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मध्य भारती

मानविकी एवं समाजविज्ञान की द्विभाषी शोध-पत्रिका

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सागर (मध्यप्रदेश) - 470 003

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सागर - 470003 (म.प्र.)

डॉ. छविल कुमार मेहेर

मुद्रण :
अमन प्रकाशन
कटरा नमक मंडी, सागर (म.प्र.)

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AN IMAGE OF WOMEN IN BUCHI EMECHETA'S THE JOYS OF MOTHERHOOD

Malve Sulochana Ganesh

Assistant Professor,
Rajiv Gandhi Mahavidyalaya, Mudkhed.
Dist. Nanded, Maharashtra

Abstract: Emecheta attempts to unveil dissatisfaction about the cultural, religious and communal image of women in Ibuza, she wrote this novel in account of highlighting the status of women as a mother. Various dimensions related to the protagonist, Nun Ego, is displayed by novelist. The present paper tries to focus on the traditional way of building mindsets of female characters from childhood to middle age in Igbo community in Nigeria in which they are compelled to imbibe certain characteristics in a woman related with the importance of being mother and her role play. Emecheta criticizes the traditional ideology of women's identity as a mother, her joys, suffering, sorrow, pain and solitary end in her fate. The theme of motherhood is the main concern of the writer as far as the character of Nun Ego is concerned. The status of women in Nigeria can be seen while studying the works of Flora Nwapa, Toni Morrison, Ama Ata Aidoo, Mariama Ba and Buchi Emecheta. Emecheta is a mother of five children and another African novelist, Mariama Ba has nine children, it can be evident that motherhood lies in women of Africa. In Igbo tradition, it is believed that motherhood is the state of completeness for a woman, she never thought of escaping from this traditional role despite knowing the aftermath of her love, care and sacrifice would be futile. She receives nothing in return of it. As the title of the novel is taken from flora Nwapa's novel 'Efuru', She also tries to reflect this bitter truth of African society in her works where a mother does not receive the same devotion, concern and compassion from her children throughout her life.

Key words: image, compassion, religion, childhood and pain.

Introduction: Florence Onye Buchi Emecheta, is a Nigerian writer born in Lagos in 1944. She died in the year 2017. In 1962, she preferred to go to Britain for studying Sociology at the University of London along with her husband, worked there as a librarian. She had five children. She had written almost more than twenty books. She had tried her hand in novels, children work and autobiography. Her works include *In The Ditch* (1972), *'Second Class Citizen'* (1974), *'The Bride Price* (1976), *'The Slave Girl* (1977) and *'The Joys of Motherhood* (1979). Her novels are the reflection of her own life's experiences. *'In The Ditch'* and *'Second Class Citizen'* are considered as her autobiographical works. In these novels, she has portrayed a character named Adah, who is undergoing a series of obstacles in her life from childhood to motherhood.

Buchi Emecheta's *The Joys of Motherhood* is published in 1979 whereas, genre of the novel is Bildungsroman. The setting of the novel can be found in Ogboli, Ibuza and Lagos from 1909 to 1950s. Basically all the places are from Nigeria in Africa. Being a Nigerian novelist, she has explored the traits of various places with prevailing features of those places. She has made use of third person omniscient narrative technique.

Moreover, a woman is surrounded by a number of duties in her life. Their status in polygamy, marriage, childbearing and so on is decided by men. Many other feature of her tradition that can be pointed out throughout the novel. The first scene of the novel opens at Carter Bridge in Lagos. The central character of the novel is a woman. Being a female, she has to obey the customs of her community. The African culture encourages people to give birth only to boys

and not to girls. Her name, Nnu Ego means, "Twenty bags of cowries." She is born in Igbo community in a rural village of Ibuza. Her first child with Nnaife dies in infancy.

So, she is going to commit suicide by jumping off from Carter bridge in Lagos. further scene discusses about 25 years flashback at Ogboli, Ibuza. Nnu Ego is a daughter of Agbadi, who is the chief of a prosperous village and an elephant hunter. There is a flashback in Ogboli, Ibuza in Nigeria. Agbadi is attracted towards a girl, Ona, the daughter of a neighboring chief. She refuses Agbadi's sexual proposal but one day, Agbadi is badly wounded during his elephant hunting trip. At that time, Ona takes care of Agbadi. Later, they got married and have a daughter, Nnu Ego. After a year, Ona passes away while giving birth along with her child. So, Nnu Ego is the only surviving child of Agbadi.

