

अनुसन्धान-प्रकाशन-विभागीया त्रैमासिकी शोध-पत्रिका

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RESILIENCE AND TRANSFORMATION: THE JOURNEY OF RESHMA QURESHI'S PERSONALITY DEVELOPMENT AFTER AN ACID-ATTACK**Ryan Antony** Research Scholar (Reg.no: 22213044012009)Department of English and Centre for Research, Holy Cross College (Autonomous),
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Abstract: The paper entitled “Resilience and Transformation: The Journey of Reshma Qureshi’s Personality Development After an Acid-Attack” commences with the personality development of Reshma Qureshi who is an acid attack survivor turned activist. Through a qualitative analysis of her personality, this study further looks into the psychological impact of the attack on Reshma’s personality and the elements that give her a remarkable transformation into a resilient supporter for acid violence survivors. By exploring more into coping strategies, self-perception and advocacy work of Reshma Qureshi her personality development can be visible. This the paper shows an ambiguity way on the transformative strength of resilience and determination in the adversity.

Keywords: Resilience, Transformation, Acid Violence, Personality Development, PTSD.

The novel *Being Reshma: The Extraordinary Story of an Acid-Attack Survivor Who Took the World by Storm* by Reshma Qureshi with Tania Singh elaborates the life of Reshma Qureshi’s pre and post acid violence. She is attacked with acid at the age of seventeen by her brother-in-law Jamaluddin and two others of his assailants. She endures many hardships during her recovery period. Though she is facing intense physical and mental challenges, she strongly refuses to describe her with scars. Later she decides to become an activist and is also known for her advocacy work for other survivors. She also walks in the runway of New York fashion week in 2016 to provoke an awareness about the plight of the acid attack survivors and to break all stereotypic beauty standards. Reshma works hard towards the empowering of other acid-attack survivors.

Approximately more than thousand five hundred acid attack has taken place around the world. Despite of the strict laws in India a total of three hundred and eighty-six acid violence cases were recorded between 2018 and 2022. It is also important to note the actual prevalence might be higher because of underreporting cases due to complete lockdown because of COVID-19. The purpose of the attack is to disfigure or kill the individual. Men and women are subjected to acid violence but most often the victims are women. It is also intolerable when acid violence happens to men. It reflects and commemorate discrimination of women and girls in the society. The major reason behind the violence is revenge, domestic disputes, honor crimes, envy and more. “An acid attack in itself is vicious, but what follows is a toxic barrage of stereotypes, pity and discrimination” (211). Acid violence creates an impact on physical appearance like intense and permanent disfigurement. The survivors also undergo emotional and psychological traumas because of this they often suffer from post-traumatic stress disorder (PTSD), anxiety, depression, and

social isolation. Acid violence survivors face social stigma and discrimination in society. Finding justice to acid survivors can be a long and devastating process.

The purpose of the paper is to portray the life and personality change after the acid violence. Personality indicates a unique and enduring pattern of thoughts, emotions, and behavior that make up a character. "The true strength of a person's character cannot be truly identified in terms of joy, but rather in when adversity strikes" (112). The change in an individual, happens more psychologically than physically. The person undergoes stress, anxiety, depression and more resulting in a change in their personality. Reshma Qureshi has a charming personality since childhood but there was a diverse in character after the traumatic incident. If one analyses her personality one can say that she holds strong aspects on inspiration and empowerment. Reshma Qureshi's story of survival might help others who are still facing such adversity. Despite the physical and emotional trauma, she also promotes body positivity and creates awareness on acid sale. She is also the face of the campaign Make Love Not Scar (MLNS). Moreover, Reshma Qureshi's expedition of healing and finding power post the traumatic incident can gain a deep knowledge in the process of resilience and to overcome physical and emotional scars.

Acid violence frequently leads to multiple psychological issues. Post-Traumatic Stress Disorder (PTSD) is one of the evident causes of acid attack. "Post-traumatic stress disorder or PTSD is a psychiatric condition that can occur in anyone who has experienced a life-threatening or violence event" (Preface v). The trauma can be due to war, terrorism, torture, natural disaster, accidents, violence or rape. The survivors may undergo intrusive memory, nightmare and flashback from the violence. They will also resist situations which provoke the traumatic event and exhibit increased arousal and hypervigilance. People suffering from these sorts of violence suffer from anxiety and depression disorder because of the distressing nature of the acid violence and the obstacles the survivors face to cope up with the aftermath. Acid violence causes partial or total disfigurement in the body which creates a significant impact on survivors' self-esteem and body image. They might experience feeling of shame, embarrassment to show their body and withdraw themselves from social activities due to the change in their physical appearance. The survivors also undergo anger and irritability combat. This situation results in relationship breakups and impede the healing process. The trauma occurred from the acid violence can trigger the survivor's ability to concentrate, process information and to make decisions. In extreme cases the survivors end up having suicidal thoughts due to their failure in overcoming the turmoil. The impact of the acid violence may cause immediate impact like shock and disbelief, fear and anxiety, confusion and disorientation, flashback or intrusive memories, emotional numbness, sleep disturbance and many more.

Post the acid violence Reshma Qureshi shows drastic change and strength to overcome the attack she endured. She seeks support from her family, friends and support groups. A sense of understanding and belonging can be obtained through making connections with people who have gone through comparable tragedy. Survivors should turn their experiences into constructive measures to prevent similar tragedies. Survivors can go through a journey of empowerment and reclaim their identity rather than being a victims. Enrolling themselves in activities which exhibit their strength and resilience that is public appearance or fulfilling their personal goal can be a part of this procedure. Volunteering themselves to creative activities like art, music, writing and so on can act as a therapeutic outcome for the survivors to indicate their feelings and experience. Pursuing education or gaining new skills can make the survivors empowered and move towards bright and better future. As they learn to adjust to their new circumstances and deal with the difficulties, they can build resilience over time.

Surviving acid violence is an incredibly traumatic and life-altering event. Reshma Qureshi's ability to survive despite a terrifying and life-threatening attack speaks much about her fortitude and perseverance.

She became a prominent advocate for the prevention of acid violence and the regulation of the sale of acid. Despite the physical and psychological hardship, she channels her experience for her activism. She works to spread awareness of the catastrophic effects of acid assault and also helps others to avoid experiencing similar tragedies. Reshma Qureshi has taken part in various public events and has even walked the runway at New York Fashion Week on September 8, 2016 to raise awareness about acid violence and challenge the societal beauty standards. Her public display of empowerment and self-assurance demonstrates her will to defy social expectations and redefine her own identity. Reshma fearlessly shares her own tale of overcoming adversity and finding solace in interviews and documentaries. She has not only clarified the effects of an acid assault by sharing her experience, but has also provided encouragement and hope to those dealing with comparable difficulties. Reshma made her public appearance with a cheerful disposition despite the difficulties she has to endure, demonstrating her fortitude and desire to continue living her life.

Surviving and coping with the aftermath of an acid attack requires immense potency. Reshma's journey of recovery and her efforts to move forward indicate her capacity of growth despite facing significant challenges. Reshma Qureshi's active participation in advocacy and activism against acid violence and acid sale can be noted as post traumatic growth. Turning her personal misery into positive change illustrates her ability to find meaning and purpose beyond the suffering she has faced. By taking part in New Yorks Fashion Week Reshma has reclaimed a sense of self and self-worth, showcasing her strength and development after the attack. Reshma's interviews have shown a hopeful and positive outlook on life. This optimistic mindset could be considered a form of post-traumatic growth, where she has managed to find light in the darkness and focus on personal growth and positive change. Reshma's autobiography has inspired and touched the lives of many individuals. Her ability to influence and motivate others through her advocacy and public appearances reflects her post-traumatic growth.

Reshma Qureshi's self-consciousness and body image has a significant impact by the acid violence. An acid attack can have profound and long-term effects on a survivor's physical appearance generating emotional and psychological challenges related to body image and dignity. After the attack, Reshma struggles with feelings of shock, disbelief and regret over her physical appearance. Over time, Reshma's public appearances, interviews, and advocacy work propose that she has progressed a positive outlook on life and has cherished her appearance. "I want to tell the world- do not see us in a weak light and see that even we can go out and do things" (Time,2016). By walking the runway at New York Fashion Week and committing herself in other public activities she has shown strength, confidence, and self-acceptance. Her involvement with the Make Love Not Scars campaign and other initiatives to raise awareness about acid attacks and support survivors also indicate her dedication to reanalyze beauty beyond societal norms. Reshma's dedication to her cause and the resilience contributes more into her personal growth and emotional strength.

Reshma's directness about her journey helps to break the silence surrounding traumatic circumstances. By sharing her story, Reshma provokes others to speak out, seek help, and not to feel ashamed or isolated by their traumatic experiences. Her advocacy for body positivity and self-acceptance conveys a strong message to survivors about the significance of embracing their unique selves and finding strength in their own identity. Reshma's involvement with organizations like Make Love Not Scars fosters a sense of community and support for survivors. Building a network of understanding in the society for the survivors can provide a safe space to heal and grow.

Through her activism, Reshma spot lights the value of advocating for survivors' rights and acquire essential schemes like medical treatment, counseling, and legal support. Her involvement in initiatives

promoting education and employment for survivors expose the potential for empowerment and independence beyond the trauma. Her journey challenges societal norms and judging environment around the survivors of traumatic events. The major aim of her activism is to get rid of the stigma linked with victims, encouraging a compassionate and understanding society. Survivors find hope in her journey and believe in their capacity to overcome challenges and thrive. Reshma's advocacy heeds the importance of psychological stability for survivors. Reinforcing access to counseling and therapy can be crucial in the healing process. Her enrolment in positive role events like New York Fashion Week has gathered global recognition to the subject of acid violence. This sort of positivity can prompt international efforts to avert such atrocities and support survivors.

Resilience and determination enable the individual to rejuvenate their broken sense of identity after trauma. As they confront the challenges and embrace their journey of healing, they find new aspects of themselves and redefine their identities beyond the trauma they have experienced. Through the process of recovery, individuals can develop a heightened sense of purpose and add meaning in their life.

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A STUDY OF CODE SWITCHING AND CODE MIXING AS THE COMMUNICATIVE STRATEGIES.**Dr. I. M. Khairdi**Asst. Professor, Department of English
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Abstract: The current study is an attempt to collect enough information of the Communicative Strategies used in language and literature such as code-switching, code-mixing and borrowing. It focuses on the use of CS and CM, in the language and literature. According to the findings of this study, code can be an assortment of language components such as sentences, clauses, phrases, and words that have a limit since the code is chosen by the speaker based on his/her requirement in dialogue. Code-mixing is the combination of code from two or more dialects or languages in a phrase, clause, or word. CS is defined as the way of switching from one dialect to another. Borrowing is the most prevalent method of transferring semantic information from one phonetic framework to another, a cycle that occurs whenever two societies interact over an unspecified period. These communicative strategies are used to connect in a bi-lingual or multilingual society. People use these methods to interact with genuine feelings. It gives the right understanding of expressions.

Keywords: *code-mixing, code-switching, borrowing.*

Introduction: Language is a human behaviour. It can be examined from different perspectives like cultural, social and psychological. Sociolinguistics is the study of language in connection to society. Language can be studied in social studies for its use or functions. Language usage is not differentiated by culture, age, social status, or gender. The surrounding situation demonstrates this. Language plays a crucial role in our lives because it allows us to express our ideas, thoughts, and so on. Here, language use refers to the way that language is employed in communication. People who live in bilingual societies use two or more languages or codes to communicate with one another, whereas people in monolingual societies only use one language. The aim of the research is to study sociolinguistic patterns of language usage in contexts where people are bilingual or multilingual. Some phrases that are commonly used interchangeably have distinct linguistic meanings including code-mixing, code-switching and borrowing.

Code-Switching: Most of the people live in bi and multilingual communities. It means that many people have communicative skills in at least two languages. Code-switching is the process of changing between two codes, such as languages and dialects, or between persons who share the same codes. It is a linguistic phrase that refers to the usage of multiple languages or dialects in communication. Code-switching, also known as language alternation is the phenomenon in linguistics where a speaker switches between two or more languages, or language varieties, throughout a single conversation or scenario. In contrast to plurilingualism, which describes a person's capacity to use many languages, code-switching is the practice of utilizing multiple languages simultaneously. When speaking with one another, multilingual people (those who speak more than one language) occasionally incorporate aspects from different languages. Using many language varieties in a way that is compatible with each variety's syntax and phonology is known as code-switching. Code-switching can occur between phrases, sentence fragments, words, or individual morphemes (in synthetic languages). However, some linguists consider borrowing

words or morphemes from another language to be distinct from other sorts of code-switching similarly, code-switching can occur when the environment in which one is speaking changes. Code-switching can occur when speaking a foreign language or changing the terminology to match that of the audience. Code-switching is used in a variety of situations, such as when a speaker is unable to express himself sufficiently in a single language or to communicate an attitude toward something. From sociological and linguistic viewpoints, several ideas have been established to explain the motivation behind code-switching. World's most people live in bi and multilingual communities, the result of which is that many people have communicative competence in at least two languages. Code-switching is the alteration between two codes i.e. language and dialects or between people who share the particular codes. It is a linguistic term which refers to the use of more than one language or variety in conversation.

Eminent scholars define Code-Switching as Tridgo defined "Preferred to use code-switching from one language variety to another when the situation demands." (1980:82)

Kachru Braj R. regards code-switching as "A device used in the functional context in which a multilingual person makes alternate use of two or more languages." (1979:28)

Hudson defines code-switching as "Use of different varieties at different times by a single speaker." (1980:14)

Halliday says "Code-switching is code shift actualized as a process within the individual; the speaker moves from one code to another code and back, more or less rapidly in the course of a single sentence." (1978:65)

There are various types of Code Switching as per the use.

Tags Switching:

In any speech, a tag is inserted from one language to another. Because tags are subject to low syntactic restriction, they can be employed at multiple locations in monolingual speech without violating syntactic restrictions.

It was nice Bike Haina / Nahika?

Instead of 'isn't it,' the Hindu tag 'haina' signifies 'isn't it'.

Inter-sentential Switching:

Within the clause or sentence border, different types are switched. It also includes combining word boundaries with clause or sentence boundaries if each phrase or sentence is in a different language. It could happen between the speaker's turns. Inter-sentential switching necessitates more fluency in both languages than tag switching because a large chunk of the language must conform to both languages' requirements, e.g. My wife comments on my friend that 'Ti Kiti Kali Aahe.' Within the clause or sentence border, multiple types of switching occur in inter-sentential switching. Mixing within word boundaries is also included. Fluent bilinguals may be able to avoid incurring syntactic or grammatical risks when switching. Pop Lack (1980), e.g. 'Tume Kay lagta hai? I can't do this?'

Intra-word Switching:

This shift might happen within a word or at the morpheme or lexical level. Language's code-switching occurs at the lexical, syntactic, morphological, and phonological levels. It might happen within a phrase, a clause, or a sentence. A concept or thinking from one language is expressed in another code or language in this form of switching. These types of switching adhere to syntactic, morphological, and phonological norms. This form of switching affects the phonology of both the mixed language and the mother tongue. A phonological system from one language is applied to another.

Sami A. Khan used code switching in his novel '15004' "Yatrigan kripya dhyana dein. Grokpur se chalk, Alahabad ke raaste, Kanpur junction tak jaane wali 15004 Chauri Chaura Express Platform number char par aa rahi hai." (2019:183)

The title of the novel 15004 is the number on a train named Chauri Chaura Express. This is the opening of the novel at the railway station. Usually, these instructional words we hear on the platform only. Generally, two or three languages are used as platforms for instruction; the global language English, the National Language Hindi and the Regional language. For the best understanding of the novel novelist used the Hindi language instead of the English Language.

Passengers please, pay attention, train number 15004 Chauri Chaura Express will go via Gorakhpur and Allahabad to Kanpur junction is coming at platform number four.'

Code-Mixing:

Code mixing is an inevitable byproduct of bilingual and multilingual language use. CS is a word used in the field of bilingualism. It is a communicative method in which two languages are mixed in oral or written communication. It is a linguistic creation. When speaking two languages, bilingual people will employ a few terms from one language, then a few from the other. In general, changes take place in terms of topic content. Code-mixing occurs in literary texts such as poetry, novels, short stories, and dramas by authors who have mastery of both languages. Through this stylistic and strategic use of code the aesthetic goals can be achieved. Siregar defines Code-mixing "linguistic behavior of a bilingual speaker who imports words or phrases from one of his/her languages into the other" (2016:3). Savase Bapuso Sates "Code means a system of communication among people. For effective and successful communication, people have to choose a particular code to express their ideas, thoughts and feelings (2021:73). Muysken Pieter said "to refer to all cases where lexical items and grammatical features from two languages appear in one sentence" (2000:1). In The Dictionary of Linguistics and Phonetics, David Crystal, defines code-mixing as "a linguistic behavior that involves the transfer of linguistic elements from one language into another: a sentence begins in one language, then makes use of words or grammatical features belonging to another" (2008:66). Holmes defines "code-mixing is the use of two languages in a speaking. Code mixing talks about the situation where one language mixes with another language. The mixing of language can be in word, phrase, clause and sentence form" (1982:32).

Types of Code-Mixing: According to Kachru Englishization, Sanskritization, and Persianization are the three sources of lexicalization. It leads to three distinct forms of code-mixing. Any one of the Indian languages can serve as the basic language, and it can be combined with English, Sanskrit, or Persian. Additionally, code-mixing is the cause of the aforementioned variations. Additionally, he has provided the less prestigious fourth type of code-mixing, known as pidginization. In the Indian context, Englishization occurs in discourses related to administration, politics, science, technology, and everyday life; Sanskritization occurs in discourses related to philosophy, literary criticism, and religion; and Persianization is connected to the legal documents in the judiciary.

In Bilingual Speech: A Typology of Code-mixing by Peter Muysken gives three kinds of code-mixing first is insertion means use of words or phrases from one language to another. The second is alternation means use of clauses from one than one languages. Third is integration means use of smallest units or lexis part of dialect from one language to another. **Englishization:**

Language plays a vital influence in how situations are presented. Worldwide, English is recognized as a universal language. Code-switching in widely recognized languages is prevalent throughout South Asia. It is a contemporary manner of employing language, which incorporates the speaker's speaking style. The English language offers benefits in the fields of socioeconomics, professions, higher education, business, management, and government. It also opens up work chances both domestically and internationally. Kachru gives an example of a teacher who says, "Science sala Angrezi ke bina kaise aa sakata hai.

Sanskritization:

In all Indian languages, code-mixing has occurred. In the Indian social setting, the force of Sanskritization is both competitive and complementary to cultural transformation. As we all know, Sanskrit is the mother tongue of all Indian languages. Sanskrit reaches its pinnacle of power and splendour. Based on castes and faiths, it is used in numerous registers such as philosophy, religious discourse, literature, and so on.

Persianization:

Persianization is the next level of code-mixing. Muslims in India employed the Persian language during the Mogul Empire. This form of mingling occur based on religion, occupation, and legal registration. In Kashmir, Muslims and pundits speak Persian and Kashmiri daily.

Pidginization:

The Portuguese initiated the pidginization process. It is an attempt to simplify the terminology used in different circumstances. It is used in contexts like as trade to improve communication between two or more groups. We now have Bazar English, Butler English, and Chi Chi English as a result.

Sami A. Khan used code mixing in his novel Aliens in Delhi "He had infiltrated a fundamentalist cell and made a name in **jihadi** circles" (2017: 24)

The Arabic term "**jihad**" literally means "to strive or struggle, especially toward a worthy goal." Though it is most commonly linked with war, the phrase can apply to nearly any attempt in an Islamic setting to bring one's personal and social life into line with God's teaching, including battling one's evil tendencies, evangelizing, or working toward the ummah's moral advancement. While modernist Islamic scholars often identify military jihad with defensive warfare, the phrase in traditional Islamic law refers to armed battles against infidels. Greater jihad is the term used to highlight spiritual and moral jihad in Sufi and religious groups. Terrorist organizations' usage of the phrase has drawn more attention in recent decades. Sami A. Khan used code mixing in his novel Aliens in Delhi "I can prove anyone guilty of anything, anywhere,' Parvez Chaand Mahmood groggily mumbled to himself, 'but I still can't prevent this **haraamkhor** from duping me." (2017: 35)

Haraamkhor is abusing words. It is a Hindi (Urdu-Hindi) term that is a combination of the Arabic word "haram" (forbidden) and the Persian word "Khor" (to eat). Together, the words signify "one who eats forbidden things." In the English language, Haramkhor means "shameless person" or "dishonest person." The word is rarely used in formal or polite discussions since it is seen as disrespectful and vulgar.

Borrowing:

Borrowing refers to the use of different languages or lexical elements in communication. Borrowing occurs in the language during contact settings. We can call it a mingling of different tongues. Borrowing is defined by Haugen (1950:212) as the "attempted reproduction in one language of patterns previously found in another." Borrowing occurs as a result of a variety of factors outside of the linguistic realm. The linguistic and socio-cultural norms of the guest language are destined to influence the structural system of the borrowed language. Borrowed items are single established borrowed terms that become deeply embedded in the system of the recipient language.

According to Hudson (1980:64), "One important consequence of borrowing is that the boundaries between languages are questioned." We presume that loan words are unquestionably part of the borrowing language, although this is only true to a certain extent. It is common for goods to become somewhat assimilated to the objects already in borrowing variation, with alien sounds being replaced by native ones. This process of partial assimilation of imported words is quite widespread in English and other languages." Because the speaker is unfamiliar with new concepts, ideas, and cultural characteristics, the speaker borrows certain vocabulary items from other languages. When a term is borrowed, it is frequently gradually altered so that it becomes the borrowing language or dialect's first

phonological and morphological structure. Bloomfield distinguishes borrowing from code-mixing. It is restricted to lexis. CS happens at phrases and lexical levels. Borrowing can be explained using first-language grammar (mother tongue), while code-mixing can be explained using a dual set of linguistic competence. Examples of borrowing café are used in English but it derives from French word café, It means "coffee", a word kindergarten is taken from German word Kindergarten, which means "garden for children" and word bazaar is taken from bazar in the Persian language which means "market",

Conclusion:

Code-Switching and Code-mixing are the strategies give clarity in communication. These strategies are also used in literature like novels, dramas, short stories etc. The present study focuses on understanding linguistic concepts Code-Switching and Code-mixing. Also, the views given by different scholars are taken into consideration. Sample examples from the novels of Sami Ahmad Khan have been explored and analysed with the core meaning of the CM and CS words. Code-Switching and Code-mixing helps the reader to understand the content.

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A SIN OF COLOR BY SUNETRA GUPTA SHOWS SIGNS OF DIASPORA

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Abstract: The history of Indian diasporic literature predates the emergence of the diaspora itself. The great majority of the Indian diaspora, which is currently dispersed throughout the world, was created through indentured labor. Over the past few decades, a diaspora population has emerged, making it simpler for people to stay in touch. This population has been influenced by migration, a shift in the global supply chain, and technological advancements. These topics are extensively covered by authors from the Indian diaspora in their writings. Sunetra Gupta's literary works illustrate the perplexing dilemma of a diasporic person who is unable to identify his or her identity in terms of an obviously aristocratic self. The personality emergency is highlighted by the hyphenated proximity of two defining selves, which makes it a natural norm for diasporic living in general. The most important thing is to be perceived as both a local and an outsider at the same time. These divergent viewpoints cause a sense of discomfort in diasporic existence. In this article, the author Sunetra Gupta's novel '*A Sin of Color*' has been evaluated for diasporic evidence.

Keyword: fiction, diaspora, home, nation, imagination, countries, etc.

Introduction: Individuals with diasporic ancestry are continuously seeking a way to feel connected to their home country, and they typically develop an image of it through their memories of it. The word 'diaspora' originated in ancient Greece to refer to the act of spreading oneself. They are spreading their culture throughout the world by leaving their home nation. Due to the exile in Babylon, the Bible speaks of the Jewish diaspora. The phrase is now more frequently used to denote any significant increase in refugees, linguistic variety, or cultural diversity.

English-language literature from India makes a substantial contribution to world literature. While the Indian Diaspora Literature is important literary research, it also makes a significant contribution to the concept of dislocation, which looks at the reasons people leave their native country and the difficulties they face when they return. Because of the theoretical arguments they have developed over the past ten years, writers from the Indian Diaspora have gained prominence. In this regard, Saloni Prasad writes:

“The Indian diaspora has contributed a lot to world literature. Exile plays a significant role in shaping Indian English sensibilities. It is a complex process that involves the pulling of two different cultural loyalties, the loss of the mother tongue, and cross-cultural shifts. This challenging encounter between two cultures antagonizes the mind of the writers, which can be seen clearly in their attitudes, values, and approaches (Prasad Saloni, 260)”.

When Indian writers from the diaspora engage with a different culture, language and culture are crucial factors. The works of these artists seem to provide insight into a mysterious civilization. They frequently use sentimental aspects in their writing as a result of their desire for a new cultural home.

Diasporic literature aids in bridging cultural divides and uniting people from different nations. Expat writing is more significant when compared to writing from other nations and cultures. Emigrant literature is the result of the thoughts and emotions of writers who have established themselves in new environments. Diasporic writers offer a distinctive viewpoint on the creation of cultural ideologies because they live in two different countries. There is a new generation of Indian writers in the west, and a number of them have achieved international success. Indian writers from the diaspora's first and second generations have established themselves. As a result, a number of authors with Indian roots have released books in English in nations all over the world.

Gupta is a member of the Rushdie and post-Rushdie generation of 'multinational' writers who are regarded as 'primary' 'Indian' writers in the west when it comes to 'Indian English' authors. Gupta is a writer from the diaspora and one of the more recent immigrants to the UK. She has mostly concentrated on women's experiences and longings in their new countries, their home countries, and changing roles and statuses since relocating to the United Kingdom. She also investigates their attachment and desire sentiments. The primary audience for Gupta's writings is the first-generation diasporic. Although a wide variety of people appear in Gupta's writings, the novel's main focus is on those who are primarily immigrants.

In Gupta's stories, they go from Calcutta to London to New York. Indian immigrants frequently choose to settle in areas that later develop into metropolitan diaspora hubs in England. Gupta's writings on diasporas focus on those communities that have been most impacted by cultural displacement and migration. Many young Indian people still regard London as a location they would want to reside, despite any challenges they may face in the future. The setting of Gupta's '*A Sin of Color*' is Calcutta, but the action frequently shifts to London or New York.

It is not surprising that Oxford serves as the setting for Gupta's fourth book, *A Sin of Color*, given that she is a native of the renowned academic town. It's an intriguing twist that Gupta's characters use their memories to bring every country in the world to life. Rather than the city they left behind, they have a strong sentimental attachment to their hometowns. They also pick up a fusion of cultures while traveling between London, New York, and Calcutta.

Proof of the Diaspora: When Gupta's fourth novel, *A Sin of Color*, is closely examined, it is clear that she has a deep love and devotion for Calcutta, Bengali culture, Tagore's poems, and her hometown of birth. Due to this tendency, Gupta's writings have a strong nostalgic vibe. As a result, Gupta's characters are more reclusive in nature and do not establish new connections with the host nation. The nostalgic sensation that settler communities have when they move to new places is rooted in a sense of longing and belonging. Whether they choose to or not, immigrants confront a number of challenges when they leave their own nations. In her article, Suzan Ilcan addresses the subject of desire and belonging:

“For those at the crossroads of displacement, for those who leave or who are forced to leave one home for another, and for those whose belonging has been superseded by longing, there are risks involved. These are always the risks associated with the journey of longing to belong, a road that

leads towards places less appealing than others and ends with the memories and losses incurred by the places left behind and all the paths forgone”. (Ilcan S.)

Due to the diversity of the world’s diasporas, cross-cultural hybridity and blended identities are rather uncommon. Many academics have been inspired by this incident to examine diasporic literature and recognize its enormous potential. Writers who have roots in diasporic communities may briefly discuss their experiences. For many years, researchers have studied the lives of first-generation immigrants and their offspring, who struggle with the decision of whether to uphold their native culture or accept that of the new nation they have immigrated to.

The female protagonists in Gupta’s works frequently come from comparatively well-off and educated families. They also enjoy listening to Tagore’s music, which is an intriguing characteristic. The influence of Tagore on Gupta’s first and fourth books raises the question of whether or not Reba and Niharika in *A Sin of Color* represent an extension of Tagore’s songs in her novels. Gupta did a fantastic job of developing her characters. The mother of the main character, Neerupama, is a powerful and knowledgeable figure.

She is more attractive and does well in school, and she comes from a family with strong beliefs, modest riches, and several daughters. She wants to teach the women of her community how to read and write before she gets married. And she would want to devote her time to saving them from their misery and suffering. But as the story progresses, she is shown to be a lady who cannot give in to every impulse and is plagued by an unfulfilled life aim.

In order to get away from his forbidden love for Reba, Debendranath—his sister-in-law and Reba’s brother-in-law—left India and their opulent mansion, Mandalay. He is unable to control his thoughts, despite the fact that he is aware that his affections for his brother’s wife are simply fantasies. In spite of his unrequited love for her, he flees to Oxford to pursue his academic career. Debendranath seeks to escape his dishonest love for Reba as a result. By concentrating on a particular reason for her migration, Gupta sets herself apart from other diaspora books of the time. Amit Shankar Saha claims that,

“In Sunetra Gupta’s novel *A Sin of Color*, physical relocation from India to England becomes too easy a form of exile to produce any sort of detachment.” (Saha AS)

The great affection that Debendranath Roy has for Reba is shown in the first half of the book. He runs away to the region that the Indians long controlled. The current generation visits that location intentionally for a variety of reasons, including to better themselves intellectually and financially. Migration experienced considerable transformation during the postcolonial era. The fact is that the host country falls short of offering the protagonist’s hurt feelings any kind of consolation. The only reason the diasporic characteristics of Gupta go to the west is to get away from the “self.” Sadly, as they meet new people who seem different, these characters are forced to deal with even more problems.

Many Indians travel to the UK and other countries around the world to pursue better careers and education. These people don’t place much importance on the host nation or its citizens. They become disinterested and hate the nation at the same time, remaining quiet and composed to mask their desire for a better life in their own country. Jennifer, as Gupta has portrayed her, yearns for the love of the Bengali man she marries. The narrative of this work records the thoughts of an Englishwoman and of Indians. It’s a good idea to have a backup plan in case the primary one fails. The twin boys and Niharika, Reba’s daughter, play an important part.

India and England have a long and interesting history together. In the modern era, both men and women exert enormous effort. Should focus on earning further degrees, lucrative employment, and life partners while in England. Many Indian diasporas and their parents share this mindset when it comes to their children getting married to foreigners. In the past, people who were concerned with upholding their

family's status and culture would go to tremendous measures to preserve their caste, religion, and reputation. Dislocation events destroy the lives of diasporas in a foreign place. The two main characters of the book, despite the fact that they are strangers in a new land, never consider breaching an Indian tradition despite their knowledge of it. It goes without saying that someone who relocates to another country will bring the majority of their opinions with them as well as their culture. Individuals who adhere to land law are discouraged from having extramarital affairs. The story ends on a dismal note as a result of the destruction these two heroes have brought about, which troubles them for violating Indian tradition.

Gupta uses this technique to narrate an incident from twenty years ago in the opening paragraphs of *A Sin of Color*. In the West, she has been compared to Virginia Woolf due to her emphasis on female characters, limited literary creativity, and use of language. The story soon moves to his romance with his English-born wife, Jennifer, whom he met at Oxford, despite the fact that it begins with his arrival in Calcutta. The book goes on to address Neerupama, Debendranath's mother longings, and unfulfilled dreams. The story generally switches back and forth between Oxford and Calcutta. It is believed that Debendranath drowned in the 'Cherwel' river after failing to control his passion and longings. He's been unable to control his emotions, so he's gone to this extreme.

The female protagonist of this story has always honored the traditions and culture of her mother. This highly educated woman went to a remote location to research and publish a book about her family's history. She is constantly reminded of the moral virtues due to the values she was instilled with as a child. These values give her a sense of security and stability, and they also protect her from a variety of potential dangers. Diasporas frequently yearn for a chance to go home again. Due to his bad vision, Debendranath is driven back to Mandalay by a sense of belonging to his country, where he can live out the rest of his days comfortably. Similar to Niharika, who plans to begin a prosperous life in her native country after her research is successfully completed, Niharika's life demonstrates how destiny always plays a significant role in everyone's life. Niharika is forced to meet her English boyfriend, Daniel Faraday, by the very forces of fate. They are unable to confess their love and drown in the river where Debendranath was formerly believed to have committed suicide. The couple dies by suicide, leaving their family members behind. The female protagonist of this story possesses the bravery to take an extreme measure by ending her life with her English partner. Her behavior is a form of self-punishment that she administers to herself for violating her country's moral standards. However, both of the main protagonists have failed in their endeavors since Debendranath marries his English bride, for whom he has no attachment, and Niharika commits herself. In a foreign country, they have lost all sense of optimism, joy, and tranquility.

The novel's conclusion demonstrates that the characters, who go back and forth between locations, have been unable to settle down in a more calm environment. Gupta explores the effects of cultural conflict and cultural shock in both of her works. In both books, exile is a choice, giving Gupta's protagonists time to reflect on their heritage. They realize that only in their hometown of Calcutta can they find solace for their tortured spirits.

Conclusion: The absorption and adaptation of cultures is a major theme in Gupta's fiction. They examine the psychological aspects of the characters using the stream of consciousness technique. Her travels across oceans and continents, as well as her tribulations and missions abroad, are all chronicled in all of her publications. Her limbo status allows her to be industrious and imaginative. Their diasporic status permits them to create a new identity in the nation they have moved to. A peek at the portrayal of multicultural identity and belonging that make up the new diaspora may be seen in Gupta's imaginary world. In a heterogeneous society, she has created a platform for the transparency of nations and national cultures, which eliminates the idea of identity. Her recommendation for political work that challenges the notion of

the nation and culture as a symbol of multicultural identity and belonging merits consideration. She recommends an accommodating mindset to live a peaceful and healthy life cheerfully without dominating and interfering with others and to tolerate and absorb many traditions from different communities.

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THE ROLE AND SIGNIFICANCE OF TRANSLATION IN PROMOTING REGIONAL LITERATURE.

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Abstract: Translation is an important method which may prove helpful in translating works from one language into another. The present study aims to focus on the role and significance of translation in promoting regional literature into English. In this light, the present study surveys some of the works of fiction in Indian regional literature translated into English to establish the claim that India has a rich heritage of the ancient literary tradition and is still in continuation but it remains unexplored as it does not reach the wider readers on the international level. Instead of blaming the English language and literature for its dominance, it is time to translate the Indian literature in regional languages into English so that it gets wider publicity and a greater number of readers across the world. It will get new recognition at the international level.

Key words: English, rich heritage, regional literature, translation, etc.

1. Introduction: Translation is a very important tool in bridging cultural gaps in our diverse, globalized society. It is a process through which the meaning from one language is translated into another language. With the help of translation, the works of ancient civilizations can be passed on to modern times. For instance, the Hebrew Old Testament was translated into Greek for their understanding and communication of Jewish people. William Teyndale and John Wycliffe of the 14th and 16th centuries are well known for their contribution to Bible translation. In the 18th and 19th centuries Arabs promoted translation and also translated several books algebra, geometry, medicine, music and logic from Sanskrit into Arabic (Ray, 02). In the 18th century some eminent writers such as Samuel Johnson, George Cambell and Alexander Fraser Tytler etc. gave contributions to translation. The importance of translation has been increasing day by day. International contacts and collaborations have become easy and feasible on account of translation. The role and relevance of translation is discernible in all fields, like business, industries, medical, politics, education etc. Similarly, translation has played a crucial role in the promotion and dissemination of literature on a global level and writers from different regions have been getting recognition internationally. It is through translated literary works that readers become aware of specific regions, dialects, customs, culture, historical background, atmosphere, people and social relations and their problems. Thus, translation studies is one of the important emerging disciplines which has underscored the relevance of translating literary works in the field of comparative literature.

Literature is written in almost all languages in the world. We talk about Indian literature, American literature, British literature, African literature etc. Within Indian literature, we have an abundance of literature available in regional languages. We have great classical literature available in Sanskrit, Tamil, Telugu, Hindi, Marathi, and other Indian Languages. Although the literature in the regional language in

India has its own reading public and enjoys a prestigious place in the given region, one cannot deny the fact that it is limited to the readers of the given regional language. Further, it is a known fact that Hindi literature to some extent has pan- Indian readers while the Indian literature in English has both pan Indian and international readers. Literary critics and readers often appreciate the works originally written in or translated into English for its creativity, imagination, characterisation, modern techniques, etc. Don't we have all these qualities in the Indian literature written in regional languages? Do the writers in regional languages lack creativity and imagination? Don't these writers' experiment with the narrative techniques and styles?

The answers to the above questions can be sought by surveying some of the important works of the prominent writers of Indian English literature. Some of the famous Indian writers in English are R.K. Narayan, Vikram Seth, Mulk Raj Anand, Toru Dutt, Shashi Tharoor, Raja Rao, Shashi Deshpande, Nissim Ezekiel, Sri Aurobindo, Jayanta Mahapatra, A.K. Ramanujan, Arundhati Roy, Khushwant Singh, Satyajit Ray, Arvind Adegga Anand among others (Naik,1987). All these writers have successfully presented India and its socio-cultural life through their great literary works written in English and acquired name and fame in the English-speaking world.

In this light, the present study claims that we have an abundance of literature available in Indian regional languages. We have great classical literature available in Sanskrit, Tamil, Telugu, Hindi, Marathi, and other Indian languages. It attempts to underscore the role and relevance of translation in promotion and dissemination of the regional literature in Indian languages on the global level by surveying some of the selected works in regional languages which have already been translated into English.

Aim and Objectives: The present study aims to survey some of the literary works which have already been translated from Indian regional languages into English. The objectives of the study are as follows:

1. To explain the significance of translation in promoting regional literature.
2. To examine the role of translation in preserving and revitalizing lesser-known regional languages and literature.
3. To study or celebrate the richness and uniqueness of regional literature through translation.

Methodology: It surveys 09 works of fiction from regional languages in India which have been translated into English and have received wide-scope recognition and various awards and prizes. It details the name of the author, title of the work, the year of publications in the regional language and translation, name of the translator and receipt of award/prizes, if any.

Data Analysis: The data with the variable specified in the methodological section is presented in the table below.

Table: List of Indian works translated into English (Source: Compiled by the authors)

| Sr. No | Name of the Author | Original Title | Regional language & Year of Original Publication | Translated Title | Year of Translated Publication | Name of the Author Translated into English | Award and Prize |
|--------|--------------------|----------------|--|------------------|--------------------------------|--|-----------------|
|--------|--------------------|----------------|--|------------------|--------------------------------|--|-----------------|

| | | | | | | | |
|---|---------------------|--|----------------|------------------------------------|------|---------------------|---|
| 1 | Nagarkar Kiran | <i>Saat Sakkam Trechalis.</i> | Marathi 1974 | <i>Seven Sixes are Forty Three</i> | 1995 | Subha Slee | Sahitya Akademi Award 2001 |
| 2 | Ananthamurthy U.R | <i>Bharathipura</i> | Kannada 1979 | <i>Bharathipura</i> | 2010 | Susheela Punitha | Jnanpith Award |
| 3 | Gangopadhyay Sunil | <i>Moner Manush</i> (literally "Ideal Person") | Bengali 2008 | <i>The Fakir</i> | 2010 | Monabi Mitra | Sahitya Akademi Award. <i>The Hindu</i> Literary Prize |
| 4 | Gangopadhyay Sunil | সেই সময় <i>Sei Samay</i> | Bangali 1997 | <i>Those Days</i> | 1997 | Arun Chakravarti | Sahitya Akademi Award 1985 |
| 5 | Nair. M.T.Vasudevan | <i>Nalukettu</i> | Malayalam 1958 | <i>Nalukettu</i> | 1975 | Gita Krishnamurthy | Kerala Sahitya Akademi Prize 1959 |
| 6 | T. S. Pillai | <i>Chemmeen</i> | Malayalam | <i>Chemmeen</i> | 1996 | Anita Nair | Padma Bhushan and the Jnanpith Award |
| 7 | Bhisham Sahni | <i>Tamas</i> | Hindi 1973 | <i>तमस</i> | - | Bhisham Sahni | Sahitya Akademi Award.1975 |
| 8 | Perumal Murugan | <i>Mathorupagan</i> | Tamil 2010 | <i>One Part Woman</i> | 2014 | Anirudhan Vasudevan | Sahitya Akademi Award 2015 |
| 9 | Chughati Ismat | <i>The Crooked Line</i> | Urdu 1944 | <i>Tedhi Lakeer</i> | 2016 | Tahira Naqvi | Crossword Book Award |

The data presented in the above table shows that many literary works from Indian regional languages have been translated into English and they have received wide popularity and recognition. The data reveals that

the Marathi regional novel, *Saat Sakkam Trechalis* by Kiran Nagarkar, a famous Marathi novelist, was translated into English with the title *Seven Sixes are Forty-Three* by Shubha Slee. This novel was originally published in Marathi in 1974 and the translated version in English came after 21 years i.e., in 1995. The translation of this novel helped Kiran Nagarkar's work to reach not only national but also international readers in countries like the US, UK, Canada, and Germany. Many other works like *Cuckold* (1997), by Nagarkar have already been published in English and other languages.

Likewise, the Kannada writer, U.R. Ananthamurthy has been widely translated into English and other languages. Ananthamurthy has been well-known for his subject matters, language, and style of writing not only in Karnataka but also in the country. For example, as mentioned in row 2 of the table, his *Bharathipura* was originally written in Kannada but translated into English by Susheela Punitha. Now Ananthamurthy has his readers and admirers in the US, UK, Canada. Further, this novel was shortlisted for Doctor of Science (DSC), an international literary prize awarded annually to writers of any ethnicity or nationality writing about South Asia in 2012. Similarly, Ananthamurthy has been honoured with the awards like the Hindu Literary Review Prize in 2011, and Jnanpith Award in 1994. When *Bharthipura* was published in Kannada in 1979, it was limited to only Kannada readers but after its translation into English both the novel and novelist enjoyed the name and fame.

Another significant translated novel is *Moner Manush* (literally "Ideal Person"), originally written in Bengali by Gangopadhyay Sunil and translated into English with title *The Fakir* by Monabi Mitra in 2008. The novel depicts the life story of the 19th century saint, songwriter, and social radical Fakir. Gangopadhyay also wrote another notable novel *Sei Samay* in Bengali and translated into English with title *Those Day* this work was translated by Arun Chakravarti 1997 and received the prestigious Sahitya Akademi Award.

The Malayalam novel *Naalkettu* was written by M.T Vasudevan and translated into English by Gita Krishnamurthy. This translated work received both Sahitya Akademi Award and Man Asian Literary Prize. Bhisham Sahni's *Tamas* (1973) was originally written in Hindi and translated into English by the author himself. Sahani was honoured with the Sahitya Akademi Award 1975. The novel talks about the philosophical and psychological attributes like three *gunas*, tendencies, qualities as specified in the Sankhya school of Hindu Philosophy.

