Bryan Singer's adaptation of "Jack and the Beanstalk," the titular character embarks on a heroic quest to save a kingdom threatened by giants. Jack, portrayed as a humble farmhand, becomes an unlikely hero when he inadvertently opens a gateway between his world and the realm of giants. Central to the narrative is Princess Isabelle, whose role challenges traditional princess archetypes found in fairy tales.

Princess Isabelle is portrayed as courageous and resourceful, actively participating in the quest alongside Jack and the king's guard led by Elmont. Unlike passive princesses waiting to be rescued, Isabelle contributes to the mission's success through her bravery and intelligence. Her character subverts expectations by embodying traits typically associated with male heroes, yet she retains her femininity without compromise (Wells, 2014).

The relationship dynamics between Jack and Isabelle further underscore the film's exploration of gender roles. While Jack initially appears as the archetypal hero, Isabelle's agency and willingness to challenge authority figures demonstrate a balanced partnership rooted in mutual respect and cooperation. This egalitarian portrayal reflects contemporary ideals of gender equality, where characters are defined by their actions and convictions rather than by traditional gender norms.

Discussion

Both "Alice in Wonderland" and "Jack the Giant Slayer" contribute to the evolving discourse on gender representation in fantasy films. By reimagining classic tales through modern lenses,

these films challenge traditional stereotypes and offer audiences more diverse and inclusive narratives.

Conclusion

In conclusion, the films "Alice in Wonderland" and "Jack the Giant Slayer" provide compelling examples of how gender roles and characterization can be reinterpreted in fantasy cinema. Through nuanced portrayals of female protagonists and supporting characters, these films navigate the complexities of identity, agency, and empowerment within fantastical settings. By challenging traditional archetypes and embracing modern sensibilities, these

adaptations contribute to broader discussions of gender representation in contemporary film.

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