This novel is the reflection and projection of Ibuza tradition. Emecheta's *The Joys of Motherhood* explores the notion of stereotype of the Ibuza tradition where a character imbued all the necessary characteristics to fit in that traditional and typical way in which the women are living. A woman is treated as a part of a property. She is utilized as an object at the hands of these patriarchal men. Nnu Ego is the main focus of the story. Over the years, male dominance becomes the highlighting issue and this novel carries forward that traditional concept of completion of a woman as a mother. There is a juncture, where her first husband, Amatokuwu threatens her wife by abusing her,

“And they all agreed that a woman without a child for her husband was a failed woman.” (*The Joys of Motherhood*, p.62)

Here, she is unable to oppose this character assassination done by her husband. Because if a woman fails to give birth to a boy that woman may lose her value and significance among her people as a mother. No father advises his daughter as,

“*of Motherhood*, p. 33)

Agbadi is fond of her daughter, so he always ready to solve her problems and want her to be happy in her life. Igbo culture has a great impact over her upbringing. At the age of sixteen, she got married with a man, Amatokuwu. But they are unable to produce child. In her culture, a woman should give birth to a child which is the highest duty for her, especially sons. It reveals the themes of motherhood and fertility. Due to their incapability of bearing a child, they got separated. While abusing her, he says,

“I am a busy man. I have no time to waste my precious seed on a woman who is infertile. I have to raise children for my line. If you really want to know, you don't appeal to me anymore. You are so dry and jumpy. When a man comes to a woman-he wants to be cooled, not scratched by a nervy female who is all bones. [. . .] But now if you can't produce sons, at least you can help harvest yams.” (*The Joys of Motherhood* 32)

Agbadi remarries Nnu Ego to Nnaife who lives in urban Lagos. She goes with him and live happily with him. He works as a laundryman for Meers, a British couple. Here one can also find the theme of colonialism. Some incidents highlight this theme in the novel.

Nnu Ego, the female protagonist of the novel is considered as a reincarnation of a slave girl. Her birth is significant event from of the writer's perspective because she takes birth to leave her life again. She is unable to give birth in her first marriage. So, she got married to Nnaife. After her second marriage, she conceives a child and gives birth to a son, Ngozi. She starts selling cigarettes beside the road. Soon, her child dies which brings despair for her. That's why she decides to commit suicide by jumping off The Carter Bridge. She is being saved by an Igbo man Nwakusor. They have nine children but two of them died. She gives birth to 3 sons and 4

daughters. She is happy that she is not barren when she gives birth to her first son Oshia, she says in joy,

"She was now sure, as she bathed her baby son and cooked for her husband, that her old age would be happy, that when she died their would be somebody left behind to refer to her as a 'mother'. "(*The Joys of Motherhood*, p. 54)

It is believed that a woman with three sons will live a comfortable and luxurious life in her old age. But in the case of Nnu Ego, her life doesn't go into such a way, where she can live her life happily and peacefully. Emecheta discloses that Nnu Ego's journey of life leads to a painful death in alien. To show her grief, Emecheta writes,

"With no child to hold her hand and no friend to talk to her. She had never really made many friends. So busy had she been building up her joys as a mother."(*The Joys of Motherhood*, p. 224)

It' IS a tale of suffering and sorrow. She is marginalized and de-humanized in her own land, among her own people. Emecheta is one of the novelists in Africa who firmly talks about the right of woman and try to empower them. "The joys of being a mother is the joy of giving all to your children." It is the irony of the destiny of the mother where they cannot enjoy love, respect and care of their children. Emecheta states,

"a woman with many children could face a lonely old age and maybe a miserable death all alone, just like a barren woman." (*The Joys of Motherhood*, p. 224) She allows her sons to be educated from outside Igbo culture and tradition. Finally, her immense love and freedom bring to her loneliness. Here, Buchi Emecheta tries to focus on different situations where sons could be changed culturally, socio-politically and economically.

The technique that Emecheta utilized to narrate this novel is very different from her other novels. The motherhood in Igbo community is one of the major themes of Joys of the Motherhood. She ponders over the mentality of women who are the victims of traditional and religious bigotry. Her blind faith in tradition brings her to her loneliness and death at last in the novel. Through the novel, a number of circumstances are displayed where they are victims of race, gender and class. One can easily witness the sacrifices of mother for her children to adjust herself in every situation owing to support her children from the husband, leading them towards the right path for their bright future by going against customs and traditions.