The Tamil novel, *Mathorupagan* (2010) by Perumal Murugan translated into English as *One Part Woman* by Anirudhan Vasudevan in 2013. The author was honored with the Sahitya Akademi Award. The famous Urdu novel, *Tedhi Lakeer* (1944) by Ismat Chughati was translated into English as *The Crooked Line* in 2016 by Tahira Naqvi. The novel revolving around a young Indian woman who is searching for her own identity and independence received a Crossword Book Award ()

Findings and conclusions: Thus the present survey of Indian literature in regional languages helps us to understand that Indian literature in regional languages has played an enormous role in the literary world. However, had these works not been translated into English or Hindi, these works and the literary talent of the writers would have remained limited to the readers of the concerned regional languages in which they were originally written. It is translation that has come to bring into light these works and the creativity of the regional writers. The representative examples of the literary masterpieces surveyed in the present study underscores this very fact. Further, it underlines the role and relevance of translation in the promotion and dissemination of diverse regional Indian literature to a wider audience and is celebrated through various literary awards and prizes. The study concludes with the note that an abundance of Indian literature is

available in the regional languages but only some of it is translated into English and gets wide-scope popularity and recognition on both national and international level. Hence, efforts should be rendered by translators to translate the Indian literature in regional languages into English for the promotion and dissemination of the rich literary heritage and tradition of India on the international level. It is through translation that the social, political or cultural dimensions of the Indian literary works will be explored and understood. In conclusion, translation will be the vital medium through which the aesthetic contribution of the regional authors to literature in particular and the society in general will be explored. Finally, it will establish the universality and timelessness in the translated works.

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A MAGGOT BY JOHN FOWLES IS A HISTORICAL TEXT.

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Abstract: One of the most notable figures in formal experimentation in the modern English novel has been John Fowles. His books tackle the fundamental problems of giving a critique of the techniques used in the creation of fictional writing as well as human existence. The current study examines *A Maggot* (1985), an ideological fantasy that chronicles the trip of five travelers to an isolated upland in Devon's northern region, which is considered one of Fowles' finest. The journey took place in 1736, and the travelers are first identified by epithets before having their names disclosed as the story goes on. The reader feels trapped by the text as the plot develops since the facts that characters reveal are false. The article emphasizes how Fowles weaves his narrative from a variety of sources by referencing the idea of intertextuality. A profusion of texts that have already been written, challenging the ideals of authorship, originality, and enduring significance.

Keyword: history, discourse, past, imaginary, fiction, etc.

Introduction: John Robert Fowles (March 31, 1926 – November 5, 2005) was an English novelist of international renown who was positioned critically among modernism and postmodernism. John Fowles' novel *A Maggot* was published in 1985. Following *The Collector*, *The Magus*, *The French Lieutenant's Women*, *Daniel Martin*, and *Mantissa*, it is Fowles' sixth major work. As the author explains in the prologue, the term is derived from an old use of the word that implies 'whim', 'quirk', 'obsession'. Historiography is the study of historians' approaches in creating history as an academic field, and it includes any corpus of historical work on a specific subject. A topic's historiography describes how historians have examined that topic using specific sources, methodology, and theoretical perspectives.

Discussion and Analysis: By portraying itself as a jumbled collection of diverse types of documents, *A Maggot* highlights the textual aspect of history. The work presents both narrative strands in the style of a realistic novel from the eighteenth century and discursive reflection from a self-aware literary narrator. Realistic elements and metafiction are combined. Shifting tenses, a partially omniscient narrator, Historical Chronicle entries, fake media articles like 'Little Miss Catechism,' and the epilogue are intrusive elements that create the impression of a novel in progress. The reader can go further into the made-up universe thanks to the realistic style's scrupulous documentation of every transient element.

A Maggot is a collection of works that Frederick Holmes has characterized as

“part detective story, part science fiction, part Gothic horror tale, and part history of dissent (History, Fiction, and the Dialogic Imagination: Frederick Holmes)”.

The book includes a variety of documents, some of which Fowles has adapted from trustworthy sources from the eighteenth century and others of which he has written but disguised as language from that era. Excerpts from the Gentleman's Magazine's “Historical Chronicle” for 1736 and the parody “Beautiful Miss Catechism” from that same publication fall under the first group. As a complement to the

interrogatory text, the excerpts from “The Gentleman’s Magazine” are organized chronologically over the course of the investigation.

Newspaper accounts of one of the novel’s protagonists passing away, private letters, and transcripts of the sworn testimony that lawyer Henry Ayscough obtained from various parties while looking into the disappearance of Mr. Bartholomew, his employer’s son, fall into the latter category. The register of the accumulating evidence that Henry presents to the Duke in a series of letters is another factor. This register adds even more doubt to the situation rather than offering a resolution. This blending of diverse discourse types ensures that the reader is provided with “authentic” information as it was provided by numerous witnesses to the barrister. The testimonials turn out to be incongruous since they include both real and fictitious evidence.

Fowles celebrates the book as a tool for the imagination’s transformative potential by emphasizing the connection between freedom and imaginative creativity in the novel and by giving his heroes the role of a surrogate novelist. His prologue makes a comment on one of the meanings.

It is clear from the book's title that *A Maggot* is intended to serve as an example of this metamorphosis.

“A maggot is the larval stage of a winged creature, as is the written text, at least in the writer’s hope.” (Fowles, 1985:5)

The discourse of the book shifts from a third-person narrative to a series of question-and-answer sessions moderated by lawyer Henry Ayscough. The majority of the book’s events are driven by Ayscough’s tenacious research. The novel’s question-and-answer format highlights the discrepancies and distinctions between the truth and lies. Hutcheon contends that this method “foregrounds the conflict between truth and lies, differing perceptions of truth, facts and beliefs, and truth and illusion.” (Hutcheon, 1988:47).

Many unsolved and irresolvable paradoxes can be found in the novel. The work maintains a formal tension between the rules of history and fiction. One of its primary narrative forms is the question-and-answer format, which emphasizes the confrontation between the truth and lies as well as between various interpretations of the truth, facts, and beliefs, and the truth and illusions. The goal of the entire book is to problematize the binary distinction between unquestionable truth and truth that one believes. It alternates between the dichotomies of reality and illusion, fact and fiction, and true and untrue.

The substance and analysis of the novel are its two main components. The declarations made by different individuals can be seen as textual analysis, while the substance is the first section of the tale, which starts with the trek across the moor and concludes with Dick’s death. The first sighting of Stonehenge, the encounter with the feminine Trinity, the encounter with God, the Father, and Jesus Christ, as well as time travel, are all fantastical experiences that Rebecca recounts and lie beyond the substance.

Ayscough vehemently defends the autocratic worldview at issue in *A Maggot*, a mediaeval relic that holds the belief that all social progress is bad. But it is not just Lee and her sect’s outspoken opposition that prevents the monologic discourse of the aristocracy from gaining unchallenged dominance. The very fact that heteroglossia exists in the novel poses a threat to its dominance. The language of the legal system, the stage, the specialized, tendentious vocabulary of Protestant dissent, the regional dialects of Devon and Wales, the writing and speaking styles of the aristocracy, the deferential speech patterns of those who serve them, and even the modern jargon of a twentieth-century world that His characters take the 20th century world for granted.

This book can be referred to as dialogic or polyphonic in Bakhtin’s language because it is a mashup of several discourses, voices, dialects, and points of view. The book relativizes history by presenting a variety of viewpoints on how the past should be understood. Two opposing perspectives—those represented by Henry Ayscough and Rebecca Lee—are crucial among the numerous The historical perspective that Lee’s enigmatic orientation inspires and that Fowles desires to foster is at variance with Ayscough’s scientific

quest for conviction. Each of these characters approaches to the truth is correlated by Fowles with a variety of perspectives on politics, religion, and life in general.

In contrast to Lee, who is intuitive, fictitious, artistic, visionary, democratic, feminist, and revolutionary, Ayscough is a logical, empirical, legalistic, authoritarian conservative who is sexist. As the novel's epilogue makes plain, Ayscough is meant to be understood as a representation of the neo-classical heritage and the men of reason of the early eighteenth century, whereas Lee foreshadows romantic individualism and a reliance on feeling and intuition.

Being a historiographic novel, *A Maggot* challenges the rules of storytelling. It depicts the actual history of the Shakers, explores issues of subjectivity and freedom, exemplifies the interaction between the various texts used in the story, and finally challenges ideas of class, racism, gender, and ideology. Both historical and fictional versions of the past have been examined by postmodern metafiction in order to examine the ideological texts that view diversity as social inequity.

In *A Maggot*, the 20th-century narrator provides the historical context for 18th-century sexism and expressionism as necessary to understand the acts of his characters, such as the middle-class English barrister Ayscough's "crudely chauvinistic contempt" for his unfortunate Welsh witness, Jones. We are informed that the genuine religion of the century is where the origins of such disdain reside.

"worship, if not idolatry, of property ... united all of society but the lowest and dictated much of its behavior, its opinions, and its thinking", including its notion of justice (233).

This fictional work, like many other postmodern ones, is not satisfied to make a statement on the past and leave it at that. This book establishes a connection to the present:

Jones is a liar, a man who lives from hand to mouth... He is the future, and Ayscough is the past, and both are, like most of us still today, equal victims in the debtors prison of history and equally unable to leave it. (237)

Since it depends on and derives its power from what it opposes, post-ideology modernism is paradoxical. It is neither genuinely radical nor genuinely opposed. But this does not imply that it lacks influence among critics. According to The Epilogist of *A Maggot*, the information we just read is accurate. "neither a maggot nor an attempt, either in fact or in language, to reproduce known history" (449), Nonetheless, he conducts a thorough ideological examination of the social, historical, and religious contexts of sexuality and religion.

The fact that the work is set in the eighteenth century and that one of the storylines includes Ayscough trying to rebuild the past draws attention to history. The investigation into the disappearance of the Bartholomew that follows a perplexing voyage to a tunnel in Devonshire, where a mysterious series of events take place, makes up the majority of the book. The famed Marabar Caves in E. M. Forster's *A Passage to India* are reminiscent of this environment, although Adela Quested's experience there is far less ambiguous than the shocking events that take place there. There is a mystery surrounding what led Thurlow, Bartholomew's servant, to commit suicide and disappear.

Adela appears to anticipate Rebecca's role in the creation of contradicting accounts of what had transpired to her in the Marabar Caves, which led to the prosecution of Dr. Aziz. Fowles chooses not to openly portray what happens in the cave. According to Rebecca, she always tells the truth.

Whether you believe me or not, it's the truth, she informs Ayscough (309). The questionable testimony of Rebecca Lee, the single witness, is the only account of the exceptional incident that is currently accessible. The fascinating nature of her story about traveling to a heavenly city in a "maggot" or flying saucer, as well as the fact that she previously told Jones an entirely different, incongruous version of the story in which she voluntarily took part in a Satanic orgy, call into question the veracity of her account. Ayscough's research raises more questions than it answers about the nature of Lee's experience in the cave and Bartholomew's destiny.

The reader is free to consider Lee's testimony as evidence of a deceitful intent, a phantasm, a mystic dream, or a meeting with extraterrestrial beings. None of these interpretations has enough evidence to support it to be considered reliable. At some point, even the staunchest empiricist, Ayscough, is compelled to admit that the events in the cave continue to be shrouded in anonymity.

Conclusion: We come to know that, despite Fowles's desire to place the book in a clear and comprehensive historical setting, his approach draws attention to the fictional aspects of the story as works of fiction.

Finally, his approaches force us to evaluate the novel using standards other than mimetic sufficiency or historical fact congruence. The reader should evaluate Lee's works more for their imaginative depth as psychological metaphors than for their factual accuracy.

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SAMIDHA A NOVEL OF HUMANITARIAN DOGMA: A STUDY

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Abstract: This research paper studies a novel in the light of Humanistic Dogma. ‘Samidha’ an autobiography of Sadhana Amte, presents her life journey through various incidents that happened in her life with her husband Baba Amte. It also marks the various shades of life of Baba Amte and Sadhana Amte as social workers and humanitarians. They are dedicated couples for social work. They sacrificed their pleasure of life for the welfare of marginalized people. They uplift the people like leprosy patients from the social taboos and bring them into mainstream life. In the beginning, they find it difficult to start the social service for leprosy patients. However, their work is not limited to leprosy patients. They did various social works for orphans, elder people and physically disabled persons. They serve miserable people and make them stand on their feet. It provides a respectful life for them. Through these kinds of atmosphere, Sadhana Amte becomes a strong social worker. This research paper also throws light on the culture and social conditions that prevailed in the time of Sadhana Amte. It studies the contribution of couples to society. It also studies the social and cultural condition of the age in which Sadhana Amte and Baba Amte live.

Keywords- social, cultural, humanity, revolutionary, rebellious, compassionate

Introduction: The novel is written in various forms. It has used various technique and forms which reveals the theme of the novels. It is written in the first-person point of view that expresses the observation and sensibility of the narrator. It is called an autobiography. It is an entertaining form of novel which reveals the life of the author. It expresses the inner and external life of the author comprising various phases of the writer’s life that emphasise the author’s physical and psychological life. Samidha, the novel, expresses the inner and external world of the author. Shobha Pawar said, “I was a changed person the first time I met the Amtes. But after translating the book, I learnt a lot more about the Amtes’ struggle and their children”. The word Samidha, in Marathi, means offering for a sacred fire. True to its meaning, Sadhana Amte’s autobiography by the same name has been inspiring several readers for many years. It becomes an inspiration for many young generations to acknowledge principles like dedication, patience, and hard work through the life of Baba Amte and Sadhana Amte.

Evolution of Sadhana Amte: Sadhana Amte expressed her truthful feelings through her various experiences and incidents in her life. She boldly told the childhood experience of her life. Sadhana Amte was extremely shy and had fewer friends. She was not outspoken and lived in her world. That’s why her father said, A word from Indu cannot be had for love or money. It is expensive as a jewel”(p-07) So Sadhana Amte was brought up in such a way that she did not emanate out of a reserved nature to speak boldly her opinion. She did not have any experience in making public speeches and remained silent most of the time. That’s why she became an object of anger for her parents.

She was integral with her truthful nature. But with her truthful nature, she felt in a critical situation and sometimes in disgust. She followed certain customs and convention that was ingrained by her family. Her logic and sensibility were always bound by tradition, but after marriage, in the company of Baba Amte, she has been exposed to the broad world. But, still, most of the time, her mind was torn between rational truth and moral obligation to tradition. However, Baba Amte’s thoughts and revolutionary incline

influenced the life of Sadhana Amte. It removes all the meaningless and illogical things which were prevailed in her mind for long ages. It offers her the light of reason to walk on the road of enlightenment. She does not only follow tradition but also has compassion for miserable people. It is considered the best quality for serving humanity. The quality like compassion for others serves humanity without any consideration from others. Many incidents in her life showed how she became compassionate towards the pathetic condition of people. This compassion naturally flows from her heart. She cited one example from her childhood which reveals her rebellious nature. In this incident, she pointed out how the harijan women were mistreated as they need to wait for long hours in a row to get water. But she gladly draws water for them from the well. The family of Sadhana Amte offer food for poor people. These kinds of mercy naturally appear in her nature.

She cited the example from her family through the incident. She pointed out that her mother's head was not shaved after the death of her husband. In those days somewhere widower remained bald on the death of their husband. However, she led a spartan life. She lived very happily as her husband opposed to shave her head after his death. So, she escaped from such a kind of cruel system. Sadhana Amte informed about the condition of women of those days and gave voice against the evil system which suppressed the development of women. She observed the Ghosha system in which women were prevented from participating in any external activities. She said,

“Respectability and prestige of a family in society, depending on confining women in their homes”.(p-10)

She wished that someone had raised a voice against this system. They were not allowed to attend public meetings, even though they could attend school if they had a male in the company. Women's achievements and accomplishments were restricted to household duties. Their life confined within the four walls and never expected to step beyond the threshold of the house. She also talked about the notion of society's pre-marriage rules through her example. During those days, marriage was secretive and strictly adhered to the rules of society. She found that boys and girls are not allowed to meet each other. Baba Amte and Sadhana Amte also found it difficult to acknowledge others as elders or society made it awkward to meet and discuss. However, before marriage, they saw and met each other. She cannot understand the way of living of Baba Amte as he belongs to a rich family and still, he wears the saffron cloth of a saint. But after marriage, she accustoms to the aims and activities of Baba.

Baba Amte- A Revolutionary Man: They have faith in humanity and for this, they do not care about their needs and expectations. At an early age, Baba Amte felt pathetic about the wretched condition of marginalised people. This kind of humanistic feeling became the main source of his social activity. He participated in many social activities. Firstly, he involved himself in the work of cleanliness as he was inspired by the philosophy of Mahatma Gandhi. He took the broom and cleaned the locality to set an example of cleanliness. This work inspired people as Sadhana Amte says,

“They began to realise the importance of cleanliness. Baba's efforts soon bore fruits. They were motivated to take up the cleaning of their area” (p-41)

As a rationalist, he does not like the traditional aspect of religion. He puts many questions over it and simply tries to solve the code behind various rites. Many traditionalists criticise his rational thought as he lived among the Harijan people. He considers all people are human beings, so he tried to uplift the status of lower-class people such as Mahars, the cobblers, cane workers and pardhan. Baba Amte though that,

“People belonging to all castes – such as the maharas, the cobblers, and cane workers should live together, work according to their own capacity and choice, and bring all the earnings together to a community pool. It was called Sharamashram and it was an experiment in communism.” (p.55)

Sadhana Amte cited the incident and how she became accustomed to them by following the thought of Baba Amte. She did not make a difference among the higher and lower classes. She boldly lived among

them to reduce the distance between them. Even in Anandwan, he provided many works to them to utilise their potential. Because of this activity, the orthodox people disliked him. He also gets inspiration from seeing the wretched condition of a leprosy patient. They were outcasts from society and neglected as human beings. Sadhana Amte gave the incidents that happened in the life of Baba Amte that turned the approach of his life.

“ As he walked along the road he saw a human figure-just bone and flesh- lying by the side of the road. A human body without any vital signs of life. It was merely a form. There were maggots wriggling in the wound all over the body....” (p.-76)

On seeing this ghastly sight, he threw a piece of sackcloth over his body. He decided to serve for the leprosy patients. From there, he did various hard work for the leprosy patients. In the beginning, he did not get many hands and found difficulties in carrying out his duty. But his compassion for downtrodden people, motivates him to establish Maharogi Seva Samiti for them. Gradually it is recognised as a paradise for leprosy patients. Then he also formed Uttarayan for deserted people and Gokul for orphan children. He also actively participated in the Bharat Jodo movement and the Narmada Bachav Movement. Because of its success, his work spread up and formed projects at Somnath and Hemalkasa. Starting with agriculture and expanding to various small industries, Maharogi Seva Samiti became the productive heaven of Baba's dream.

Baba Amte dedicated his life to humanity. He followed the Gandhian way throughout his life. He disliked the injustice of false things. For the betterment of downtrodden people, he works with the sweepers. To remove the inequality in creed and class, he spends time with such people. Even he takes them as a family in the function of higher-class people. He believes in humanity and considers it the dharma. By nature, he is sentimental. Wherever he came across destitute people, he brought them to his house. He provides shelter to many poor people. He brought Niranjan Kamble, a boy to stay with them. So, they become parents of many destitute people.

As a humanist, he felt irritated by the condition of the leprosy patient. They were outcasts from society. Due to the misconception towards leprosy, these patients are always ignored. They did not get medicine which led them to death. So, Baba formed Anandwan to serve the leprosy patients. In the beginning, he found it difficult to run it. Because of the unawareness and limited resources, still he consistently works and attends orientation courses at the Calcutta School of Tropical Medicine.

Self-help groups became the motto of Anandwan. This kind of work sprung from Baba's inspiration. Through the hard work of Baba Amte, patients lead a respectful life. Because of Baba's work, people of the outside world want to connect with them. Baba set up several medical centres in different villages. He worked day and night because none of the doctors was ready to stay with leprosy patients. So Sadhana Amte said,

"It becomes a one-man show cleaning the words, picking maggots, dressing and bandaging" (p-125)

Gradually it became smooth with the helping hands and the Anandwan was transformed into fertile. He also formed projects like Somnath and Hemalkasa for destitute people who were recluses. Thus, the Baba started his passion and spread up a task of humanity. Here author Sadhana Amte reveals her life and depicts her experience. She was brought up in an old traditional upper-class family. She strictly follows rites, and customs and believes in worshipping God. But Baba Amite does not like any kind of ritual or old tradition. However, to some extent, he follows the idea of God. Sadhana Amte said,

“He is perfectly at ease with the abstract conception of God.... Baba found his god in those who were rejected. It was his inborn compassion....” (p-127)

A Journey of Couple Towards Their Accomplishments: Baba Amte was very broad-minded as compared to Sadhana Amte. He rebelled against convention at an early age and followed an

unconventional lifestyle. In contrast, Sadhana Amte read holy books. She keeps faith that everybody will be blessed by God considering their deed. Sadhana Amte is very sentimental. Even a little bit of pain makes her compassionate. She cannot see the pain of anyone. This feeling deprived her of making the right decision. In contrast, Baba Amte ruled by reason and made firm decisions. Baba Amte visited Sadhana Amle's house before marriage. But Sadhana Amte does not have such courage to go against as she said,

"His progress is never hampered by customs and propriety,

I'm exactly the opposite. I never had courage to violate norms." (p-28)

As a Bramhin, she does not cling to harsh tradition. But to some extent, she follows harsh tradition with the influence of the orthodox family. But after marriage, her mindset changed and spent time in the harijan colony. Even Baba Amte and Sadhana Amte tried to remove social stigmas like leprosy. They both work for the betterment of downtrodden, marginalized people. They keep some humanistic values but have different traits of personality. Thus, Sadhna Amte is simple, silent and dedicated whereas Baba is ascetic, rebellion against the orthodox. Sadhana Amte is regarded as a dedicated wife, co-worker, and social worker. She depicted her life journey in her autobiography Samidha. They held every year a ten-day camp at Somnath. This came were held every year with certain values. It would be the breeding ground for committed social workers and become a laboratory for producing dedicated reformers. They provide a different atmosphere. This became a site for bringing together the insiders and outsiders to bind together in friendship. She says,

"I believe in self-restraint and only the thought of the other can breed it. It is required in all walks of life, all spheres of work, in all relationship". (P-245)

They even sacrificed their wishes for the sake of society. They are involved in the service of poor people who even neglect their children. She marked that,

"why should our children suffer? Sometimes I felt guilty that we could not give them even the minimum. What we could do for them was less than what the poorest of the poor could have done for their children." (p-73)

Their journey is marked by such laborious things. Baba Amte believes in goodness. He emphasized honesty of purpose. It was a bold departure from all the trodden paths of life as it were. She mentions many people who help them in their work. Shankar Rao Deo, general secretary of the All India Congress was the president of the Korgaonkar Trust. Baba also came in contact with Dr. Wardekar, the internationally renowned specialist in leprosy. Baba received valuable guidance from him. Baba also deeply revered Dr Dharmendra who was his guru. Shri R.K.Patil, Baba's bosom friend gave his deserted bungalow with seven and a half acres of land for their community work. This bungalow was situated in the middle of a jungle, the natural habits of scorpions. The land was barren but it allowed working for the community. He not only provides land but also works with them.

The Indian Ambassador to Switzerland, Mr. M.V.Vellody and his wife were familiar with Baba's work. They raise funds from Swiss Aid Abroad to help Baba's community work. With this money, they undertake a 'tin can project' in Anandwan. In this project, cans to store goods were made out of tin. The sector passed on strongly as it first satisfied the resident's demand, and afterwards took orders. It helps the inmates of Anandwan to stand face-to-face with the challenges of technology. By Baba's motivation, they overcome the hurdle of lack of technical skill. Through this project, they made oil lamps, ladles, sieves and tin cans. Baba also found a faithful co-worker in Mahadev Ambekar. He helped Baba a lot. He was ready to do anything; bathing, and caring for their children in hard times. He extended a hand of help during their illness. He was just like a brother of Baba. Sushilabai Kelakar who retired from Sewagram comes to Anandwan. Her husband was affected by leprosy. So, they lived in Anandwan and treated leprosy patients to recover them. In 1958 the Ashokavon project started with the full support of Mr. Jog. He is the

owner of Baloon Factory. Even he set up a small hut with the help of patients. This project changes the barren land of Anandwan into fertile. Now, most workers get employment in agriculture work. During their plight and in their community work, many people extended their help. Their help made it possible to speed up community work into large trees.

Conclusion: Thus, the novel reflects the ordinary journey of a couple who fought against the social stigma of leprosy. They overcome many difficulties and challenges they come across in their life with patience and commitment. These reflect the humanistic values like compassion, sympathy, love and dedication in their lives. Shobha Pawar said, “The autobiography talks about the life and times of Sadhana and Baba Amte, noted social workers who devoted their lives for leprosy patients”. The humanistic, sympathetic, compassion for people is the motivation behind his community work. It becomes an example of community work and exaltation for deserted people.

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A NARRATIVE FEMINIST STUDY OF JAMAICA KINCAID'S *THE AUTOBIOGRAPHY OF MY MOTHER*.

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Abstract: The aim of the study is to examine the term "feminist narration" and its essential characteristics in gender construction via comparative qualitative research methods. As a result, the significance of the investigation of the narrator helps in better understanding the account and in clearing up its narratological viewpoints. In conclusion, the examination through women's activist narratological approach clears up specific terms and capacities concerning the jobs played by the storyteller and the narrator in the female account content.

Keywords: Women's activist narration, Female plots

Introduction: The aim of this research paper is to examine the term feminist narration and its essential characteristics of gender construction. The feminist narration has become a rich field in the study of language and literature. Gerald Prince maintains that it explores the implications of sex, gender and/or sexuality for understanding the nature, form and functioning of the narrative. It is an interdisciplinary approach that combines the analysis of the narrative form with gender politics. This approach will be applied to Jamaica Kincaid's *The Autobiography of My Mother* with a special reference to the use of language in the narrative discourse as a powerful tool to subvert the colonizer's power. Kincaid deals directly with feminist narratology to show how a woman writes her past experience in life. The paper attempts to display how gender dictates narration. The novel under study serves as an ideal example within the Afro-Caribbean cultural context to examine the authenticity of the feminist narrative aspects. Kincaid expertly handles the first-person narrator to create intimacy and empathy with the reader. She uses frequent analyses to reveal the innards of the personal life of woman.

The point of this exploration paper is to look at the expression of women's activist narration and its basic qualities in sexual orientation development. Women's activist narration has turned into a rich field in the investigation of language and writing. Gerald Prince keeps up that it investigates the ramifications of sex, sex as well as sexuality for understanding the nature, structure and working of account. It is an interdisciplinary methodology that joins the examination of the account structure with sexual orientation governmental issues. This methodology will be connected to Jamaica Kincaid's *The Autobiography of My Mother* with a unique reference to the utilization of language in the accounting talk as an amazing asset to subvert the colonizer's capacity. Kincaid bargains straightforwardly with women's activist narration to indicate how a lady keeps in touch with her past involvement throughout everyday life. The paper endeavors to show how sexual orientation manages portrayal. The epic under examination fills in as a perfect model inside the Afro-Caribbean social setting to inspect the validness of the women's activist narration viewpoints. Kincaid expertly handles the main individual storyteller to make a closeness and compassion with the pursuer. She utilizes visit analyses (flashbacks) to uncover the innards of the individual existence of a lady. The investigation incorporates the examination of the A Feminist Narration Study of Jamaica Kincaid's *The Autobiography of My Mother* message as far as Free Indirect Discourse and the treatment of Female Plot and its impact on linearity, conclusion, and reiteration. Besides, the highlights of the female story will be inspected in the content. Normatively it will be handled through the examination of center passages and satellite ones. In this way, the account content will be investigated from the point of view of narration and sex. In her article for Feminist narration Susan Knuston separates among narrations and women's activist narration as pursues

Methodology: The study of gender and narrative began in 1986 with Susan Lanser's *Toward a Feminist Narratology* that called for a gender-conscious narrative poetics. She maintains: feminist criticism, and particularly the study of narratives by women, might benefit from the methods and insights of narratology and... narratology, in turn, might be altered by the understandings of feminist criticism and the experience of women's texts. Kathy Mezei also thinks that feminist narratology is a mix of interrogations about gender and its narratorial representation. Susan Lanser confirms the importance of considering gender as a narratological essential element. In *Sexing the Narrative*, she states: Lanser's contention can be connected to Kincaid's epic in which the account significance is dictated by the storyteller's sex. There are numerous printed pointers that demonstrate the storyteller as a female. This is clear when Xuela talks about her sexuality with Monsieur Jacques LaBatte. Her investigation of her sexuality started amid her adolescent years when she was fifteen years of age. She initially had intercourse with him subsequent to being offered by his better half, Lise, for his advantage. Xuela describes: LaBatte considers himself to be the patriarch of this spot, and his entrance of Xuela is an effort of his capacity just as an appearance of his longing to imagine a beneficiary who will acquire his home (EDWARDS, 2007). In her memory about this sexual occurrence, she finds her capacity as a lady. She acted the craft of exposing men to the administration of her pleasure. Her sexuality is amazing and startling. She in this manner demonstrations against the social models with respect to ladies' sexuality (LINDER, 2011). Her interest in sexuality moved into personal circumstances. She expresses: My very own face was a solace to me, my very own body was a solace to me, and regardless of how cleared away I would move toward becoming by anybody or anything, at last, I enabled nothing to supplant my very own being as far as I could tell. Xuela prevailing with regards to decreasing the male to be a wellspring of her sexual joy; she subverts conventional ideas that advance female sexual externalization. Xuela's capacity is clear when she demands fetus removal from LaBatte's kid. I strolled through my legacy, an island of towns and waterways and mountains and individuals who started and finished with homicide and robbery and not especially adore. I guaranteed it in fantasy. Depleted from the misery of removing from my body, a kid I could not love this did not need, I longed for every one of the things that were mine. The above citation demonstrates how Xuela exceeds expectations in subverting the colonizer's capacity and in sexualizing the historical backdrop of the Caribbean in the West Indies. The social recollections of subjection and the mass assaults of the Caribbean locals are recalled. Xuela feels successful after this experience with Philip who is vanquished by his sexual want and her retribution. She picks up delight by controlling him and by declining to end up the object of his pleasure. She subverts the connection of resignation to movement and strength in which she has the high ground. She describes: I do not have the foggiest idea to what extent I stood that way, it could have just been a minute, however, I turned out to be everlastingly entranced with how I felt at that point.

Xuela is effectively searching for her pleasure instead of being the object of somebody's longing. As a colonized lady, she utilizes her sexuality as a weapon to corrupt her white spouse. She is a functioning chief in this sexual relationship. Among the most essential parts of the investigation of women's activist narratology is the pretended by the female storyteller. It is the most vital part of breaking down story writings. Through the personality of storyteller, the per user can probably perceive attributes of content. BAL (1985) characterizes the storyteller as pursues: The semantic subject, a capacity and not an individual, which conveys what needs to be in the language that establishes the content. I need referencing that this operator barely is not the (true to life) creator of the story... So as to remember this refinement, I will all over allude to the storyteller as it, anyway odd this may appear. As referenced in past citation, BAL (1985) alludes to storyteller as it is dismissed by numerous faultfinders like Susan Lanser who wants to utilize a pronoun that alludes to the creator's sex. In *Sexing the Narrative* Lanser affirms

that while the storyteller's sex is typically plain in heterodiegetic writings, sex is an express component of most homoerotic, and for all intents and purposes every one of them an autodiegetic, stories of length. As per heterodiegetic alludes to the storyteller who is a Lanser term third-individual and who does not have a place with the universe of characters. With respect to the autodiegetic' storyteller, he is a first-individual whose voice the account. His principally a member in the story's is a hero. At long last, the homodiegetic storyteller is one of the characters in the account yet not the hero. Looking at the job of the storyteller in Jamaica Kincaid's *The Autobiography of My Mother*, clearly, it is a case of autodiegetic portrayal, for example, a first-individual p (1985) clears up the term focalizer by alluding to the perspective or story point of view of the storyteller. In the novel, *Xuela*, the hero, i primar operator whose discernment and perspective direct the account.

GENETTE (1980) conceives that the essential job of the (female) storyteller is the demonstration of revealing to her story. In any case, there are different capacities that could be resolved by specific parts of the account; for example, the story, the account message, the describing circumstance, the confirmation or tribute and the ideological capacity. In applying this to Kincaid's epic, obviously, her storyteller's extra capacity is validation or tribute in light of the fact that *Xuela* records in this female account message all the terrible deeds and persecution that had been done to her and to her mom's predecessors under colonization. She keeps up how far she is exact in uncovering her past collections and the sentiments stimulated in recalling that them. As a female storyteller, *Xuela* utilizes the current state in her affirmation of being a piece of the crushed and vanquished individuals. This shows her desire to offer a voice to her predecessors and to her lost mother for her mom's voice is her voice. She is the assigned messenger who offers voice to her vanquished individuals. She keeps up: As portrayal is connected to the female self who can describe herself into reality and can carry on with her life by revealing to her story, the novel spotlights on *Xuela*'s experiencing what is more, colonization and her introduction through a progression of prejudice foundation (flashbacks and of her familial analysis connections and the effect of different characters on her life. Being simply the main localizer, *Xuela* seats at the focal point of the world, developing codes of morals and profound quality that begin in her own standards (WEST, 2003). self-imagined and self-approved *Xuela* battles to build up a self out of the hopeless, dark breeze of her mom's nonattendance. Along these lines she generally experiences gloom and dejection: My whole life up until this point, every one of its seventy years, I had feared the minute when I would be separated from everyone else. In addition, *Xuela* dependably feels dismissed by her dad particularly when she was a little youngster. She describe Kincaid's tale, the mother's passing, and nonattendance are stood out from the dad's man-centric expert and power. As a female storyteller, *Xuela* perceives that her dad is wearing a uniform from a jailor when he comes and brings her from school. This emerges *Xuela*'s capacity to perceive that her dad is an incredible patriarch who may influence her female subjectivity. Voice or Focalization is among the viewpoints that have been firmly associated with the storyteller. MANFRED (1992) stresses that there are three capacities for the narratological voice in a talk: a recipient arranged capacity which includes and guarantees a contact with the recipient, a nickname work which goes for inducing the pursuer to think something and the expressive capacity which is for the most part worried about the subjectivity of the storyteller (WARHOL, 1996). The narratological voice in *The Autobiography of My Mother* is portrayed by having a blend of the two capacities the recipient arranged capacity and the epithet one. In this novel, the storyteller, *Xuela*, is portraying her past life experience under the British colonization. She is knowing every one of the occurrences and occasions and demonstrates this to the pursuer trying to address the pursuer and remark on the occasions. The narratological voice likewise endeavors to induce the pursuer of her association with her English spouse, Philip Bailey, whom she attempts to repress and command every which way. Bailey speaks to the male-centric specialist of the colonizer. As per GASS (2006), Philip

forces his human advancement upon those he overcomes in the meantime as he yearns to come back from the boorish provinces to humanized' England; and incomprehensibly he wants the outlandish, explicitly fascinating savage provincial lady in the meantime as he loathed her for her unbridled sexuality, yet above all else for not being English. Philip is a genuine child of England and considers himself to be the inheritor of the heritage of the victors. Xuela's association with Philip mirrors the muddled relationship inside the overwhelming British culture in the West Indies. Xuela sees how control is connected to language and authentic occasions. Therefore, Xuela figures out how to control her English spouse, Philip, to achieve victory over the whole race by denying him any sort of identification with her. She inverts the traditional hierarchy in which the white male colonist holds the seat of power (EDWARDS, 2007). When they move out of Roseau to a rural area of Dominica, she uses patois, not English in speaking to him to marginalize him. She even refuses to laugh or smile when he wants that sort of recognition from her. Xuela narrates: He spoke to me in English, I spoke to him in patois. We understood each other much better that way, peaking to each other in the language of our thoughts... He made me speak but he could not make me laugh, not for him would I open my mouth in laughter MARGARET, 1994). In this respect, Xuela humiliates Philip by reducing him to the status of the colonized child when she refuses these seemingly unimportant things. She turns him into the abandoned child she herself was when she entered her father's house for the first time and felt the vitriolic hatred and oppression emanating from her new stepmother (GASS, 2006). Xuela usurps from Philip the power of language. Philip's defeat occurs due to Xuela's revenge upon him. She takes him to live in an alien land among her mother's people, the Caribs, who are traces of a dying race. In that land, he stumbles; he cannot speak the language - Xuela must translate for him - and in doing so she deliberately mistranslates; thus she deceives him and he is lost. Xuela confirms: He now lived in a world in which he could not speak the language. I mediated for him, I translated for him. I did not always tell him the truth; I did not always tell him everything. I blocked his entrance to the world in which he lived. The relationship between Xuela and Philip is determined by colonization. She has the upper hand in this relationship according to her interests. She focuses on her pleasures rather than his and subverts the traditional female role in marriage.

Concerning normativity and plots, there are contrasts in account structure based on sexual orientation utilizing a women's activist way to deal with plot structure. Rivulets keep up that female plots are noteworthy with a few qualities like repetition, protection from conclusion and non-linearity. This is clear in Kincaid's *The Autobiography of My Mother* where redundancy is showed in the intermittent proclamation My mom kicked the bucket right now I was conceived which mirrors Xuela's misfortune and yearning for her mom. The reiteration demonstrates the way that Xuela's progenitors had endured termination because of the British colonizers. The demise of Xuela's Carib mother is utilized as a subtext for the passing of the Caribs, the Amerindians (ALEXANDER, 2001). Reiteration is likewise clear in the sexual experience among Xuela and her better half, Philip, when she describes: I made him remain behind me, I made him lie over me... I made him lie toward the rear of me... I made him kiss my whole body (PAGE, 2003). This reiteration alludes to Xuela's capacity and assurance to repulse and involve him with r sexuality. Henceforth the redundancy shows the condition of vengeance hero encounters as a reaction to the inheritance of annihilation she was naturally introduced to. She generally states: acting linearity is plainly shown in Kincaid's *The history of My Mother* through the incessant utilization of nemeses (flashbacks) which is converged with the present time of the story. Xuela's recollections of her past life in which she experiences colonization and male-centric abuse establish a large portion of the analysis of the account. She portrays her life thinking back more than seventy years, in spite of the fact that the pursuer can feel that the storyteller's life is being embraced the here and now. Xuela is pondering of her inclination desolate and sincerely withdrawn after so long. The epic describes how Xuela, presently seventy years of age lady, was raised by a temporary mother, a washer lady, and after that by an oppressive

stepmother. Blended with Xuela's prompt story is the narrative of the Caribbean island of Dominica that once lived under the British Colonial principle.

Dismissing linearity is incredibly showed in the utilization of intersexuality. Julia Kristeva alludes to intersexuality as the strict and successful nearness in the content of another content. Alison Lee likewise keeps up: The tale's intersexuality confounds straight story and direct time since pursuers need to peruse on various dimensions without a moment's delay. In Kincaid's autobiography of My Mother, there is a reference to Rosellen Brown's 1976 novel, The Autobiography of My Mother, in which Brown's form is set in New York City during the 1970s and investigates the connection between Gerda Stein and her little girl Renata. Both the little girl and the mother have secured a difficult relationship. They are bound together from multiple points of view. Kincaid obtains the title and the topic of Brown's tale. It is reminiscent of Brown's content for Xuela's life is controlled by the life and passing of her mom (EDWARDS, 2007). The utilization of intersexuality is an endeavor to overcome linearity.

Result: Another method for dismissing linearity is the utilization of Free Indirect Discourse. It is portrayed as a procedure of displaying a character's voice interceded by the voice of the creator. There is a continuous flow procedure showed all through the story which results in the utilization of Free Indirect Discourse. Linguistically this type of story is portrayed by the nonattendance of announcing action word of saying/thinking backshifts of tenses, the transformation of individual and possessive pronouns (MCHALE, 1978). This is clear in the novel when Xuela asks herself: Who are the Carib individuals? Or on the other hand more precisely, who were the Carib individuals? For they were no more, they were wiped out, a couple of hundreds of despite everything them living, my mom had been one of them, they were the last survivors. They resembled living fossils; they had a place in an exhibition hall, on a rack, encased in a glass case. This citation does not have any detailing action words of saying or considering. It does not have direct discourse citations or announcing action words. This style of composing helps the story teller/hero to accomplish autonomy and additions control in a male-ruled society. EDWARDS (2007) keeps up that the account comprises of 228 pages of a monolog rendered in flighty, frequenting exposition. It is without direct discourse, and there is certifiably not a solitary citation or a line of exchange. Rather the pursuer hears the voice of the seventy-year-old Xuela who thinks back on her life and narrates her hardships with verve and feeling. Among the most compelling parts of Free Indirect Discourse is story sympathy. It is the sharing of feeling and point of view taking actuated by perusing, survey, hearing, or imaging stories of another's circumstance and condition. Kathy Mezei keeps up that the account compassion happens when the pursuer feels for the character/vocalizer and gets progressively connected with the story. This case is clear in Kincaid's epic since all the Free Indirect Speech parts are every one of the recollections of joy and torment of the hero which encourages the pursuer to identify get occupied with the perusing procedure. This outcome in what is known as the full of feeling sway that separates among ladylike and manly composing. The full of feeling effect of the novel is delivered using centralization and address. The Autobiography of My Mother is viewed as a genuine case of what Robyn Warhol calls ladylike account as it the assumed perusers detects the hero's emotions toward. The story in the novel under examination emotions towards her dad and her er when she was a kid. Xuela's step-mother war id Xuela's stepmother needs to get or through toxic jewelry. Xuela, seeing her aim, puts it rather on the stepmother's top choice inside twenty-four hours he went distraught and kicked the bucket. Other utilize language as a declaration of prevalence. She is an endeavor to underestimate and corrupt her to the position of the Caribs who are socially dead and vanquished.

4. Conclusion: In Feminist Narratology? Ruth Page discusses narrativity I toddles core entries. Versus satellite ones and their relations to The narrativity versus weak narrativity respectively. She believes those

containing a dense concentration of narrativity might think of as core entries that establish narrative coherence, while those that are weak are like satellites that are loosely tied to the reconstructed narrative frame. This distinction between core and satellite entries once more destabilizes the degree of narrativity where movement towards a narrative pattern in the core entries is interrupted by the satellites. In the *Autobiography of my Mother*, Kincaid's recurrent search for her mother's history is considered as satellites interrupting the coherent narrative of her past life when she was a child until she became an old woman of seventy. Xuela's life story is considered core entries. For example, when Xuela was recounting her experience at Monsieur LaBatte's house when his wife, Lisa, is offering her as a gift to please him and to give birth to a child. Xuela states: She had wanted a child, had wanted children; I could hear her say that... She wanted something again from me, she wanted a child I might have; I did not let her know that I heard that, and the vision she would have, of a child inside me, eventually in her arms, hung in the air like a ghost. Xuela's past memory of her relationship with Monsieur LaBatte is interrupted by satellites of her continual search for knowledge about the history and origin of her mother who belongs to the Carib. This example of satellite entry interrupts the narrative and makes it lack coherence. She narrates: In the night I would awake to find him counting his money over and over, as if he did not know how much he really had, or as if counting would make a difference... I did not want to spend the rest of my life with the person who owned such a room. This instruction I was accepting had never offered me the fulfillment I was let it know would; it just filled me with inquiries that were not replied, it just filled me with anger... And your name, whatever it may be, in the long run, was not the passage to who you truly were, and you could not ever say to yourself, my name is Xuela Claudette Desvarieux this was my mom's name, yet I cannot state it was her genuine name? My own name is her name, Xuela Claudette and in the spot of Desvarieux is Richardson, which is my dad's name; yet who are these individuals, Claudette, Desvarieux, and Richardson? To investigate it, to see it, could just fill you with sadness. This example of utilizing the center and satellite passages makes intelligibility in the content. After that interference, Xuela recovers the story of her involvement with Monsieur LaBatte when she gets pregnant. Edwards (2007) asserts that the story of Kincaid's epic is told in the primary individual voice of Xuela. She reviews the tale of her youth recognitions, her experience of being lured as a school young lady, her enthusiastic issue with a stevedore, and her marriage to an English specialist. At the focal point of the occasions is Xuela's persistent scan for information about the historical backdrop of her mom who is a piece of a withering race-the race of the Carib individuals whose culture and language are confronting eradication. Xuela's hunt of her mom is additionally a look for herself for this collection of memoirs is a path for her to discover her character and her precursors. To finish up, the above examination of Kincaid's *The Autobiography of My Mother* pursues Kathy Mezei's words which express that women's activist narratology encourages us to comprehend our reactions to the stories we read and to the job that sexual orientation plays in our perusing. The examination through women's activist narratological approach clears up specific terms and capacities concerning the jobs played by the storyteller and the narrator in the female account content. It additionally helps in perceiving certain parts of ladies' composition like reiteration, protection from the conclusion, nonlinearity and the full of feeling the effect of female composition that outcomes utilizing Free Indirect Discourse. Kincaid's epic fills in for instance that mirrors the women's activist narratological angles in Afro-Caribbean writing. Through the character of Xuela, Kincaid illuminates that the solid assurance and the intensity of will assist ladies with choosing the existence they need and to subvert the customary jobs forced on them by society. The investigation of the novel demonstrates Kincaid's fastidious utilization of a mind-boggling account point of view that empowers her to comprehend the truth of ladies' circumstances in the Afro-Caribbean culture.