Children do not always bring fulfillment to their parents' desires. The following quote points out that Nnu Ego asks questions to the god about her existence, about her inferior position in family and society due to her gender, when she tells,

" God, when will you create a woman who will be fulfilled in herself, a full human being not anybody's appendage? ". (*The Joys of Motherhood*, p. 186)

The overall structure of the story is very unique and blends all the devices in certain and appropriate place. While commenting on the plot, Marie A. Umesh states,

"Structurally, this text is more complicated than her earlier works. Her artistic growth as a writer demonstrated in her prolific use of literary devices such as flashback, interior monologue and Bildungsroman, is stylistically exciting for example, Emecheta employs the technique of Bildungsroman- a novel formation to underscore the development of the protagonist's mind and character as she matures and recognizes her role in life. "(Umesh, p. 03)

It also highlights many positive aspects of motherhood. A mother always stands next to her child as a towering figure to protect him from every obstacle in his life from childhood to adulthood. She is bound to experience the feelings of joy as well as pain from her children. Although, Nnu Ego is happy to become a mother but why always a mother sacrifices her life for

her children and not child does anything for a mother. They always fail to obey and respect their mother. To nourish and fulfil every desire of a child, a mother does not hesitate but when she becomes old at that time children try to step back. They do not pay attention to their old mothers. They fail to take care of those who gave birth to them and grew them up and sacrificed all their life and happiness for a child.

The novel is written in six major episodes and consists of 18 chapters. It talks about the protagonist, Nnu Ego. The twenty-five years span of her life shows the growth of the novel. The novelist depicts the journey of her childhood to old age. It is a tale of a mother's thoughts and feelings. At the outset of the novel, one witnesses the pain and sorrow of losing Nnu Ego's child, where she mourns,

"But I am not a woman anymore! I am not a mother anymore. The child is there dead on the mat. My Chi has taken him away from me I only want to go in there and meet her." (P. 62)

Chi is a mythical character. She thinks Chi is responsible for her child's death. Here, Emecheta puts before us an Igbo ideology that is deeply rooted in the psyche of those people. 'Chi' is one's life force and a kind of spirit or energy. It does the work of giving life. Cynthia Ward states,

"Emecheta's novels apply feminist views because they represent the experience of the African woman struggling to assert herself against historically determined insignificance and try to speak for the disenfranchised African woman who are oppressed by the colonial, patriarchal societies". (Ward, 99)

So, women are under the dominance of men in Nigeria. In the monologue, Nnu Ego questions the patriarchy that she feels trapped in her own body. She always wants to give birth to a son because it's decided by Igbo community, especially, males such as husbands, fathers and even sons. She raises her inner doubts that the importance is given to only sons and not to daughters. The important decisions are taken by the males in the family. The right to get education is given to sons. The man is allowed to marry several wives with his will. Freedom is given rather than grabbed by the male in Igbo society. The role or the status of a woman is determined by male members of the society.

In this way, the image of women in Nigeria is highlighted in *The Joys of Motherhood*, where her helplessness and plights of frustration uncover the cruel reality of the women. They are meant to be mothers and if she fails in this traditional role she is called as "barren". The stigma of a childless mother would be forever on with her till her death. It shows that the bigotry over tradition is so deeply rooted in the blood of African people, they do not even about her temperament and emotions. Thus, Emecheta willingly consider this in her novel and make her reader to have a deliberation and make to change this image.

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AAWALI AS A VICTIM OF PATRIARCHY IN THE SELECT POEM OF TUKARAM: AN ADVICE TO ANGRY WIFE.

Chaitali Nankumar Mane Deshmukh

Research Scholar, Department of English
Shankarrao Mohite Mahaviyalaya, Akluj.

Dr. Hanumant K. Awatade.

Assistant professor and Research Guide,
Shankarrao Mohite Mahaviyalaya, Akluj.

Abstract: The subordinates are always suppressed, they can be known in terms of caste, class, gender and age. In India, women are considered as goddess. But in reality, woman's situation is very different. In fact, it wouldn't be wrong, if we say India has a great tradition of suppression of women. Tukaram is the great sant from Maharashtra. Lot of literary and research work on Tukaram is available. However, his wife's sorrows remained the part of study. The current paper has attempted to analyze and uncover the most suppressed and ignored woman character, AAwali with reference to select poems of Tukaram.

Keywords: subaltern, suppression, revolt, patriarchy etc.

Introduction: Aawali is the second wife of sant Tukaram. Tukaram is a renowned saint, Poet and philosopher from Maharashtra. Though he is a great saint, he believes there is no need of being celibate. He was born and brought up in reputed family of traders in a village Dehu. His family owned a comparatively large piece of prime agricultural land on the bank of the river Indrayani. Being traders by profession, they learnt to read and write as well as to maintain accounts of financial transactions. This was presumably the kind of education Tukaram had. However, the early death of his parents and the renunciation of worldly life by his elder brother thrust upon Tukaram the role of the head of his family at a fairly young age. Before, he was twenty-one Tukaram had to witness a series of deaths from among his loved ones, including his mother, his father, his first wife, and children.

The famine of 1629 was a devastating experience for Tukaram. The horror of the human condition that Tukaram speaks of comes from this experience. After the famine, Tukaram lost all urge to lead a householder's life. He showed no interest in farming or the family's trade. Presumably the famine, but also some other circumstance of which we have no details, seems to have reduced Tukaram first to penury and then to the final humiliation of bankruptcy. He was unable to repay the debts he had incurred and the village council stripped him of his position as Mahajan and passed strictures against him. All these incidents in the life of Tukaram lead to spirituality. He departed himself from the worldly life. To meet god is the only intention of his life. He completely ignored his family.

Now there's nothing left for you to eat

Will you eat your own children?

My husband is God-crazy! (p.37)

Above lines uttered by Aawali, while depicting the quirky behavior of Tukaram in a family. In the patriarchic culture husband is the head of the family. He supposes to fulfill all the needs of the family. He is the one who tries to solve the problems of the family. On the contrary, Tukaram behaves exactly opposite to it. Instead of fulfilling the needs of the family, he is worried for other people in a society. He helps others. He feeds others. He quit working for family.

A Sackful of grain is delivered at our door.

But this bastard won't let his own children eat.

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He distributes it to the whole town.

I suspect he himself eats it too. (P.36)

Tukaram's behavior as saint seems ideal and ethical at moral level but in reality, for his wife Aawali, who belong to rich family, it was very difficult to stay with such a man. It is the responsibility of both husband and wife to look after their children. But Tukaram become totally withdrawn. He started to avoid the company of people. He began to sit alone in a corner and brood. It reflects through the following lines.

See how he beats his own head?

See how he wears garlands!

He has stopped minding his shop

His own belly is full

While the rest of us must starve (p.37)

Tukaram is a great personality for people. But for his family members, he is curse. He doesn't behave like common man. He started behaving madly so much that, because of him, they have to starve. As a result, Aawali got angry with Tukaram. Following lines expresses her anger clearly.

Whose wife am I supposed to be?

I work my arse off for his family (36)

Above lines not only indicate the Aawali's anger. She is not only the wife of husband but also the mother of children. She has the responsibility of her children but also expresses the mother's concern towards her children. The relation between mother and her children is unique. Whatever may be the situation, but mother will not depart herself from her children. While describing the love and concern as a mother towards her children, a well known American poetess, Maya Angelou says,

“ I will look after you and I will look after
Anybody you say needs to be looked after,
Any way you say. I am here.
I brought my whole self to you.
I am your mother.”

Similarly, when Tukoba was not paying attention towards household things, aawali stared working and tried to feed her children. She has to play the role of both the mother and father as well. For such woman, who has not support of her husband and parent, life becomes so worse.

In India girls are treated as others or guest in their home. Girls are the responsibility of the parents till their marriage. Once they get married the role of parents is over. There is a proverb in Marathi, *mulgi dilya ghri meli*. It means once daughter get married, she is died for her parents. After marriage, if girls stuck in the problem, her parents do not help her. In the case of Aawali, same things happened. When her husband started behaving as a whimsical parson, her parents left her on her fate instead of helping her. She stayed with her husband only. She seems so called *sanskari* girl. Since childhood, there is a kind of training in the name of '*sanskara*' how to be passive, silent even though others exploit and oppress them. Women have to tolerate all these things silently. However, initially Aawali seems silent. But later on she started to speak up. It becomes very difficult for her to stay with such a mad person. Following lines expresses the fact.