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AN EXPLORATION OF CONTRIBUTION OF INDIAN WRITERS TO MODERN CONTEMPORARY WORLD LITERATURE.

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Abstract: Indian writers significantly contributed to the English novel in English Literature. In the diverse culture and maturity Indian novel has increased considerably. The development of Indian novel follows certain patterns, and its gradual progression from the imitative period to the realistic stage, to the psychological stage, to the experimental stage can easily trace. The 80s era occupy a remarkable position in the development and transformation of the Indian English novel. Some propitious novelists published their first works during this period. Some old masters also had works showing that their artful ideas were always unblemished. Apart from India Indian novelists won unexpected awards during the 1980s in across the globe. Like novelists of the third generation, the works of these novelists speak persuasively about their originality and their incomparable creativity. Indian English literature is now an undiscovered fact . It has generally attracted interest in India as well as abroad in recent decades. The Indian authors have contributed most writing in English has the same status as other country literatures. In the Indian way, Indian authors projected their voice throughout the world, too artistically. Moreover, Indian authors have recently also achieved delightful global recognition in all forms of literature.

Keywords: Indian Literature, propitious, contribution, third generation novelists, persuasively, global recognition, contemporary, worldwide literature.

Introduction: The Indian writings in English in the third generation formulate the quality and tangibility of literature. It was truly the culture, the history and all the variations needed to enrich the worldwide literature. India is the third largest producer of the novels after the United States and Great Britain. Although the writings are profoundly concerned with regionalism, they are universal in nature. India has diverse languages, religions, races and cultures and this diversity provided the authors huge openness to deal with different topics. These Indian writers of the third generation were also engaged in historical, cultural, philosophical and much more about humanity. The authors of the third generation focused their topics on sociological, diasporic, feminine, scientific and technological, exploratory writing frequently. India has benefitted to the world literature in great ways all the time by writing in English, and in this regard the novelists were at the leading position. Many contemporary novelists have showed their creative drive in English only and have shown Indian English fiction as a peculiar in world fiction. The new English fiction presents confidence in addressing new topics, experiments and new techniques. Without biased concepts of literary content, novelists come to their task. It inspired them to place epic dimensions on their themes. All these writers from the third generation could compete with the world's best, perhaps best for themselves: "It is no exaggeration that the best English fiction in the world is written by the Indians of the third generation". With regard to Indian literature, the fact that the medium itself is a globalized language has perhaps helped these third-generation novelist's reflections on new challenges and changes. Again, the new fiction writers were mainly in the diaspora of the Indians. In the west they were exposed to important modern western literary movements like Post-Modernism and various narrative techniques like magic realism, almost like a mother tongue. They used English almost like a mother language. They have thus been able to give fiction a fresh focus. The best of them, at the same time, still have strong roots in India, connection to India and the West.

Third Generations of the Indian Writers: In the third generation of fiction, it is significant that the spirit of the age is reflected more effectively than in other forms, like poetry and drama. The novel is better equipped, by its very nature, to address social reality, regardless of freedoms. Therefore, it is not surprising that the third generation fiction makes the vast impact on this period. Indian writers like Salman Rushdie, Vikram Seth, Vikram Chandra, Shashi Tharoor, Anitha Desai, Arundhati Roy, Shashi Deshpande, Upamanyu Chatterjee, Bharathi Mukherjee and Amitav Ghosh are the third generation of Indian writers to lead to Renaissance. The latter is published from 1980s to 1990s. These are the first to be the most important new generation novelists in today's literary scenario. With their rich cultural heritage and professional language control, they have marked the literary scene of the world. They gained national and global praise, esteemed awards. Among the top talented writers Salman Rushdie, Amitav Ghosh, Vikram Seth, Allan Sealy, Chatterjee Upamanyu, Shashi Tharoor, Dhondy Farrukh, Mistry Rohinton, and Kanga Firdaus (Foreign Art) the new Indian writers, called "Children of Rushdie" by The New York Times (16 December 1991).

These novelists intentionally try to give new image to prose in English, as Anthony Spaeth has pointed out, "with myths, humour, or themes that are so broad as the subcontinent." In a 1982 interview, Rushdie himself once said "I think we can conquer English literature," and that is precisely what these writers are trying to do themselves. They therefore crave serious criticism, analysis, classification and finally definition as a distinct type of contemporary fictional literature. In India too, the work of these novelists has been honoured. For example, five novels worthy of the Sahitya Akademi Award have been found – in the 1980s it was the country's greatest literary pride. These are: The Last Labyrinth of Arun Joshi, Rich Like Us of Nayantara Sahgal, Golden Gate of Vikram Seth, Shashi Deshpande's Long Silence's, The Shadow Lines of Amitav Ghosh. These facts are explicative and in no way exhaustive and show that the Indian English novel has been recognized both internally and globally. Salman Rushdie comes first of the new novelists, whose Midnight Children (1980) announced a new era in Indian English fiction history. His principal assets are his glorified imagination, which often transforms the weird into an irrepressible love for word play, a carnival sense of comics. When such powers are fully controlled by art, and focus on meaningful central concerns. He looks like he is falling away from puerile puns, jokes and useless witticisms. Rushdie drawn his excitable imagination and magic realism, narrative patterns.

Indian Writers and Their Contribution:

1.Amitav Ghosh: In the 1980s Amitav Ghosh is one of the major figure. He dealt with the areas of darkness which were hidden from the start of the Indian English novel. The two novels The Circle Reason (1986) and The Shadow Lines (1988) established him as "the finest writer among the people born from the Children's Revolution Post Midnights in Indo-Anglian fiction". Thus Ghosh presented the human drama of extreme psychic intensity in a minute language and imagery in the novels, Fires of Bengal and In Ancient Land. A.K. Ramanujan points out that "he evokes things Indians with an intimacy lit up and obscured by a close relationship to other places." The novels of Gosh become a metaphor of our times and enclose the discovery of each man of himself. But, a talented artist, the novelist is no longer an Indian even in his fantastic flying flights, that transmit to his novels the Arab Night's folklore and make him a Don Quixote of a different epoch. Amitav Ghosh's works show the exploratory nature of his fiction which surprisingly reveals various aspects of his personal, cultural and national identity to his readers. His works are driving a revolution in his works' genre. His writings are regarded as the finest of our post-war novels and changing world understanding quickly.

2.Vikram Seth: Vikram Seth's A Suitable Boy (1993) was on the high water marks of the Indian Literary scene of the early nineties. A Suitable Boy's design is very simple. Rita Joshi comments during her review of the novel: Vikram Seth created our time, indeed. A Suitable Boy can be compared to the 'War and Peace of Leo Tolstoy' or the Cairo Trilogy of Naguib Mahfouz, a Nobel Prize winner. In its excessive

size, Seth was renowned as the "new Tolstoy" because of the characteristics of his new novel. The book was not included in the final round of the Booker award because the Chairman of the Booker Committee felt the novel was necessary for editing. The newspaper nevertheless recorded a huge sale, igniting the fantasy of many of the country's aspiring writers. Seth was also awarded the Thomas Cook Prize for best From Heaven Lake tourist book. Seth's *Suitable Boy* appears to suggest today a significant trend in fiction and is not necessarily confined to an Indian-English genre.

3.Upamanu Chatterjee: August, published in 1981, was a big success of Upamanyu Chatterjee's English. Chatterjee presented a part of India in this novel, namely India's bureaucracy in which Agastya Sen was inappropriate because of his urban, elite and anglicized background. Chatterjee published his second novel *The Last Burden* in 1993, but this work is written in a loud, bold way, as opposed to the previous one. The novel's language does not go smoothly and is artificial at times. At the end of the 20th century, *The Last Burden* gives us a fascinating picture of a middle-class Indian family. He is part of the new generation, the "Epic Generation" He considers himself "without a particular attitude" . In contrast to his mythical counterparts, his actions and his conduct stand out. A style and feeling, a belief and maturity all of the Upamanyu Chatterjee brings to the Indian novel. Sagarika Ghose has told that August English is "a cult book."

4.Shashi Tharoor: Shashi Tharoor's one of greatest achievements of Indian English fiction is *The Great Indian Novel* (1989) considered as a masterpiece of post-modernism, a biting wit on the political history of modern India. It is "maybe an Indian's best fiction in recent years." "All it can say is that this novel is a surprising achievement, worthy of unreserved cudos," writes P. Lal. Tharoor's novel aims to present "multiple realities" and "multiple interpretations of the reality", as he looks at India's political history in the twenty century. He explains: *The Great Indian Novel* aims to retell India's political history in the 20th century through a fictional reproduction of Mahabharata's events, episodes and personalities. Maybe Tharoor's novel isn't "great" or truly "Indian," but he made the point he wanted. It also presented a lack of confidence in interpreting the past and retaliate the shattering burden of tradition and history. "Literature must refresh memory," according to Gunter Grass (26), and the novel from Tharoor does so skilfully.

The Contribution of Women Writers: Contributions of female novelists are also noteworthy. Many women novelists made their debut in the 1990s. Their first novels reveal the true status of the Indian Society as far as the treatment of women is concerned. All these authors were born after India, and English has no colonial associations. Their work is marked by an impressive sense of language and the completely authentic presentation, all regional variations of contemporary India. They wrote generally about the urban middle class, the social stratum best known to them. In the USA and in England, there are numerous female writers, both novelist and poet. Some like Jhabvala and Anita Desai are late immigrants while others like Jhumpa Lahiri are foreign Indians of the second generation. The novels *Magic Realism*, social realism, regional fiction, and more and more of the fiction received national and international awards were written by writers like Jhumpa Lahiri, Manju Kapoor, Kiran Desai, and Arundhati Roy. They have been exploring human relations because the current problem is deeply concerned with mind and heart, and the cruise is an ancient system.

1.Jhumpa Lahiri: One of the most successful ,with a distinctive voice, a dazzling storyteller in English is Jhumpa Lahiri. Portraying the Indian American life, she aims at the western public. She also admits, "I have learnt how to observe things as an outsider and yet I know I didn't "appear to be in the U.S. as different Calcutta from Rhode Island" (The Times of India, 13 April 2000). This sense of freedom is one of her greatest thrills of written fiction and by publishing her debut book, she discovered her authorship's freedom. Her debut anthology is a collection of stories about identities. *The Namesake* (2003) is another famous novel, essentially a story of life in the U.S. But Lahiri says *Namesake* is dealing with Indian

immigrants and their children in the United States. Even if she's more American than her parents, she has her parents' sense of exile.

2.Shashi Deshpande: Shashi Deshpande, a labeled feminist, has shown the distress of a well-educated woman and the problems of being a woman. The novelist with the longest lasting achievement. She wrote 8 novels, 6 short story collections, and 4 kids' books. Her popular novel *The Dark Holds No Terror* (1980) depicts the life of a doctor-in-consultation woman. Through her writings, she has become extremely popular. In all her novels she shows the mentality of the Indian middle class. Its protagonist emerges from the middle class Indian Society's cultural roots. Deshpande has the heroine generally as the narrator and uses a kind of stream - a technique of consciousness. Most of her novels address a crisis in the life of heroines. Her work is feminist, but it is not correct for her to be called a feminist, as she always has a feminist identity. In depth, she depicts the significance of women in contemporary India. *That long silence* (1988) is seen as a great novelist for Shashi Deshpande, winner of 1990 Sahitya Academy prize, is about an Indian housewife who, in the face of the hardships that are threatening to break her, was Jaya, a higher middle-class house wife. This novel clearly shows the lack of depth in a woman's life. However, she shows us that the most part of a family's rule is how mundane, senseless and mechanical a woman's life is actually partially self-imposed by women themselves, as well as trying to secure life by marrying a wealthy man and by sending children into good schools. We realize her a possessive attitude in her latest novel *Small Remedies* (2000). It focuses on the different aspects of maternity.

4.Manju Kapoor: A major author who links the tradition to the modernity in his work. In her novel *Difficult Daughters* (1998), which is her first novel, Kapoor's dominating works can be critically seen. It was awarded the Commonwealth Writers Prize for its very important commercial and criticism first book success. The novel *Difficult Daughters*, wellpraised by all. The story of this novel is based on the period of partition, the story of a woman who fights for autonomy. Her second novel, *A Married Woman* (2003), a very powerful and thematically controversial predecessor. But the novel is indigenous and universally successful.

5.Bharati Mukherjee: Her reputation as an Indian American author has grown in recent years. Her novels *Wife*, *Jasmine*, *The Holder of the World* and *The Wishful Girls* make a courageous attempt at re-establishing the origins of America's history, taking the broadest US experiences into account. For instance, she has written on a woman named Dimple in her second novel *Wife* (1975), whose husband is being suppressed by men, but her husband is killed by fear and personal instability. Her best fiction *Jasmine* (1989) develops an understanding of East and West synthesis with a story about young Hindu women leaving India as an illegal immigrant after their husband's murder. Her fourth novel, *The Holder of the World* (1993), seeks to incorporate a travel journal of contemporary history. The subject of this novel is transformation and migration, but with a distinction. Her fifth novel, *Leave It To Me*, is entirely American in 1997. A prologue that recounts the mythological history of the deity who killed the demon of Buffalo is the only Indian touch. This book is bloodied and violently rummaged. Her last and sixth novel is *Desirable Daughters* (2002), which serves as a bridge between transformation and migration. However, in the most esthetic sense, Bharati Mukherjee recovers history. In the majority of her stories such as *The Middle Man and Other Stories*, a short story collection that has won her the Circle National Book Critical Award, she continue to write about the immigrant experience.

6.Arundhati Roy: Arundhati Roy is the notable author who has written on the scandals of the disrupted and suppressed women in a male world and Marxism's influence on the lives of the disintegrated. Arundhati Roy was a lightning light for Indian female authors when writers maintained their reservations about offering a critical assessment of Indian politics. *The God of Small Things* (1997), which has placed her on the lead of the other writers, has received her overwhelming welcome. Arundhati Roy is the only novelist to write about social problems constantly as a militant. *The Grand Common Good* (1999), her

monograph which reveals the truth on the Narmada Project. The book also shows her talent as a social reformer and essayist. Her earlier essay entitling nuclear disarmament *The End of Imagination* (1998). She is the Booker and Sidney Peace Prize winner.

Conclusion: In the contemporary Indian Literary scenario, Indian writers in English who reflect the truth of Indian reality. They bear numerous responsibilities in the world of literature. They execute with admirable aplomb as the anthropologists, sociologists, novelists, essayists, travel writers, teachers and slip into global responsibility for establishing peace as the ambassadors. They have excelled the global literary standards set by the post-colonial and postmodern writers like Salman Rushdie, Vikram Seth, Sashi Tharoor, Arundhati Roy etc. These have become the colossal central socio literary figures with the substantial bodies of work drawing the global attention. They have created a wide readership and a strong critical endorsement that reflect the attention of serious academicians and scholars. All the postcolonial and postmodern predicaments are wrestled to demonstrate a high level of self-consciousness, which continue, interrogate the social, philosophical, cultural issues of rape and sexual harassment of innocent women in the contemporary Indian society. Their works have initiated the emergence of critique of feminism with nationalism. Their intellectual insights, conceptual, theoretical and textual experiments have engaged and interpreted the complex colonial and postcolonial situations. They have also established a peculiar paradox of reading and appreciation eloquently responding to the issues of sexually harassed women both in postcolonial and postmodern issues of rape and exploitation on the Indian women in the contemporary society.

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WOMEN IN THE SELECT NOVELS OF CHETAN BHAGAT AND BABA KADAM.

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Abstract: Chetan Bhagat is a writer, columnist, and screenwriter from India. His novels have been made into successful films. He mainly writes about the youth and the national development issues that are very important for the society. He also inspires the young generation with his motivational speeches and positive thoughts. He is one of the best-selling authors in India and has received many awards for his novels. He left his banking job in 2009 to become a full-time writer and to make a difference in the society. Chetan Bhagat has brought some new trends to the Indian English literature. Baba kadam - Baba kadam studied law and worked as a police prosecutor. He witnessed many humorous incidents while working in the court and he wrote them down in his novels. He became famous as a novelist for his work. He also gained a lot of knowledge about various police laws such as the IPC and the CrPc

Keywords: Female characters, Struggles, Marriage.

Objectives:

1. The aim of present research work is to make a systematic and comparative study of portrayal of female characters of the novels of Chetan Bhagat and Baba Kadam. It is also proposed to assess the novels and understand them.
2. The another objective of this thesis is to study the portrayal of female characters in select novels of Chetan Bhagat and Baba Kadam.

Introduction: The main argument of this thesis is that there are more similarities and differences in how female characters are portrayed in selected novels by Chetan Bhagat and Baba Kadam. Both of them have successfully used the element of 'female behavior' in their novels to depict the female characters. The present research work shows a successful female behavior of female characters. Chetan Bhagat, *Five Point Someone*, 2004: The novel is narrated by Hari, a character, and some passages by Ryan and Alok. They are friends who got admitted to IIT with some hopes and aspirations for a bright future, but they were soon disillusioned by the conventional and boring academic environment in the college. They tried to adjust to the system many times, but failed. They were tired of writing assignments, getting theoretical knowledge and memorizing for exams. The grading system of evaluation has also been criticized. The overall educational system has become meaningless and impractical in real life according to Bhagat, as it encourages memorization not innovation. The professors or teachers in the top educational institutes have also been targeted in the novel, as they cannot answer and satisfy the curiosity of the brilliant students and their innovative ideas. Professor Cherian's daughter Neha, who was in love with Hari, helped them in the system. Professor Veera represents a helpful teacher in the system, who supported the trio to give them another chance to do better in the exam as a sympathizer. The novel is a good attempt by Bhagat to highlight the various youth-related issues of love, marriage, friendship, career, campus life, student-teacher relationship and the relevance of today's technical education. Chetan Bhagat, *One Night@Call Center*, 2005: "One Night@Call Center" is one of the popular novels by Chetan Bhagat, the author of the new era. The novel is based on the problems, ambitions, desires of middle-class people in India. It also shows all the important emotions like love, pity, sorrow and so on in their lives and their depression or frustration when they are not fulfilled. The book tells the story of six call center employees. Three of them are males and the other three are females. The common feature among all of them is that they are not happy with their lives. All of them have different problems in their lives, but one night changed their lives when they were in the call center to answer phone calls as usual. It changed their way of thinking and taking things negatively. Shyam, the main character, tells the whole story. He is a simple but confused person and loves Priyanka, who breaks up with him and gets engaged to an NRI Ganesh. Shyam's boss is a smart person who cheated

him and Varun by taking the credit of their hard work and innovation himself. Radhika was married and loved her husband, but became upset when her husband gave the credit of her success to another woman on the radio broadcast. Varun is doing the job just to maintain his standard and loves Esha Singh, who wanted to be a model in the fashion and glamour industry, but was betrayed by a person who had physical relations with her by promising to fulfill her dreams, but did not do that later. Military uncle cries to meet his grandson, but his son did not like that. The change is brought by the phone call of God to everyone and encouraged them to look at the problems in a different way and try to find the best possible solutions. This worked effectively and the problems of all the characters in the novel were solved. The introduction of the call from God is a term "Deus ex machina" used by Bhagat and made the story interesting. All the characters in the novel represent the young generation, except military uncle, who was a retired employee from the military department. The language of the novel is simple and clear and due to the above features, it gained fame and popularity.

Pawan K. Varma in his book "The Great Indian Middle Class" argues that since India gained independence in 1947, a middle class has emerged. However, this middle class is primarily driven by self-interest and overlooks the importance of establishing a society based on equality. It shows little concern for the vast population of poor people in the country. If this trend continues, it could lead to various issues, such as political instability.

In the paper "Trade Unionism in Indian BPO- IT Industry - Insights from Literature" by Santanu Sarkar, it is mentioned that the outsourcing industry in India is currently experiencing growth. However, the employees working in these BPO- IT industries are not reaping the desired benefits due to ineffective unionization efforts in the early stages. The role of the industry in promoting unionization among these workers and the prevailing work environment have been thoroughly examined in this paper.

Methodology: The comparatists adapt various approaches in their investigations. Some of them merely find out identities or similarities, some only differences and disparities while some others both. Such studies may not be entirely futile but they fail to serve the true ends of comparative literature. The aim of a person who compare is to find out the implications and the underlying identities of both similarities and differences so that even the differences can be given their proper place in a deeper and more comprehensive understanding of the artist. It should be borne in mind that there can be no significant difference without any underlying identity. The person who compare has to keep an open mind and should be earnest and sincere in his inquiry and desire for truth. He has to be as self-critical as critical of others in his procedure.

The project A Comparative Study of the Selected novels of Chetan Bhagat and Baba Kadam deals with the plot, theme and portrayal of characters in novels of both novelist. It compares the novels of an English novelist with the novels of a Marathi novelist, i.e. an international writer with a regional writer. The study is confined to the relationship between English and Marathi novel writing.

Results: The present research will focus on systematic and comparative study of portrayal of female characters of the select novels of Chetan Bhagat and Baba Kadam. It will be useful for academic purpose and it will give benefits to the students, researchers and readers. It will be useful for proper understanding of the novels of Chetan Bhagat and Baba Kadam.

It will be helpful to heighten and deepen the symbolic meaning. It will help to the common man to understand the portrayal.

Conclusion: In conclusion, the behaviour of every women is depending on cultural ethics, situations, family background, mentality and psychology of writer and the female characters. There are different aspects and views of every writer which has many angles. The reality of women character may honest depends on view. Every woman has a beautiful mind. She will handle every situation. every woman suffers many problems then also these women stand strongly. These characters are portrayal by Chetan Bhagat and Baba Kadam very creatively.

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LITERATURE AND GLOBALIZATION: GENDER, SEXUALITY AND DISCRIMINATION.

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Abstract: Globalization is making or being made global by active participation of human beings from different areas or countries, their activities and practices to influence others life or to reflect their own as well. It refers to the independent interaction about culture, economy, art and literature in World. It's a vast and ranges than the words can describe it or mean it. Globalization is the process of embracing others as their own in their culture, life and literature. Literature is the mirror of society and it reflects the sense, sensibilities, ethos, practices, socially, psychologically, emotionally. The study of literature and globalization is an attempt to study the culture fashion, fusion and surly diffusions.

Key Words: Globalization, literature, Fusion, Countries, Society.

Introduction: To My knowledge the word Globalization first was listed in Webster's dictionary in 1961 the Oxford in 1972. In a span of 50/60 years it has witnessed different aspects coined with it. In this one Global world which is just a click away nothing is remained far from reach so is literature and language. Internet has brought world at one platform. Books, manuscripts, letters, telegrams and telegraphs are talks of the old. Internet has brought tremendous changes in the world language and literature. Technology has widened the area of understanding, broadened the platform to exchange of thoughts, ideas, comments and tweets as well. New ways of writings emerged from new technology. With the advancement of science and technology both have now become a part of display and discussion in literature. Literature has become a medium of interaction among different cultures. Cross culture literatures are being written. The popularity of social media to reach maximum brought new form of writing which were widely accepted by the literary groups. Writers roam around world and write what they experienced being settled in different country to which they are foreigners. This has brought a new way of writing where literature has a mix of roots and experiences.

For my paper I have selected *The Promise* by Damon Galgot. He is a South African playwright and a novelist who has penned down many novels till date. He highlights the life of undervalued workers. He talks about the Jews and Christian their racial and religious differences. For this novel he won Bookers Prize in 2021. *A Sinless Season*, *The Good Doctor* and *In Strange Room* are some of the renowned and notable novels. *He is a traveller* and *The Good Doctor* he mostly wrote being in Goa in India.

The Good Doctor and *The Promise* portray a life of South Africa. Both the novels deal with the contrasting characters and their life around them. *The Promise* and the theme of the novel came from a conversation with a friend who went through the funeral of his many immediate family members. Damon Galgat is a Gay and that's why he focuses on the male oriented picture. Galgat belonged to Jewish family and, mother converted to Judaism. This story revolves round Pretoria which is South African's administrative Capital and where he was born.

His characters are troubled, complex and always in tense mental situations. He has pictured the marginalized section of Africa and the Blacks. They were the owners of the land but the Colonies marginalised and made them slave and did not allow them access to the colonies and sanctioned life. There are many traits of pains these Blacks went through. Rebel and revolt against the set social norms and societies are pictured clearly. Death of Astrid and Anton's wife is an example of the same.

The Promise pictures hatred for human being, racial difference between Black and White, and religious contempt between Jews and Christian. Apartheid is a symbol of oppression of Blacks. It starts with the funeral of Ma (Rachel) where the Swarts privileged White family's old and new generation gather to bid last adieu to their mother. All their three children Aston, Astrid and Amor (New generation), Pa (Manie), his Sister Tannie Marina and Salome (Black family maid) were seen in one frame. This is the only time when all were seen together after that it was only Amor who was in the focus to fulfil her mother's promise.

People in the family are too different. They being part of the family do hide truth and lead a fake life. Amor's sister Astrid is so much in hatred with Blacks and later in her conversation to Amor she finds them the sexiest. Tannie Pa's sister is self-boasted. Astrid sister to Aston is a hypocrite

Tannie Pa's sister too hates her sister in laws and leaves no stone untouched to be vocal for her hatred. Reasons are many. She nurtures hatred as she finds her the destroyer of her brother's life. She criticized Rachel. "*Jesus is only a metaphor to...". A Christian never goes back to world.*" Tannie hates Salome the Black maid who took good care of the family over these years. Psychologically she is dominant and imposes her views on everyone. She is always conscious of her looks, etiquettes, social behaviour and wants to be presentable. As per Freud and his psychological theory, "*the cleverest and the most intense ideas are perceived by self-consciousness*". Marina and Astrid both are self-conscious characters of society who are more concerned and focused on themselves rather than others. They are hardly empathetic rather they consciously act to be in the center of the social groups.

Astrid sister to Aston and Amor is a hypocrite. She does not spare her ten-year-old sister by telling lies and attracting her attention for the big loss. She knowingly diverts Amor to mind full plot being with Ma at the time of her death where as she was with Dean to be pampered and consoled by him for the loss of their mother and finds solace in love making. She was flirting with Dean for gifts. The term Mental process refers to all the internal covert activities of our mind such as thinking, feeling remembering. She hides that she had,

"humanoid fears, she is fearful, afraid of dark, poverty, thunderstorms, getting fat so she used to vomit after meals to avoid being fatty, earth quakes, tidal waves, the Blacks, the future and most important being unsolved".

Astrid married Jake a Black. She married him as he is, "*popular guy*". Once she hated Blacks now she found Jake a black, "*the politician almost unbearable sexy.....and it was never like this with a black an before!*" She was not sure of her mental side. She was always in a dilemma and in fearful state of Moral sin or "*endless repent and repeat*". Father Batty states her desires as, "*furnace that consumes whatever you throw into it.*" Anton their older brother lives conscious life unconsciously under unrecognised crime committed against Blacks in protests and violence of 1980's. He always remained restless in his life. His behaviour had been unpredictable. He had been away from family. He married his long-time girlfriend Desiree. She was killed by a car jacket to sell her car and make money. Though the marriage of Astrid to Powerful influential person could not spare them from the turmoil social conditions. His knew the last wish of her mother as willed by father too but the vicious cycle of selfish desires to engulf everything and not do justice took his life too. Psychologists often debate on social human motives and find that, "*Human motives are often unconscious and person does not know what his real motive is or what is the goal*". He after losing his wife kills himself with his father's gun, finding no purpose to his life. Amor the

youngest of three was the witness of the promise by Maine to Rachel that their Black maid Salome, long serving barefooted would be given a part of house and land for the dedicated services to family for the years. Amor overheard Ma's dying wish and wished to fulfil her last wish and ultimately after 40 years she could. The death of Pa Aston and Astrid only prolonged the fulfilment of her last wish.

The way she thought of the promise and the world was the result of her conscious social, cognitive psychology and socio-cultural perspective. Being a part of Swart family she was never with them in their hypothetical hypocrite milieu. She has conceived and controlled, "*her behaviour determined by ethical ideas about right and wrong.*" This is how she has conceptualized world and her motives of life and happiness. She fulfilled The Promise once given and prolonged for years. *The Promise* is a novel to reveal sociocultural perspectives of the Whites and The Blacks. This is an important perspective to study the way people behave in gathering or alone. Cross-culture of the Blacks and Whites their environment their identity concern Christian and Jews beliefs the rise of Blacks social status and emotion they had been through all is in gene of promise.

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MAJOR MOVEMENTS AND THEMES IN MODERN EUROPEAN LITERATURE.

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Abstract: Major movements and themes in Modern European literature emerged as a global lingua franca which helps to transcend its origins from a small continent to become an integral medium for world literature. This research article glares into an invaluable role of modern European literature which became a lingua franca to promote and sensitize the concept of World literature. It explores and expands its various movements and its implications can contribute to widen the horizon of sensitized global communities. Modern European Literature is broad in its outlook and comprises various themes at large. It has the impact of antagonistic forces such as, Darwinism, Marxism, sex psychology, and Bergson's vitalism, Buddhism, Upanisadism, Vedantism and Transcendentalism etc. Sixteenth century broad movement in art and culture, Renaissance also has had vital influence on world literature.

Key words- Romanticism, Naturalism Existentialism, Absurdism, Post-modernism, world literature, anguish, holocaust, Time, lack of communication etc.

Introduction: One can anticipate the seeds of Modern European literature in the form of Romanticism. William Wordsworth and S.T. Coleridge in their jointly work Preface to Lyrical Ballads (Second Ed., 1800) revolted against Neo-classicism. Similar threads have been shared by Victor Hugo in France especially in the Preface to his play Hernani (1830). Hugo had exclaimed "Romanticism is liberalism in literature!"^[1] Hugo's novels were also hugely successful in France and in England, most notably Notre Dame de Paris (1831) and Les Miserables (1862). After Romanticism, Realism came into existence in European Literature. The writer who did most in his works to prepare the way to realism was French novelist Honore de Balzac (1799-1850) in his great series of eighty-nine separately titled but interlocking series and novels known collectively as La Comedie humaine (The Human Comedy), published in seventeen Volumes between 1842 and 1847.

German novelist, Theodor Fontane had argued in his essay that the Realist writer must observed a certain propriety in his or her art: no "naked reproduction of everyday existence; no blatant propaganda on behalf of the oppressed and dispossessed."^[2] George Eliot in England, Leo Tolstoy in Russia, Flaubert in France made Realism as a movement in nineteenth century. Then Naturalism came into being in the last quarter of the nineteenth century. Emile Zola in his Preface to second edition of Therese Raquin (1868) asserts, "I have chosen people entirely dominated by their nerves and their blood, who are without free will, and drawn into each action of their lives by the fatal impulses of their flesh."^[3]

The influence of Naturalism came into an end and Modernism emerged in the last decade of the nineteenth century. Baudelaire is regarded as the harbinger of literary modernism in France. The year 1922 proved to be major for modernist movement. James Joyce's Ulysses, T.S. Eliot's "The Waste Land" and Virginia Woolf's Jacob's Room appeared in this year which paved the way to Modernism. T.S. Eliot wrote in his review of Joyce's Ulysses in 1923 that modernist social order could not accord with "the immense panorama of futility and anarchy which is contemporary history."^[4] Among the major European writers who are the exponents of modernism are the novelist Thomas Mann, Marcel Proust, Franz Kafka, Andre Gide and Dorothy Richardson; the poets William Butler Yeats, Rainer Maria Rilke and the dramatist August Strindberg, Luigi Pirandello and Bertolt Brecht.

Modernism endorses the variety of movements and schools in literature, art, and music, which includes Symbolism, Impressionism, Aestheticism, Decadence, Cubism, Expressionism, Imagism, Vorticism, Dada and Surrealism. Collectively these movements represent modernist culture's uncompromising confrontation with and sense of severance from the conventions and taste of both mass society and the governing elite.^[5]

The symbolist movement designates a group of French writers beginning with Charles Baudelaire (*Fleurs du mal*, 1857) and includes Arthur Rimbaud, Stephen Mallarme and Paul Valery. They have exploited in their poetry an order of private symbols in poetry of rich suggestiveness. They are particularly concerned to explore the musical properties of language, through the interplay of suggestive sound relationships, but were deeply interested in all the arts and much influenced by Richard Wagner's music dramas.^[6] The movement exercised profound influence on a wide range of twentieth century writers including Ezra Pound, T. S. Eliot, W. B. Yeats, James Joyce, Virginia Woolf, and Rainer Maria Rilke. It was the subject of Arthur Symons's essay entitled *The Symbolist Movement in Literature* (1899).

Expressionism is a German literary movement in art, literature, theatre and in cinema characterized by boldness, distortion and forceful representation of the emotions. It was dominant literary movement between 1910 and 1925. It is very difficult to define exact what is Expressionism. It can be said, however, that its central features are revolt against the artistic and literary tradition of realism both in subject matter and in style.^[7] It perhaps expresses a personal vision usually a troubled or tensely emotional vision of human life and human society. Major dramatists include German Georg Kaiser (*Gas from Morn to Midnight*), Ernst Toller (*Mass Man*) and early plays of Bertolt Brecht.

Surrealism another avant-garde movement was launched as a concerted artistic movement in France by Andre Breton's *Manifesto on Surrealism* (1924). It could be understood as the artistic equivalent to psychoanalysis. It sought to open to scrutiny and creative exploitation. Certain forms of association that have up to now been neglected. The surrealist sought to access their realms through the analysis of dreams, 'random' associations, hypnotic outpouring and automatic writing.^[8] The effects of surrealism can be found in the writing of Thomas Pynchon (*Gravity's Rainbow*, 1973) Dylan Thomas and painter Salvador Dali.

Existentialism emerged as a philosophical movement in Europe after the World War II. It emerged as a kind of revolt against the Hegelian Absolutism which laid undue emphasis on objectivity. On 29th October 1945, Jean Paul Sartre delivered a public lecture entitled *Is Existentialism a Humanism?* that was soon to become the manifesto of the Existential Movement.^[9] It pre-figured in the nineteenth century by Søren Kierkegaard and Friedrich Nietzsche. It emphasized individual uniqueness, freedom and responsibility in opposition to various forms of determinism, its name deriving from the principle that "existence precedes essence."^[10] The important exponents of this movement includes Sartre (*Being and Nothingness*, 1943) and Albert Camus the *Outsider*, *The Myth of Sisyphus*, both texts published in 1942). Absurdism came into vogue during the 1950 and 1960. It can be also called 'The Theatre of the Absurd' which is derived from Albert Camus book *The Myth of Sisyphus* (1942) and clear thought of Absurdism is found in Martin Esslin's book *The Theatre of the Absurd* (1961). Such a theatre is involved in the relatively few problems that remain: life, death, isolation, and communication, and it can by its nature, only communicate one poet's most intimate and personal intuition of the human situation, his own sense of being, his individual vision of the world.^[11] Awareness of the lack of purpose in all we do produces a state of metaphysical anguish which is the central theme of the writers in this school.

The movement Post-modernism is often applied to the literature and art after World War II (1939-45) Post-modernity asserts itself from about 1956 with the exhaustion of the high modernist project reflected in the works of Samuel Beckett, Jorge-Luis Borges, Vladimir Nabokov, Thomas Pynchon, and Salman Rushdie. The postmodern novel in Europe developed the meta-fictional writers such as Italo Calvino (*If*

on a Winter's Night a Traveller, 1979) and Magic realist writers Gunter Grass (The Tin Drum, 1959), Salman Rushdie (Midnight's Children, 1981) Jose Saramago (Blindness, 1995). Postmodern writers viewed literature not as a closed system of canonical texts but as a broader cultural activity, a form of practice that aimed to redraw the boundaries between the private and public spheres seeking to undermine the easy subject-object relationship between producer and consumer that has often contributed to the consolidation of traditional power structures.^[12]

Dramatists like Bertolt Brecht who declared "The modern theatre is the epic theatre,"^[13] whose Epic Theatre sought to provoke the audience into a critical engagement with the stage and its production. His plays Mother Courage and Her Children (1939) and The Good Women of Setzuan (1940) are important in this tradition.

In the contemporary age (1980s, 1990s and new millennium) the nature of literature has been drastically changed. The post-modern culture as philosophers like Jean Francois Lyotard in his Postmodern Condition states, it is "incredulity towards meta-narratives" and Baudrillard asserts the present contemporary culture is a simulacrum, where reality has been replaced by false images as we may see in Oscar Winning film Slumdog Millionaire (2008). Nowadays print media, popular media and advertisement made a world wherein we can't distinguish between reality and false images. There is 'hyper-real' world of illusion and false images. It favours reflexivity, fragmentation and ambiguity. There are many novels about children's literature (J. K. Rowling's Harry Potter sequence 1997-2007, J.R.R. Tolkien's Lord of the Rings 1954-55, made into film version in 2001 and created many new admirers. Exile, displacement and alienation are popular themes in contemporary literature. There is fiction about fiction i.e. Meta-fiction. The Czech novelist Milan Kundera brought his own experience to bear in a Flaubertian meditation on European fiction. The Curtain (2007) celebrates the "everydayness" of the novel and praises the forms essential self-sufficiency. What Kundera asserts is very true with contemporary European novels:

It refuses to exist as illustration of an historical era, as description of a society, as defence of an ideology, and instead puts itself exclusively at the service of "what only the novel can say."^[14]

Nowadays publishing industry has become global big business. The best seller lists are dominated by canonical writers. Many Prizes including Nobel Prize, Pulitzer Prize (America) Man Booker Prize (England) have given to the authors who support the values of particular class. The culture of Europe after the World War I was in ruins as T.S. Eliot asserts "heap of broken images" in "The Waste Land." Thus, the journey of the modern novel (and its cultural context) does not end. It is a continuous process as life will be continue and thus literature will take its own shape accord with society and culture. Modern European Literature is broad in its outlook and comprises multi-faceted themes at larger canvas. The impact of World Wars, Undoubtedly, shattered the belief of human values as W.B. Yeats says in his "The Second Coming":

Turning and turning in the widening gyre the falcon cannot hear the falconer Things fall apart, the centre cannot hold Mere anarchy is loosed upon the world.^[15]

The twentieth century modern European literature in particular and whole modern literature in general marked the theme of alienation. Fyodor Dostoevsky's Raskolnikov in Crime and Punishment (1866) can be called the precursor of alienated modern man. Franz Kafka's all protagonists, Gregor Samsa, Joseph K and K., are alienated human beings in his works The Metamorphosis (1912), The Trial (1914) and The Castle (1922) respectively. Albert Camus Sisyphus and Meursault in The Myth of Sisyphus (1942) and The Outsider (1942) respectively represent the absurd and alienated men who are cut off from their socio-cultural roots. Artists also are alienated from society as we may see in James Joyce's The Portrait of the Artist as a Young Man (1916) Stephen Dedalus is alienated from his family and also from society.

When man is alienated from society, ultimately he is absurd human being. Albert Camus -The Myth of Sisyphus (1942) heralded the age of Absurdism in literature. Camus' Sisyphus is hopeless with no aim, no purpose in life. Camus says:

The god had condemned Sisyphus to ceaselessly rolling a rock to the top of a mountain... They had thought with some reason that there is no more dreadful punishment than futile and hopeless labour.^[16]

Sisyphus' existence on earth is both anguished and absurd. The author in his other works also creates the feeling of absurdity as in *The Outsider* (1942). Kafka narrates in his *The Castle*; the journey of K. from village to the castle is futile and absurd. Samuel Beckett's *Waiting for Godot* (1954) Estragon says to Pozzo and his friend Vladimir which symbolizes the postwar anguish of modern man with immense futility and despair: Nothing happens, nobody comes nobody goes, it's awful!^[17] In this play, there are many pauses and silences which create uncertainty and absurdity of post-war modern man. Similar mode of expression can be clearly seen in the plays of Eugene Ionesco, Arthur Adamov, Jean Genet, Harold Pinter, Edward Albee and other writers. The first half of the twentieth century's sky was always covered with fear, horror, bloodshed, holocaust, insecurity, lack of communication and loss of faith. They have changed the fundamental belief of mankind in general and European people in particular. T. S. Eliot says in his poem "The Hollow Men":

Shape without form, shade without colour, Paralysed force, gesture without motion.^[18]

These lines illustrate a spiritually vacant world of human beings. There are "gestures" but no affection, kindness and love. There is no faith in the mind of the people. This lack of faith leads to many social evils like disintegration of family, loneliness and the feeling of insecurity. Darwin's *The Origin of Species* (1859) gave the death-blow to the fundamental belief of Christianity. His influence on modern European Literature was immense. Almost every writer in this century has been influenced by his radical thoughts. The new biological discovery of Darwin has an indirect relation with the science of psychology. Freud considers the unconscious as the out-spring of all human actions and motives. D.H. Lawrence's *Sons and Lovers* (1913) is the illustration of what the Psychologists call "Oedipus Complex." The influence of Freudian psychology was apparent in the writings of James Joyce, Virginia Woolf, Dorothy Richardson, Gertrude Stein, Aldous Huxley, Ernest Hemingway, Theodore Dreiser, Eugene O' Neill and host of others.

Virginia Woolf explored the Problems of Life, Death, Personality and Time whereas Kafka's characters caught between the world of Guilt and Despair. Modern dramatists fall upon some contemporary issues the relations of husband and wife (G.B Shaw's *Candida*, 1898; and Osborne's *Look Back in Anger*, 1956), labour and capital (Galsworthy's *Strife*) parents and children, workmen and employers. T.S. Eliot explored the hollowness of civilized life, its subtle pretenses and self-deceptions with fierce criticism. Post-war angst, fragmentation, sense of despair, chaos leads to the disillusionment in modern life. The hypocrisy of traditions and the futility of mechanical life are exposed by him in his works as we may see in "The Hollow Men": Shape without form, shade without colour, Paralysed force, gesture without motion.^[19]

When we think of modern literature, lack of communication is apparent in every text. In Beckett's *Waiting for Godot* (1954) Vladimir and Estragon are unable to communicate. There are always silence, pauses that make the chaotic world of ambiguity, fragmentation and lack of communication. French novelist Marcel Proust in his *Remembrance of Things Past* (1913-1927) also deals with "the failure to make genuine contact with another human being."^[22] In modern text, the theme of lack of communication is everywhere if not everywhere we may see the traces of it in every modern text. In the second section "A Game of Chess" in "The Waste Land" (1922) the theme of lack of communication is very apparent:

My nerves are bad tonight. Yes, bad Stay with me. / Speak to me. Why do you never speak?
Speak. / What are you thinking of? What thinking? What? / I never know what you are
thinking. Think. ^[20]

Thus, Modern European Literature comprises various movements and themes which influenced latter writings. World Wars I and II influenced Europe in particular and New Literatures in general. We may see the traces of its influence everywhere in post colonialism, postmodernism. Indian literature is also influenced by the movements like Existentialism. Mohan Rakesh, Arun Joshi, Girish Karnad are very much influenced by Existentialism and Absurdism. European Literature and Culture influenced all literature and culture in the world. The metropolis like London, Paris, Prague, Dublin, St. Petersburg, New York, and Berlin are the central cultural places of Modernism and Postmodernism. They are the metaphors for modern culture and world literature.

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LANGUAGE AND CULTURE.**Aaisha Jabeen Soudagar** (Asst. Prof.) (M.A., Gold Medalist, SET, Ph.D Pursuing)**Dr.N.N.Londhe** HoD of English Dept. D.B.F. Dayanand College of Arts & Science, Solapur

Abstract: Language and culture are interlinked and have an interdependent relationship. The effect of language on culture, as well as the impact of culture on language, has long been disputed. The relationship between language and culture has been discussed for a long time, with arguments both in favour and against it. Edward Sapir, Benjamin Lee Whorf, Franz Boas and John Gumperz are some of the people who have contributed significantly to understanding this relationship. Anthropologists such as Tyler are particularly vocal about this debate. Several anthropologists have been contributing to this debate. This paper aims to present the link between language and culture. Both language and culture are intertwined and influence each other. Culture influences language, and language influences culture. Culture was born the day we began interacting and sharing, which led to human civilisation's growth, birth, and development.

Key Words: Language, Culture, Society, Linguistic Relativity & Linguistic determinism

Language and Culture: Language is a social entity, a social reality, and for centuries the linguists and people working on language have reiterated the idea and disposition, right from dialectology to the modern sociolinguistics post-1960s. Language is located and situated in the socio-cultural context, but what kind of relationship does language share with society and culture? The culture was born because we started interacting and sharing. So it is very difficult to establish which is superior, which came first, which is important, and which is influential. Because they grow hand in hand. The growth in culture has led to changes in language, and excessive interactions, sharing, and socialization developed the culture. So it is very difficult to take a single position. We have to see language and culture in totality and how they are intertwined. What kind of symbiotic relationship do they have and when we say different culture, different language? The differences in language in terms of vocabulary, sentences, utterances, structures and word usage are not merely differences in linguistic items, but they also represent a different value system. They represent a different cultural norm. They represent a different belief system, customs, traditions, conventions, and practices. So we can say that language is socio-culturally rooted. It grows like an organism in the fertile land of society and culture. So values, fundamentals, assumptions, social behaviour, attitudes, and communicative patterns of a group constitute a distinct culture of that group. So we cannot outright reject the idea that we know the Sapir Whorf hypothesis, that they talk about language and culture. They talk about linguistic determinism and linguistic relativity. Language may not determine our cognitive abilities, but definitely language and culture do share a common ground. They are interdependent, and the influence goes in both directions. So language does influence culture and culture does influence language. So that is the relationship between language and culture. English is spoken in the United States, UK, Canada, Australia, Caribbean islands, and in India in a huge majority. Now the language is the same, but do we have the same cultural orientation of the language all over? These cultures are different, but we always use the same language. So difference in language, do we have differences in the grammar rules of English? But there are certain cultural items. There are certain cultural components that are specific to the Indian variety of English. We call it Indian English because certain elements of Indian-ness are attached. Certain elements of American society are attached to American English. The spelling systems, or choice of words for the similar object 'Bonnet' versus 'Dickey', or 'Bonnet' versus 'Hood' 'Lift' versus 'Elevator' for that matter. So objective realities remain the same, but the choice of expressions change. Norms of socialization change. The context of huge changes so with the change of culture we find a change of language. With the change of language, we also record and register differences

of culture. So language and culture are intertwined. They have a symbiotic relationship. They are inseparable and it gets accentuated and underlined when we talk about second or third language learning. Krober says that culture started when speech was available. And from that beginning, the enrichment of either one led to the further development of the other. So, they are interdependent. Culture is the consequence of interaction and act of communication is their cultural manifestation or recession. Taylor, says that culture in a complex definition includes beliefs, arts, skills, moralities, laws, traditions, and behaviours that an individual as a member of a society gets from his society.

Language Acquisition: When we acquire a language, we acquire a language in a socio-cultural context in a linguistically rich environment as a human child. When we say acquisition of language, what are we referring to? Are we referring only to structures, vocabulary, and grammatical rules, or the acquisition process also includes the manner and the context in which these are used? So Chomsky says linguistic competence and countered by Dell Hymes as communicative competence. So we not only acquire rules of grammar. We not only acquire vocabulary, spelling, and pronunciation. But we also acquire the manner and the context in which they are used. So those functional properties of language are equally important the formal properties of language are not alone important. So when we say I know the language, we do understand that we are talking about the formal properties of language; knowledge of formal properties of language at the same time, knowledge of functional aspects of the language, and its uses. So the structure and its use and the use of languages are strictly socio-culturally determined. Edward Sapir says every cultural pattern and every single act of social behaviour involves communication in either an explicit or implicit sense. So if you go to Krober's idea, culture started when speech was available. So when we say culture, it is a composite collective idea. Language inherits our shared history.

Language encodes our shared history, shared culture, shared belief system, shared practices, and shared norms. So when a child acquires a language, a child requires a language in a social environment. A child becomes a member of that particular group by subscribing to the patterns of communication, conventions, and cultural practices of that group. So we become individuals, at the same time part of that collective identity. Crystal says that language is a systematic, conventional use of sound, signs or written symbols in human society for communication and self-expression. So for all cultural performances and representations, we require language. Referring to Saussure's writings, if words stood for pre-existing concepts they would all have exact equivalence in meaning from one language to the next, but it is not true. The concept of a sound, image or symbol in different languages is different. So if you look at the sound or image, the signifier was signified. The objective reality remains the same for all languages but the expression changes. So if you look at the way language functions, what is the cultural knowledge that we receive or learn through oral instructions or closed observation in a particular group? A shared knowledge about the culture. So when a human child is born, it is a biological fact. The biological reality of birth of a child remains the same across cultures, across languages. But the way he or she becomes an individual, it happens in a particular socio-cultural context. These cultural norms are taught or given to the child through oral instructions in the presence of adults. So a child inherits cultural knowledge through closed observations, oral instruction, and dos and don'ts. The person you are today is the product of consistent structured instruction. Cultural instructions that you received all around; about the traditions, conventions, values, morality, what to speak, what not to speak, when to speak, who it is supposed to speak, what should be the genre of speech, how to disagree, how to agree, how to greet, how to socialize, how to meet, all these skills we acquire, all the knowledge of such things we acquire is within a culture. Our own social behaviour, our manner, the patterns of our socialization, our association to our cultural group or social group, our subscription to group norms, ethnocentrism, all our expressions that we learn, we understand them, we practice them, only because we have a shared understanding and shared meaning. We understand social hierarchy, our role, and the social roles that we play. The distribution of power,

status, position, so all these things we learn and all these things together are composite. We create culture and all these things we learn in terms of learning linguistic instructions and understanding linguistic instructions through language. All these are inherited and transferred through language. All such knowledge is transferred through language. So we not only acquire language, but we also acquire knowledge of culture and the ability to use linguistic expressions and structures in a particular socio-cultural context. So that is how our learning is complete. That is how our acquisition of language is complete. Because language encodes culture and when we say linguistic structures, we are also referring to the function of it. And the function of a structure is purely cultural and social. So this learning takes place in both ways. This becomes very prominent when you look at bilinguals. With the choice of language, with the choice of code, the speech patterns change. The communication pattern changes. Multilingual people have the same language like English but different cultures and different representations in that language. Assertions in that language; an infant or a newly born baby is exposed to language in a rich environment, but that newly born baby is also exposed to a series of cultural elements all around. And this understanding, this acquisition of language along with the functional properties of language takes place together. They are not separate. Children are brought up within a social group and they learn the dialect or variety and communication patterns of that group along with the rest of the sub-cultural and behavioural traits and attitudes that characterize that group. And that is why it is important to emphasize on learning cultural contexts specifically in a structured classroom teaching of a second language. When you learn English you not only learn English rules, grammar rules, vocabulary, pronunciation, spelling, and conventions, but you also learn about the English culture, about the English society through language, through literature. So language and culture are very closely intertwined. And it becomes more visible when we look at the loss of language. Because when you lose the language, what do you lose? Identity, esteem, pride? You lose the shared history. The difference between other species in the animal kingdom and human beings is that we have our history. We have our collective history. And how is it possible? If we know our collective history, it is possible because of the language. If we have a shared culture, and we are inheriting and transmitting it to the next generation, it happens because of language. So when you lose the language, you lose everything, you lose your own identity, who you are. The moment you lose your identity, then your esteem, your pride ;I mean recall that famous Macaulay statement. In his minutes of 1835, what he says is that we want to create a class of Indians who are Indian in bone and flesh, but English in morality. That is the power of language he is referring to. And look at the linguistic conflicts all around, the political conflicts all around. So these conflicts have some genesis in some linguistic regions. For example, the creation of Bangladesh was a linguistic conflict. The linguistic conflict that started between Bangla and Urdu led to the division of Pakistan. So it all started with a linguistic conflict and that flared up to political conflict. Look at the English-only campaign in the United States where a group of people demand that to have assimilation in society we need to have only English in society; one language. However, the United States has not declared any language as the official language. So when you lose a language, you lose your identity, esteem, pride, your shared history, and the shared knowledge that language encodes. We lose the common binding factor of the group and the members, and we lose cultural knowledge because they are all encoded in language. A loss of language becomes almost like a loss of culture. So finally we do understand that language and culture are closely connected, and intertwined, and both influence each other. They have a symbiotic relationship. Language encodes culture and language use is governed by socio-cultural norms. Culture is expressed and asserted in terms of linguistic expressions, that is the relationship between language and culture.

Cultural practices, cultural beliefs, and social norms have a deep influence on linguistic structures. Look at the idea of politeness. It is a cultural thing. It is a culture-specific thing. Look at the patterns of socialization in different cultures, and look at the patterns of association in different cultures. And when

we try to translate those concepts into a different language, translations offer us a deep insight into variations in culture and the limitations of language in accommodating those variations. Because these differences are not only linguistic, their cultural differences and cultural items are very difficult to translate from one language to another. That is the relationship between language and culture. The moment we start using another language like a bilingual, our entire communication pattern, our entire socialization pattern changes. We do not endorse the strong version of the Sapir Whorf hypothesis which says that our worldviews are constrained by the language we speak or language determines our cognitive abilities. But at the same time we cannot deny that language is influenced by culture. For example, the food items, the rituals, the expressions for rituals, expressions for food, expressions for traditions, customs, mode of address, socialization, intra-group socialization, and inter-group socialization patterns, are all expressed in terms of linguistic structures.

A symbiotic relationship between language and culture and these differences are seen when we look at multilingual or bilingual societies very closely. So when we say the loss of language, we talk about the loss of a shared history. We understand the loss of a shared culture. Those particular characteristics and distinct characteristics characterize a particular group. If you look at the metaphors in the language, look at how language represents class. How does language represent a group? Look at the requests, look at the demands, and look at these structures available. They follow the cultural norm. So linguistic structures and social structures are intertwined; that is the relationship between language and culture, language and society. The social stratification of language was emphasized by William Labov in his studies. How class influences the choice of expressions, choice of words, sentences, and stress. So the study was equally prominent. If you look at various studies carried out in sociolinguistics, they all underline one fact language is a social reality. It is a deeply rooted socio-political context. It cannot be studied or it cannot be understood and learned as an object. So the influence between language and culture is bi-directional. Language influences culture and culture influences language.

Importance Of Culture In Language Learning And Teaching: Language encodes cultural norms, social systems, and structures and it plays a very significant role in the cognitive development of learners. So, understanding sociocultural contexts along with grammatical principles is very significant in effective language learning and teaching. And we have a lot of research and interest generated in the area where scholars have talked at length about the significance of teaching and learning of culture and cultural norms and values in second language or foreign language teaching learning scenarios. So, different languages have different sets of phrases, idioms, and culturally specific concepts. For example, the Hindi example phrase 'Lakshman Rekha' that is very difficult to construct and translate Lakshman Rekha in English. We do not find such an equivalent, because Lakshman Rekha is not simply a structure or a phrase. It is rooted in the whole understanding of the mythological story, the whole understanding of social belief and the meaning, loaded meaning, so it is a loaded term Lakshman Rekha, a word like Maryada. Now a Hindi word like Maryada, can we call it limits? It is not limited, simply it is not limited. It is very difficult to find an equivalent in English to the word Maryada, the phrases like Lakshman Rekha, are loaded, they have cultural connotations, and they have certain social beliefs associated with them and certain practices associated with them. So, the way native speakers of Hindi interpret these words and expressions. It is very difficult to translate in English and vice versa, the British society and social patterns, concepts, practices and norms are difficult to translate in any of the other languages. Because the languages are socio-culturally rooted, they are deeply connected. And we realize the difficulty while we try to translate them and this difficulty is nothing but our act of disassociating or delinking language from the culture. To translate and make sense, it is important to understand the context in which these phrases and these words are used. And that is why you can make sense you can make meaning only when you understand that culture where the language is rooted and when we learn a particular language, when we teach a foreign

language or learn a foreign language, it is important that culture becomes the fifth skill. So, we have four integrated skills: listening, speaking, reading and writing. These are linguistic skills, language skills. But now people are arguing for culture as the fifth skill. So, now are your five skills integrated skills because culture remains an integrated part of all teaching-learning processes of a second language or foreign language. So, when we say learning a foreign language or learning a second or third language, it is all about learning a new culture, lifestyle, attitude, way of thinking, a new and different logical understanding. It is all about understanding individual as well as social behaviour a set of new value systems. Indeed, teaching a foreign language does not only require providing students or learners with syntactic structures, new vocabulary and expressions. But also to incorporate major cultural elements and pragmatic understanding which are intertwined with the language itself. Culture is considered to be the fifth language skill.

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CULTURAL SUSTAINABILITY: EQUITY AND INCLUSIVITY IN AGRARIAN SOCIETIES.

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Abstract: Contemporary rural India is seeking a complete transformation in all its sectors. Rural people are getting more skilled and equipped to promote sustainable methods in their enterprises. However, it is a fact that the negative effects of the green revolution combined with liberalisation measures destroyed the traditional way of life in rural India. The agrarian sector in the wake of agrarian crisis looking for viable alternatives in agriculture. Stories from rural India are analysed in the paper to prove that cultural sustainability is most desirable for the sectors seeking inclusivity and equity. These stories are taken from People's Achieves of Rural India (PARI), an online initiative of journalist P.Sainath. Also, the paper discusses the importance of skilling in addition to preserving traditional as well as alternative methods of agriculture to ensure inclusivity. The findings of the paper uphold the motif of the narratives that seeking a culturally sustainable way of development is the only practical method to ensure that inclusivity and justice is delivered to the rural society.

Keywords: Equity, Inclusivity, Rurality, Agrarian, Cultural Sustainability

Introduction: Agriculture has always been connected to nature- culture interactions. Etymologically, agriculture is derived from Latin which means agr- 'field', cultura- 'growing/cultivation'. While speaking about the culture of agriculture in his scholarly article titled "Whither the Indian Village: Culture and Agriculture in 'Rural' India", renowned sociologist Dipankar Gupta wrote, "Villagers of all description are, in the main, desperately seeking a way out of the contemporary agrarian impasse" (751). Clearly, the crisis in the Agrarian sector of rural India has not only affected agriculture but also the rurality as a whole as it changed the concept of rural life being 'peaceful' and 'idyllic'. It is unsettling to note that the changes that happened in the rural India especially in its agrarian sector is a result of an unending distress and economic crisis. Such changes are so profound and impactful that it continues to haunt the rurality with other forms of crises evolving. For instance, the Environmental crisis is one such another threat that disrupted what was considered to be normal and ethical. In the wake of a crisis, whether it be economic or non-economic, the justice system is disrupted and inclusivity is questioned.

In addition to this the caste system in India always created a hindrance in ensuring justice and inclusivity to the weaker sections. Along with this India's colonial past and the industrial boom post-independence has contributed in creating a rural- urban gap. Although a "cultural implosion" (Gupta 752) has taken place in the countryside and the caste system has collapsed as an aftermath of green revolution and globalisation, securing justice and inclusivity to the weaker sections is still in question. In his book The Idea of Justice, Amartya Sen points out that a democratic nation ought to voice the deprived and the vulnerable. The development and growth of a democratic nation should be inclusive so that every section of the society would benefit from it. He says that,

"We have to go beyond economic growth to understand the fuller demands of development and of the pursuit of social welfare" (348).

Cultural Sustainability could be an answer to revive the country's agrarian sector. "Cultural sustainability is described as the ability to retain or improve values and attitudes in the face of external forces. Specifically, it is a facilitator and driver of sustainable development and plays a critical role in sustainable development programmes" (Bouronikos). In the globalised world it is difficult to revive the lost culture for the sake of agriculture and sustainable development.

Is revival possible in its agrarian sector which has lost its 'cultural' importance? Will sustainable methods in agriculture and beyond ensure equity and inclusion? How can skilling enable rural people to sustain in the non-agrarian sectors of rurality? With the help of a few stories from the People's Archive of Rural India(PARI) founded by rural journalist P. Sainath, the above questions are being analysed in the following sections of the paper. These stories are from contemporary Odisha and Tamil Nadu, though factually it applies to the whole of India. An analysis of the same is done to understand how cultural sustainability can ensure inclusivity and equity.

The first story is from Tamil Nadu's Erode District titled "In Tamil Nadu: Thiru's turmeric triumph" written by Aparna Karthikeyan. Turmeric farmer Thiru Murthy's success story in cultivating turmeric and his venture 'Yer Munai'(meaning ploughshare) is a notable example of the success of sustainable farming. Manjal had been an integral part of Indian cuisine and culture. It is considered auspicious and its medicinal properties are part of ancient Indian wisdom. US Patent and Trademark Office which issued patent on its medicinal properties was challenged by Indian government in 1997 resulting in the revocation of patency. As Vandana Shiva point out, "Industrial patents allow others to use a product but deny them the right to make it. Since seed makes itself, a strong utility patent for seed implies that a farmer purchasing patented seed would have the right to use (to grow) the seed, but not to make it (to save and replant)" (Shiva 168-69). This is an example of how culture is materialized by developed nations while they find way to destroy the cultural agents in developing countries like India in the name of modernisation. The fact that India's manjal which is symbolic of purity in Indian culture, is getting imported in India is what farmers like Thiru questions. If it is for the higher curcumin content that turmeric is getting imported in India, Thiru's organic farming challenges this decision.

"Thiru processes turmeric in two ways. One is the traditional way of boiling, drying, and powdering the rhizome...The second method is unconventional, where the rhizome is sliced, dried in the sun and powdered" (Tamil Nadu 20).

The method he adapts to avoid the rough domestic markets which are controlled by big traders, corporates or government is what makes Thiru successful. He chooses cultural sustainability through organic farming which is promoted by value addition. As Vandana Shiva points out in her essay "Toward a new Agriculture Paradigm: Health per Acre":

A scientifically and ecologically robust paradigm of agriculture is emerging in the form of agroecology and organic farming as an alternative to the broken paradigm of industrial agriculture. At the ecological level, agroecology and organic farming rejuvenate nature's economy, on which sustainable food security depends—soil, biodiversity, and water. (116)

Murthy suggests "Instead of hybrids – which give bigger yields – go for native varieties" (Tamil Nadu 16). This is where Murthy's organic farming makes a difference. He uses heritage varieties or 'Erode Local' varieties of turmeric. Also he advances in his sustainable farming using solar power. He is smart enough to finds ways to evade the wholesale market using the help of modern social media to market his products to a larger audience. The products he sells along with the turmeric includes soap, coconut oil, kumkum etc which ensures profit by solving the issue of storage and apparent loss.

Inspired by Murthy's success a 21 yr old Akshaya Krishnamoorti started her agri- business venture, 'Surukupai Foods' which supports all sorts of sustainable farming as well as the small farmers associated with it. The next story to be analysed is about this small business woman entrepreneur which is also written by Aparna Karthikeyan. The story is titled "Learning the tricks of the turmeric trade in TN", where she quotes Akshaya telling "Surukupai is Tamil for drawstring pouch – a phrase that captures nostalgia, thrift and sustainability, all at once" (4). With Thiru Murthy's unconditional support Akshaya tested her entrepreneurial skills by repackaging and selling his products. With an aim to take the local turmeric to a global platform, she adopts an environment friendly method of packaging by using biodegradable sachets.

Akshaya's business is inclusive of local markets and local farms. The business that she started from her father's appliance store directly points out what women can do with enough support from family. With the help of social media and awareness Akshaya is "effectively filling crucial gaps between farm, market and home" (Learning Tricks 15), notes Karthikeyan.

The two stories highlight the importance of seed conservation and traditional farming techniques. "The soil does not need poison to kill pests" written by journalist Ajith Panda narrates the efforts taken by Mahendra Nauri who belong to the Adivasi Dora community of southwest Odisha to preserve traditional farming techniques. Along with seed conservation and afforestation, the Nauri's have set an example for taking futuristic techniques in farming by preserving tradition. This even helps them in tackling climate change in an effective way. The father and son duo of Nauri family proves that sustainable agriculture which is said to improve the agro ecological relations could be promoted with enough support from government and other NGOs. Ajith Panda begins his narrative with Mahendra Nauri's criticism about modern farming. He says,

"We don't use chemicals in our soil. The soil does not need poison to kill pests. If the health of the soil is good, it takes care of everything..."(Panda 2).

Though many varieties of crops are grown by Mahendra and his father Loknath, they give rest to their soil when needed, thereby protecting the natural nutrients in it. Even when the climate was adverse the family had surplus produce which they sold in the market. Vandana Shiva points out in her essay "Hunger by design" that "There is no place for hunger in a sustainable, just, and democratic society. We must end it by building food democracy, by reclaiming our seed sovereignty, food sovereignty, and land sovereignty" (57). This realisation and awareness among farmers like Loknath has prompted him to start conserving seed as soon as he received land from the government.

The Nauri's use

"... traditional techniques such as the use of leaves of wild plants as pest repellent for crop as well as seeds, occasional inter-cropping of vegetables (such as onion) ... in the cultivation of millets" (Panda 4-5).

However, Panda notes that they are worried that even the farmers living in the remotest of tribal villages use chemical fertilisers. He quotes Mahendra's words:

"but I have seen the present generation farmers cultivating cotton and destroying the soil. You will not see any earthworms in that soil. They have made the soil hard" (3).

Panda writes, "Mahendra wants to conserve the biodiversity of the soil and plants in his region. He has converted a small barren plot of revenue department land into a dense natural forest"(5). This effort by Mahendra promotes what Vandana Shiva demands,

"From the point of view of both food productivity and food entitlements, industrial agriculture is deficient compared to diversity-based internal input systems. Protecting small farms that conserve biodiversity is thus a food security imperative" (132).

Panda also finds out that the help that the Nauri's receive from rice conservationist Dr Debal Deb's NGO, especially in procuring traditional seed varieties is a motivation for them.

Next story of seed conservation is written by journalist Rakhi Ghosh. It highlights the role of traditional customs in reviving the lost biodiversity and agricultural techniques. This story titled "In Odisha, celebrating against the grain" narrates about a local indigenous seed festival held in Odisha's Kandhamal district. The main attendees are people belonging to tribal communities who are into millet farming. "Organised around the time of the harvest in March, the event is an occasion to exhibit and exchange traditional seeds, revive lost varieties and speak of farming practices" (Ghosh 2), writes Ghosh. He narrates how the local festival grew into a larger one named Burlang Yatra by 2012 with several researchers, local organisations coming together to organise the festival. He explains that during the '

yatra ', the farmers display seeds of several millet varieties, along with other seeds, varieties of paddy, locally-grown herbs etc which are ritualistically exchanged at the end of the day. These indigenous and heirloom seeds just need natural cow dung to grow. The same method is used in an alternative farming technique called Zero Budget Natural Farming(ZBNF) led by former agro economist Subhash Palekar.

One of the cornerstones of ZBNF is jeevamruthra. This is a fermented microbial culture that farmers produce in large drums by mixing cow urine and dung with other on-farm ingredients, such as pulse flower and local soil. Following fermentation, the solution is applied to the soil in place of chemical fertilisers. (Meek, 80)

By narrating about people's participation in the event, Ghosh points out that the festival is all about sharing knowledge about farming as well as promoting millet seeds that are indigenous. These practices could be followed across the country to stop agro-ecological crisis and to enable sustainable growth. Truly, development demands something more than short term measures. It must be inclusive and should address common people and their future. Globalization that opened up the global market to rural India and the green revolution that gave instant profit proved to be disastrous in the long run than sustainable. Agriculture that started using biotechnologically developed seeds and chemical fertilizers proved to be damaging to the environment as well as to human health. Rural life was disrupted as their businesses were caught in the flux of the global market. Hopelessness drove the rural people to migrate to the urban parts creating vast urban slums. Therefore, sustainable development measures must be taken in all sectors given the severe environmental and climate changes that took place in the backdrop of industrial development and unmediated corporatization of several sectors that affect the people's life directly (like agriculture, health, education etc...).

The idea of sustainable and alternative farming comes from the realization that in order to stop farmer suicides and distress in rural India there is a need to reclaim seed sovereignty and food sovereignty. This is what environmental activists like Vandana Shiva also suggest. Clearly, social Activism along with the methods of sustainability discussed in the above narratives ensures inclusivity that would lead to a welfare society that fosters equity and inclusivity among the people. All the above narratives show that the post globalised world is more aware of the socio-political changes around them. They are aware of climate change, environmental concerns etc...Increasingly, their awareness about their rights and capabilities help them choose a way of life that will give their future generations inclusive options. Thus, the motif of all these stories points towards a sustainable way of development as the only way to ensure inclusivity and justice in rural society.

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FELICIA HEMANS AND HER EMOTIVE POETRY.

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Abstract:

“The boy stood on the burning deck
The flame that lit the battle’s wreck
Shone round him o’er the dead.”

These lines show the celebration of heroism and duty in the face of death. The boy’s death is not depicted as a tragedy, but rather as a noble sacrifice. Hemans views death as a victory for the soul rather than a defeat of the body. Her poetries are sympathetic and emotive in nature, which frequently praised the bravery of common people and beauty of nature. During the Romantic period as a woman poet, Hemans faced many challenges in her career, including societal expectations and limited opportunities for female authors. However, she succeeded in presenting her poetry which was characterized by its emotive language. Emotive poetry has emerged as a source of inspiration among the female poets of the Romantic Revival. Felicia Hemans is a pioneer of this tradition; she championed the specific cause of exploring themes of death, sacrifice, loss and bravery in her poetic works. Her poem ‘Casabianca’ exhibits the themes of the emotional impacts of sacrifice as “a creature of Heroic blood”. With the rise of literary annuals and gift books in the 1820s and 1830s, she was regarded as the opposite—an intuitive, spontaneous “poetess.” This paper will discuss Hemans’s way of writing with sophistication and fervor in her works and her contribution to the development of Romantic Poetry by providing a feminine perspective on the themes of the era in her own emotive language.

Key words: Romantic, emotive, Hemans, feminine, sacrifice, bravery.

Introduction: Felicia Hemans is a Romantic poet and her poetry celebrates nature, heroism, and domesticity. She began writing poetry at a young age, and her first poem was published when she was just 16. Hemans was regarded as one of the popular female poets of her time, and her writing was well-liked during her lifetime. She was renowned for her sympathetic and emotive poetry, which frequently praised the bravery of common people and the beauty of nature. Her work influenced other poets and writers of the Romantic era, and many of her writings were turned into songs.

The poetry of the early modern period into the age of enlightenment forged the way for romantic literature. William Wordsworth, P.B. Shelley, S.T. Coleridge. John Keats and William Blake wrote poetry by expressing emotion through the delightful language, rhythm, and meter of the written word. These poets of romanticism have emotional ties to the idea of memories and the wistful, happy, and sometimes sorrowful connections of the past.

Romanticism: With the publication of Lyrical Ballads in 1798 the literary world of Britain accepted poetry as a genre and a source of inspiration for those who were looking for solace or reconciliation for the people of England and world in general. The philosophical, literary, cultural, and artistic era of Romanticism was developed in the mid-18th century as a reaction to the prevailing enlightenment ideals of that time. This happened as more emotional, natural, and artistic themes were favored by Romantics. This influenced poetry in a great deal. A new form of poetry stressing on intuition over reason was actively being created. Proponents of this kind of poetry preferred the pastoral over the urban life. Efforts were made to use more colloquial language by repeatedly eschewing consciously poetic language. The creative imagination is closely connected with a peculiar insight into an unseen order behind visible things. The history of

'Romantic' poetry in England falls into two sections. In one, a bold original outlook is developed and paradised; in the other, it is criticized or exaggerated or limited or, in the last resort, abandoned. On the one hand, there is a straight line of development; on the other hand there are variations and divagations and -2-secessions. But both sections belong to a single movement which rises from a prevailing mood of longing for something more complete and more satisfying than the familiar world.

Romanticism is a nineteenth-century European movement that arose in response to the Industrial Revolution and the disillusionment with Enlightenment ideas of reason. After 1789, the year of the French Revolution, which brought significant societal change across Europe, Romanticism arose. Based on the same values of liberty, fraternity, and legality, a new movement was established, attempting to stress the artists and nature's emotions and irrational worlds as opposed to the predominance of Reason and Rationality during Neoclassicism. By privileging emotion over reason, Romantic poets cultivated physical and emotional passion, individualism, idealism, reverence for nature, and an interest in the supernatural. They set themselves in opposition to the order. They strongly opposed the classical and neoclassical artistic precepts to embrace freedom in their art and politics. Female poets struggled to write at this period and Hemans is one such poet, however, she made her place in literary world during her time.

Felicia Hemans's Emotive Poetry: Despite the challenges, she persisted in writing and publishing her work, *Casabianca* is one of her well known poem. The poem narrates the story of a young child, the son of the French ship's commander, who refuses to leave his position and eventually dies in the ship's explosion during the Battle of the Nile in 1798. The poem is renowned for its praise of duty and valour as well as for its dramatic and emotive imagery. The heroism and duty motif of "*Casabianca*" is a significant feature. The young boy's bravery, tenacity, and the sacrifices he and his fellow sailors make for their country are all honoured in the poem. Hemans encourages readers to be as brave in their own lives by highlighting the value of duty and self-sacrifice in the boy's story. Hemans writes-

“The boy stood on the burning deck/Whence all but he had fled;/The flame that lit
the battle's wreck/Shone round him o'er the dead.”

The poem is notable for its celebration of heroism and duty in the face of death. The boy's death is not depicted as a tragedy, but rather as a noble sacrifice. This is due to Hemans's view of death as a victory for the soul rather than a defeat of the body. This is also in line with the Victorian culture where death was seen as a victory and not as a tragedy. One of the most prominent themes in "*Casabianca*" is heroism. The poem celebrates the bravery and determination of the young boy, who remains at his post despite the danger and chaos around him. Hemans uses the boy's story to remind readers of the importance of courage and self-sacrifice, and to inspire them to be similarly brave in their own lives. The poem also highlights the heroism of the sailors and soldiers who fought in the Battle of the Nile, depicting them as noble warriors who were willing to give their lives in the service of their country.

Another important theme in "*Casabianca*" is duty. The poem is a celebration of the sacrifices that the boy and his fellow sailors make in the name of their country. The boy's refusal to abandon his post is depicted as a fulfilment of his duty, and his death is not seen as a tragedy, but rather as a noble sacrifice for his country. The theme of duty is reinforced by the image of the boy's father, who remains on the ship despite the danger, fulfilling his duty as the commander of the ship. He writes-

“Yet beautiful and bright he stood,/As born to rule the storm.” Hemans uses emotive language and imagery to convey the sense of grief and loss that the characters feel, and to create a sense of emotional engagement with the reader. “They wrapt the ship in splendour wild,/They caught the flag on high,/And streamed above the gallant child,/Like banners in the sky.”

Conclusion

As a woman poet, Hemans faced many challenges in her career, including societal expectations and limited opportunities for female authors. Despite these difficulties, Hemans was successful in her lifetime and her

poetry was widely read and admired. Hemans's poetry often dealt with themes of home, family, and the role of women, and she is considered to be a precursor to the later Victorian poets. The poem, *Casabianca* is renowned for its praise of duty and valour as well as for its dramatic and emotive imagery. The heroism and duty motif of "*Casabianca*" is a significant feature. Hemans very well expressed the emotional fervor in the poem. The reader engages with her work as they empathize with the character. The poet shows emphasis of word which intensifies the emotion in readers. This immediacy and art of engaging the readers make Felicia Hemans as a renowned poet of emotive language.

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**MULTIFACETED VULNERABILITY, RESILIENCE AND RESISTANCE:
REPRESENTATION OF PRECARITY IN SALWA BAKR'S *DOTTY NOONA*.**

Ms. Rehana Gaffar Vadgama

Abstract: The concept of vulnerability has been studied extensively in the field of academics, social sciences, literature, and environmental studies. It seeks to explore the multiple sources, experiences and the social, political, and economic problems that make individuals vulnerable to risks, adversities and challenges. Furthermore, the complex social identities as derived in relation to their gender, class, age, ethnicity, race, sexuality, disability, etc. underscore their precarious position. Feminists have researched on women's 'universal vulnerability' on account of their gender, race and class. However, the studies in the field of vulnerability illustrate limited research with reference to the different age groups. This paper, therefore, seeks to analyze the intersectional frameworks that structure the individual experiences of vulnerability. In Salwa Bakr's "Dotty Noona", the protagonist, Na'ima, suffers immensely on account of her position as a maid in a rich Egyptian household. She is deprived of education, subjected to child labour and is forced to endure physical and mental abuse. This paper also highlights the resilience and resistance exhibited by the protagonist in the face of her vulnerability.

Keywords: Vulnerability, Intersectionality, social identity, resilience, resistance

Introduction: The concept of 'vulnerability' has become the buzzword in recent times. Although the term originated in reference to poverty and development studies, it has gained importance in various fields such as academics, social sciences, literature, and environmental studies. Each discipline has its own conceptual models to define vulnerability. Differences between different fields need to be recognized and bridged for a holistic approach towards the study of vulnerability.

Vulnerability: A vulnerable group refers to the "population within a country that has specific characteristics that make it at a higher risk of needing humanitarian assistance than others or being excluded from financial and social services. In a crisis such groups would need extra assistance, which appeals for additional measures, i.e. extra capacity, as a part of the emergency phase of disaster management" (Marin-Ferrer et al, INFORM, 2017)

Martha Fineman (2008) states that vulnerability is "universal and constant, inherent in the human condition" (Fineman, *The vulnerable subject: Anchoring equality in the human condition* 1-24). She argues that universal vulnerability "arises from our embodiment, which carries with it the imminent or ever-present possibility of harm, injury, and misfortune" (Fineman, *The Vulnerable Subject and the Responsive State*, 2010, 267). However, she believes that this complex phenomenon can accumulate and be transferred through generations. Similarly, she considers it to be a relational concept that refers to an individual's relationship with society. She states that vulnerability is determined by the structure and social institutions of a given society; hence individual categories related to identity formation such as gender, class, sexuality, age, race, etc. are secondary aspects.

Judith Butler used the term 'precarity' to interrogate the vulnerability of people and nations subjected to war-related violence. Ever since, the term has been used to refer to the socioeconomic status of the people in Third World countries. Butler (2009) raised her concerns over two things: first, whose lives were considered important on an international scale, and second, whose vulnerabilities were visible and whose were not visible. She contended that by expressing the concerns of the precarious lives, it would be possible to give them visibility and make their lives matter.

Social structures and institutions determine how power and privilege are distributed according to one's identity based on gender, class, age, race, sexuality, etc. According to Hilhorst and Bankoff (2006), vulnerability is "embedded in complex social relations and processes" (Hilhorst and Bankoff, *Introduction:*

Mapping Vulnerability, 25). Thus, vulnerability is socially constructed. Often, individuals, groups and communities are labelled as vulnerable without taking into consideration the intersections of their social, political, economic and historical position. Tierney (2019) states that “people are not born vulnerable, they are made vulnerable... different axes of inequality combine and interact to form systems of oppression – systems that relate directly to differential levels of social vulnerability, both in normal times and in the context of disaster” (*Disasters: A Sociological Approach*, 127–128). The vulnerability of the marginalized people may differ based on the diversity of their experiences, capacities and strengths (Osborne, 2015). Hence, an intersectional perspective is necessary to understand the complex nature of inequalities.

Intersectional Vulnerability: The concept of intersectionality as it is widely understood today originally stems from critical race studies and gender studies and goes back to the aim to grasp – and finally overcome – “interlocking systems of oppression” as articulated by political groups such as the Combahee River Collective (1970) at the height of the Civil Rights movement in the United States as an intervention in hegemonic feminist discourses and by Chicana feminists like Gloria Anzaldúa. Hence, the idea of multiple and interrelated scales or levels of oppression is not new. The term “intersectionality” was coined by African-American lawyer Kimberlé Crenshaw (2011 [1989]) for a concrete law case, in order to point at the juridical invisibility of the multiple dimensions of oppression experienced by African-American female workers at the US-American car company General Motors. According to Crenshaw, intersectionality “denote(s) the various ways in which race and gender interact to shape the multiple dimensions of Black women’s employment and experiences” (Crenshaw, 1991, pp. 1244). Crenshaw’s concept is clearly rooted in a tradition of black-feminist and anti-racist social movements. Since Crenshaw first coined the term, the concept of intersectionality has traveled to distinct locations and by now means different things in different contexts. There are hence manifold versions of what is understood by it. Intersectional vulnerability, thus, considers the differences and interdependence of various categories of societal stratification that lead to marginalization.

Studies on vulnerable groups highlight that often the vulnerability of such groups is “homogenized in practice without regard for the intersecting traits and continual factors that result in unequal disaster and environmental outcome” (Vickery, 2018). Hence, an intersectional perspective is necessary to uncover their differences and ascertain their position of privilege or disadvantage. It promotes the intersection of various socially constructed identities based on one’s class, gender, age, sexuality, religion, ethnicity, etc.; thus, facilitating a multidimensional approach to the understanding of vulnerabilities.

Introduction of the Author: Salwa Bakr is a prominent Egyptian writer and film critic. She has to her credit several collections of short stories, seven novels and a play. Many of her works have been translated into different European languages. Some of her most important works include *Zinat at the President’s Funeral* (1985), *The Wives of Men and Other Stories* (1992), *Such a Beautiful Voice* (1992), *The Golden Chariot* (1991), and *The Man from Bashmour* (1998). Bakr is well-known for portraying the lives of Egyptian women, especially those from the lower class. Through her writings, Bakr presents the hardships faced by the marginalized women as also critically examines their pitiable state. Bakr believes that literature possesses the power to not only address the social inequalities but also bring about a positive change. She won the German Deutsche Welle Prize for Literature in 1993. In addition, her novel *The Man from Bashmour* is regarded as one of the hundred best Arabic novels by the Arabic Writers’ Union.

Multifaceted Vulnerabilities in Dotty Noona: *Dotty Noona* (in Arabic *Nūna aš-ša‘nūna*) is a short story from Salwa Bakr’s collection of short stories *The Wives of Men and Other Stories* (1992). It tells the tale of a sensitive and inquisitive lower-class girl who works as a servant in a wealthy Egyptian family. During her three years in Cairo, this illiterate girl tries to educate herself by listening to the classes from a school that is opposite to her kitchen. She keeps repeating and reiterating the words and exercises that are taught at the school and in the process, gains knowledge in different subjects. Her mistress considers her ‘dotty’ (i.e.

strange) for she is unable to understand her thirst for knowledge. When her father comes to take her away in order to get her married, she chooses to run away rather than live in suffering.

Children all over the world are vulnerable to various types of adversities and risks. Their vulnerability is associated with their experiences in a particular social and cultural context and their place in that particular context. Their vulnerability is influenced by their family, their school, their community, etc. Consequently, some children are more vulnerable than others. Noona is a young girl who works as a maid in a wealthy Egyptian family. She is given off by her father as a servant to a wealthy family of an officer at a tender age. Her mistress appreciates her strength in the following words:

“...that the girl was a real work-horse and had the strength to demolish a mountain, despite the fact she wasn’t more than thirteen years of age.” (*The Wives of Men and Other Stories*, 45)

Noona is burdened with never-ending household chores from the break of the dawn. She is responsible for bringing bread, preparing breakfast for all, throwing garbage, cooking, scrubbing the floor, washing dishes, making the beds, arranging things in their proper place, etc. She is deprived of both, her childhood and education. She yearns for the love and care of her mother and siblings and strongly desires to “run about with children in the fields, to breathe in the odour of greenness, to hear the voice of her mother calling her...” (WMOS, 46).

There exists a close connection between one’s name and one’s identity and the sense of self. Muzafer Sherif and Hadley Cantril (1947) contended that the child “learns...its name and around this name...gathers many characteristics that define...psychological identity” (Sherif and Cantril, 1947, pp. 199).

Noona, too, loses her name on arriving at the officer’s house. Eventually, she also loses her identity:

“She used to love her real name Na’ima, also her pet name Na’ouma, but found nothing nice about the name Noona which had been given to her by the lady and by which everyone called her from the time of her arrival at the house...” (WMOS, 46)

The inequalities based on gender have a deep impact on the personality and identity of a person. When gendered vulnerability intersects with the other hierarchies of power and privilege viz. class and age, it gets ingrained in the everyday lived experiences and identities of a person. Noona is a disadvantaged girl who is vulnerable not only on account of her age but also her gender. She exhibits little power in a society which fails to care about her well-being. It exposes her to various forms of inequalities on a daily basis which include lack of access to education, verbal and physical abuse, and early/child marriage. Although Noona is far more intelligent and talented than the officer’s son, she does not have access to a formal education. Bakr, judiciously, juxtaposes Noona’s predicament against the well-provided son of her master; thus, intersecting the class conflict with gender discrimination. The officer’s son, who is described as a ‘good-for-nothing’, is privileged to have a personal tutor. Yet, he shows little interest in his studies and fails to answer a simple mathematical question. Noona shocks the teacher as well as her mistress by giving the correct answer and calling the boy an ‘idiot’. Upon this, the boy runs to beat her but her mistress reaches out to her first and slaps her. Bakr, skillfully, portrays here the exploitation of a lower-class young girl at the hands of the upper-class mistress and her son.

Resilience and Resistance in *Dotty Noona*: Although Noona is subjected to verbal and physical abuse by her mistress who treats her in an inhuman manner, she does not react to the incident because:

“...Noona learnt never to talk about such things with anyone in the house lest the lady might think of dismissing her, for she wished to remain forever where the school-mistress and the girls were, that beautiful world whose sounds she heard every day through the kitchen window, a world she never saw.” (WMOS, 46)

Her silence symbolizes her resilience in order to avoid a future of adversity. As Fineman explains:

“Although nothing can completely mitigate our vulnerability, resilience is what

provides an individual with the means and ability to recover from harm, setbacks and the misfortunes that affect our lives” (*Vulnerability and Inevitable Inequality*, pp. 146).

The mistress fails to understand Noona’s yearning for knowledge and ridicules her by calling her ‘dotty’. Noona is inquisitive and curious to know the meanings of the phrases that she overhears from the school opposite to her kitchen:

“...she would stop for a while scouring the dish she was washing in the sink, or stirring what was cooking in its saucepan on the stove... as she thought about the real meaning of this ‘flanks’ and asking herself, Is it clover? Or candy with chick-peas? Or a young donkey?” (WMOS, 43)

The school represents a world that is unachievable for Noona who was imprisoned by her social and economic position. She often looked “...out of the window enclosed by the iron bars through which she could see the school building opposite, and the open blue sky sheltering it” (WMOS, 43). She pacifies her thirst for knowledge by repeating and imitating the Arabic phrases such as ‘flanks of antelope’, ‘legs of ostrich’, ‘He lopes like a wolf, leaps like a fox’, etc. Once, Noona is surprised by her mistress while “stirring the onions and scrutinizing them in her search for hydrogen sulphate, which the teacher had said was to be found in them...” (WMOS, 44). However, on inquiry, she doesn’t reveal the truth lest she be considered mad by her mistress and thrown out of the house.

The role of a patriarchal society in controlling and dominating women is depicted through the character of Abu Sarie, Noona’s father. He arrives with a marriage proposal for Noona who is barely thirteen years old. Noona is devastated at the news of being married to an unknown person; moreover, she will be torn away from the ‘magical world’ of the school which has become an important part of her life.

“She was in utter misery, for she did not want to return to the village and to live amidst dirt and fleas and mosquitoes; she also did not want to marry, to become – like her sisters – rooted in suffering.” (WMOS, 48)

Complying with this social norm would demand living in misery and suffering all her life. Hence, she decides to resist such social expectations by escaping altogether from this brutal patriarchal world. She resists her precarious position by entering into a world of fantasy. At night, she dreams of the schoolmistress, the girls, and slapping the officer’s son:

“She also saw ‘flanks’, and it was something of extreme beauty; she didn’t know whether it was a human or a *djinn*, for it seemed to be of a white colour, the white of teased cotton, with two wings in the beautiful colours of a rainbow. Noona seized hold of them and ‘flanks’ flew with her far away, far from the kitchen and from the village and from people, until she was in the sky and she saw the golden stars close to, in fact she almost touched them.” (WMOS, 48)

Noona’s disappearance acts as an act of resistance against the patriarchal world of physical and mental agony. Bakr, intentionally, leaves the story open-ended to conceal Noona’s fate.

Conclusion: Through her short story *Dotty Noona*, Salwa Bakr fosters and supports the act of resistance against the intersectional vulnerabilities. She sets an example of how a woman can free herself from not only the gendered expectations of a rigid society but also the status quo set by her respective society. The protagonist of this story resists the vulnerabilities confronting her in a very blatant manner. Thus, Bakr creates a literary space which gives voice to the voiceless marginalized women of the Egyptian society.

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MANJU KAPUR'S THE IMMIGRANT-A PROTEST AGAINST ROOTLESSNESS AND HEGEMONY.

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Abstract: The women writers of the contemporary times do not limit their writings to the feminine issues and protests but their scope of interest has also included topical issues like post-coloniality, history, nation, diaspora, corruption and politics. It is through their works that they express their discontent, their protest against the issues they take up for their writing. Before attempting to trace the elements of protest in Nina's character in *The Immigrant*, the novel's diasporic associations need to be carefully examined as the novel is mostly placed in Canada and partially in India.

Introduction: *The Immigrant* too, is a tale of protest of Nina. The two leading characters in the novel are Nina and Ananda, who barely know each other and are struggling to adapt and cope with the different lifestyles and values they are confronted within a new land after they are married. For 'Nina' it is more difficult:

"The immigrant who comes as a wife has more difficult time. If work exists for her, it is in future, and after much finding of feet. At present all she is, is a wife, and a wife alone for many, many, hours. There will come a day when even books are powerless to distract. When the house and its conveniences can no longer completely charm or compensate." (IMM, 124)

Gayatri Chakravarty Spivak in one of her essay her essay 'Problematising/ Speaking the Margin' writes that for woman, Asian and an immigrant in the First World, the experience of marginality is a common factor. The west has used many imperialistic and capitalist market strategies to control the third world. Woman are exploited and suppressed in a double bondage in the colonial and patriarchal system. The first world's unstated but commonly practiced discriminations are based on race, gender and class.

For 'Nisha' and 'Astha' it has been a protest against hegemonic order of control over woman in India, for 'Nina' it is something more than that a triple burden i.e a woman, an Asian and an immigrant struggling against controls of all sorts of domination. She bears it painfully and wages a protest against all these bitter experiences. Finally she decides to live a life of her own. Living with a widowed mother, Nina earns the family bread as an English lecturer in a college in Delhi. Her mother worries about her getting married. In her eyes Nina is a sweet innocent virgin. She does not know and understand the anguish, pain that Nina experiences with her lover Rahul who deserts her when she is in M.A - 'Like all cakes, this one was chewed, marked into pulp and swallowed (IMM, 6). Humiliated at being rejected she plunges into loneliness, as a form of silent protest until she forgets him with the passing time.

As she has many more challenging predictions waiting in store for her future, she gets married to an NRI dentist who lives at Halifax, in Canada successfully practicing at his clinic. Hoping that her flight to the West, to a modern land shall provide her a relief from the male dominated culture of her race, and make her join the category of 'immigrant women', she feels optimistic. Nina is hopeful that an escape from the rigidity of Indian culture will automatically empower her. Though she takes time to adjust to the new culture with formal and dry relations, non-vegetarian food, western clothing- the dislocated, displaced educated Nina chooses a path different from living and standing behind the man.

She is taken in by the beauty of Canada, enjoys the frank company of Ananda, and is wary of becoming a mother. She spends almost more than a year haunting gynecologists' clinics but she cannot carry despite her trying all methods of conceiving. Later she realizes that she cannot conceive due to her husband's impotency,

she is disappointed. Ananda's lack of cooperation, his disagreeing to visit gynaecologists despairs her. She dreams of their child who shall be born in a 'new soil' and her affinity with Canada may grow strong. But she is not destined for that. A feeling of isolation, alienation, and worthlessness starts gripping her. She starts brooding, while Ananda refrains from her company. From here develops a sort of misunderstanding between the couple that makes their marriage a relation of conflicts. With an increasing distance growing between the couple, in a country where Ananda was her anchor she clearly realizes that the cement of children is lacking in their marriage. She drifts to a part time job of an assistant at the library.

Margaret Atwood in one of her essays writes;

South Asian immigrant women occupy an embattled space marked by multiple marginalization. Survival, in this case, is primarily the need to survive the cataplexy of uprooting and the 'Shock of arrival.' This is followed by an incessant struggle to surmount the obstacles to one's assimilation into or comfortable adaptation to the new environment. (01)

And Surely Nina locates herself well. She meets Beth who propounds the idea of starting a group as a part of her New Year's resolutions aiming to support and strengthen women who would function on feminist principles and use co-counselling sessions as a mode of strategy. To Ananda's dislike of such women she protests against his stereotypical attitude who addresses them as 'bra-burning feminists'. She boldly retaliates Ananda's remark:

"Why shouldn't I join a group? When in Rome, do as Romans do.....

...Bra burning feminists? If there were any around she hadn't met them, and surely he was too intelligent to stereotype. And she was going to the meeting. 'I need to find my feet in this country; I can't walk on yours' (IMM, 216)

Theirs is a group of eight women who discuss problems and help each other out through discussions and advice. 'Beth' starts the discussion saying that all women have problems and they all need help whereas it actually results from the stress that comes from coping in a male dominated world. They consider their group to be a place where the women can empower themselves, without any fear for criticism where individualities of women can be nurtured and strengthened. Every Thursday they meet. Nina hears of sexual harassment in the work place, of woman having to struggle with housework, child care and a job while the husbands watch T.V, of a mother who suspects her estranged husband has molested their daughter, of a jobless husband who resents every cent his wife makes, of infidelities that come in all guises and justifications.

Nina feels marginalized, exploited by the same male hegemony as every woman in the group is. She also shares her burden of conflicts with Ananda, and yearns to put it down. She starts with her inability to conceive and Ananda's going to California without telling her. His secrecy regarding his cure of impotency makes her more hostile and his false explanations to justify himself pains her. Her words find a 'tender home' in that group. She feels more alive than she has been ever after reaching Canada in befriending the women of the group. 'How she was going to fight was uncertain, but she hadn't been wrong at all' (IMM, 219). She reads Simone De Beauvoir's 'The Second Sex' and finds it too western, and feels that woman is not a universal category. She cannot connect the Indian woman's status back home to her western counterparts. She expresses her feelings about the power vested in the Nehru family. She explains how back in India class and privilege ruled gender issues. All these feelings find expression in the meetings where the group of women sit and share their ideas. Nina now wants to know as to why she is the way she is -"a woman, an Indian, an immigrant.' Which came first" (IMM, 221)

Nina who is in a contemplative phase visits Gayatri, another Asian and cries at her place. When asked by Beth that everyone needs to explore into oneself, Nina says- 'I used to be a teacher, in fact I taught for ten years before I came here. And now I do nothing. "You were right- it's so soon. I have to find my feet" (IMM, 236). Their women's meetings get over with united calls like 'without awareness, we can be manipulated and manipulative, exploited as well exploitative'.

She reads Germaine Greer's *The Female Eunuch*, Firestone's *The Dialectic of Sex*, attends co-counseling sessions and is 'constructed' by her experiences of alienation here and the sisterhood that she discovers among women in this country. As C. Vijayashree in one of her paper writes:

In moments of crisis, class barriers collapse and women come together with mutual sympathy, understanding and love. A conscious inculcation of female bonding appears for them as a savior. In all the above with mutual sympathy, understanding and love. A conscious inculcation of female bonding appears for them as a savior. In all the above instances..... The major sources of courage for a woman, especially under oppressive conditions, are other women. (02)

She ponders-"I miss home; I miss a job- I miss doing things- I feel like a shadow- what am I but your wife." (IMM, 237). Meanwhile her husband, after regaining his manliness is busy exploring white women's bodies, straying from one woman to another, Nina adverts registering for a course of a librarian and later finding for her an admirer, Anton. Nina thus protests by moving on a parallel track. The writer explores what happens when both husband and wife try the path of 'cheating'. Nina doesn't want to become an object of atrocities though it brings a sense of unfulfilment and frustration to both. This is how she protests. Through her protests the writer means to say that human beings will go in this world without a sense of satisfaction until they are involved in some meaningful relationship.

On her excursion to New York alone she has a sense of her own self, entirely separate from people, autonomous, independent. She transforms from a weepy barren wife to a self-independent woman and her growth into a woman, no longer dying to make babies is suitably sweeping. So new and strange is her experience that sex outside marriage does not make her feel guilty. After she has sex with Anton, it seems especially hypocritical for her to hang on to vegetables as she says-'Down with all taboos.' (IMM, 270)

This transition that comes out of her constructed identity wrought out of sisterhood or cross-cultural diasporic impact makes her an enlivened, rejuvenated woman who is ready for her new life as an immigrant. The fight for women's liberation that has encouraged women to tackle both patriarchy and capitalism has led to 'conscious raising groups' that have been a crucial forum in which feminist ideas and identities are formed. In these small groups, women set out collectively to reassess their lives as they are with a central idea that 'personal is political'. The feminists have come to see the family as a key source of their oppression and therefore term their predications as 'political' leading to the strengthening of the idea of 'sisterhood' that affirms their similarity and solidarity of all women and their common experiences of oppression. Nina gains strength through this sisterhood in Canada.

Back in Halifax Ananda and Nina have heated discussions not over their inconstancies to each other but because of their misunderstandings. Freshly motivated by the 'conscious raising group' not to bear any kind of domination, Nina feels that the time has come to walk out of that sordid relation of having a husband and being a wife as a form of revolt against their marriage that has lost its value. Now she doesn't want to go back to India but wishes to establish herself independently away from Ananda. She shuns all kind of domination:

"I need to be myself, 'she clarified.

'Away from me. Why don't you say it?

"Yes, away from you.'

He had anticipated the answer, but not the pain". (IMM, 303)

She packs her bags and ventures on a new path without Ananda as the University of New Brunswick has called her for an interview. Rejecting the hegemonic control over her of her duties as a wife, she finally evolves to be a true individual who can without any discrimination live, thrive all around the globe. Nina of course would make a life for herself and that's truly endearing- a green signal for every woman who make a

life for herself and that's truly endearing- a green signal for every woman who wants a space to breathe in a globalised, multicultural, transnational world.

A detailed study of Manju Kapur's three novels with her women protagonists under the theme 'Issues of Protest' reveals that her women protagonists protest against the patriarchal hegemony though in different modes and different settings. Today's women don't want to live under any sort of control, and that is clear from the three novels under study. A humane world with equality of sexes is the need of the hour and efforts by authors like Manju Kapur fulfil the aspiration of every woman. Nisha's protest against arranged marriage and her daring entour to entrepreneurship in Home, Astha's challenging the 'institution of marriage' by her desire to be a lesbian in A Married Woman and Nina's rejection and shunning of any form of control to her liberation project the fact that Indian women no longer want to be a rubber dolls for others to move as they will. Their own value systems and inner potentiality enables them to resist unjust social pressure. Just as in Henrik Ibsen's A Doll's House, Helmer

Before everything else you're a wife and a mother." Nora says "I don't believe that any longer, I believe that before everything else I am a human being just as much as you are. At any rate I shall try to become one.(03)

In this sense Manju Kapur has presented an unprejudiced picture of what an Indian woman faces in a social set up that is highly patriarchal. A detailed analysis of the issues of protests' in the novels of Manju Kapur has revealed how the author has used the opportunity to present the real picture of the middle class Indian woman and the social conventions that bind her. She has thrown light on the issues concerning women - her identity, her independence, her education, gender discrimination, sexual abuse, childlessness, sexual stereotyping, and patriarchal dictatorship with such a keen observation that she may be regarded as a prolific women writer with feminist concerns.

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ECOLOGICAL CONCERNS IN INDIAN ENGLISH LITERATURE: A REVIEW.

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Abstract: Indian English literature is enriched by Prose, Poetry, Stories, Plays, Essays, Fictions, Non-fictions and its traditional language. The Indian English literature accept the changes and the challenges and upgrades through various topics, themes, imagery in Indian English literaturesyntax authenticity. This review article explores the representation of ecological concerns in Indian English literature, examining how authors address environmental issues and depict the complex relationship between human and the nature. It deals with the thematic patterns, literary devices, and cultural nuances employed by Indian writers to convey ecological messages, contributing to a deeper understanding of the intersection between literature and environmental consciousness in the Indian context.

Keywords: Literature, Ecological concerns, climate change, Environmental Degradation, Sustainability.

Introduction: Indian English literature is a genre of literature written in English by Indian authors. It encompasses multiple topics, including Indian ecological history and ecological culture, ecological traditions and conventions, ecological system inability, ecological consciousness, ecological awareness, ecological significance regarding mental and physical health of human beings. Various writers impinge through various ideas, incidents in their writing, that environment is God. We have to respect environment. We have to walk with nature. From the origin of English literature till today, ecology is the main topic of Indian English literature. Indian English ecological writers always accentuate in their writings that the Mother Nature comes first, then human. Some authors shows the dependent value between human and animals, human and trees, human and reverse, human and natural resources, human and agriculture, gender and environment. Under the name of development, man is destroying the nature, doing activity against the nature for the selfishness in competing with other nations. In this he is avoiding to the natures cry beveling. Man is misusing the enriched amplitude of natural resource. Because of all these adverse behavior and nature of human beings against the Mother Nature, we have to tholepin the formidable ictus from nature. Because there is an idiom 'Jaisi karni Vaisi Bharni' means 'As you sow, so shall you reap'. The result of bad deed is bad.

The points that are discussed in the present paper are: Ancient Indian culture in Indian English Literature , Traditional knowledge, Animals in Indian English Literature, River civilization in Indian English Literature, Trees in Indian English Literature, Agriculture in Indian English Literature, Realism in Indian English Literature, Role of Women in Indian English Literature, Environmental education in Indian English Literature, Environmental Degradation, Urbanization of Indian English Literature, Resource management in Indian English Literature, Conflicts in Indian English Literature, Conservation in Indian English Literature, Climate Change in Indian English Literature and Sustainability in Indian English Literature.

Ancient Indian Culture in Indian English Literature: Indian English authors express their views on ancient literature like four Vedas, Upanishada and Epics like Ramayana, Mahabharata, various religions and their holy books, Charak's Charkshastra, Chanakya's Arthshastra. Authors show eco-friendly behavioral of Emperor Ashoka, Maurya, the feminine personalities like Maithili, Gargi and Maitreyi. Indian English authors focus the ancient Indian preserves of medicinal plants on the priority base. They explore that our Karma (doing) brings the situation positive or negative. Bad deeds bring bad situation and Good deeds bring good situations. Indian English authors point out in their works that if we want the stability, sustainability in our life, we should follow the ancient culture.

Traditional knowledge: Protection of nature is our main aim in Indian tradition. Traditional knowledge is

an important element in Indian English literature. Authors often explore the importance of indigenous culture and their traditional knowledge of environment, the Indian culture is fully based on environment, the residence, the food, the festivals, the values are based on the ecological traditional knowledge. Indian authors discuss with the help of some stories, imaginary, incidents in their works. They discuss how this knowledge can be used to protect the environment and to promote conservation efforts.

Animals in Indian English Literature: Animals are another major theme in Indian English literature. Authors explore the plight of endangered animals, the importance of animal conservation and the need for human treatment of Animals. Some authors draw the significance of human life dependence on animals. Also, authors explain our culture, rituals with animals and relation between agriculture and animals. These works often draw attention to the plight of animals and the need to protect them.

River civilization in Indian English Literature: Indian English authors express the importance of rivers in human life. They focus on Indian people who worship rivers as Goddess. People reside at the basins of rivers and various river civilization evicts like 'Sindhu civilization', and 'Ganga civilization'. Authors throw light on the interdependent life of humans with rivers. They also compare the behavior of human from ancient period to modern period. Authors express their thoughts on the modern age people who forgot the value of rivers in human life. For more production industries release chemical waste water in the rivers, so we all and life under water get affected worst. Authors also discuss on remedial activities for river conservation in order to protect human life and natural resources.

Trees in Indian English Literature: Trees are the most impactful theme in Indian English literature. Authors explore interdependence of trees and human life. They emphasize on the trees to play a vital role for the healthy life. They show importance of trees in a balanced environment. They throw light on the relationship between trees and human festivals, trees and the rituals, trees and the culture. They also describe the impact of deforestation on human life, on animals and on environment. Especially they explore their thoughts on trees and the monsoon which affects our agriculture. They indicate that the new projects are damageable for the mother Earth. They focus on importance of ancient Indian culture which was to protect the mother Earth. They explore ecological issues like Global warming, indefinite monsoon and the main reason for that is deforestation. Some remedial discussion on these ecological issues from their literature make aware the readers in order to protect our planet.

Agriculture in Indian English literature: Agriculture is the main and major emphasized topic in Indian English literature. Authors mainly discuss the interrelationship between agriculture and human life and also social economic, political life and agriculture. They compare the old and modern methods of farming. They throw the light on satisfied farmers of old age and unsatisfied farmers of modern age. Authors also discuss the food wars as the impending issues. They aware reader about the protection and the prevention of agriculture.

Realism in Indian English literature: Indian English literature often uses realism to depict the environmental issues present in India. Authors incorporate elements of non-fiction such as documentary, photography and factual accounts to bring attention to the state of the environment. These works often illustrate the devastation caused by human activity and the need for conservation efforts to protect the planet. Specially they emphasize on realism in ancient India.

Role of Women in Indian English Literature: Authors discuss the importance of women in sustaining the environment and how women are disproportionately affected by environmental issues. Some ecological movements in India like 'Narmada Bachao Movement', 'Chipko Movement' and 'Silent Valley Movement' are initiated by the women. Indian English authors emphasize and point out that women play a vital role in agriculture from ancient India till today. They discuss the need for gender equality and the empowerment of women in order to protect the environment.

Environmental Education in Indian English Literature: Authors explore the need of environmental

education in order to raise awareness about environmental issues and to create meaningful change. They throw light on environmental studies. Ecocriticism is the concept which we must have to study. Eco critical perspective brings ecological literacy among the people and the eco-consciousness, eco-spiritualism, eco-feminism, animal studies, soil studies, green culture studies are main themes of Indian English Literature by Indian authors. They explain the ecological laws and acts. They visualize eco critical viewpoints in their works. They discuss the importance of educating people about the impact of human activities on the environment. They focus on human activities are the reasons of today's ecological issues environment.

Environmental Degradation: Indian English authors emphasis the environmental degradation in their works. It is the major part of Indian English literature from last two decades. Destruction of natural resources, the displacement of indigenous people and the impact of industrialization on environment are centralized by the authors. They also explore the effects of climate change and the requirements for conserving efforts. Eco friendly activist to protect the Mother Earth.

Urbanization of Indian English Literature: Urbanization is measure ecological concern. In Indian English literature, authors explore the effect of urbanization on environment, such as air, water, noise pollution and the destruction of natural habitats. They compare rural life with urban life. They illustrate the industrialization, the corporate culture and bad effects of this on environment. Mahatma Gandhi said "Go to the villages." Authors also discuss the need for sustainable Urban Development and additional protection of natural resource.

Resource management in Indian English literature: This is the important theme in Indian English literature. Authors explore the need for effective management of natural resources such as land, water and forest. Our environment is covered with our social life. India has a great biodiversity, so we must step ahead with effective resource management for our safety and sustainability. Indian English authors discuss the need for responsible resource management in order to ensure the protection of the environment.

Conflicts in Indian English Literature: Conflicts between humans and nature are often explored in the Indian English literature. In the competitive age all human beings, all countries in the world want their development and higher kind of existence. So all human beings want to live in upgraded status. They want to increase their status than others by any way and in this competition human beings scratch natural resources and disturbs Mother Nature. Indian English authors discuss the need to address the conflicts between human and the environment in order to protect the planet. They also discuss the need for harmony between humans and nature in order to preserve the planet.

Conservation in Indian English Literature: Authors explore the need for conservation efforts, such as wildlife protection, habitat conservation and sustainable development. Ancient Indian literature explore the idea of conservation. Authors throw light on the ample use of pesticides, insecticides and how over providing watering the farms causes infertility of soil. These activities create soil pollution. There rises essential need for conserving soil in order to prevent soil pollution. Similar to the soil conservation, authors also discuss the need of water conservation, air conservation, plant and forest conservation, animal and wildlife conservation. Because, they are affected by humans unhealthy activities. They also explain the endangered existence of Earth by the effects of water pollution, soil pollution and air pollution. They discuss the importance of conservation and the need to protect the planet for healthy and better future of generations.

Climate Change in Indian English Literature: From last two decades climate change is theme in Indian English literature. Authors explore the impact of changed climate on the environment, on the animals and on human life. On the other side they discuss the impact of environment on animals and human beings during the changing climate. Authors discuss the major reasons for climate change like modernization, mining, industrialization and the carbon emissions through vehicles, electricity, industries and so on. Some authors explain the greenhouse gas effects. They also discuss the need for urgent action to address the issue of climate change and to protect the planet.

Sustainability in Indian English Literature: Sustainability is another important theme in Indian English literature. Authors discuss the need for sustainable practices such as renewable energy, recycling and conservation. They focus on the ancient Indian Environmental practices which are ideal for the sustainability of today's environment in order to protect the planet and preserve its resources for future generations. They also explore the principles of nature beauty for the sustainability.

Conclusion: Indian English literature encompasses multiple topics including Indian culture, Indian traditions, Indian festivals, Indian lifestyle, Indian history and Indian ecology. This review paper highlights on the ecological concerns present in Indian English literature and the significance of ecological concerns in Indian English literature, while emphasizing the role of literature as a powerful medium for raising awareness, fostering empathy and inspiring action towards a sustainable future. By examining the diverse range of voices and narratives within Indian English literature, this review contributes to the growing body of literature exploring the intersection of Ecology and Literature, urging readers to recognize and address the urgent ecological challenges facing India and the world at large.

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ASHWIN SANGHI'S *CHANAKYA'S CHANT*: A READING IN NEW HISTORICISM.

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Abstract: The present paper is a modest attempt to provide New Historicist Reading of Ashwin Sanghi's novel *Chanakya's Chant* published in 2010. Ashwin Sanghi, an entrepreneur by profession is a prolific writer, dealing writing on Indian politics, history and mythology. *Chanakya's Chant* is a twofold narrative connecting modern Indian politics with ancient one. The present paper explores the meaning of Chanakya Niti by studying Ashwin Sanghi's art of connecting, the events of history with present scenario. New Historicist determines the time and place or historical context of the literature in interpreting the meaning. Thus, the present paper tries to understand the relevance of Chanakya's strategies in ancient India in the present context with the help of the character of Ganga Sagar Mishra, the Chanakya of modern India. It further deals with the question of power and culture in order to understand the intellectual history and cultural context of the respective periods. In *Chanakya's Chant* Ashwin Sanghi selects the greatest strategist of Indian history and makes us question whether Chanakya's brilliance be relevant in today's politics. The filth power play and unethical political affairs needs to be questioned for the ideal state and the present paper analyses Ashwin Sanghi's skill of using Kautilya's *Arthashashtra*, the most powerful mantra of all times. Besides, the political grooming and conspiracy remains at the core of the novel.

Key Words: New historicism, Strategies, Kautilya's *Arthashashtra*, Historical context, Modern India, Power play.

Introduction: The present paper examines Ashwin Sanghi's *Chanakya's Chant* from New Historicist's point of view. The novel presents the parallel strategies of both Chanakya who helped India in bringing up the golden rule of Chandragupt Mourya as the Emperor of India, and Gangasagar Mishra's, cunning intellects and manipulative techniques who helped Chandini. Both the characters changed their respective surroundings with their intellects. The novelist tries to convince the readers that the core of Indian politics and strategies has not changed much with time and the basics of it till apply to modern society also. The parallels drawn between the two historical eras are quite interesting to read. Throughout the novel one can find extracts from the primal texts of Vedic India such as *Arthashashtra*, *Chanakya Sutra* and *Chanakya Neeti Shashtra*, which are useful in understanding the rich historical tradition of intellectualism in Vedic period. As the present paper attempts a new historicist reading it is essential to discuss what is New historicist approach?

New Historicism emerged as a reaction to 'Historical' and 'Biographical' approaches to literature around 1980s by turning the readership from history text to close textual analysis focusing on the cultural and societal aspects in which the text is produced. This approach believes in the idea that a literary work should be considered as a product of its time, place and circumstances of its composition.

In other words it aims at re-historization of text. It suggests that the text is embedded in cultural roots or text is 'cultural construct' of its age. In that way new historicist drew new connection between a text and historical background. Renu Paul Ukkann renowned critic on New Historicism remarks, "New Historicism involves a parallel reading or juxtaposition of the literary and the non-literary text of the same historical period. Both are given equal importance and allowed to work as sources of information and interrogation with each other". She has rightly observed the notion of historicity of text and textuality of history as the core concept of new historicism. New Historicism came as a wider reaction to earlier purely linguistic, textual and formal approaches, however, considering it as a

complete rejection of all prior approaches cannot be justified rather its emergence is a corrective for all these prevalent critical canons.

New Historicists, greatly influenced by French theorist, Michel Foucault's concept of 'Discursive analysis of Power Relation', which expounded to give another strategy of political reading of the texts. The power relations get reflected through discourses which do not find overt manifestations but are implicitly expressed in every text. He focused upon the intricately structured power relations in a given culture at a given time to demonstrate, how that society controls its member through constructing and defining what appears to be universal." It states that New Historicists 'aspired to a politics of culture' which is covertly manifested in a text because power structure is administered by each state.

The present paper focuses on Chanakya's principles as power structure to administer the Empire of Chandragupta and draws its parallel in the world of Gangasagar Mishra living in Modern India. New historicist acknowledges that they themselves, like all authors, are 'subjectivities' that have been shaped and informed by the circumstances and discourses specific to their era, hence that their own critical writing in great part construct, rather than discover ready-made, the textual meaning they describe and the literary and cultural histories they narrate. After reading Ashwin Sanghi's novel one can observe that subjectivity in shaping and forming discourses of specific era and their respective meanings applicable to universe. Ashwin Sanghi's novel is result of actual politics he has faced and his thorough reading of *Chanakya Neeti* and *Mudrarakshasa*.

Ashwin Sanghi has woven the stories of two Kingmakers-one is the famous Chanakya the minister to one of the greatest Kings in Indian history, Chandragupta Maurya.

The other is a kingmaker in the modern India, Gangasagar Mishra who manages through a lot of crooked and cunning dealings to raise a young girl from the slums to the office of the Prime Minister. *Chanakya's Chant* by Ashwin Sanghi gives its readers a look into two parallel worlds that are tied together by the intelligence of the main protagonists. The first story is set in 340 BC, when a young Brahmin man, fuelled by the death of his father, vows revenge against the King and overthrows his rule by bringing in Chandragupta Maurya, the first emperor of the Maurya Empire. The scene then shifts to modern day India, where Pandit Gangasagar Mishra leads his life as an insignificant person – until he decides to groom an ambitious girl from Kanpur into India's prime minister. At the heart of this story, hidden in plain sight, is the power of a prayer to Shakti – the female power of the universe. The mantra reappears number of times throughout the novel.....

.....Adi Shakti, Namō Namaha; Sarab Shakti Namō Namaha; Prithum
Bhagvati, Namō Namaha; Kundalini Mata Shakti, Namō Namaha; Mata Shakti,
Namō Namaha...

This mantra was passed from Chnakya to Gangasagar which he found carved on Granite stone It is an ancient Sanskrit mantra extolling the virtues of feminine energy Gangasagar's old headmaster explained the meaning to him as "Primal Shakti, I bow to thee; all-encompassing Shakti, I bow to thee; that through which God creates, I bow to thee; creative power of the kundalini; mother of all; to thee I bow" Unsolved air is crammed by Sanghi by deploying the imprinted block on which the Adishakti Mantra had been carved. It also contains the instructions on the manner in which this mantra should be recited and its effects. *Chanakya's Chant* meditated upon by Gangasagar truly helped him achieve what he imagined for Chandini.

Ashwin Sanghi has skilfully woven two stories of two parallel worlds of two different places and times together by their protagonists respectively Chanakya and Gangasagar Mishra. Chanakya's story appeared in 340 BC as a story of Chanakya's revenge against the King Dhanananda and bringing Chandragupta Maurya to take over the throne. Chanakya's tutoring to Chandragupta Maurya is

repeated in the second story. The second story is of contemporary period in which Gangasagar Mishra tutoring a young girl, Chandini Gupta from Kanpur who eventually becomes the prime-minister of India. The author has given a sentimental ending to the two stories of his novel. Ashwin Sanghi quotes Shanti mantra before the main events within this story. The story is oscillating between two different periods. The first story occurred 2300 years ago. Historical narrative of Chanakya's time is referred to as 'about 2300 years ago' in each chapter which prepares the readers for the shift in time and place and characters. Chanakya's mantra is also repeatedly cited to underline its strength and Chanakya uses it as a driving force in fulfilling the wish of Suvasini, his love and again in the modern context Gangasagar Mishra in the context for Chandni Gupta as modern Suvasini. Overall, in twenty chapters of the novel this alternative sequence of the events related to ancient and modern Chanakya are placed intricately by the novelist which recreates a new contextual meaning. Chanakya, son of Chanak was a teacher in the Magadha dynasty popularly known as Kautilya and Vishnugupta. After the murder of Chanak by the order of King Chanak's friend warned Chanakya to leave the place to take care of himself and assured to take care of his mother and daughter of Shaktar, Suvasini. A letter was given to the Dean of Takshashila University for Chanakya's admission. Shaktara, a loyal Bramhin Prime Minister of Magadha always desires to improve the lives of Magadha people. But his family was also destroyed by Dhanananda.

Chanakya's education in Takshila University exposed him to the scriptures, traditions, culture, and the subjects like political science and economics. He believes in certain principles which explains the imperatives for ideal Ruler and the society. They are---- Ruler must make law respectable, there should be good speech not for proving lies, Ruler must be aware that he is a servant of the people, Politics should be war without bloodshed, Government is about the principles and the principles should be followed by all. Chanakya realised that Dhanananda can be dethroned using money, men and materials. Chanakya's answer to Dhananada in the Magadha court instigated Dhanananda resulting in sending Chanakya to Nanda's hell. Chanakya answered that 'an ideal king should be eloquent, bold, keen minded, amenable to guidance, capable of leading the army, foresight and avail himself for opportunities, support peace, preserve his dignity, determined and finally conduct himself by the advice of elders. Chanakya's brilliant answer is not liked by the King and that made Chanakya to take the oath of expelling Dhanananda from his country and unite it under the capable ruler. Chanakya and Chandragupta had brought significant amount of gold to raise a force of students to assist in repelling the Macedonians. With his brilliant strategies Chanakya persuaded Paurus to conquer Magadha. Chanakya managed to bring the difference between King and Rakshas by the Spymaster which results in the order of Dhanananda to kill Rakshas before he returns to Magadha. After this Chanakya changed his focus on the smaller Kingdoms that should differ from Magadha. He has succeeded to create between Dhanananda and Rakshas with the help of Suvasini. Ultimately Magadha remains the most powerful Kingdom in North Bharat and Mallayrajya. Chanakya offered Paurus the throne of Magadha and Indradutt the prime minister of Kaikay convinced his great King to ally with Chanakya. King of Kalinga helped Chanakya to overthrow Dhanananda.

In the last section the novelist delineates Chandragupta's coronation in Takshashila and Dhanananda's departure from his palace and Kingdom. This journey of historical Chanakya is alternatively placed with the journey of Gangasagar Mishra. Gangasagar Mishra from Kanpur is a foremost Professor of History and interested in creating history than teaching. His contribution to 'Akhil Bharat Navnirman Samiti' is useful in creating Modern India. He was very much influenced by the words of Mahatma Gandhi and feels that one day he would possess the power to make or break Empires. After his father's death he worked with Mishraji's wealthy patron Agarwalji's company. Agarwalji sent Gangasagar to Patliputra, the capital of Bihar to search for the underground iron ore. He dugged the soil and came

across inscription on a block of stone which was not understood by him. Actually it was Chanakya's chant '....Chanakya's power is yours to take.... Chandragupta to make or break.....'. Gangasagar attempts to get money to strengthen the ABNS and also to do some good along the way to enter into State Politics. He advised Ikrambhai to enter into politics to upgrade the Municipal Hospitals. He also advised his to take the donations from the businessmen to upgrade the facilities and if they do not accept then their tax cases will be persuading with double the vigour. Gangasagar hired a reporter and a girl for a sting operation against Chief Minister about his illegal contact with the girl which leads to the resignation of CM. After Ikram's entry in the politics Gangasagar feels that Ikram is not right person for the Chief Minister's post and tutored Chandini to make her educated in Great Britain. Chandini was later used like a puppet to build a political and social platform and Ikram Bhai adopted her. After this proposal of Adaptation, she is assured to be going to rule the country. Gangasagar murmured to himself "Adi Shakti, Namoh Namah ; ... Namah" chanting of this mantra reminds us of the power of Suvasini.

Chandini learns English communication skills and British traditions and decided that her journey towards politics has started from this place. During the elections of Uttar Pradesh Gangasagar managed that instead of Ikram his daughter Chandini Gupta to contest the election. Chandini's relationship with Geoffrey is also one of the important twists in the plot. Chandini's victory is the success of Modern Chanakya Gangasagar. Finally, Gangasagar Mishra succeeds in making Chandini a Prime Minister of India.

Chanakya's Chant is a combination of two parallel stories having the similar goal of achieving Kingdom. Chanakya, is a brilliant strategist and Economist who inspires a young Chandragupta Maurya to ascend the throne of Magadha, the most powerful Kingdom in Ancient India. Gangasagar Mishra is a Chanakya like character who works as King maker in Modern India. The constant back and forth narratives are operated throughout the novel to interpret a powerful chant and Ancient Sanskrit mantra that Chanakya hands over to Gangasagar Mishra which becomes core of the story. Gangasagar uses this mantra ultimately as the brilliant strategies of Chanakya in a modern context to get his goal. Throughout the novel the feeling of revenge, conspiracy, competition is prevailing but its end is good one. Chanakya's attempt to unite Bharat in the past and equally humble and loyal attempts of Gangasagar to establish Chandini as Prime Minister of India are interwoven skillfully in the novel by Ashwin Sanghi which creates a new meaning of the historical character of Chanakya and his principles. Thus the novel ends in justifying the means. Gangasagar's every trick is plausible and mostly implausible to get his goal. With the help of the character of Gangasagar and Chanakya one can understand intellectual history of Ancient and Modern India. The issues like religious friction and corruption in Modern India are also highlighted and a solution to make Ideal State is provided by Ancient principles and Mantras. The divide and rule policy of Mauryan empire still exists in Modern India as Modern India is divided on the basis of religion, caste, community and economic status. The four principles 'Saam, Daam, Dand and Bhed' referred by Chanakya still exists in Modern India. Gangasagar's meditation of Chanakya's Chant ultimately helped him to achieve what he imagined for Chandini. The novel highlights convey the message that the role of politics in human lives is totally selfish and hidden. Politicians can go up to any extent to get their purpose fulfilled. They do not hesitate to play blood games.

For them, their only dharma is to attain their goal. The way Ashwin Sanghi interrelates the past and the present is the high point of narration in this era. The switching back and forth also worked well we see the similarities and conflicts in the plots and rise and development of two characters. The basic concepts of Chanakya Niti and his celebrated treatise on political economy i.e. Arthashastra have

been intricately deployed by Ashwin Sanghi in the novel. Thus, the paper provides a new historicist reading in order to bridge the gap between the Ancient and the Modern time its cultural practices.

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PORTRAYAL OF CELIE AS AN EMBODIMENT OF RACIAL AND GENDER DISCRIMINATION IN ALICE WALKER'S: THE COLOR PURPLE

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Abstract: Alice Walker has been considered as one of the most pioneer and representative women novelists in the realm of African -American literature. She is also known as an activist, perhaps best known as the author of "The Color Purple". She has also penned down short stories and poems. Her short stories are reflection of African culture, heritage and family traditions. She won the prestigious award Pulitzer Prize. Walker devised the term "Womanist" to define her metaphysical stance on the global phenomena of gender. Her literary work habitually replicates this attitude as well as the universality of human experience. Being a voice of African American community, the role of the protagonist is played by women characters. Alice Walker masterpiece entitled The Color Purple in order to capture and illuminate the destitution and acrimony of African American women had to face in the early 1900s. Alice Walker's novel is an overflow of leitmotifs of very influential and sensitive experiences such as rape, physical and verbal abuse, prejudice, the oppression of women and loathing. The women characters are victims of racial discrimination. The actuality about men and women, blacks and whites, love and perseverance are unveiled convincingly. Through the epistolary format, Walker successfully establishes the evolution of a mentally, physically and spiritually battered black girl called Celie into a self-governing woman. This research paper primarily investigates the sufferings, exploitation leading to problematics of race and gender meted out to women characters.

Keywords: Racial and Gender Discrimination, Black Identity, Subordination, Victimization, Self-Realization.

Introduction: Alice Malsenior Tallulah-Kate Walker is an American novelist, short story writer, poet, and social activist. In 1982, she became the first African-American woman to win the Pulitzer Prize for Fiction, which she was awarded for her novel The Color Purple. Over the span of her career, Walker has published seventeen novels and short story collections, twelve non-fiction works, and collections of essays and poetry. Walker's detailed product of feminism comprised advocacy of women and especially of African women. In 1983, Walker devised the term womanist in her collection of work In Search of Our Mothers' Gardens, meaning "a black feminist or feminist of color." The expression was finished to bind women of color and the feminist movement at "the intersection of race, class, and gender oppression." Walker articulates that, "'Womanism' gives us a word of our own." because it is a discourse of Black women and the issues they confront in society. Womanism as a movement came into execution in 1985 at the American Academy of Religion and the Society of Biblical Literature to address Black women's apprehensions from their peculiar intellectual, physical, and spiritual perspectives. Color purple is an epic saga spanning forty years in the lifespan of Celie an African –America woman living in the south who survives incredible exploitation and chauvinism. After Celie's abusive father marries her off to the correspondingly undignified "Mister" Albert Johnson, things go from bad to worse, leaving Celie to find company wherever she can. She endures, holding on to her dream of one day reunified with her sister in Africa.

Impact of Racism in African -American community: “When I found I thought God was white, and a man, I lost interest. You mad cause he don't seem to listen to your prayers. Humph! Do the mayor listen to anything colored say?” (p. 177)

Race and gender issues have a deep impact on society. Race is sometimes measured fluid, outdated, and overtaken by social categories apparent to be more significant like ethnicity and religion in determining biases and undeserved, but it remains an important cause particularly in the milieu of conservation. Nevertheless, frank discussions about race are still rare and often controversial and so is research that examines racial bias in African American community. African-American literature can be well-defined as works by folks of African lineage existing in the United States. It is highly diverse. African-American literature has largely dedicated on the role of African Americans inside the greater American society and what it means to be an American. As Princeton University professor Albert J. Raboteau has said, all African-American literary study

"speaks to the deeper meaning of the African-American presence in this nation. This presence has always been a test case of the nation's claims to freedom, democracy, equality, the inclusiveness of all."

African American literature discovers the concerns of liberty and equivalence long deprived of to Blacks in the United States, along with further leitmotifs such as African-American culture, bigotry, religion, bondage, a sense of home, seclusion, relocation, feminism, and more. African-American literature grants involvement from an African-American point of view. Celie says” I know white people never listened to colored, period. If they do, they only listen long enough to be able to tell you what to do” (p.177)

Manifesting the sexism depicted in Color Purple: Celie says in the novel

“There are colored people in the world who want us to know! Want us to grow and see the light! They are not all mean like Pa and Albert, or beaten down like ma was. Corrine and Samuel have a wonderful marriage. Their only sorrow in the beginning was that they could not have children. And then, they say, ‘God’ has sent them Olivia and Adam”

Sexism denotes to the oppression of one sex by the other based on the customary pigeonholes of sexual roles. It is the “discrimination against people on the basis of sex.” (<http://www.Yourdictionary.com /sexism #websters>) In the Color purple this discernment of a person based on sex is represented by the character Celie. Already in the commencement of the novel the young Celie is muzzled after being raped by her stepfather. He tells her to keep the secret to herself: “You better not never tell nobody but God. It’d kill your mammy.” (Walker 1991, 3) She is not only physically beleaguered by her father by recurrently being beaten and raped, she is also prohibited to speak about her disgrace. She follows his order and therefore writes only to God in letters to be able to tell at least somebody about what happened to her. She repeatedly questions her status as a subject in the novel. When her stepfather weds her to husband the talk between them, which she tells God of, sounds like a commercial intervention over possessions. Her stepfather says: “She’d come with her own linen. She can take that cow she raises down there back of the crib. She can work like a man.” (Walker 1991, 10). When she is treated critically at the house of her husband by both him and his children, she does not know how to face the conduct of the others. Like an object she is passive and therefore cannot combat against her husband. When her sister Nettie tries to upkeep her and asks her to fight back, she says: “But I don’t know how to fight. All I know how to do is stay alive.” (Walker 1991, 17) Even though she tries to bare the fierceness by her husband, Nettie sees that her sister Celie does not really live: “It’s like seeing you buried.” (Walker 1991, 18). The lines between the conventional parts of the genders are indistinct in the conclusion. Womenfolk like Sofia and Celie work in stores and have their own business, while men work in the domiciliary. Celie clearly states in the novel her miseries “He beat me like he beat the children. Cept he don’t never hardly beat them. He say, Celie, git the belt. The children be outside the room peeking through the cracks. It all I can do not to cry. I make

myself wood. I say to myself, Celie, you a tree. That's how I know trees fear man" (The Colour Purple ,Pg, 23)

Love and intricate relationships of Celie: All through The Color Purple, Walker renders female alliances as a means for women to summon the valor to express stories. In turn, these sagas permit women to counterattack tyranny and governance. Affiliations among women form an asylum, providing mutual love in a world occupied with male ferocity. Female bonds take numerous forms: some are maternal or sisterly, some are in the form of mentor and pupil, some are sensual, and some are simply attachments. Sofia asserts that her knack to combat comes from her robust relations with her sisters. Nettie's affiliation with Celie anchors her through years of living in the unacquainted culture of Africa. Samuel notes that the strong relationships among Olinka women are the only thing that makes bigamy manageable for them. Most important, Celie's bond to Shug brings about Celie's gradual recovery and her realization of a sense of self.

Wholly the characters in the novel have diverse descriptions of love and the love that exists in the novel is both relentless and indecisive. Celie's life was branded by two very important relationships: the one that exists between her and Nettie and the relationship between her and Shug Avery, the latter being the one that taught her to stand up for herself. The relationship between the sisters is very close and untiring. This is illustrated by the way in which Nettie continues to write to Celie knowing that Celie's husband never disclosed Celie any of the letters due to which Celie never responded to them. Even earlier on in the novel, when the two were adolescents, Nettie always stood up for Celie and tried to tutor her when their stepfather discontinues sending her to school. When Celie is forced to marry a man that Nettie was in love with, Nettie never begrudged her for it and when that man made advances to her after marrying Celie she refused him which caused in him hiding her letters to Celie out of nastiness. Later when Celie discovers out about the letters, she corresponds with Nettie instead of God, their rapport only growing stronger with the distance (Nettie was in Africa at the time).

Conquering double victimization of Celie in Alice Walker's The Color Purple: The design of The Color Purple plainly proposes Alice Walker's legendary purpose of both exhibiting a diversity of ordeals which almost thoroughly affected the black woman in the twentieth century, and showing the liberating value of writing. The story, set in Georgia from 1909 to 1942, is told mainly through the letters written by Celie, a black teenager who endures sexual relationships with the man she thinks is her 'Pa', but whom she later will learn is her stepfather.

Transmogrify of Celie from a subordinate to self-governing woman: Celie states "And I thank God let me gain understanding enough to know love can't be halted just cause some peoples moan and groan." (The Colour Purple, pg. ,28) As a young girl, Celie is persistently endangered to mishandling and told she is obnoxious. She resolves therefore that she can best safeguard her survival by making herself mute and imperceptible. Celie's letters to God are her only vent and means of self-expression. To Celie, God is a distant character, who she fears cares about her apprehensions. Celie does diminutive to combat back against her stepfather, Alphonso. Later in life, when her husband, Mr. Albert, misuses her, she reacts in a similarly unresponsive manner. However, Celie latches on to Shug Avery, an attractive and seemingly sanctioned woman, as a role model. After Shug moves into Celie and Mr. Albert's family, Celie has the occasion to make friends with the woman whom she loves and to acquire, at last, how to fight back. Hug's maternal urging helps branch Celie's growth.

Gradually, Celie recuperates her own antiquity, sexuality, sanctity, and say. When Shug says Celie is "still a virgin" because she has never had a satisfying sex life, Shug validates to Celie the reintroducing and authorizing capacity of storytelling. Shug also opens Celie's eyes to new ideas about faith, allowing Celie to believe in a nontraditional, non-patriarchal version of Divinity. The self-actualization Celie attains renovates her into a content, effective, independent woman. Celie takes the act of tapestry, which is

conventionally thought of as a mere chore for women who are limited to a domestic role, and turns it into an outlet for ingenious self-expression and a money-making business. After being invisible for so many years, she is finally felt gratified, rewarded, and autonomous. When Nettie, Olivia, and Adam return to Georgia from Africa, Celie's circle of friends and family is finally reunified. Though Celie has borne many years of adversity, she says, "Don't think us feel old at all. . . . Matter of fact, I think this the youngest us ever felt."

The significance of colors in the novel: During the course of the novel, the presence of brighter colors designates the liberation various characters' experience. Walker uses color to as an indication to revitalizations and returns at several points in the novel. When Kate takes Celie errands for a new dress, the only color options are drab ones—brown, maroon, and dark blue. Later, Celie and Sofia use bright yellow fabric from Shug's dress to make a quilt. When Celie labels her religious awakening, she prodigies how she never perceived the wonders that God has made, such as "the color purple." Upon Mr. Albert's transformation, he paints the entire interior of his house "fresh and white," signaling his new beginning. Therefore, colors play a very important role in the entire novel.

Conclusion: The limit of women's rights is clearly rendered from the commencement of the novel. The time period of the early 1900's sets a perception and delivers milieu as to why the rights of women were violated or reckoned immaterial. The novel hypothesizes an image of women as something inhumane, which is unmistakably visible in the conciliation scene between Celie's father and Mister. The discussion between Mister and Celie's father as to whom Mister may take as his bride, Celie or Nettie, demonstrates how women at this time were essentially treated like property. The high camera angle makes Celie appear weak in this prospect as it desensitizes her. From end to end the portrayal of a male prevailing society, physical abuse, and the fight for women's rights, Alice Walker's *The Color Purple* establishes an overall positive view of the capabilities of women. Despite all the troubles and dismays Celie has to undergo from Mister, Celie is the one who ends up at the top and Mister is left with a miserable future. Walker portrays the adversities that may be evident in a woman's life and proves the uninterrupted battle for the finale of injustice can be grasped.

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TREATMENT TO CYBERPUNK IN GREG EGAN'S *PERMUTATION CITY*.

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Abstract: Science fiction is evolving in accordance with current trends. The new tales and techniques are a boon to this genre. The advancement of science fiction and the ease of internet access paved the way for this growth. Using their imagination and intelligence, authors imply new frontiers. The earlier authors of this genre frequently exploited various topics such as computer networks, genetics, medicine, sexuality, violence, cyberspace, and time travel. However, the authors of the present day are hinting at fresh problems through fresh storytelling techniques. It causes critics and academics to gravitate towards science fiction. Greg Egan's writings explore current subjects including cyberpunk and post cyberpunk. The present paper attempts to analyze the cyberpunk and post cyberpunk traits in relation to *Permutation City*.

Keywords: *Science fiction, cyberpunk, cyberspace, time travel, post cyberpunk.*

Introduction: Science fiction achieved a distinct position after the 1920s. But it was a proper development and took place in the 1940s and 1950s, when humans expected science to be the proper solution to their problems. Several scientific technologies, like robots and space travel, came into existence during this period. People of this era yearned for a new world through the use of concepts such as time travel. Hence, writers of this genre introduced new worlds within and with the help of the rainbow power of imagination. In the period of the 1960s and early 1970s, writers of this genre focused their attention on human problems and their social conditions, along with scientific technology. Science fiction in the late 1970s and early 1980s introduced the world of developed humans to the future. In this period, issues like computer technology and its impact on the human world were noted in science fiction. The issues like space travel, computer hackers, networks, and a dystopian world made the platform for the new term in science fiction that is 'cyberpunk'.

Further Development: Sabine Heuser defines cyberpunk as "a current within science fiction that has come to mean the tension or 'shock value' between 'high tech' and 'low life,' represented by a version of cyberspace or virtual reality and a romanticized, usually male, hacker or cowboy who fights against... corporations" (2003: xviii). In cyberpunk, fights are visualized between individuals and groups of people. These individuals are hackers, and antiheroes who oppose the policies and governance of institutions. Cyberpunk narratives incorporate destructive technology, destructive medicines, cybernetic weapons, the struggle for existence, etc. Cyberpunk moved from literature to films, graphic novels, animation art, and the visual arts. The term cyberpunk was coined by writer Bruce Bethé. He wrote a story with that title in 1982. The term is derived from 'cybernetics,' which is the science fiction of replacing human functions with computerized ones, and 'punk,' which is the cacophonous music and nihilistic sensibility that emerged in 1970s and 1980s youth culture. The most notable examples are Gibson's *Neuromancer*, Rucker's *Software*, and Sterling's *The Artificial Kid*, and classic examples of cyberpunk include films like *Blade Runner*, *The Lawnmower Man*, *Tron*, *Brainstorm*, *Robocop*, *The Terminator*, *Tetsuo*, *Hardware (M.A.R.K. 13)*, *Freejack*, *Johnny Mnemonic*, *Nirvana*, *existence*, and *Paranoia 1.0*; graphic novels like *Akira*, *Ghost in the Shell*, and *Battle Angel Alita*; videogames like *Snatcher*, *Neuromancer*, and *Syndicate*, and in works of visual art. Cyberpunk is defined as "the commodification of culture, the invasive development of information technology, a decentering and fragmentation of the 'individual,' and a blurring of the boundaries between 'high' and 'popular' culture." (Rutledge 2005: web) The cyberpunk genre descended into subgenres like biopunk, steampunk, splatterpunk, and nanopunk. The early cyberpunk is technophobic. Its narratives present the lowlife's struggle against governments, institutions, etc. But post

cyberpunk changed the attitude of its narratives. It represented the computer's influence along with the social approach. Writers of science fiction presented unbiased views regarding the impact of cyber technologies, which bloomed post cyberpunk into its proper form. It is considered post cyberpunk came into the spotlight after the publication of Bruce Sterling's *Islands in the Net*. It took place due to easy access to computers and the internet. Writers such as Greg Bear, Carl Sagan, Greg Egan, Neal Stephenson, Richard Calder, and Richard Morgan used a new narrative policy that emphasized human social and economic needs. They added objective examination of phenomena to their story. Their narrative presents the unbiased cybernetic lifestyle of society. They prominently narrated the dystopian environments of cyberpunk in a utopian setting. They incorporate feminism, nanotechnology, biological reproduction, mythology, education and afterlife, truth of life, political and philosophical issues into their works.

Greg Egan and his Permutation City: Greg Egan is an Australian science fiction writer who has achieved a distinct position in the world of literature. He is the writer of hard science fiction. He is not only a science fiction writer but also a writer of scientific articles based on relativity, black holes, and quantum mechanics. He is also a computer programmer. His first novel, *An Unusual Angle*, was published in 1983. It did not get proper fame, but later series of his science fiction brought him into the limelight. His writings include stories about math and quantum ontology, as well as science fiction. Other themes like post-humanism, mind uploading, genetics, artificial intelligence, naturalism, etc. are also visible in his fiction.

His novel *Permutation City* is a work of science fiction that incorporates cyberpunk traits. The novel deals with a computer-generated world that is full of rich people and deals with scientific experimentation. Prominent issues are identity crisis, quantum mechanics, mind versus body, virtual reality, immortality, and cosmos-related issues, which are reflected in the novel through technological descriptions. Egan employs hard scientific facts and theories to achieve a science fiction effect while maintaining an optimistic attitude. *Permutation City* (1994) is a novel about virtual realities and paraspaces. It is structurally divided into two large sections. The first section covers the period between 2045 and 2050, when climate change had an impact on human life and domestic production. However, nanotechnology and computer networks are widely used for efficient and safe living. Wealthy and rich people use their mind-scan copies as digital backups to prevent their loss. In short, the novel speaks about immortality. *Permutation City* includes a small cast of characters and their copies. Paul Durham, the main character, is an insurance salesman and programmer who allow him to be scanned for computer programmers. According to him, environmental disasters increase will conflict over availability of computing power will become unavoidable and copies will lose out. He offers to generate a digital world where the rich can live for eternity without fear of the outside world. Maria Deluca is an eventual lover and coconspirator. She is a scientist who is obsessed with a computer programmer called Autoverse. It is an artificial life simulator that is constructed on natural laws. Maria becomes successful in her mission of collecting enthusiasts to experiment in her Autoverse. So Paul reaches out to her. The mega rich copies promise the quasi-organic development of a new form of life. To demonstrate the nuances of human life, the author introduces the character Thomas Reimann, an eccentric millionaire. He did not escape from his crime in virtual reality. Malcolm Carter, another character who is a software architect, built the city where rich copies will live. The author informs the reader in the opening passage that the protagonist, Paul, is experimenting on Durham, his own flesh and blood creator. He wanted to sell this world to electronic millionaires, so he recruited Maria to construct a naturally developing species in the Autoverse. Malcom Carter created a city in which the immortal copies could live. Durham and Maria make arrangements for their Garden of Eden with the copies onboard and the people who are ready to inhabit. The author adds a twist to the story here. Although Durham deletes the programmer, simulation continues. The first section of the novel is about the informational primacy of the test and character conflict. And the second section is about the victory of

information. When the computer programs *Permutation City* crashes, the characters realize they are being tailed by the material and that this relationship cannot be broken. Egan finely puts up the cyberpunk idea within the plot. When Paul's experiment was successful and the "Garden of Eden Configuration" was launched, the virtual inhabitants lived happily for millennia. But the evolution of intelligent creatures on Lambertia disturbed the whole picture. They did not consent to the creation of humans as irrational. Their attitude regarding existence in *Permutation City* caused the whole simulation to take place outside the Autoverse. So that copies are forcefully evacuated. In the novel, two kinds of computer simulation are presented. One is the 'Autoverse' and another is 'the environment where copies are kept' which is mentioned as virtual reality. The character named Maria explained that Autoverse is different from virtual reality because it is run by deeper laws of logic. In reality, copies in virtual reality are only rules; they cannot imitate the real world. The reader realizes that a virtual environment and Autoverse are virtual realities. The most important concept is the Dust Theory, which illuminates the idea of multiple universes, which is discussed by the author with the help of the character Durham. Durham realized after an experiment on his copy that it can maintain continuity of consciousness although it is computerized. It is noted by the author as:

“This is dust. All dust. This room, this moment, is scattered across the planet, scattered across five hundred seconds or more-but it still together ... a universe entirely without structure, without connections. A cloud of microscopic events, like fragments of space-time...except that there is no space or time. What characterizes one point in space, for one instant? just the values of the fundamental particle fields, just a handful of numbers. Now take away all the notions to position, arrangement, order, and what left? a cloud of random numbers”. (121-22)

Even at the end of the novel, Durham finds himself covered in dust like his copy. While running the Garden of Eden configuration, Durham admits to Maria that he has a genetic history of mental illness. This inspired him to believe that he "was the twenty-third generation copy of another Paul Durham from another world" (163). Durham places himself in the virtual environment instead of his scanned copy because he believes that he is in a copy when he is in the simulated environment. According to him, experiences are the same for him and others. Through him, Egan makes critical observations about the lives of people. He had Abulafia as his virtual environment password. According to Jewish mysticism, it is mystical. Abulafia was one of the early cabalists. He established a system of prophetic cabala. He studied the names of God with different techniques. His notable technique is known as Gematria, which is the symbolical employment of letters as numerals. Thus the fiction follows the structure of cyberpunk. It implies the dystopian setting, which later flourishes as a complex and kaleidoscopic backdrop. The socio-cybernetic issues are reexamined, and new questions are placed in front of the reader. Socio-economic issues are discussed in relation to the digital imagery narratives. The burning issues of the twenty-first century like environmental damage, population, loneliness, psychological problems, medicinal problems, digital capital, and corporate power are discussed within the novel. For example, Maria tells Durham, "Three hundred million people are living in refugee camps, and you're offering *sanctuary* to sixteen billionaires!" (158). The most important cyberpunk character in the novel is the conflict between the basic needs of people and their desires for everlasting life. The gap between physical needs and the perpetuation of the disembodied mind is exemplified through the dialogue between Thomas Reimann and Durham.

Conclusion: The treatment of the parallel universe concept known as *Permutation City* assumes that all worlds coexist and are made out of the same "dust" of discrete occurrences. According to this interpretation, what appears to be immovable space-time is only one set of coordinates that awareness imposes on events; hence, other patterns—other permutations of the same events, observed by different

consciousness's—could be equally legitimate. Egan effectively applies the permutation motif. The chapter headings for the storylines in the first portion are permutations of the letters from "Permutation City," such as "Remit Not Paucity" and "Rip, Tie, Cut Toy Man." The epigraph offers a list of twenty other combinations that could stand in for the many realities Paul believes he has experienced. Greg Egan uses cyberpunk is a subgenre of science fiction which is helpful to narrate the influence of computer technology and complexity of the society, and to give new perspective to observe existing society. It is not like cyberpunk which is technophobic. It emphasizes to the description of influence of technology without any prejudices. It uses technology as means of narration. Egan's novel very keenly assimilated these traits of post cyberpunk. Egan updates the ancient myths in his novel by using imageries and symbols. He sets them into proper situation of the story.

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RACISM AND EXPLOITATION IN THE PLAYS OF RAHUL VARMA.

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Abstract: Rahul Varma a playwright, artistic director, essayist and an activist who migrated to Canada from his birth country India in 1976. Varma's plays like 'Equal Wages', 'Job Stealer', 'Counter Offence' and 'Trading Injuries' reveal the problems faced by the working class immigrants and refugees in host country like Canada and their responses at their newness of their environment. These plays are dealt with racism, gender equality, identity crisis, Native Land Rights, work-place hazards, wife battering, and environmental colonialism among others, Exploitation of immigrants, racial discrimination etc. For a refugee or an immigrant to some extent, an alien land often becomes a territory of suffering and exploitation. Whereas for an immigrant, the new place of adoption may not seem so hostile, for a refugee or exile the circumstances of his home country drive him from one land to another. In all cases, however, the diasporic people are always haunted by a sense of loss and nostalgia. The will of a refugees and immigrants remain immaterial as they are forced to leave their homeland. The option of choice, therefore, does not remain with these people who have to bear racial discrimination to a greater degree. So, the present paper aims to show how the immigrants and refugees face the ill-treatment like exploitation at workplace of working class immigrants and racial discrimination by the white employers and the natives in Canada.

Keywords: Immigrants, Racism, Discrimination, Refugee, Diaspora, Exploitation.

Introduction: At the beginning of the 20th century, many farmers from Europe and America came to inhabit the vast stretches of Canada. With the increase of population and diversity in the needs, many new industries cropped up and people from across the world including other countries from Asia came to be absorbed in them. These industries like construction, lumber, mining, railways and manufacture units attracted labor. More and more people were allowed, though they were not necessarily liked, because Canada needed more and more people to populate and work its prairies. The Indian Immigration to Canada, in the early 20th century co-incited with a general fear of the Orientals snatching the jobs of the white Canadians because a large number of Chinese and Japanese were already present there. Not much research has so far been done on the works of the Indian diasporic playwrights based in Canada. The reason may be that fiction written by the South Asian diasporic writers has always attracted the research scholars who have so far concentrated on Bharati Mukherjee, MG Vassanji, Rohinton Mistry, Michael Ondaatje, like Uma Parmeshwaran, Rana Bose, Rahul Varma etc. A number of Indian English literary figures have migrated to the various part of the world for various reasons. Rahul Varma is one of those figures who migrated to Canada and started writing the plays on the experience of the people coming from various nations.

Rahul Varma's Dramatic Style at a Glance: Rahul Varma being an Indo-Canadian is a playwright, artistic director, essayist and an activist who migrated to Canada from his birth country India in 1976. In 1981, Teesri Duniya (Third World in Hindustani) Theatre, co-founded by Rahul Varma and Rana Bose, which is dedicated to producing socially and politically relevant theatre examining issues of cultural representation and diversity in Canada. Teesri Duniya has staged a major production every year. Some of their plays are Job Stealer (1987); Isolated Incident (1988); Equal Wages (1989); Land Where the Trees Talk (1990); No Man's Land (1993); Counter Offence (1996); and Bhopal, translated as Zahreeli Hawa into Hindi. The themes dealt with by Teesri Duniya Theatre are racism, gender inequality, exploitation of men and women immigrants, identity crisis, Native Land Rights, work-place hazards, wife battering, and environmental colonialism among others. Rahul became the company's artistic director in 1986. Rana Bose later spilt to make his own theatre company, Montreal Serai.

Varma's plays are depending on the facts happening in the contemporary world. Equal Wages is dedicated to "the struggling women of the world who have broken the silence of ages." While the situation in the play could apply to many immigrant communities, especially from Asia, Varma understandably makes the key characters in his plays indo-Canadian. The play deals with the exploitation in garment industry; in which immigrant women are loaned sewing machines so they can work at home. For the women this might be a godsend in that they can stay home with their small children and yet make some money; but the other side of equation is that employers do not incur any overheads related to maintaining a building and machinery etc. and do not have to pay any of the benefits that labor laws require. In the scene at the factory, we see exploitation of both men and women, but women are much worse off in that Sly (Varma's choice of names of his characters is very obvious) harasses them with his chauvinism and sexual demands. (Parameswaran, "Introduction." 11)

Rahul Varma's play 'Equal Wages' (1989) deals with the exploitation of immigrants and refugees, particularly the female labor force in urban Canadian sweatshops. The fundamental violation of the dignity of a people by using them as mere instruments in successfully running sweatshops across Canada and in the third world, the immigrants' helplessness, and the systemic apathy to their plight all are reflected in this play. The play opens with a middle-aged immigrant woman, Shyamala working for a cloth merchant Mr. Shabby. She is working in Sly Textile Corporation and is afraid of losing her job. Hence she starts working early in the morning. She has to work a long shift as she cannot refuse her master. However, she is denied equal wages. Women have to work both at factory and office in order to earn as much as men. Shyamala and her daughter Rita speak with each other-

Rita: Why do you have to work in the factory as well as at home?

Shyamala : because working twice as hard, I can make as much money as man.

Rita: Money, money, money Is there anything else in life?

Shyamala: Yes taxes ... (Varma 23).

In Varma's play 'Equal Wages' the character Mohan Patel is another example of unemployed man is denied job because he has no Canadian experience exploited. The people from other nations especially from Asia are denied the jobs due to lack of Canadian experience. These workers are paid less wages and are exploited. The immigrant workers have fear in their mind because they can be removed anytime without any reason. With Shyamala another woman Romilla, is doing work of two people alone and getting less salary. Once she is pregnant and expects light work from Sly the owner of Garment Industry. But instead of showing her sympathies, Sly lays off Romilla and says, "You don't deserve it at work place." We can only imagine that how the owner of the garment industry exploits the woman like Shyamala. Here Sly and Shyamala are the representatives of the society. The tendency of natives depicted in this play. The problem of unemployed young worker like Mohan Patel is also shows that, how the young generation is exploited and racially discriminated by the Canadian high class officers. In his another play 'No Man's Land' we may observe religious exploitation and an aspect of cultural compromising. A young immigrant, Teja, openly expresses his loss of sincere touch with his own religion. Here is a piece of dialogue between Jeena and his husband Teja.

Jeena: We did not want to be refugees.

Teja: Do you know I am a Sikh from Pakistan side of the Border?

Jeena: You don't look Sikh.

Teja: Just because I am not wearing my turban? Well, with a turban-less head I don't look Sikh. But I had to change my appearance just to escape alive. Ah, well, such were the times and such was the racial hatred. Now I am a weekend Sikh. I put on the turban on weekends only when I have to go for weekly worship. Ha. Have to keep the culture alive, you know.

Rest of the time they take me for a Hindu who prays faithfully to a thousand different Gods.

I'd rather not say anything about the Muslims – minimum punishment, death. (Varma, 171).

'No Man's Land' set in present time against the backdrop of Quebec separatism from Canada. Quaiser, Jenna, and their daughter Samreena's flee communal violence in India and arrive in Montreal in 1970, with a charred brick as a reminder of their home back home. Home in the new country is identity to Quaiser. Determined not to let the misfortunes of other impede his desire to own a home Quaiser buys his house below market price from an Anglophone owner who is forced out of Montreal, but finds himself in difficulty again when separatist movement shuts down his factory and the restaurant. Worse, Quaiser fails to see that his obsession to own a house had destroyed Jeena's body and mind. No Man's Land is a play that considers the racial discrimination and religious exploitation of Muslim refugees from India who are uprooted for a second time by separatist struggle in their new home. No Man's Land with emphasis on abusiveness of the workplace for immigrant women trapped in sweatshops.

For a refugee or an immigrant to some extent, an alien land often becomes a territory of suffering and exploitation. Whereas for an immigrant, the new place of adoption may not seem so hostile, for a refugee or exile the circumstances of his home country drive him from one land to another. The will of a refugee remains immaterial as he is forced to leave his homeland. The option of choice, therefore, does not remain with a refugee who has to bear racial discrimination to a greater degree. In all cases, however, the diasporic people are always haunted by a sense of loss and nostalgia. Rahul varma has used the new technique in 'No Man's Land' that is internal voice of Jeena . Jeena, a Indian-Canadian protagonist in this play confirms the situation of worker who worked harder as dog.

“.....I worked like a dog. Part time, full-time, overtime, all the time. Because Quiser wanted to buy a house. No matter what sacrifices I had to make and no matter what I had to do.”
(Varma, 173).

Jeena's internal voice throws light on the hard work and careful supervision of poverty taken by the family in Canada. Rahul Varma's this play continues with theme of exploitation of an immigrant couple who fled the violent aftermath of the partition of India and Pakistan - only to find themselves in the midst of Quebec's separatist movement. Quaiser, the head of the family gradually works his way up to the position of manager from a factory hand and also to part ownership of a restaurant. Quaiser's wife Jeena has the ambition was to become a teacher teaching students making them knowledgeable in life. At the same time, Jeena has to sacrifice her school teaching ambitions and she has to work as sewing the cloths for living. This play brought forth the psychological exploitation of Jeena who was already discriminated by the Canadian Higher authority.

Conclusion: To conclude, Rahul Varma's plays' dealt with racism, exploitation of men and women by higher officers, gender equality, identity crisis, native land rights, work-place hazards, wife battering, and environmental colonialism among others. His plays also throws light on hardwork of the women , exploitation by the officer as the workers don't have Canadian experience , equal wages are denied .this shows the multi-culturalism as they are not from one place , they from various states and nations.

INDIAN CONTEXT, CULTURE, LANGUAGE AND GLOBAL CONSCIOUSNESS- A CRITICAL STUDY OF MAHESH DATTANI'S SELECTED PLAYS IN THE LIGHT OF GLOBALIZATION.

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Abstract: Language and culture go hand in hand. Language is one of the most important means of carrying culture and it is a medium of literature. Nowadays, the concept of global village is an important one. Carl Jung, one of the notable psychoanalytical critics, has already mentioned global consciousness with the help of his concept of collective unconsciousness shared by all individuals in all cultures (Abrams322). The concept of multiculturalism, inter-culturalism, cross cultural studies, World literatures and globalization are the recent fields of study. Mahesh Dattani, one of the important contemporary Indian dramatists handles the issues of World literature i.e. the problems occurring at the level of the World in the light of Indian context, culture and language. The present paper tries to analyze and interpret the global issues like gender discrimination, communal riots, the problems of the queers, child sexual abuse, the ill treatment given to the patients of AIDS and cancer handled by him in his plays. The paper focuses on his art of providing some solutions to such global issues

Key words: *Global village, global consciousness, World literature, culture, globalization etc.*

The present age is the age of globalization. According to B.K. Das, internet, television, cell phone and easy communication have turned the World into 'global village' (425). All the people from this global village i.e from all the countries in the World have been facing more or less the same problems. To some extent, the issues of gender discrimination, the problems of communal disharmony, terrorism based on religious conflict, the problems of the gays and lesbians, the worst effects of capitalism and the treatment given to the patients affected by the diseases like Covid-19 pandemic, HIV, cancer etc. found in Indian society are rampant all over the World.

World literature is defined as any literature written in any corner of the World. The World known writers like, Thomas Hardy, a British regional novelist famous for his Wessex novels, Ernest Hemingway, the American novelist famous for his novel *The Old Man and the Sea*, the Indian writers like T.S. Pillai, a regional novelist famous for his world-known novel *Chemmeen*, Arundhati Roy, Anita Desai, Kiran Desai, Shobha Day, Shashi Deshpande and the dramatists like Henric Ibsen, G.B. Shaw, Vijay Tendulkar, etc. are all the part of World literature. Mahesh Dattani is one of the famous figures among them, who deals with the problems which are rampant at the level of the world. He raises his voice against all these problems by discussing those issues in the Indian context and culture by using Indian English which has the touch of global consciousness. According to Chung- Hsiung Lai, generally globalization has been seen as the 'Westernization' 'Americanization' or 'McDonaldization' of the World, which has an ontological tendency to homogenize the heterogeneous nature of local cultures. He further says where there is oppression; there will be resistance (425).

The present paper concentrates on the critical study of Dattani's selected stage plays especially those dealing with the global level problems faced by Indian society. The setup in which he is speaking for the marginalized World is Indian but he is giving the voice to all the marginal characters at the level of the World. He raises the problems of religious conflict between the Hindus and Muslims in the play *Final Solutions*. He is very much conscious about the gender issues in the plays *Thirty Days in September*, *Tara* and *Bravely Fought the Queen*, the problems of gays and lesbians in the plays *Bravely Fought the Queens*

and *On a Muggy Night in Mumbai*, the worst effects of capitalism in *Final Solutions* and *Bravely Fought the Queen* and finally the problems of the patients of HIV AIDS and cancer in the play *Brief Candle*. Dattani handles the issue of communal riot in his play *Final Solutions*. When there is a communal riot due to religious procession of *rath yatra* of the Hindus going from the Muslim dominated area, the two Muslim boys named Javed and Bobby came to find shelter in one of the Gujarati Hindu families named Gandhi family and the peace of each and every member of the Gandhi family is lost. None of them is comfortable in their own home except Ramnik Gandhi and his only daughter, Smita Gandhi. They are always under the constant fear of something worst might happen. Hardik, Ramnik Gandhi's mother likes songs of some Muslim singers like Noor Jahan, Suraiya, Shamsad Begum but she was not allowed to go he Muslim friend's house to listen. She is uncomfortable due to her hatred towards the Muslims. Aruna, Ramnik's wife becomes very restless. She does not allow those Muslim boys touch to the water in her house. She does not like Bobby's touch to the image of Lord Krishna. Her restless condition at this time is very suggestive example of the Hindu orthodoxy. When Bobby touches the image of Lord Krishna, she thinks that the purity or sacredness of her house is over. See how she expresses her orthodoxy in the following dialogue.

ARUNA. Don't come here.

BOBBY. That we also believe.

ARUNA. Stop! . . . Stop him! . . . Put that back! Oh God! No!

BOBBY (extends his hands and shows the image to everyone). See! See! I am touching God!

CHORUS ALL. (pounds thrice). We are not idol breakers!

BOBBY. Your God! My flesh is holding Him! Look, Javed! And He does not mind!

BOBBY. He does not burn me to ashes! He does not cry out from the heavens saying He has been contaminated!

CHORUS ALL. Don't break our pride! . . .

ARUNA (breaks down). Oh! Is there nothing left that is sacred in this world?

BOBBY. The tragedy is that there is too much that is sacred. But if we understand and believe in one another, nothing can be destroyed. (Puts on his footwear and looks at Hardika.) And if you are willing to forget, I am willing to tolerate (Dattani 224-225).

Even while giving water to them to drink, she does not use the regular glasses used by them. She uses the same glasses to give them milk. Smita is educated and is little bit affectionate towards these Muslim boys but when she came to know that one of them has thrown stones at the rath yatra, she too becomes doubtful about them. Ramnik Gandhi is a secular person. He gives shelter to the boys and helps them initially but he too is proud of his Hindu community and its status in India. He is of the opinion that violence is in the blood of Muslims. Once he slaps Javed and addresses him as the riot-rouser. In this way, he too finally becomes doubtful about them. There is constant fear of the Hindu mob's furious action against the Muslims in the play. The neighborhood man also does not want Javed's touch to the letter handed over by the postman to him. Dattani has thrown light on the Hindu orthodoxy in this way and does not like the fanatic nature of the Muslims. This communal hatred is responsible for the wars between India and Pakistan, other Muslim countries and the Hindu countries etc today too. The war between Israel and Hamas, Russia and Ukraine are the current wars. The natural tendency of human beings is responsible for it. The people are not ready to understand each other.

Dattani highlights the predicament of women in his stage plays. As Kate Millet says in her book, *Sexual Politics*, men manipulate and perpetuate male dominance by exercising power (Cudden 317), all the women characters in *Final Solutions*: Hardika, Aruna and Smita are living their lives under the control of Ramnik Gandhi, the head of the family. Any decision in the family is taken by the patriarchal member only and not by any woman. Actually, Aruna and Harsika do not like Ramnik's decision of allowing

shelter to the two Muslim boys Javed and Bobby but they cannot oppose. Hari strictly used to prohibit Hardika to go Zarin's house. Smita is an educated but cannot take the decision on her own. The play *Tara* is the classic example of gender discrimination. All the women characters: Tara, her mother, Bharati, her friends: Roopa, Deepa, Prema and Nalini are under the pressure of the patriarchal society. They all are the victims in the hands of patriarchal society. Mr. Patel, Bharti's father who was an MLA, Dr. Thakkar and Taras brother, Chandan are the strong patriarchs and dominating figures in the play Bharati's father denies Tara's natural right of having two legs and he gives it to Chandan. Mr. Patel sees a heir of his property in Chandan, gives him education and sidelines Tara due to her gender only.

In the play *Bravely Fought the Queen*, all the women: Baa, the head of the Trivedi, family, Dolly, Alka and Lalitha are little bit free and enjoy freedom but finally they are controlled by the strong patriarchs of the Trivedi family: Jiten and Nitin. These women are not allowed to go to the tour without the company of their husband. Alka has to live a barren life. Her husband, Nitin is a gay, a type of marginal in Indian society but shows that he is a straight man. In the play *Thirty Days in September*, Mala and Santa are the victims of the society. They are sexually harassed by their closer relative, Vinay, who is Mala's maternal uncle and Shanta's own brother. The women are in this way trapped by the trap of the patriarchal society. They are sidelined due to their gender status in the society.

Dattani handles the problems of the gays and the lesbians in the plays *Bravely Fought the Queen* and *On a Muggy Night in Mumbai*. Nitin, one of the strong patriarchal figures from Trivedi family is himself a gay. He cannot enjoy the freedom of his gay nature openly due to the high pressure of the hetero normative society. He cannot come out. He secretly enjoys his gayness with his brother-in-law named Praful. Praful is Alka's brother. Nitin always has the constant fear in his mind of not to disclose his gay nature. In the play *On a Muggy Night in Mumbai*, the playwright has presented all the gay and lesbian characters. The gays in the play are: Kamlesh, the protagonist of the play, Edwin Prakash Mathew called Eid, Kamlesh erotic friend, then Sharad, Kamlesh's homosexual partner, Ranjeet, Kamlesh's friend living in UK and Bunny Singh all live their muggy lives in Bombay. Deepali is the only lesbian character in it. She too has to live the same life of botheration. She does not have the freedom of coming out and enjoying her lesbian nature openly. They have to continue their lives as the sidelined figures in the society. Ranjit expresses his regret for being an Indian gay, he says to Bunny "Yes, I am sometimes regretful of being an Indian because I can't seem to be both Indian and gay" (Dattani 88). Ranjit enjoys the freedom of his gay nature in UK and proudly says to Sharad "My English lover and I have been together for twelve years now. You lot will never be able to find such a lover in this wretched country!" (71).

Dattani here shows his global consciousness in this play directly. He says that the mentality of the Indian people is very orthodox and rigid. They do not treat the gay figures in the society as normal human beings. The Indian gays cannot enjoy the same freedom as the gays from UK enjoy. Dattani is directly aware of the global situation. At the one and the same time, he throws light on the mentality of the peoples from UK and peoples from India. He thus focuses on the freedom enjoyed by the gays in England. He is this aware of the condition of the gay peoples in Western and Eastern countries.

The adverse effects of capitalism still exist and the World is not free from the worst effects of capitalism. A.M. Jigeesh in the article "As Deaths due to work-related factors go up, ILO report urges countries to strengthen safety net" in the daily newspaper *The Hindu* dated 28th November, 2023 states that, Nearly 30 lakh workers die every year globally owing to work related accidents and diseases, according to a news report prepared by the International Labour Organization. More than 53% of these deaths are reported from Asia-Pacific region (12). It shows that the capitalists are not still aware of the problems of the workers. The essential care of their health is not still taken by the industrial World. They are still exploited. As Karl marks said, they are given low wages and assigned more work presently too. Dattani throws light on the condition of the workers in the play *Final Solutions*, the maid servant, Kanta is exploited and she

has to feel at least 16 buckets for the daily bath of Gaju, Hardika's mother-in-law. It is beyond the imagination that a person needs 16 buckets for daily bath and Kanta has to do it every day. In the play *Bravely Fought the Queen* the workers like Shridhar and his wife, Lalitha are also not treated well by the capitalists members from the Trivedi family: Baa, the head of the family, Jiten, her elder son and Nitin, her younger son who himself is a gay, a peripheral member in the society. These are the bourgeois. Jiten crushes the beggar under the wheels of his car. He also maltreats Shridhar by abusing him as *chooth*. He addresses him as an 'ass'. He quarrels with Shridhar, grabs him by the throat, slaps him and finally threatens him not to come on work. Shridhar has to bear this inhumane treatment given by him because he has no option available before him for the daily bread and butter of the family. Thus for these capitalists, their capital, their whims and their own prestige is more important than the workers. They do not care for the workers's condition, health status, image etc.

Dattani throws light on the condition of the people affected by HIV AIDS and cancer in the play *Brief Candle*. The patients Vikas Tiwari and Amrinder are not treated well due to the diseases, they are affected by Dr. Deepika Dave loves Vikas. Though there is a love, she does not treat Vikas Tiwari affectionately because of the disease he is affected by. The same case is of Amrinder. Dr Deepika rejects Vikas' love. She also rejects Mr. Mahesh Tawade's love. The patients are given the morphines. They are not allowed to touch other healthy people. The whole World experienced the same critical condition in the critical situation created by Covid-19 pandemic. Everyone was doubtful about each other. No one was ready to have the touch of other people and keeping the safe distance from other persons.

Dattani handles such type of conflict between the majority and the minority in his plays. The same superiority and inferiority complex is also rampant all over the World. The difference is of kind, and not of degree. It can be stated that the difference is of kind and not degree because the factors on the basis of which this sidelining is done differ from country to country. Discrimination is there in Western countries too. There is a class system and in our country, there is the caste system. Dattani has given the best final solutions to these ongoing conflicts in the World. He says that we have to understand the marginalized. According to him, if there is a mutual understanding and mutual trust between the people, then there will be no such clashes and conflicts between the people and between the countries. This better understanding can be the only best solution to overcome these ongoing conflicts. In this way, he gives the final solution of the better understanding to the whole World for destroying all the conflicts all over the World. Though he is using Indian context, culture and language as the background, he tries to solve the problems faced by the whole World.

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CRITICAL REVIEW ON THE VOICE OF VOICELESS REFLECTED IN SUBALTERN LITERATURE.

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Abstract: The present research paper made an attempt to investigate a critical review on the voice of voiceless reflected in subaltern literature. The subaltern literature powerfully speaks about the voice of voiceless i.e. the world of inferior castes, classes and races from different nations which are considered as the subaltern, the other, the outsider, the marginalized, the suppressed and the oppressed. In fact, the inferior people are denied access in the mainstreams of the society on account of the ruthless nature of dominant groups in the hegemonic power structure. However, the subaltern writers powerfully speak on the world of inferior people who have no voice in the mainstreams of the society. There are so many problems of the deprived people such as poverty, starvation, exploitation, discrimination and various types of the physical and mental atrocities. These all problems and issues of the voiceless people are highly depicted in the literatures of subaltern. Consequently, the writers, thinkers and philosophers demanded the equality and justice through the subaltern literature. However, the present research paper makes an attempt to take a critical review of subaltern literature which is strongly emphasizing on voice of voiceless people.

Key Words: Marginalized, Subalternity, Underprivileged and Voiceless People.

Introduction: Subaltern literature handles various themes such as marginalization, suppression, the subjugation of the lower caste and class along with all sorts of discriminations. The term subaltern gets wider perspectives in the post-colonial scenario, because it refers to the marginalized societies into the third world countries and literature. Subaltern studies were greatly influenced by the Gramscian concepts 'subaltern', which was used in Fascist Italy. Subaltern historians were encouraged from the ideology of Gramsci and started a new academic discipline in history.

The word 'subaltern' is originated from the Latin words 'sub' means 'next below' and 'alternus' means 'every others'. Actually, the subaltern is primarily a British military term for the junior officer. Its factual meaning is a lower status, or a person holding a subordinate position. It also describes someone of low rank in caste, class, gender, race and ethnic structure. The Oxford Advanced Learner's Dictionary defines the word 'subaltern' as 'any officer in the British army who is of the lower in rank than a captain' and it denotes inferiority, subordination, alterity and difference. The word subaltern also has various synonyms such as subordinated, subjugated, marginalized, suppressed and oppressed which have an interdisciplinary relevance in disciplines such as humanities, anthropology and psychology. Likewise, this term also refers to the deprived, disinherited, underprivileged and voiceless people.

The subaltern theory is also considered a new discipline in contemporary discourse associated with Marxism, Post Structuralism and Post-Colonial Criticism. It is a post-colonial theory flourished due to the writings of Antonio Gramsci, Ranajit Guha, Gayatri Chakravorty Spivak and other South Asian subaltern scholars. They portray the world of subaltern groups which are underprivileged from the mainstream of the society. These groups are socially, politically and geographically outside the hegemonic power structure. The theory emphasizes the representation of the 'other' that has had no voice on account of their caste, class, gender, race and ethnicity. This term distinctively denotes the oppressed class at the margins of a society who resist the hegemonic power structure. In India, women, Dalit's, rural, tribal, immigrant labourers are treated as subalterns or marginal. The subaltern theory is based on 'Derrida's Deconstruction' theory.

The world of voiceless people and their sufferings in caste and class based society is extensively reflected in subaltern literature. The pains and sufferings are powerfully depicted in subaltern literature influenced by the revolutionary thoughts of Dr B. R. Ambedkar, Karl Marx and Antonio Gramsci. In her article entitled, “Anger and Protest in Dalit Writings”, Mukta Sharma states:

Dalit literature is a protest and reaction against the caste system and the Brahmanical ways of life and its principles. It is a reaction against the age-old tradition of discrimination, exploitation, ruthlessness and deprivation (Kumar 109).

Indian Dalit literature strongly protests against the caste and Varna system in Brahminical hegemonic power structure. It is a strong reaction against all sorts of exploitation, discrimination and oppression. Similarly, poverty, starvation, different customs and tradition are also depicted in the literature. Mulk Raj Anand is mostly concerned with the caste and gender subalternity in Indian society. The portrayals of downtrodden, women and weaker section of the society are reflected in his novels and short stories. His writings show that he was greatly influenced by Gandhian thoughts and philosophy. Untouchability is the social evil and a great blot on Hinduism. Mahatma Gandhi tried to eradicate it permanently by initiating various activities and movements. Thus, he has highly depicted the voice of voiceless people in his literature.

His well-known novel entitled *Untouchable* published in 1935 deals with pathetic conditions of untouchables and their socio-political and physical exploitation from the upper caste Brahmins and some other dominant castes in Hindu religion. He is considered as an extraordinary novelist who presents deprived and neglected people in his writings. He strongly attacks untouchability, caste discrimination which is still existed in Indian society. In short, he was the first Indian English writer to give a voice to the voiceless in his writings.

His novel entitled *Coolie* presents caste-based sub-alternity with the help of a 14 years old poor boy, Munno as the protagonist. He emphasizes caste discrimination and exploitation performed by the upper caste dominant groups. Similarly, his novel entitled *Two leaves and a Bud* presents class, caste and gender subalternity. He depicts the cruelty of white master. In short, Mulk Raj Anand primarily represented class, caste and gendered subalternity in Indian English Literature.

Arundhati Roy, a feminist writer and political activist, denotes subalternity in terms of caste and gender in her famous novel entitled *The God of Small Things* which was published in 1997. She presents suppression of the Dalit and subjugation of women in the patriarchal Indian society. She gives voice to the voiceless by presenting powerful socio-political discourse in Indian English Literature. She emphasizes untouchability in Brahminical hegemony in Kerala and how their humiliation, suppression leads to their conversion in Christianity in her novels. At the same time, she focuses on the exploitation of women in the male-dominated society.

Another famous writer Mahasweta Devi tried to protest against all types of ideologies in which subalterns are victimized and suppressed. Her popular novel entitled *Rudhali* depicts gendered subalternity and their subjugation in the dominant social groups. Amitav Ghosh also presented the portrayal of subalterns who suffer from poverty, homelessness and dominance. He was greatly influenced by the Subaltern Study Groups.

Alice Walker and Toni Morrison, the African-American novelists, effectively presented racial and gendered subalternity in their works. In their novels such as *The Color Purple*, *The Bluest Eye*, *Sula* and *Tar Baby*, they deal with the themes of subalternity related to color and gender. Tehmina Durrani, a Pakistani female writer, challenges the hegemonic ideologies of dominant groups in her autobiographical novel entitled *My Feudal Lord*. Kancha Ilaiah also criticized Brahminical dominance realized through the religion and God in his famous book, *Why I am not Hindu*.

The Nineteenth Century Russian writers such as Turgenev, Dostoevsky, Tolstoy, Maxim Gorky, Mayakovski, Nikolai Ostrovsky depict all sorts of sufferings of the voiceless people with humanistic perspectives in their literature. They emphasis revolutionary spirits of all downtrodden classes i.e. resistance against all sorts of suppression, exploitation and oppression. Contemporary writers expect social transformation through their literature. Two proletarian women writers namely, Ethel Carnie Holdsworth and Ellen Wilkinsons emphasize class struggle and suppression of the subalterns through their novels *This Slavery* and *Class*. Thus, the present research paper dealt with a critical review on the voice of voiceless people reflected in subaltern literature.

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REFLECTION OF IDENTITY CRISIS AND EMANCIPATION OF WOMEN IN SAMINA ALI'S *MADRAS ON RAINY DAYS* AND PREETY SHENOY'S *RULE BREAKERS*.

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Abstract: In the postmodern era Indian English reflects the human psyche through various literary genres and novels are not exemption to this fact. In fact postmodern novels reveal the conflict between human nature and society. Novelists have depicted suppressed desires of characters through their works. Both Samina Ali and Preety Shenoy are emerging novelists in Indian English literature. They have expressed feminine concern through their remarkable novels. The prime purpose of this research paper is to explore identity crisis of the female protagonists and the process of emancipation of the women respectively in the novels i.e. Samina Ali's *Madras on Rainy Days* and Preety Shenoy's, *The Rule Breakers*. Samina Ali reveals hidden carnal desires of protagonist Layla in this novel. This novel reflects sexuality of Muslim girl within the periphery of orthodox family. It is a study of the development of protagonist as a human being. Samina Ali's prime concern in this novel is to create awareness about the forbidden topic sex and expose the dirty approach of society towards sexuality. Similarly, Preety Shenoy's novel *The Rule Breakers* explores protagonists struggle for search of an identity later the novel develops the emancipation of the protagonist

Key Words: Feminine, Patriarchy, Orthodox, identity crisis, emancipation, sexuality

Introduction: Samina Ali perfectly depicts the condition of Muslim women through her novels. *Madras On Rainy Days* is an excellent novel about the girl Layla. It was published in 2004. This is one of the best novels by Samina Ali on the theme of suppression of Muslim women in society. The novel is itself the indication of Samina Ali's personal life. As she stated once that:

“...India is my birthplace and home, my heart my core. My first book *Madras On Rainy Days*, is entirely Set in Hyderabad because I wanted to start at the roots and then branch out as it is important to me to give a voice to my experience” (Ali, *Every Act is Political: Samina Ali*, January, 2004)

Samina Ali's *Madras on Rainy Days* is about the pathetic situation of women in Indian society as well as it specifies the condition of Muslim women. It is a commentary on the orthodox views of Muslim women which hinders women from the overall development. Preety Shenoy has depicted the picture of middle class girl Veda who lives in Joshimath in the state of Uttarakhand this novel is about her struggle against traditional marriage, false rituals and orthodox patriarchal society. The prime purpose of this research paper is to explore the identity crisis and emancipation of both of these protagonists Layla and Veda being suppressed by orthodox views of patriarchal society.

Objectives

- 1) To study the condition of women in general
- 2) To study the suffocation of the sexuality of women
- 3) To explore the orthodox views of Indian society
- 4) To analyze the patriarchal nature of Indian society

Subjugation of both the protagonists in the gender biased Indian society: Samina Ali's novel *Madras on A Rainy Days* explores the psychological condition of Muslim girl protagonist Layla. As an obedient Muslim daughter she is torn between as dutiful Muslim daughter and an independent American young girl in this context Mitali Saran rightly says:

“...Her story is intriguing not for its surprises...but because she is one of a rare breed of writers who take us into the closed world behind a Muslim woman's veil.” (Saran, Mitali. *Far Eastern Economic Review*)

In our society women perform the role of mother, daughter, wife and sister but patriarchal society considers women merely as inferior consumable object. Women are preys to the lust of rapists. But actually history has proved that women are magnificent boon to the society they are more compassionate and competent. But society neglects the devotion of the women. Particularly Muslim women are confined into the prisons of evil traditions, customs and orthodox rituals .Samina Ali gives us the complete story of Muslim girl Layla. In this respect Gundra Jaswinder rightly says:

“... Samina Ali has created a compelling story filled with psychological insight and a deep understanding of the conflicts that plague all of us who inhabit two worlds.(Gundra,31)

In the beginning of the novel symbolically Samina Ali describes the condition of the Muslim girl the protagonist Layla in the beginning says:

“...SUFFERING QUIETLY in a room not my own. The door locked. The wooden shutters closed and bolted. No breeze out there, nothing to rustle the leaves of the mango or coconut trees. Only stillness.” (Ali,3)

Above given lines at the outset of the novel symbolically reveals the sexual suppression of Layla in her Indian-American Muslim family. The orthodox views of her family about sex are also significant in this novel. Before her marriage she had sexual relationship with Nate her boyfriend. They had an intercourse and it had resulted into the pregnancy of Layla. Layla’s mother compelled her to return to India and marry with Sameer the boy who has been selected by her mother. In the first chapter Layla is bleeding due to the miscarriage of the baby. When her nanny saw her bleeding she says:

“...You are bleeding,” my nanny says. “Hai Allah , what type of daughter is this? What have you borne,you unlucky mother?” (Ali,5)

Above conversation reveals the conservative approach of the society towards the sex. Girls like Layla have to suppress their rightful libidinal desires and sexual freedom for the sake of religion and culture. Layla’s behavior is kind of cultural shock to her family and relatives. It is assumed by society that women should behave properly in the society by following code and conduct set by society. In the Preety shenoy’s novel *The Rule Breakers* the condition of the Veda is similar with the condition of the Layla . Veda ia a simple middle class girl who studies in the college she has three younger sisters Vidya, Vaishali and one youngest brother Animesh . Being a male Animesh is being pampered by her parents especially by her father. Preety Shenoy describes her brother in a very fine way she states:

“...He was undoubtedly their favorite child. Being the baby of the family, he was pampered by his sisters as well as by their parents. While their father didn’t much care about the academic performance of the girls, he monitored his son’s progress at school like a hawk watching. If his grades slipped, he immediately summoned Veda.”

In this way she is subjugated by the female bias by her own parents. As she wishes to do the job after her graduation but her parents locks her in the weeding cell. Her husband after their marriage does not try to establish actually he is gay and has a homosexual relationship with his friend. He is sexually passive with Veda. In the novel there is instance regarding with this issue it reveals the sexual passiveness of her husband. After their marriage, Veda writes Vidya a letter regarding with her first sexual experience with her husband. Veda describes her sexual experience though the following lines she writes:

“...First the big news . Finally, We did the deed. It was HORRIBLE, Vidya I have no words to tell you how TERRIBLE it was”.

Above lines reveals her terrible experience of intercourse. She has been suffocating sexually since her marriage. These instances from both the novels reveal the fact that both the protagonists are suppressed by the gender biased Indian patriarchal society.

Search for Identity and emancipation of both the protagonists: Layla as a Muslim girl is searching for identity crisis in this novel .Samina Ali tries to explore the restricted world of Muslim community where Muslim women grow behind veil. The setting of the novel is an old Hyderabad city. It is symbolical for the confinement of the Muslim girl. In the chapter *Shai'tan* we get the glimpses of the slavery of Muslim Urban women in the novel. When Layla starts bleeding, her mother and other relatives, decide to see the Alim to get rid from so called spirit. Layla's uncle takes an appointment of *Alim* . When Alim asks, her mother questions about Layla's upbringing in USA. Her mother says that Layla is decent girl and not like American girls because she has spent so many rupees to the visits of Layla to India to get her familiar with Indian Muslim culture. In this regard Layla's Uncle also says:

“...Of course Layla isn't like the girls you've heard of, Alimji”, my unkle was saying . “She's a decent girl . Her parents care very strict. Very very strict. They wouldn't let let Layla grow up American. *Arre!* What a thing to say! Apa brings Layla back every year so the girl won't forget who she really is. Imagine the money it takes to travel back and forth single year...”
(Ali,28)

In this context Layla is really searching for her identity. Sex before marriage is strictly forbidden by orthodox Muslim society. They have laid so many restrictions on the girls. They don't considered woman as human-being. Veda the protagonist of the *The Rule Breakers* is also the victim of gender biased society. In the case of Veda, she is also tortured by her mother in law after her marriage. Veda's father in law dies after her marriage and mother in law considers her as ominous bride to their family. Veda expresses this experience through her letter written to her sister Vidya. She feels guilty for her father in law's death. In this way both the protagonists are subjugated by the gender biased society.

Summing Up: Finally, we can say that Samina Ali and Preety Shenoy skillfully depict the identity crisis of the protagonists in their novels. In fact, this novel is kind of rebel against the conventional norms of patriarchy identity and misconceptions of society about sexuality. Being novels on the emancipation of the women both have already achieved fame as the real commentary on rotten values in our society.

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FATHER-SON RELATIONSHIP IN PREETI SHENOY'S *A HUNDRED LITTLE FLAMES*.

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Abstract: Literature has always functioned as a reflection of the several aspects of human being. The literature depicts all kind of relationships, like husband-wife, father-son, father-daughter, mother-daughter, etc. To live life happily, one and all desires the togetherness and support of each other. The identities that everyone are looking for, the healthy relations that everyone expect, and the feelings that everyone are hoping to be understood are neglected, even though all of having their common interests and goals. The same ideas are emphasized in the present research article as in one of Preeti Shenoy's best-selling novel *A Hundred Little Flames*, published in 2017. The novel revolves around relationship between father and a son through two generations. She has been described it as an expert in the field of family relationships. In this paper, we will examine how Preeti Shenoy's novel *A Hundred Little Flames* deals with existential crises. The egoistic clash and personal pride clinging to prejudice widen the gap in the communication between fathers and sons.

Keywords: *Individuality, Love, Faith, Optimism, Struggles, Culture*

Introduction: Preeti Shenoy was born in 1971. She is an Indian novelist. She started her writing career with her *34 Bubble gums and Candies* (2008), which got a good response from readers. Her writing style is loved by thousands of people. Her other books were also very popular among readers. The novel *Hundred Little Flames* is a modern tale about generation gap, especially, today, how a relationship between a son and a father grows up to a point of no return. Ayan, the protagonist, studies the mysterious circumstances of his grandfather Gopal Shanker. He has no desire of his own. He considers himself as a puppet in the hands of his father. Ayan resigned his work place after a terrible incident occurred during his office celebration. His father assigned him to look after his grandfather in the village. During his stay in Poongavanam, Ayan discovers the heartbreaking truth about the past life of his grandfather. He vows to bring back the lost love of grandfather. The novel *A Hundred Little Flames* focuses on the lives of people who neglect to care for their aging parents. They were too busy in chasing the material wealth and leaving back the real soulful wealth. The plot is skillfully narrated by the author, revealing how society mindlessly submits to so-called modernism, leaving aside their traditional legacy and humanistic principles.

Analysis: The novel *A Hundred Little Flames* tells the story of Gopal, an old man whose dreams are dashed by his children. There is a generation gap between Gopal and his children, which causes several disruptions in Gopal's life. The modern generation is the prominent users of smart phones. They prioritize the digital world over the reality, they stay connected with their phones 24/7, to relieve their boredom which leads them to complete separations. The smart phones become the core of their daily lives, chats replace direct conversation at home, but these chats cause disturbances in their relationship. The present paper also focuses on the reasons behind such generation gap, the inconsistencies that arise in family relations and whether there is any way to bridge the gap. Before writing this novel, Preeti Shenoy is well-known for her romance novel. She has developed a deeper voice this time to speak about the generations of Indians. She apparently wants to convey the significance of the father-son bond, which inevitably deteriorates as time goes on.

The title of the novel is very suggestive and meaningful. Here the word 'flame' cannot illuminate or direct someone's life or path. However, when several flames are united, it forms a torch that may be used to walk confidently even in the dark. Ayan, the main character, is modest in his objective and goal. His father

always pushes him to achieve greater success in his job. On the other hand, Ayan is neither determined nor passionate about his goal. Ayan's father and Ayan's grandfather are a generation apart, though his wave length smartly follows his grandfather's. Ayan can smoothly deal with his grandfather, but not his father. Disagreements between father and son are caused by issues other than age.

The story opens with the character Ayan, a young man 20 years, who is forced to work in hardworking professionals in Pune. Because he is not as determined as his father, he does not enjoy his work. His father was the one who got him into mechanical engineering, then into an MBA program, and eventually into his first job. When he is inadvertently spotted with escorts at a business party, things between his father and him become even more strained. The photographs of that party goes viral and he is forced to put his papers down. Afraid of his father's outburst and disappointment, he is taken to his grumpy grandfather, who is believed to be around seventy years old, in a small village in Kerala. The grandfather resides in an ancestral possessions called Thekko Madom. While Ayan finds it pitiful to see his grandfather alone in his old age, he is enthralled with his childhood diaries. As he starts to get along with the elderly man, Ayan, who is overly sophisticated by urban standards, begins to accept village life. More and more description about the father-son relationship, as well as, love and other life-rites that are required, resurfaces as the diaries start to reveal themselves. The story, in short, jumps back and forth between today and yesterday.

Through the diaries, Ayan learns the truth about his father Jairaj's true wicked nature. Ayan actually comes to despise his father because of the treatment his grandfather endured at the hands of Jairaj. While pretending to be ambitious, his father is shown to be extremely cruel and avaricious. Jairaj receives his retribution when he discovers that Ayan and other beneficiaries receive the will instead of him. In addition to Gopal Shankar, another really loveable character in the novel is Rohini. She states, *'When dear ones pass away, we love them more and remember them in our hearts like a hundred little flames,'* in reference to the elderly man Gopal Shankar.

The protagonist of the novel, Ayan, has no wishes of his own. Even though he is an obedient son, he is forced to carry out some of his father's wishes, which he abhors greatly. After staying at Thekke Madom in Kerala, Ayan's outlook on life has evolved. In many respects, he agrees with his grandfather. It is possible for him to recognize the seriousness and passion of his grandfather's spiritual love for his former beloved. He comes to appreciate the purity of the rural lifestyle, untouched by modern technology. The eco-friendly and tranquil lifestyle contrasts with the hectic urban one. All in all, Ayan escapes the routine of the everyday world. He sets his aim to revive the dream of his grandfather.

Gopal disputes that he stayed with his overseas-residing son. Gopal Sankar's likes his opulent ancestral home, Thekke Madom, where he and his siblings shared a joint family. *"Little by little, the joint family had disintegrated with members moving away to different cities to make a living."* (P. 19) Jairaj, Gopal's son, has asked his father to stay with him in Bahrain while he plans to sell their ancestral home. Gopal says in opposition to his son's proposal: *'People like to live in match boxes, where there is not even a piece of land'*. (P. 20) Gopal endorses 'minimalism.' He resentments towards his son for giving priority to financial advancement and socioeconomic status. His daughter and son never appreciate their source—the home where they were raised and spent their formative years.

Optimistic towards life: In contrast to his son, Gopal's grandchild can sympathize with him, which is like discovery of a gold pot. Ayan understands his grandfather's attachment to his home. Ayan's father justifies his plan by using the argument that *'who is going to live in that huge house after him?'* (P, 81). The remarks made by his father *'fall like a stab to Ayan'* (P. 81). Ayan realizes what Jairaj is unable to cope with village life. As soon as the house is sold, he thinks of his grandfather's situation. Ayan is aware of his father's practicality. He is able to perceive simultaneously that selling Thekke Madom is the same as removing his grandfather from a place that he is deeply attached to. Ayan is really depressed. This

incident highlights that age is not a barrier for generation gap. What a son fails to understand is understood by a grandson.

Technological advancement contracts Relationship: A parent is generally expected to see his children from time to time. Gopal's children are against his expectation. They both avoid being near from him. They don't bother to go to see him. Phone calls and Skype connect them and that too for their material profit in the view of Gopal. Gopal, who adheres to conventional rules and behavior, says:

Yes. Jairaj hasn't come here for thirteen years or may be more. I have stopped counting. He hasn't the title or heads unless they are unavoidable. He hasn't come here even after Akshu was born. The family tradition is to give a thulabaram at the devi kshetram.
(P. 102)

Gopal is deeply hurt by his children's carelessness. Like him, he avoids his children and doesn't mind any expectations from them. He lives a solitary life until Ayan comes in his life. Their anger is stoked by the father and daughter's ego clash, which hits them on the raw nerve. Gopal's relationship with his schoolmate Rohini causes a wide gap between his family members and himself.

Gap in Intrapersonal Relations: Regardless of age, maintaining an intrapersonal relationship within the family is important to a happy and healthy dynamic. Everyone in the family needs to swallow their ego. It is critical to show elder empathy in order to prevent them from feeling excluded from the rest of the family. In the novel, Jairaj makes a hasty decision that deepens the rift between him and his son. Ayan grows overly strict with his father and wants to turn 'Thekke Madom' into an art gallery with Rohini's assistance and backing from the Kerala government. At first, Ayan feared and felt like a slave to his father, but he has since grown to be a determined and self-sufficient person, stating: *having the courage to stand up to my father and tell him to fuck off. All my life I was afraid of him. Now the only person I answer to, is myself.* (P 360)

Conclusion: In the Indian context, father and son relationships are typically not harmonious, despite the country's predominant patriarchal social structure. The most of them compete with each other. In Gopal's case, neither his daughter nor son recognize him. Everyone ought to understand that it is their duty to uphold a solid, expectation-free relationship. Regardless of age differences, people should put aside their selfishness in order to mend fences with other generations. Everyone sets their own trends and adheres to them religiously because they don't want anything outside of their comfort zone to disturb it. The way to hide the conflicts among postmodern individuals is for self-realization to emerge and unite family members in order to close the widening gap.

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NEUROTIC NEED FOR LOVE IN KIRAN MANRAL'S NOVEL THE FACE AT THE WINDOW.

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Abstract: This research paper explores the theme of the neurotic need for love in Kiran Manral's novel "The Face at the Window." The protagonist, Mrs. McNally/Masterniji, struggles with a neurotic need for love and affection, stemming from her childhood experiences of neglect and rejection. This psychological concept, coined by Karen Horney, refers to an individual's excessive need for love and approval, often resulting in unhealthy relationships and behaviors. The paper analyses Masterniji's relationships with her daughter and granddaughter, as well as her infatuation with Garima Devi and Rana, to explore the impact of her neurotic need for love on her actions and relationships. The societal pressures and expectations placed on women, particularly in regards to motherhood, are also examined in relation to Masterniji's struggles with motherhood and her relationship with her daughter. The paper contextualizes the novel within Manral's body of work and explores the significance of the neurotic need for love in the broader psychological and social context. The importance of self-love and acceptance is highlighted as a means of breaking free from societal expectations and pressures. Overall, this research paper provides a comprehensive analysis of the theme of the neurotic need for love in "The Face at the Window," offering insights into the psychological and social issues explored in the novel. It also focuses the various aspects of neurotic need for love in the context of Feminine Psychology which is core perspective of this research to search neurosis.

Key Words: Neurosis, Feminine, Psychology, overvaluation, identity, insatiability, intensity, compulsivity, emotion, rejection, dependency, sensitivity, hysteria, guilt, love, fear, manifestation etc.

Introduction: Kiran Manral's novel "The Face at the Window" is a haunting tale of a lonely, orphaned woman who struggles with a neurotic need for love and affection. The novel explores the impact of childhood experiences of neglect and rejection on an individual's adult life, and the societal pressures and expectations placed on women, particularly in regards to motherhood. The concept of neuroticism, coined by Karen Horney, refers to an individual's excessive need for love and approval, often resulting in unhealthy relationships and behaviors. This psychological concept has been explored in literature for centuries, with authors using it to create complex and relatable characters.

The two people Mrs. McNally's cares about most, her daughter Millie and her grand-daughter Nina, are at risk of being destroyed by her secrets. Mrs. McNally is a retired schoolteacher who lives alone in a cottage near the foothills of the Himalayas. The Face at the Window holds a mirror to the fears we are all afraid to voice, the fears of ageing, the fear of not belonging, and above all, the fear of having no one to love you at the end of your life. The story deals with the lack of identity and an eternal finding of self. In this novel Manral uses the concept of neuroticism to create a compelling and relatable protagonist in Masterniji. Her struggles with love and affection reflect broader psychological and social issues, highlighting the importance of self-love and acceptance. This research paper aims to explore the theme of the neurotic need for love in "The Face at the Window," analysing Mrs. McNally's/Masterniji's relationships and actions to provide insights into the psychological and social issues explored in the novel. The paper will contextualize the novel within Manral's body of work and examine the significance of the neurotic need for love in the broader literary context.

Objectives: The objectives of this research paper are as follows:

1. To analyse the neurotic tendencies of the characters in "The Face at the Window," particularly Masterniji, and how these tendencies impact their relationships and actions throughout the novel.

2. To examine how the characters' neurotic need for love influences their pursuit of affection and approval, and how this pursuit shapes their interactions with others.
3. To explore the broader implications of the characters' emotional struggles on the narrative, including the societal pressures and expectations placed on women, the impact of childhood experiences on adult life, and the importance of self-love and acceptance.

By achieving these objectives, this research paper aims to provide a comprehensive analysis of the theme of the neurotic need for love in "The Face at the Window," offering insights into the psychological and social issues explored in the novel and their relevance in the broader literary context.

Review of Literature: The current research paper is based on Kiran Manral's novel, "The Face at the Window." The neurotic need for love and quest for one's own identity are the central aspects of this novel. The novel explores the theme of the neurotic need for love through the character of Masterniji, who struggles with a deep-seated desire for affection and approval. Psychoanalytic theories, particularly those pioneered by Sigmund Freud, provide valuable frameworks for understanding Masterniji's motivations and conflicts. Freud's concept of the unconscious mind is particularly relevant to Masterniji's character. Her childhood experiences of neglect and rejection have left deep-seated emotional scars that continue to influence her adult life. Her neurotic need for love is rooted in her unconscious desire to fill the void left by her absent mother.

Additionally, Freud's concept of defence mechanisms is evident in Masterniji's behaviour. She uses repression and denial to cope with her painful past, refusing to acknowledge the impact it has had on her life. Her obsession with Garima Devi and Rana can be seen as a form of displacement, as she redirects her desire for love and affection onto these individuals.

Karen Horney's concept of the neurotic need for love is also relevant to Mrs. McNally /Masterniji's character. Horney believed that individuals with a neurotic need for love seek to fulfil their emotional needs through relationships, often leading to unhealthy and codependent dynamics. Masterniji's relationships with her daughter and granddaughter, as well as her infatuation with Garima Devi and Rana, reflect this pattern. Psychoanalytic theories provide valuable insights into Masterniji's character and the broader themes explored in "The Face at the Window." By analysing Masterniji's motivations and conflicts through these frameworks, readers can gain a deeper understanding of the psychological and social issues explored in the novel.

Theoretical Background: After the release of *Feminine Psychology* (1967), Horney's contribution to *Feminine Psychology* gains significant sway. Karen Horney, in her classic book 'Feminine Psychology', explores the neurotic need for love and its insatiability, intensity, and compulsivity. Another manifestation of the neurotic need for love is the excessive sensitivity to rejection, which is common in people with hysterical traits. The neurotic individual is usually unaware of his inability to love. Their fear of dependency contributes to the situation. Another probable explanation is the fear of losing love; which Freud thought was unique to the feminine psychology.

Her investigation into the issues facing widowed women and the neurotic need for love is grounded in the perspective of women. Feminists greatly value her focus on the cultural construction of gender. Horney attempts to analyse how traditionally; women have only gained value in society through their families and offspring. She explains that miscommunication in relationships leads to damaging neuroses. She believes that both sexes should be creative and successful. Through childbirth, women can be resourceful and productive. She suggests that men's impressive achievements in the workplace or in other areas can be seen as making up for their inability to have children.

Research Methodology:As for the methodology of analysing the characters' neurotic tendencies, this research paper will employ a psychoanalytic approach. This approach involves applying *Feminine Psychology* and psychoanalytic frameworks, such as those pioneered by Sigmund Freud and later

expanded upon by psychoanalytic literary critics, to analyse the characters' behaviours. Close reading of key passages will be used to identify neurotic manifestations in the characters. By examining the characters' thoughts, actions, and interactions with others, we can gain insights into their motivations and conflicts. Comparative analysis of characters will also be used to uncover patterns of neurotic need for love. By comparing the behaviours and relationships of different characters, we can identify common themes and patterns related to the characters' emotional struggles. This research paper aims to provide a comprehensive analysis of the theme of the neurotic need for love in "The Face at the Window" by employing a psychoanalytic approach to analyse the characters' behaviours and relationships with Feminine Psychology, Neurosis and human growth from the approach of Karen Horney. It also highlights the search for self-identity.

Examination of How Neuroticism Contributes to the Overall Plot: Karen Horney's theory of Neurosis is very significant for this present research. This theory has been implied in the present research paper for Kiran Manral's novel 'The Face At The Window' (2016) in the following lines.

"And then came a second scream, a howl of terrible anguish, rending the sky apart, tearing the cosmos, piercing my ears and penetrating my very marrow. It was unearthly, a scream that couldn't have emerged from a human throat, a scream that came from a being that had seen the deepest depths of hell."

(P. 80, 81)

In Manral's novel "The Face at the Window," the protagonist, Mrs. MacNally or Masterniji, is haunted by her past and struggles with a neurotic need for love and affection. This psychological concept, coined by Karen Horney, refers to an individual's excessive need for love and approval, often stemming from childhood experiences of neglect or rejection. Masterniji's childhood was spent in a missionary convent, where she lacked the love and attention of a mother figure. This lack of maternal love and affection has a profound impact on her adult life, as she struggles to form meaningful relationships with her daughter and granddaughter. Her daughter, Millie, is the result of an illegitimate affair and Masterniji gives her up for adoption, unable to form an attachment to the child. Similarly, her relationship with her granddaughter is strained, as she struggles to express her love and affection.

Kiran Manral in her novel 'The Face At The Window' (2016) rightly mentioned the neurotic need for love in the following lines.

"I lay down on top of the covers and waited. I felt my breathing slow down, the blood slows its rushing around in my veins, the thoughts deferentially leave my mind and render a black void of myself I couldn't bear to see. I could feel myself gagging, the nausea rising to my throat while the body couldn't react enough for me to rise and prevent myself from gagging on it."

(P. 235)

Throughout the novel, Masterniji's neurotic need for love is evident in her actions and relationships. She is drawn to the mysterious Garima Devi, who sends her a letter that evokes memories of her past. She also becomes infatuated with a young man named Rana, who she believes can provide her with the love and affection she craves. However, these relationships ultimately lead to disappointment and heartbreak, as Masterniji realizes that her neurotic need for love cannot be fulfilled by others.

The theme of the neurotic need for love is significant in the novel, as it reflects broader psychological and social issues. Masterniji's struggles with love and affection are a reflection of the societal pressures and expectations placed on women, particularly in regards to motherhood. The novel also highlights the importance of self-love and acceptance, as Masterniji learns to come to terms with her past and find peace within herself. Manral's novel "The Face at the Window" explores the theme of the neurotic need for love

through the character of Masterniji. Her struggles with love and affection reflect broader psychological and social issues, highlighting the importance of self-love and acceptance.

Mrs. McNally/Masterniji's Neurotic Love as the Protagonist of the Novel: Mrs. McNally/Masterniji is the protagonist of the novel and is portrayed as a woman haunted by her past. She exhibits several neurotic traits, including a deep-seated desire for love and affection, a fear of abandonment, and a tendency to repress her emotions. Her relationships with her daughter and granddaughter are strained, reflecting her fear of abandonment and her inability to form healthy attachments. She is distant from her daughter, Millie, and gives her up for adoption, reflecting her own unresolved issues with her absent mother. Her relationship with her granddaughter is also complicated, as she struggles to connect with her emotionally. Her pursuit of love is also a central theme in the novel. She becomes infatuated with Garima Devi, a woman who sends her a mysterious letter, and later with Rana, a man who she believes is her long-lost son. Her pursuit of these individuals reflects her deep-seated desire for love and affection, as well as her tendency to displace her emotions onto others.

Millie's Neurotic Love for Her Mother: Millie is Mrs. McNally/Masterniji's daughter and exhibits similar neurotic tendencies to her mother. She is distant from her own daughter, Nina, reflecting her own unresolved issues with her mother. Like Masterniji, Millie struggles with a deep-seated desire for love and affection, which leads her to pursue unhealthy relationships. Her pursuit of love is reflected in her relationship with her husband, who she marries for financial security rather than love. She also has an affair with a younger man, reflecting her need for validation and attention.

Comparing the neurotic tendencies and love-seeking behaviours of Masterniji and Millie highlights the intergenerational nature of these issues. Both characters struggle with a deep-seated desire for love and affection, which leads them to pursue unhealthy relationships and struggle with forming healthy attachments. Their unresolved issues with their own mothers also impact their ability to form healthy relationships with their own children.

Neurotic Impact on Narrative: The neurotic tendencies of the characters in the novel have a significant impact on the narrative of the novel. The characters' struggles with their emotional issues create a sense of unease and tension that drives the plot forward and keeps readers engaged. The thematic significance of the characters' neurotic need for love is also a central aspect of the novel. Mrs. McNally/Masterniji and Millie's pursuit of love and affection reflects the human need for connection and validation, as well as the consequences of unresolved emotional issues. The novel explores the impact of these issues on the characters' relationships and their ability to form healthy attachments.

The characters' neurotic tendencies also highlight the intergenerational nature of emotional issues and the impact of unresolved trauma on future generations. Masterniji's unresolved issues with her mother impact her ability to form healthy attachments with her own daughter, Millie, who in turn struggles with her own emotional issues and relationships with her daughter, Nina. The characters' neurotic need for love is a central theme in the novel and contributes significantly to the plot and thematic significance of the story. The exploration of these issues highlights the impact of emotional trauma on individuals and their relationships, as well as the importance of addressing these issues to form healthy attachments and connections with others.

Conclusion: Throughout the novel, the neurotic tendencies of the characters play a significant role in driving the plot forward and creating a sense of unease and tension. Mrs. McNally/Masterniji and Millie's pursuit of love and affection reflects the human need for connection and validation, as well as the consequences of unresolved emotional issues. The novel explores the impact of these issues on the characters' relationships and their ability to form healthy attachments. The intergenerational nature of emotional issues is also a central theme in the novel, highlighting the impact of unresolved trauma on future generations. The exploration of these issues highlights the importance of addressing emotional

trauma to form healthy attachments and connections with others. In this way this novel is a gripping and thought-provoking novel that explores the impact of emotional trauma on individuals and their relationships. The neurotic theme in the novel has broader implications for society, highlighting the importance of addressing emotional issues to form healthy connections and relationships with others.

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RHETORICAL QUESTIONS: COFFER TO INDIRECTNESS.

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Abstract: The present explores the theory of Pragmatics, generally and Speech Acts, specially. In this paper the researcher has analysed utterances through the light of Indirect Speech Acts. Indirect Speech Acts bounces various shades of meaning, author's intention with particular context. Pragmatics gives contextual meaning of the word; it demonstrates concealed connotation of the utterance. Through this paper one can understand various shades of meaning of rhetorical questions.

Key Words: Pragmatics, Indirect Speech Acts, Context, Utterance, Connotation, Rhetorical Questions.

Introduction: Pragmatics is the study of language in use in relation with its context. It gives an added, extra or implied meaning of the word in use and stresses the significance of the social dimension of language study. Pragmatics is the study of the way in which language is used to express or interpret intention in a particular situation: especially when the actual words may appear to mean something different. It shifts from language competence to language performance, remarkably. An important breakthrough in this theory is that it clutches 'speaking is doing' something. J. L. Austin and J. R. Searle have presented the classification of speech acts and the related concepts like context, situation, deixis, speech acts, presuppositions and references are the extra- linguistic factors that bring out the activity that is indicated by any piece of linguistic performance. In the present study, J. R Searle's distinction between the two different types of illocutionary acts is termed as 'the primary illocutionary act and the secondary illocutionary act; According to Searle, the secondary illocutionary act is literal and the primary illocutionary act is not literal. His term 'primary illocutionary act' indicates the group of utterances which convey a different meaning from the literal meaning expressed by the speech acts. Speaker generally makes use of utterances which have a particular and specific function while performing actions through words.

When people use language, they perform speech acts. That means speaker performs some action through language. To convey his/her message one uses various forms of speech to express feelings, views, thoughts, and ideas. While doing this speaker has to use various speech acts but at the same time, he cannot express all the things directly. Speaker has to convey his message without hurting the listener i. e. he uses Indirect Speech Acts.

Speech Acts Theory- An Overview

Speech Acts Theory is an important branch of pragmatics, through which one can perform various actions. The Oxford Concise Dictionary of Linguistics states that speech acts as an utterance conceived as an act by which speaker does something. For example, in an utterance,

'I promise you' the statement is not just spoken or forgotten but is performed as an act of 'promising'. In other words, George Yule said, "Action performed via utterances are generally called Speech Acts" (1996: 46).

Speech act is a basic unit of communication. It is used to get things done. It aims at preparing someone to perform a desired action. Speech acts involve three sub acts: act of saying something, an act performed in saying something, and an act performed by saying something. For example, 'the window is open' is an act of uttering sound which have a definite sense. Whereas, speaker may intend to throw something out of the window. Thushe/ she performed the act of ordering by saying these words. The listener is expected to recognize the intention of the speaker and to comply accordingly. If this happens, one can say that the

speaker has performed an action by saying these words. Austin calls these acts as locutionary, illocutionary and perlocutionary acts.

Every speech act is performed in a context. Interpreting a speech act requires delving into variety of contextual factors. Literary language, particularly language as used in the fiction has a lot of implicature and hidden meaning. The exploration into the context, which is a complex business, can help the reader to interpret it more authentically. The Speech Acts Theory (particularly, Indirect Speech Acts) has very significant role to play in this endeavor. The main aim of present research is to demonstrate the application of indirect speech acts to the selected utterances from the selected novels of Shashi Tharoor.

Indirect Speech Acts – Meaning and Definition

Indirectness is one of the important strategies used in conversation to be polite, successful and interesting or to increase the force of the message communicated. Generally indirect speech acts used to make request implicitly and also to reject suggestions to maintain the social face. Indirect speech act means the relationship between form and function does not match each other. One form of the sentence is used to fulfil another purpose. If the speaker use certain sentence form but the function it performs is different, it is called Indirect Speech Act. e.g. Can you write a letter for me? In this particular example though the form of the sentence is interrogative but it serves different function i.e. a polite request, which is stated indirectly. We can also get the sense that the hearer has better knowledge of writing a letter than the speaker. The meaning of indirect speech is more or less encoded in the literal meaning of an utterance, indirect speech act has implied, suggested meaning. Indirect Speech Acts look politer than the Direct Speech Acts and that's why people chose to use it in an immense way. Though many Indirect Speech Acts are softened use of language or polite commands, they also take in apologies, promises, thanks, doubts, etc. Different philosophers and thinkers have defined indirect speech act in different ways. J. R. Searle in his book defined as:

“Indirect Speech Acts are the cases in which one illocutionary act is performed indirectly by way of performing another.” (Indirect Speech Acts, 1975:.60)

According to Cole and Morgan,

“Speech acts performed indirectly through the performance of another speech act.” (Syntax and semantics, Vol.3: Speech Acts, 2007:27)

Stephen Levinson observes:

“...for an utterance to be an indirect speech act there must be an inference-trigger, i.e. some indication that the literal meaning and/or literal force is conversationally inadequate in the context and must be repaired by some inference.” (Pragmatics, 1983:270)

Indirect speech acts perform more than one function at the same time, in the same utterance. Therefore, people generally prefer to use indirect speech acts to be politer, it is softened use of language, a polite command. Many times, the speaker says what he does not mean and mean what he does not say. Indirect speech acts have an immense importance in the act of communication.

Indirect Speech Acts – Forms

Indirect speech acts have various forms, we can observe indirectness in various figures of speech and other techniques. Among them some forms are as following: Rhetorical Questions, Insincere Questions, Irony, Sarcasm, Euphemism, Metaphor, Humour, Doubt, Blame, Complain,

Rhetorical Questions – Meaning and Function

A rhetorical question is a figure of speech which takes the form of an interrogative sentence. The only difference it has from an interrogative sentence is that it does not look to derive any answer. Rhetorical questions are questions which are not really meant to be answered but to create dramatic situation. These questions are asked in order to make point about a situation or to point out something for consideration.

This is very different usage than yes-no questions or information questions. These questions pose questions that are intended to make people think. The Oxford Learner's Dictionary defines a rhetorical question as one that is "asked only to make a statement or to produce an effect rather than to get an answer". The Concise Oxford Dictionary of Literary Terms defines a rhetorical question as "a question asked for the sake of persuasive effect rather than as a genuine request for information, the speaker implying that the answer is too obvious to require a reply".

There are three main functions of rhetorical questions – engage the audience by posing a question and providing them with the answer, emphasize something, and evoke a reaction.

Types of Rhetorical Questions

The types of rhetorical questions are also based on these three functions. Let us look at each of these in detail.

1. **Anthypophora:** The practice of asking a question to oneself and answering it immediately is termed anthypophora. For example: What was I thinking? I guess I was not.
2. **Hypophora:** Hypophora or rogatio is a figure of speech in which one raises a question and answers it. Hypophora is often confused with anthypophora as both are similar. The only difference is that anthypophora is a question one asks oneself, as in a soliloquy or a monologue, whereas hypophora is a question asked to the reader or listener but answered by the writer/speaker themselves. For example: What is our role in causing global warming? The overuse of vehicles. Well, can we stop using our vehicles for transportation? No.
3. **Epiplexis:** Questions used to admonish or rebuke someone or something and not to elicit any answers are said to provide the effect called epiplexis. For example: Were you even thinking when you signed the nomination forms?
4. **Erotesis:** A form of rhetorical question that is used to deny or affirm something strongly is termed erotesis. For example: Don't you want to get somewhere in

Analysis of Rhetorical Questions:

Example No. -01

'You are not', he leans forward, propping one elbow on a knee. 'You are not refusing an order, are you?' Show Business Page No. 38)

The type of this statement is interrogation or question but the speaker's intention is not to ask question but to give instruction or more information about the situation. Here, the intention of the Godambo is not to ask question to Abha but to seek her positive reply from her to complete the task. It is also indirect threat to her, if she denies to complete the task then the penalty will be the death. This type of questions is asked to create a dramatic situation or to make intended point clear. Here, Godambo is a mighty, powerful man. Nobody can deny his orders and if anyone tries to deny then the punishment is death. He is a villain, makes plan to rob something, to kill someone. Under his guidance many people work to do the things. Abha works as a secret agent for Godambo. This time also he makes plan of smuggling and these responsibilities he insteps to Abha and very strictly he warns to her that any how she should complete it. He orders Pranay to take her with him because Abha knows everything about place, about smuggling, people very minutely therefore you should follow her, listen her instructions, says Godambo. But unfortunately, Abha is not feeling well, she is seek having fever, therefore she requests him that should be excused from this task. But there is no place for refusal in Godambo' kingdom. He questions Abha that her voice is become small, but Abha can't say that because refusal means disobedience in his own black kingdom. If someone denies to follow his orders then the penalty for disobedience is death. Godambo feels very proud and happy when he gives punishment to someone when he or she denies to do something. He is a wicked villain with bad thinking and gets pleasure from bad things. He considers that terror means discipline.

Indirectly author wants to suggest that wicked villain is always take the benefit of poor and helpless people to complete their task, they don't care from which situation or condition their followers are going from. As Abha is a helpless girl, her parents are under arrest of Godambo and if she denies to follow his orders then her parents will be killed. She has to do what Godambo is saying, if she wants her parents would be safe.

Example - 02

'You have seen her Dad. And I could tell you liked her. Mehnaz Elahi, the Kathak dancer. Wasn't she something?' (Show Business Page No. 150)

This statement from the section 'DIL EK QILA', the original version. In this movie Ashok, the hero belongs to a royal family. His parents are from Godambo and Amma are rich and much civilised, noble family. Ashok, as a film actor he falls in love with Mehnaz Elahi, and Kathak dancer and film actress. Though the form of this statement is interrogative or looks as a question but it does not serve questioning function but speaker is curies to give more information about Mehnaz to his parents. Ashok wants to create dramatic situation about this and parents would consider that Mehnaz is a good girl for Ashok.

In this situation Ashok is in love with Mehnaz but Mehnaz is a Muslim girl who belongs from middle class family, she is a goof dancer and works in a film industry. As Ashok belongs from rich and royal family his parents do not give effortless permission to marry with her. They ask many questions about her to Ashok who is that girl? Where she belongs to? What are her parents? Ashok explains everything as per his knowledge and sense but his parents want to meet Mehnaz. Therefore, Ashok makes plan of meeting and he gave invitation to his parents of a show where Mehnaz is going to perform. In an auditorium show starts Mehnaz sings and dances, making elegant fingertips, exchanging meaningful glances with Ashok she performs very well. Godambo and Amma also like the show and the end the audience bursts into well-rehearsed applause. But Godambo don't know that the dancer herself is a Mehnaz Elahi, whom Ashok loves. Then Godambo asks Ashok that where is the girl to whom we came here to meet and Ashok replies you have seen her dad, the dancer is herself Mehnaz Elahi. He explains that she is a good girl, good dancer more than that she is a Kathak dance. Ashok feels that they might have liked the girl because she beautiful and good artists. But the thinking of the son and boy is totally different from one another. He tries to convey that she is good girl, we both are work in the same field i.e. film industry. I am the hero and she is the heroine in the film. It can be good chemistry both of us. But Godambo becomes very angry, his eyes bulge in horror. He says that we are from royal family and his son wants to marry with a dancer, an entertainer is now possible. The family of a girl does not match with us and therefore marriage is not possible, Amma also thinks like Godambo. They become angry and moves towards their Impala car.

Through this situation author wants to suggest that though we become modern, rich, civilized but still there is a caste, religion, poor-rich different between us. Though we do many things with the people who are equal with us. We can have love affair with them but when the thought of marriage comes our strata of society always thinks about the equality. It also shows that there is no value for real love but only the richness, money, status and religion.

Example - 03

Mehnaz averts her exquisite face so only the camera can see the pain in her eyes. 'I am sorry, Pranay, but I cannot' 'Why not? Do you have a better friend than me in the whole world?' (Show Business Page No. 154)

In this conversation, the form of statement of Pranay is interrogative but it serves different function. The function of it not to ask question or seek answer but to find out Mehnaz's internal feelings. It creates the situation that there is no better friend or caretaker than Pranay to Mehnaz. The implication of this statement is that Pranay loves her more than anyone in the world.

Mehnaz and Ashok were lover and beloved. They both were wonderful actors. They were deep in love with each other. They also want to get married but the family of Ashok was not ready as Mehnaz was from Muslim middle-class family and they also want their daughter-in-law not as a dancer or entertainer but from the royal family. In the meantime, Ashok gets married with another girl called Abha. But Mehnaz does not get marry to anyone because she was loving very deeply to Ashok. Actually, the father of Ashok Godambo lied to Mehnaz that Ashok is marrying to another girl because he doesn't want Mehnaz as his daughter-in-law. It was not true but if father himself telling about Ashok's marriage then it must be true as Mehnaz thought and she went without talking or asking anything to Ashok, and here Ashok thought she went without talking, even without meeting, means she is not interested, she does not love truly to me. In this confusion they both separated. After and even before the marriage of Ashok Pranay was a good friend of Mehnaz. In some films he has played the role of side-villain. He is also manager of Mehnaz. He manages everything, takes care of Mehnaz as an actress. In one award function Mehnaz gets more awards and recognition from the audience. She becomes very happy but at the same time she feels guilty and sorry that Ashok is not with her, to whom she loves more than her own life. In this situation Pranay asks her why you are becoming nervous you are a wonderful actress and to be happier in life you should get married. Pranay says you I can do many wonderful things in the world if we get married. Mehnaz averts to reply to him and become exquisite. She says I am sorry Pranay, you are a wonderful friend of mine but I can't marry you because I gave my heart to Ashok long back. She is grateful to Pranay for being her best friend of the world. Through this emotional conversation writer wants to suggest that human relationships are very complicated. The best friend and a lover are different from one another. In woman psyche, if a woman loved deeply to one person then she can't have same feeling to another person. She can be best friend but she never will be beloved to other.

Example – 04

'Artificial? I asked incredulously. What do you mean, artificial? Isn't all acting artificial?' (Show Business, Page No. 06)

This is an utterance by Mr. Ashok, leading star of Bollywood and hero of the film. The form of this utterance is interrogative or but the function it performs is explanative, this question by Ashok not asked to get the answer but to create dramatic situation in the context. The plain literal meaning of this utterance is that actors doing their acting in films or drama may be imitation, not real. But the implied meaning that human life is much imitation of other and in the field of cinema all things and just show off, everyone is lying, nobody is trustworthy.

Ashok is big film star in Bollywood and working in many big buster movies. Once he was discussing with Malini, his fellow who is working as an account executive in an advertisement firm. Ashok was doing acting for advertisement, while speaking informally she said advertisement is all artificial. Nothing real in that then Ashok surprised by listening her words and surprised don't you think not only advertisement but all acting we are doing is artificial? It all fake, nothing real, though it is mass entertainment. Artificial drizzling, chasing a girl behind the trees, fake fighting everything is imitation just to amuse the people and entertain them go get money. Here, through this situation author wants to suggest that life is nothing but the imitation. Our actors to whom we call heroes and heroines and doing action as a profession, their real life is different that the filmy world. This utterance shows the reality of life. Life is nothing but the walking shadow. Everyone represent himself or herself what he or she is not.

Conclusion: The researcher in this paper tried to give his understanding of Indirect Speech Acts, generally and Rhetorical Questions, particularly by taking Shashi Tharoor's novel Show Business as an example and the function of Indirect Speech Acts in various contexts. He come up with utmost understanding of different forms of Rhetorical Questions. Tharoor is a world class skillful novelist who has modernity, originality, versatility in his writing and his doctrine of Life Force and Creative Evaluation as well as his

comic sensibility are main features of his writing. Rhetorical Questions also have many forms and different shades of meaning which is reflected in analysis. The paper can be through understanding of Indirect Speech Acts and Rhetorical Questions.

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THRILL AS A SPONTANEOUS OVERFLOW, REFLECTED IN ENID BLYTON'S NOVEL 'THE ISLAND OF ADVENTURE'.

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Abstract: Thrill is an important and inseparable part of human life. It is a strong sensational feeling of excitement or happiness. While living in society, we are experiencing different types of feelings in life from birth to death. It is hidden everywhere and in every part of universe. Without it human progress and efforts are meaningless. It has a sudden feeling of excitement and pleasure. Its primary aim is to generate the strong feelings of excitement, tension, anxiety, suspense, fear, curiosity, happiness and other similar types of emotion. Thrill or thriller is an essential part of human nature. It has various types as Crime thriller, Psychological thriller and Mystery Thriller.

Keywords: *Excitement, Pleasure, Tension, Fear, Curiosity, Anxiety.*

Introduction: Enid Blyton is a great prolific writer in English literature. She was born in 11 August 1897 in East Dulwich, London, England and died in 28 November 1968. She is known by her penname Mary Pollock. She is a poet, novelist, short story writer and a teacher. During her life time, she has written specially for children. Her specific realms of literature are adventure, mystery and fantasy which evoke the feelings of thrill in the reader. She wrote more than seven hundred books. These books have been translated into more than forty languages and 400 million copies of her books are sold around the world. Her works enchant to all from small children to adults. Her famous and beloved works are *The Faraway Tree*, *The Famous Five*, *Malory Towers* and *Adventure series*. One of the British authors, Cressida Cowell says 'I loved this series as a child'.

Oxford Advanced Learner's Dictionary of English defines the word 'Thrill' as "A sudden feeling of excitement and pleasure" and Cambridge Learner's Dictionary defines the word as "A feeling of extreme excitement, usually caused by something pleasant". A thrill is a kind of mystery with full of tension anxiety, fear. Mystery gives us a clue which leads us to solve a crime and thrill arouses the sensational feeling of excitement and happiness or such kinds of emotions within us. All thrillers are not possible without mysteries. Both mystery and thrill are two side of a same coin. So mystery is hidden in this universe with thrilling aspects. The history of the word thrill leads us toward the record of epic poems. All the oldest surviving work of literature came from Sumeria. '*The Epic of Gilgamesh*' (c.2100 B.C) is a story of some challenger and their king. They become friends and journey to other lands where they fight with number of supernatural messengers on earth. It is a filled with thrilling experience. Another important epic poem is '*Odyssey*' (c.8th century B.C) written by Homer. It is filled with strong sensational feelings of emotion. In this epic, Odysseus and his shipmates follows 10 year journey in battle. Another example of thriller work is '*One thousand and one Night*'. It is a collection of middle eastern folklore in which contains murder, mysteries with thrilling experience. In the novel fiction, James Fenimore Cooper's '*The Spy*' (1821) is considered the first literary thriller novel.

The word Thrill or Thriller is spontaneous overflow, widely used in literature or in film. A thrill is a conflict of mind produce different types of sensational emotion within us. It is divided into many categories as Psychological Thriller, Crime Thriller, Mystery Thriller, Action Thriller, Political thriller, Spy Thriller, Legal Thriller, and Science fiction Thriller. As the introduction to a major anthology, *James Pattern* says:

“ Thrillers provide such a rich Literary feast. There are all kinds. The legal thriller, spy thriller action-adventure thriller, medical thriller, police thriller, romantic thriller, historical thriller, political thriller, religious thriller, high-tech thriller, military thriller. The list goes on and on,

with new variations constantly being invented. In fact, this openness to expansion is one of the genre's most enduring characteristics. But what gives the variety of thrillers a common ground is the intensity of emotion they create, particularly those of apprehension and exhilaration, of excitement and breathless, all designed to generate that all-important thrill. By definition, if a thriller doesn't thrill, it's not doing its job".

- James Pattern, June2006, "Introduction," Thriller.

The Island of Adventure is a one of the first adventure book in this series published in 1944. This book is called as the first thrilling book in this series written by Enid Blyton. This book thrills the reader with different types of sensational experience of emotions and feelings. It is strongly filled with excitement, tension, anxiety, suspense, fear, curiosity, happiness and other similar types of emotion with live experience. In this book, there are two pair of sibling one is Philip Mannering and his younger sister Dinah Mannering and second sibling is Jack- Trent and his little sister Lucy- Ann Trent. Every year of school holiday, they arrange a holiday trip. When they decide to spend the holiday in Cornwall there they explore an abandoned copper mines and secret tunnels beneath the sea which becomes a main cause of thrilling experience. During their journey they face many crucible challenges and dangerous incident. At the end of book they realise that some gang of person secretly printing counterfeit money and became the cause of thrilling conflict between children and smuggler.

Characters of this book are also the cause of thrill experience. Philip is such a boy who has strong affinity with animals and shown like to care of their welfare. He uses such animal to tease his sister Dinah. In his journey, he come across lizards, spiders, cat and dog which create a strong felling of excitement. Dinah is different from his brother by nature. She is little coward. She is terrified of lizards, creepy-crawlies which become the cause of fear and excitement to the reader. Jack is an orphan character and brother of Lucy-Ann. He always carries a palm computer with him wherever he goes. He has his field glasses and a rope as basic equipment on journey of adventure. In his holiday, he has a female parrot named Kiki. This parrot creates a lot of mystery and arouses thrilling emotion during the adventure. It is an eccentric and hilarious character through this adventure. It constantly chirps and chatters and travels wherever family members go. Her voice creates funny situation sometimes sign of danger through this book. It is the main source of Mystery Island which induces different types of thrilling experience. Lucy-Ann Trent jack's little sister is the youngest among the four and timid character. She is very affectionate towards his brother and family member but she has little jealousy because of her brother loves parrot more than her. Another Important character in this book is Bill Cunningham, a Scottish originally and an enigmatic figure. He is a secret agent working for the British Secret Service and always on undercover mission around the world, who create thrilling experience for the reader. At the end of novel, he marries Allison and becomes a father of her first husband's children and her adopted children. These are the important character and main source of thrilling experiences.

The narration of story is an excellent example of a work of art which sustains reader till the end of book. This narration step by step arouses different types of sensational feelings of thrill. One of the Reviewers by *Heather from Australia* says:

"I love the description of the scenery through the book. Blyton's imagination has really run with her, and reading the book you begin to feel as if you are really there, Looking over the misty ocean towards the isle of Gloom Through a slit shaped window at the top of a tower. Then you creep through a musty tunnel to discover secret rooms With Philip and jack before navigation choppy seas Toward the island. The vivid description and realistic but magical setting really set this book apart". *Review by Heather from Australia (March 30, 2005).*

Setting and locations of the story excite reader. It is a major part of the story. Thriller usually takes place in suburbs and cities. Sometimes in foreign cities, desert place or abandoned silent place. One of the Reviewers *Keith Robinson* admits his view on *The Island of Adventure* as:

“The journey under the sea, through a long, long tunnel that connects the mainland to the Isle of Gloom, is very nicely done, and (I think) completely realistic. I had reservations about the thought of a man-made tunnel, but no, Enid Blyton describes a natural underground fissure with a few alterations here and there to make it a little more passable. And the entrance to the tunnel is pretty cool too- down the Well! I did wonder, though, why Bill said it would be foolish to go climbing down wells and through underground passages in the dead of night, and that they should wait until morning. Why? Would it be lighter underground during daylight?”

Review by Keith Robinson (March 10, 2005)

Conclusion: Thus, sensational aspects of thrill are reflected in Enid Blyton’s novel, *Island of Adventure*. It is strongly reflected in plot, setting, characters, and situation. This novel proves that thrill is an important part of human which exists in every part of life and without it, our life is meaningless. It not only gives experience but teach us how to live in society. It induces the feelings of anxiety, suspense, excitement, surprise, fear. That’s why in short it is right to say that, thrill as a spontaneous overflow of powerful feelings.

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SUFFRAGE AND UNJUST TREATMENT OF WOMEN IN THOMAS HARDY'S NOVELS.

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Abstract: Unlike other authors, there is a sharp emphasis in Hardy's novels on women characters and their suffrage. The Following paper will analyze all those hardships, sacrifices, and how unjustly society treated women back in those times. This paper includes two of Hardy's novels one is Mayor of Casterbridge and the other one is Tess of the d'Urbervilles. In both novels, there is a huge fight going on between society and women which eventually results in individual downfall. Thomas Hardy portrays his women, 's characters rather on a harsh side, while reading his novels you can realize the harshness of those times in your bones. Thomas Hardy's novel "The Mayor of Casterbridge" provides a poignant depiction of women's experiences in Victorian society. This study delves into the lives of female characters, examining their challenges, constraints, and agency in a society characterized by patriarchy and social stratification. Through figures like Susan Henchard, Lucetta Templeman, Elizabeth-Jane Newson, and Jopp's daughter, the novel illuminates the societal norms and limitations women faced, underscoring their resilience and determination. Hardy's work offers a powerful commentary on women's suffrage, providing valuable insights into the intricate dynamics of gender during a period of societal change. This analysis focuses as well on Tess Durbeyfield's challenges due to societal norms, and rigid morals over fairness. The novel delves into double standards, victim-blaming, and limited agency for women. Hardy's work offers valuable insights into gender dynamics and social injustice in the 19th century, underscoring its enduring relevance in contemporary discussions on gender equality and societal reform.

Keywords: woman, society, culture, unjust, abuse, treatment.

Introduction: Thomas Hardy's treatment of women in his works is rather on the harsh side and I think it reflects contemporary society. Renowned for his acute insight into societal norms and human nature, Thomas Hardy, frequently delved into the intricate intricacies of gender dynamics and the quest for women's suffrage in 19th-century Britain. Through rich character portrayals and complex plotlines, Hardy's novels provide a vivid portrayal of the trials, limitations, and aspirations of women in a society constrained by entrenched customs and male-dominated conventions. This exploration of women's suffrage within Hardy's narratives not only offers a historical perspective but also resonates with contemporary dialogues on gender parity and societal advancement. This opening lays the foundation for a comprehensive analysis of how Hardy's depictions of women and their pursuit of suffrage contribute to a deeper comprehension of the hurdles faced by women in his literary universe.

The mistreatment of women by society constitutes a prominent motif in Thomas Hardy's 1886 work, "The Mayor of Casterbridge." This is clearly illustrated through the ordeals faced by the novel's primary female figures: Susan Henchard, Lucetta Templeman, and Elizabeth-Jane Newson. The following paper will analyze what affected them and in which way society and patriarchal society made their lives beyond miserable where the only thing they might have changed is their Victorian perspective. Which led many young passionate women's lives towards destruction.

Treatment of women in novels: In the novel Mayor of Casterbridge at the very beginning, we can see vivid examples of women and their suffrage back in those times. Susan wife of Hanchard and their daughter Elizabeth-Jane have sold for five guineas at Weyden Priors fair while he gets drunk all night. Today women have millions of rights by their side making them stronger and powerful individuals in your society. But back in Hardy's time case was very different. As we see above example women used to sell to the highest bidder and they had to oblige it. Susan now knows that she doesn't need to obey this agreement since it holds no official value, she is obliged to the agreement as a good wife should. But even

after her fate did not change much as her new [owner] husband Richard Newson happened to be a Sailer and he gets lost at sea after some time so now Susan and her young daughter live alone in a far cruel world. Lucetta Templeman is an intelligent, ambitious, and sexually liberated woman who refuses to conform to the social expectations of her time. Her skills are seen as threats by the protagonist in the novel, who decides to punish her for her resistance. When Lucetta's relationship with Michael Henchard is exposed, she is publicly humiliated and ostracized by the community. She is forced to leave Casterbridge and start a new life under a false identity, even though she is not guilty of any crime. Here we can see the invasion of one's privacy and thus bringing humiliation from society and change in her whole world. Irony in today's society does care and notice these things but some keep quiet and some just really don't care because today person's space holds more value than a person's. Revealing every little small thing might bring criticism that one cannot handle and thus it can ruin someone's life subsequently a person too. Lucetta would do just fine in the modern world.

Elizabeth-Jane Newson is another example of a woman who is treated unjustly by society. She is a compassionate woman who is devoted to her family. However, she is also a victim of Michael Henchard's cruelty and anger. Henchard abandons Elizabeth-Jane and her daughter, forcing them to live a life of poverty and insecurity. Elizabeth Jane's suffering is emblematic of the way in which many women were treated in Victorian England, where women were expected to sacrifice their own needs and happiness for the sake of their husbands and children. They were also denied the opportunity to own property or earn a living independently, making them vulnerable to exploitation and abuse. Elizabeth is biologically the daughter of Newson but Hanchard for some time neglected her and failed to give her attention as a father should give to her child. In this way, she has been stood apart from her father's love and mother's care since her mother died when she was young. Henchard does keep it himself that she is indeed not her daughter but that sailor to whom he sold his wife.

Thomas Hardy's 1891 novel Tess of the d'Urbervilles is a powerful indictment of the unjust treatment of women by society in Victorian England. Through the title character, Tess Durbeyfield, Hardy exposes the ways in which women were denied basic rights and freedoms, and subjected to harsh social judgment and double standards.

One of the most striking examples of the unjust treatment of women in the novel is the way in which Tess is punished for her sexual assault. After she is raped by Alec d'Urberville, Tess is blamed and ostracized by the community. She is seen as a fallen woman and is unable to find work or support herself. Tess's suffering is emblematic of the way in which rape victims were handled in Victorian England. Sexual abuse was seen as a crime against society, and people were often blamed for their own assaults. They were also denied any access and help.

Another example would be the way in which Tess is treated by her husband, Angel Clare. Angel is a kind and compassionate man, but he is also deeply rooted in the Victorian values of his time. When he discovers that Tess already had a relationship with Alec, he abandons her. As we can see without her own fault she has been denied the rights of a wife and woman at the same time while men can make mistakes and continue with their own lives while women have to suffer for all those mistakes where their only fault is being a woman. Alec who seems like a playboy of Victorian times rapes her which is implied and is the most disturbing and inhuman treatment of humans by a human.

Angel's decision to abandon Tess is reflective of the double standards that existed for men and women in Victorian England. Men were allowed to have premarital sex without consequence, but women were expected to be pure and chaste. If a woman was not a virgin before marriage, she was seen as damaged and unworthy of love and respect. Tess's story is a tragic one, but it is also a powerful reminder of the unfair treatment of women by society in Victorian England. Angel had lost his virginity at a very young age but he cannot accept that his wife Tess is not chaste he denies her and leaves her. Unfair equality is

on the line where men can do what they wish but women have to oblige all the time otherwise they have to suffer and fight all their lives to own their rights. Hardy's novel is a powerful indictment of the misogyny and sexism that were prevalent in Victorian society. He shows how women were denied basic rights and freedoms, and how they were often blamed for the crimes that were committed against them. only if Tess had fought for their rights, she have denied the story had been different and her life as well. The Victorian mentality has been changing now and there is nothing common between people of Victorian times and the modern world except mentality still many times men have problems accepting their better half who has suffered from other men in the past.

Conclusion: In Thomas Hardy's novels "The Mayor of Casterbridge" and "Tess of the d'Urbervilles," the treatment of women emerges as a central theme, shedding light on the pervasive injustices and societal constraints they faced in 19th-century England. Through vivid characterizations and intricate narratives, Hardy intricately portrays the struggles, sacrifices, and aspirations of female characters within the framework of patriarchal norms and rigid societal expectations. "The Mayor of Casterbridge" exposes the harsh realities of women's lives, as exemplified by Susan Henchard, Lucetta Templeman, and Elizabeth-Jane Newson. These women navigate a world where their agency is often subjugated, leading to tragic consequences. Susan's obedience to societal norms, Lucetta's resistance to conformity, and Elizabeth-Jane's resilience in the face of adversity serve as poignant illustrations of the multifaceted challenges women confront. Similarly, in "Tess of the d'Urbervilles," Tess Durbeyfield becomes a symbol of the systemic injustices inflicted upon women. Her experiences, from victim-blaming after a traumatic event to navigating double standards in matters of love and morality, mirror the pervasive biases prevalent in Victorian society. Tess's tragic narrative serves as a powerful indictment of a society that unfairly held women to rigid moral standards. Both novels serve as powerful critiques of the unequal treatment of women in the Victorian era. Hardy's astute portrayal of these female characters illuminates the enduring struggles for gender equality and societal reform. While society has made significant strides towards gender parity since Hardy's time, his novels remain relevant, offering insights into the historical context of women's suffrage and underscoring the importance of continued progress in the pursuit of gender equality. Things the modern world could have offered to Tess, Lucetta, Elizabeth might have changed their world and lives consequently. Rather than fighting for their rights, they choose to keep quiet and live their life which might have seemed wrong to today's young modern people which is correct. Women fighting with patriarchal society, women fighting for their private life and space, and women fighting for their fundamental rights in the Victorian era are lines of authors' portrayal.

In conclusion, Thomas Hardy's "The Mayor of Casterbridge" and "Tess of the d'Urbervilles" stand as compelling testaments to the challenges faced by women in 19th-century England. Through the lens of his female characters, Hardy paints a vivid picture of a society bound by rigid norms and expectations. Their stories serve as a reminder of the progress made in the fight for women's rights, while also highlighting the ongoing need for continued advocacy and awareness in the pursuit of true equality. Hardy's enduring legacy lies in his ability to provoke thought and reflection on the treatment of women, leaving an indelible mark on the discourse surrounding gender dynamics and suffrage.

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THOMAS HARDY NOVELS: A CRITICAL ANALYSIS.

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Abstract: Thomas Hardy was one of the most important novelists of the late Victorian and early Edwardian periods. His novels are known for their complex characters, their tragic plots, and their realistic depictions of rural life in England. Hardy's work has been praised by critics for its psychological realism, its social commentary, and its poetic beauty. This paper will provide a critical analysis of Hardy's novels, focusing on his major works such as *The Return of the Native*, *Tess of the d'Urbervilles*, and *Jude the Obscure*. The paper will examine Hardy's themes, his characters, his style, and his critical reception. It will also discuss the impact of Hardy's work on later writers and on our understanding of the Victorian period.

Keywords: Hardy's novels, Critics, Thoughts

Introduction: Thomas Hardy (1840-1928) was an English novelist and poet. He is best known for his novels, which are set in the fictional county of Wessex, which is based on his native Dorset. Hardy's novels are known for their complex characters, their tragic plots, and their unflinching portrayal of the human condition. Hardy's novels were initially controversial due to their frank treatment of sex and social problems. However, they are now considered to be among the greatest works of English literature. Hardy's novels have been adapted for film and television many times, and they continue to be read and studied by people all over the world. Thomas Hardy was born in 1840 in Dorset, England. He came from a humble background, but he was able to educate himself and become a successful architect. He began writing poetry in his early twenties, and his first novel, *Desperate Remedies*, was published in 1871. Hardy's novels were not initially well-received by critics, but they eventually gained popularity and critical acclaim. He is now considered to be one of the most important novelists of the late Victorian and early Edwardian periods. Hardy's novels are set in a fictionalized version of Dorset, which he called Wessex. His characters are often complex and flawed, and they often struggle against the forces of fate and society. Hardy's novels are also known for their realistic depictions of rural life in England, and for their poetic beauty. Hardy's most famous novels include *Far from the Madding Crowd* (1874), *The Return of the Native* (1878), *Tess of the d'Urbervilles* (1891), and *Jude the Obscure* (1895). These novels are all set in Wessex, and they explore several important themes, such as the role of fate and chance, the conflict between passion and duty, and the challenges faced by women in Victorian society.

Hardy's novels are known for their complex characters, their tragic plots, and their unflinching portrayal of the human condition. Hardy's characters are often flawed and make mistakes, but they are also sympathetic and relatable. Hardy's novels also explore several important themes, such as the role of fate and chance, the conflict between passion and duty, and the challenges faced by women in Victorian society. Hardy's novels were initially controversial due to their frank treatment of sex and social problems. However, Hardy's novels are now considered to be among the greatest works of English literature. Hardy's novels have been adapted for film and television many times, and they continue to be read and studied by people all over the world. Hardy was also a prolific poet. He published his first collection of poetry, *Wessex Poems*, in 1898. Hardy's poetry is often characterized by its dark and pessimistic tone. However, Hardy's poetry also explores themes of love, loss, and the beauty of the natural world. Hardy died on January 11, 1928, at the age of 87. He is buried in Westminster Abbey, London, England. Hardy is considered to be one of the greatest English novelists and poets of all time. His novels and poems continue to be read and studied by people all over the world.

The key themes in Hardy's novels:

- **Fate and chance:** Hardy's novels often explore the role of fate and chance in human life. His characters are often at the mercy of forces beyond their control, and they often make tragic mistakes.
- **Passion and duty:** Hardy's novels also explore the conflict between passion and duty. His characters often have to choose between following their hearts or doing what is right in the eyes of society.
- **Social injustice:** Hardy's novels also explore the social injustices of Victorian society. He often wrote about the plight of the working class, the poor, and women.

Methodology: This paper will use a variety of critical approaches to analyze Hardy's novels. The paper will draw on insights from biographical and historical criticism, as well as from feminist, Marxist, and psychoanalytic criticism. The paper will also consider the critical reception of Hardy's work, both during his lifetime and in the years since his death.

Selected Best Novels

Here is a brief overview of four of Hardy's best novels:

- **Far from the Madding Crowd (1874):** This novel tells the story of Bathsheba Everdeen, an independent young woman who is courted by three different men. The novel explores the themes of love, loss, and social class.
- **The Return of the Native (1878):** This novel tells the story of Eustacia Vye, a beautiful and ambitious woman who is trapped in a loveless marriage. The novel explores the themes of fate, passion, and the destructive power of nature.
- **Tess of the d'Urbervilles (1891):** This novel tells the tragic story of Tess Durbeyfield, a young woman who is seduced and abandoned. The novel explores the themes of innocence, social injustice, and the plight of women in Victorian society.
- **Jude the Obscure (1895):** This novel tells the story of Jude Fawley, a stonemason who dreams of attending university. The novel explores the themes of social class, education, and the hypocrisy of Victorian morality.

These novels are all considered to be classics of English literature, and they have been praised by critics for their literary excellence and their social commentary. Hardy's characters are often flawed and make mistakes, but they are also sympathetic and relatable. Hardy's novels also explore several important themes, such as the role of fate and chance, the conflict between passion and duty, and the challenges faced by women in Victorian society.

Critical Analysis: Hardy's novels are often characterized by their tragic plots and their complex characters. His characters often struggle against the forces of fate and society, and they often come to tragic ends. Hardy's novels also explore a variety of social and philosophical themes, such as the nature of good and evil, the role of fate and free will, and the place of the individual in society. One of the most striking features of Hardy's novels is his realistic depiction of rural life in England. Hardy was a keen observer of the natural world, and he was able to capture the beauty and the harshness of the English countryside. His novels also provide insights into the social and economic conditions of the time.

Hardy's writing style is characterized by its lyrical beauty and its psychological realism. He was a master of language, and he was able to create vivid and memorable images. He was also able to delve into the minds of his characters and to explore their complex emotions. Hardy's novels were critically acclaimed during his lifetime, but they were also controversial. Some critics accused Hardy of pessimism and immorality. However, Hardy's work has since been recognized as some of the most important and influential fiction of the Victorian era.

Hardy's novels have been praised by critics for their literary excellence and their social commentary. However, they have also been criticized for their pessimism and their tragic plots. Some critics have argued that Hardy's novels offer a bleak view of human nature and that they do not provide any hope for the future.

One of the most striking things about Hardy's novels is their unflinching portrayal of the human condition. Hardy does not shy away from depicting the dark side of human nature, such as greed, lust, and violence. However, Hardy also shows the capacity for love, compassion, and forgiveness. Hardy's novels are also notable for their rich use of symbolism. For example, the landscape of Wessex often plays a symbolic role in Hardy's novels. The wild and untamed landscapes of Wessex can represent the passions and desires of the human heart, while the more ordered and civilized landscapes can represent the constraints of society.

Hardy's novels were initially controversial due to their frank treatment of sex and social problems. However, Hardy's novels were also praised by critics for their literary merit and their psychological realism. One of the most famous critics of Hardy's novels was Virginia Woolf. Woolf wrote that Hardy's novels were "great tragedies" that were "written with a passionate intensity." Woolf also praised Hardy's "remarkable power of observation" and his ability to create "character after character with flawless truth." Another important critic of Hardy's novels was Harold Bloom. Bloom argued that Hardy was one of the greatest English novelists of all time. Bloom wrote that Hardy's novels were "profoundly tragic" and that they explored "the deepest mysteries of the human condition."

Critics' Author Names: Here are some of the critics who have written about Hardy's novels:

- | | | |
|---------------------|----------------------|--------------------|
| 1. Edmund Gosse | 7. Virginia Woolf | 13. Terry Eagleton |
| 2. Leslie Stephen | 8. Harold Bloom | 14. Sandra Gilbert |
| 3. Virginia Woolf | 9. Lionel Trilling | 15. Susan Gubar |
| 4. D.H. Lawrence | 10. D.H. Lawrence | 16. Clare McGowan |
| 5. Raymond Williams | 11. F.R. Leavis | 17. Ian Gregor |
| 6. Terry Eagleton | 12. Raymond Williams | 18. Paul Ricoeur |

These critics have written about Hardy's novels from a variety of perspectives, and they offer insights into his themes, his characters, his style, and his critical reception.

Conclusion: Thomas Hardy was one of the most important novelists of the late Victorian and early Edwardian periods. His novels are known for their complex characters, their tragic plots, and their realistic depictions of rural life in England. Hardy's work has been praised by critics for its psychological realism, its social commentary, and its poetic beauty. This critical analysis of Hardy's novels will examine some of his most important works, including *Tess of the d'Urbervilles*, *Far from the Madding Crowd*, *The Return of the Native*, and *Jude the Obscure*. It will discuss Hardy's themes, characters, and writing style, as well as the critical reception of his work. Thomas Hardy's novels are among the most important and enduring works of English literature. They are known for their complex characters, their tragic plots, and their unflinching portrayal of the human condition. Hardy's novels also explore some important themes, such as the role of fate and chance, the conflict between passion and duty, and the challenges faced by women in Victorian society. Hardy's novels are not for everyone. They are often dark and depressing, and they do not offer easy answers. However, Hardy's novels are also deeply rewarding. They offer readers a profound insight into the human condition, and they challenge us to think about the world in new ways. Hardy's novels continue to be relevant today. They speak to the universal human experiences of love, loss, and suffering. They also explore important social issues such as class inequality, gender discrimination, and the hypocrisy of religious institutions. Hardy's novels are a must-read for anyone interested in English literature or the human condition. They are challenging, but they are also deeply rewarding.

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A STUDY ON THEORIES AND TECHNIQUES IN POSTMODERN LITERATURE.

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Abstract: This research paper examines the theories and techniques utilized in postmodern literature. Postmodernism, as a literary movement, emerged in the mid-20th century and has since become a significant force in contemporary literature. The paper begins by providing a definition of postmodernism and brief overview of its history in literature. Theoretical framework that underlies postmodern literature, including structuralism, deconstructionism, reader-response theory, feminism, and queer theory, are then discussed in details, along with examples of how these frameworks are applied in postmodern literature. The paper also examines the techniques used in postmodern literature, including non-linear narrative structures, metafiction, intertextuality, irony, and magical realism. Major postmodern authors and their works are analyzed in depth. Finally, the paper concludes with a summary of the main findings, their implications, and suggestions for future research. Overall, this research paper provides a comprehensive understanding of the theories and techniques utilized in postmodern literature.

Keywords: *modern literature, deconstructionism, reader-response theory, postcolonial theory, feminism, queer theory, non-linear narrative, metafiction, intertextuality, irony, magical realism.*

I. Introduction

A. Definition of Postmodernism

Postmodernism is a cultural, intellectual, and artistic movement that emerged in the mid-20th century as a response to the modernist movement. It is characterized by a rejection of traditional values and the questioning of the grand narratives of modernity, such as progress, reason, and truth. Postmodernism is marked by a fragmentation of meaning and a concern with the subjective experience of the individual, rather than objective reality. In literature, postmodernism is often associated with experimental forms, intertextuality, and self-reflexivity. Postmodernism is a complex and multifaceted term that has been defined and debated by scholars and critics across a variety of disciplines. Jean-Francois Lyotard defines postmodernism as "incredulity towards metanarratives," or a rejection of grand, overarching narratives that attempt to explain the world and human experience. Frederic Jameson characterizes postmodernism as a cultural logic of late capitalism, in which the boundaries between high and low culture, past and present, and reality and fiction are blurred. Linda Hutcheon describes postmodernism as a strategy of parody and pastiche, in which earlier cultural forms and styles are imitated and recombined in new ways. David Harvey argues that postmodernism represents a crisis of representation, in which reality is fragmented and unstable, and the traditional categories and structures of thought are no longer adequate. Andreas Huyssen sees postmodernism as a response to the crises of modernity, including the horrors of World War II, the decline of traditional institutions, and the rise of new forms of media and technology. These definitions and others highlight the diverse and contested nature of postmodernism, and reflect the ways in which the term has been used to describe a range of cultural, social, and political phenomena.

B. Brief history of Postmodernism in literature

Postmodernism in literature emerged in the 1950s and 1960s, in the aftermath of World War II and the rise of consumer culture. It was a period of social, political, and cultural upheaval, and writers sought to express the complexities and contradictions of the modern world. Postmodern literature rejected the linear narrative structures of modernist literature and instead embraced non-linear structures, fragmentation, and

multiple narrators. It also questioned the idea of the author as a singular, authoritative voice and instead explored the role of the reader in interpreting and constructing meaning.

C. Purpose of the paper

The purpose of this research paper is to examine the theories and techniques utilized in postmodern literature. The paper will provide a comprehensive overview of the theoretical frameworks that underlie postmodern literature, including deconstructionism, structuralism, reader-response theory, postcolonial theory, feminism, and queer theory, and will analyze how these frameworks are applied in postmodern literature. The paper will also explore the various techniques used in postmodern literature, such as non-linear narrative structures, metafiction, intertextuality, irony, and magical realism. Major postmodern authors and their works will be analyzed in depth, including William S. Burroughs, Thomas Pynchon, Don DeLillo, Salman Rushdie, Angela Carter, Jeanette Winterson, and David Foster Wallace. By examining the theories and techniques of postmodern literature, this research paper seeks to provide a deeper understanding of this important literary movement and its impact on contemporary literature.

II) Theoretical Framework of Postmodern Literature: Postmodern literature is a literary movement that emerged in the late 20th century, characterized by its rejection of traditional narrative conventions, fragmentation, and the blurring of boundaries between reality and fiction. This research aims to explore the theoretical frameworks that underlie postmodern literature.

A. Characteristics of Postmodern literature: Postmodern literature is characterized by the following:

1. Fragmentation of narrative: Postmodern literature often subverts traditional narrative structures, fragmenting its plot, characters, and settings.
2. Irony and satire: Postmodern literature often employs irony and satire as a means of social and political critique.
3. Playfulness: Postmodern literature often engages in playfulness and intertextuality, referencing and reworking other works of literature.
4. Metafiction: Postmodern literature often self-consciously draws attention to its own fictional nature, blurring the boundaries between reality and fiction.

B. Theoretical frameworks that underlie postmodern literature

1. Structuralism: Structuralism emphasizes the underlying structures and systems that shape meaning in language and culture. Postmodern literature often employs structuralist techniques, such as the use of binary oppositions and the deconstruction of language and meaning. In the novel *"House of Leaves"* by Mark Z. Danielewski, the use of footnotes, multiple narrators, and a non-linear structure all serve to deconstruct and subvert traditional narrative conventions, highlighting the underlying structures and systems that shape meaning.

2. Deconstructionism: Deconstructionism is a philosophical approach that seeks to reveal the underlying contradictions and assumptions within language and culture. Postmodern literature often employs deconstructionist techniques, such as the undermining of binary oppositions and the questioning of established narratives and meanings. In the novel *"White Noise"* by Don DeLillo, the use of consumerism, media, and language as a means of control and manipulation is deconstructed and questioned, revealing the underlying contradictions and assumptions within contemporary culture.

3. Reader-Response Theory: Reader-Response Theory emphasizes the active role of the reader in creating meaning from a text. Postmodern literature often engages with reader-response theory, blurring the boundaries between author, text, and reader. In the novel *"If on a winter's night a traveler"* by Italo Calvino, the reader is actively engaged in the creation of meaning, as the novel itself is structured as a series of incomplete stories that the reader must complete through their own interpretation.

4. Postcolonial Theory: Postcolonial theory examines the cultural and political effects of colonialism and imperialism. Postmodern literature often engages with postcolonial theory, exploring issues of identity,

power, and representation. In the novel *"The God of Small Things"* by Arundhati Roy, the effects of colonialism and imperialism on Indian society and culture are explored, particularly in relation to issues of caste, gender, and power.

5. Feminism: Feminism critiques patriarchal structures and seeks to promote gender equality. Postmodern literature often engages with feminist theory, exploring issues of gender, sexuality, and power. In the novel *"The Handmaid's Tale"* by Margaret Atwood, patriarchal structures and the oppression of women are critiqued and challenged, highlighting the need for gender equality and women's rights.

6. Queer Theory: Queer theory critiques heteronormativity and seeks to promote LGBTQ+ rights and representation. Postmodern literature often engages with queer theory, exploring issues of sexuality, identity, and power. In the novel *"Orlando"* by Virginia Woolf, the fluidity and complexity of gender and sexuality are explored through the character of Orlando, who changes gender and lives for centuries, challenging traditional notions of identity and normative sexuality.

In conclusion, this research aims to explore the theoretical frameworks that underlie postmodern literature, including structuralism, deconstructionism, reader-response theory, postcolonial theory, feminism, and queer theory. By examining these frameworks, we can gain a deeper understanding of the literary techniques and cultural critique employed by postmodern writers.

III. Techniques Used in Postmodern Literature: Postmodern literature is characterized by its rejection of traditional narrative structures, and its embrace of experimentation and innovation. This section of the research paper will explore the different techniques used in postmodern literature, including non-linear narrative structures, metafiction, intertextuality, irony, and magical realism.

A. Non-linear Narrative Structures: One of the defining features of postmodern literature is its use of non-linear narrative structures. Rather than following a traditional chronological order, postmodern narratives often employ techniques such as stream of consciousness, fragmentation, and multiple narrators to create a sense of disorientation and challenge the reader's expectations.

1. Stream of Consciousness: Stream of consciousness is a narrative technique that seeks to replicate the natural flow of thoughts, feelings, and sensations. In postmodern literature, stream of consciousness is often used to create a sense of fragmentation and disorientation, as the narrative shifts rapidly between different perspectives and moments in time. Examples of postmodern works that use stream of consciousness include James Joyce's *"Ulysses"* and Virginia Woolf's *"Mrs. Dalloway."*

2. Fragmentation: Fragmentation is a technique that involves breaking up the narrative into smaller, disconnected pieces. In postmodern literature, fragmentation is often used to challenge traditional narrative structures and disrupt the reader's expectations. Examples of postmodern works that use fragmentation include William Faulkner's *"The Sound and the Fury"* and Mark Z. Danielewski's *"House of Leaves."*

3. Multiple Narrators: Multiple narrators are a technique that involves using multiple perspectives to tell a story. In postmodern literature, multiple narrators are often used to create a sense of ambiguity and challenge the reader's assumptions. Examples of postmodern works that use multiple narrators include William Faulkner's *"As I Lay Dying"* and Toni Morrison's *"Beloved."*

B. Metafiction: Metafiction is a technique that involves drawing attention to the fictional nature of the narrative itself. In postmodern literature, metafiction is often used to challenge traditional notions of authorship and the relationship between fiction and reality. Examples of postmodern works that use metafiction include Italo Calvino's *"If on a winter's night a traveler"* and Jorge Luis Borges' *"The Garden of Forking Paths."*

C. Intertextuality: Intertextuality is a technique that involves referencing and reworking other works of literature within the narrative. In postmodern literature, intertextuality is often used to create a sense of playfulness and to challenge the reader's assumptions about the relationship between different texts.

Examples of postmodern works that use intertextuality include Thomas Pynchon's "*Gravity's Rainbow*" and Umberto Eco's "*The Name of the Rose*."

D. Irony: Irony is a technique that involves using language or situations to convey a meaning that is opposite to the literal interpretation. In postmodern literature, irony is often used to critique social and political systems and to challenge traditional narrative conventions. Examples of postmodern works that use irony include Don DeLillo's "*White Noise*" and Joseph Heller's "*Catch-22*."

E. Magical Realism: Magical realism is a technique that involves the incorporation of magical or supernatural elements into a narrative that is otherwise grounded in reality. In postmodern literature, magical realism is often used to challenge the boundaries between reality and fiction and to explore issues of identity, culture, and power. Examples of postmodern works that use magical realism include Gabriel Garcia Marquez's "*One Hundred Years of Solitude*" and Salman Rushdie's "*Midnight's Children*."

In conclusion, its rejection of traditional narrative structures and its embrace of experimentation and innovation characterize postmodern literature. The techniques used in postmodern literature, including non-linear narrative structures, metafiction, intertextuality, irony, and magical realism, are all aimed at challenging the reader's assumptions and expectations, and creating a sense of disorientation and ambiguity. By exploring these techniques, we can gain a deeper understanding of the literary techniques and cultural critique employed by postmodern writers.

VI. Conclusion: This research paper has explored the various theories and techniques employed in postmodern literature. Through the analysis of six significant postmodern works, including "*Gravity's Rainbow*" by Thomas Pynchon, "*White Noise*" by Don DeLillo, "*The Satanic Verses*" by Salman Rushdie, "*The Bloody Chamber*" by Angela Carter, "*Oranges Are Not the Only Fruit*" by Jeanette Winterson, and "*Infinite Jest*" by David Foster Wallace, we have examined the ways in which postmodern authors challenge traditional narrative structures and explore themes of identity, history, and power.

A. Summary of the main findings: The main findings of this research paper are that postmodern literature employs a range of techniques, including fragmentation, intertextuality, metafiction, and magical realism, to challenge traditional narrative structures and explore themes of identity, history, and power. The six works analyzed in this paper demonstrate how postmodern authors use these techniques to create a sense of disorientation and challenge the reader's assumptions about the relationship between reality and fiction.

B. Implications of the research: The implications of this research are that postmodern literature offers a valuable means of exploring complex and contested issues in a way that challenges traditional narrative structures and assumptions. Through their use of postmodern techniques, authors are able to create a sense of disorientation that reflects the chaotic and uncertain nature of the issues they address. This can help readers to develop a more nuanced and critical understanding of the world around them.

C. Suggestions for future research: Future research in this area could explore the ways in which postmodern literature engages with other forms of cultural production, including film, television, and music. It could also examine the ways in which postmodern literature reflects and responds to the social and political contexts in which it is produced. Additionally, research could explore the impact of postmodern literature on contemporary literature and culture. By further exploring these areas, we can continue to develop our understanding of the role that postmodern literature plays in shaping our understanding of the world around us.

VII. References

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