Why me? This man renounces everything

About me. Has he lost

All sense of pleasure, then? (p.35)

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Tukaram was so whimsical that whatever grain Aawali used to bring home, he gives it to others. It is a problem in front of her how to survive. If they do not get food, her children will die. She is worried for that but Tukaram left all these things on God. In the following words, Aawali expresses the her sorrows:

They've turned a blind eye to their families.
They have deserted their homes.
Their wives twist and turn for them
While they crush their lives with a stone. (p.38)

The above lines clearly state the pain of married woman. After getting married with Tukaram, Aawali expects to live happily like other women. On the contrary, she get annoyed and irritated with her husband's behavior. Following lines shows the whimsical nature of Tukaram:

'He wouldn't let a thing remain in this house.
He hasn't left me even a lump of cowshit
I can plaster my mud floor with.' (p.36)

The above lines clearly indicate the helpless situation of Aawali. In India, when the girls play and develop physically and mentally at that very age, they are tied in the chain of marriage to get physically and mentally tortured by the worn and torn norms of the society. For women marriage is supposed to be their fate and they give their entire life to this without thinking about themselves.

The girls are taught to be obedient, kind, soft-hearted and tolerant since their childhood as they are going to be the housewife and they have made their dreams true by obeying her husband. As it is rightly pointed out by Jyoti Puri, that wedding and becoming a mother, these two activities bring status in the society. These two are the rights as well as responsibilities of the women. Aawali is facing the same situation. Tukaram lost interest in household things after his second marriage and having children. If he would adapt celibacy before marriage, it would be fine. But because of his decision, his family members had suffered a lot.

People get worried due to all their problems and sufferings in life. They afraid to the death of other family members but, it seems a kind of reed for Tukaram. He says,

My wife died: May she rest in peace.
The Lord has removed My attachment.
My children died: So much the better.
The last illusion. My mother died
In front of my eyes. My worries are all over
Says Tuka. (41)

The above line reveals the detachment of Tukaram towards his family. His soul is united with God. He has accepted and followed the principles of spiritualism in his life. But it is very thorny for ordinary people such as Aawali, his children and parents. One can imagine how it would be difficult for a wife to stay with such husband.

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STAY HOME. STAY (NOT) SAFE: VIOLENCE AGAINST WOMEN IN THE MUMBAI REGION DURING COVID-19.

Dr Minal A. Mapuskar.

Associate Professor,
Department of Political Science,
Kirti M. Doongursee College,
Dadar, Mumbai-400028.

Abstract: Most crises take a toll on interpersonal relationships. This Corona pandemic caused due to the spread of Covid-19 virus too was no exception. Humans in modern times value and need personal space. This space was crunched due to the lockdown and the government's order to "Stay Home. Stay Safe"! The same order proved to be ridiculous as women were not safe at home but faced domestic violence at home. As the Covid-19 pandemic and the resultant lockdown were unprecedented the violence against women too took many shapes. Hence, data collection by government agencies and other organizations in the first place took time. It indicated that the worldwide phenomenon of increasing domestic violence also existed in India in general and Mumbai in particular. Thus, the paper attempts to prove the hypothesis that the home was not at all a haven for many women during the pandemic and there was a tremendous rise in violence against women in the Mumbai region during COVID-19. Agencies faced many restrictions due to the lockdown. The present paper examines the causes of the violence against women and the efforts taken by Governmental and non-governmental bodies to reach out to the victims. The paper also attempts to investigate the reasons why these efforts proved insufficient while suggesting certain measures. The conclusion of the present paper is based on the various reports of the NGOs working in and for the Mumbai region making this research qualitative and not quantitative.

Key Words: Mumbai, violence against women, Covid-19, home, safety

Introduction: Human History is a history of pandemics, natural calamities, and other such post-apocalyptic mishaps. Man has always fallen short of time to prepare to face the repercussions of all the contagions. Whenever such catastrophe has stricken, science has taken its own time to bell out humankind from the clutches of the Pandemic Situation. Turning the pages of the past, one can see that various infectious diseases have devoured man and have devastated the normal routine of life. In 2020, the novel corona-virus or Covid-19, often described as the great leveller, struck everywhere and everyone - rich and poor, workers and masters, irrespective of religion, colour or caste across the world. India noticed this growing threat in early 2020. By March, it was evident that the pandemic had reached India, and its spread was rapid.

The story of the pandemic is not only the story of the sufferings of humans but the saga of the sufferings of women as they are doubly victims, at the hands of natural calamity and the hands of the opposite gender. The fatal corona virus can never be more harmful than man's institutional idea that he can build his domain upon the ruins of others. While quarantine is an effective infection control measure, it can lead to significant health, social, economic and psychological consequences. COVID-19 and violence against women are interrelated.

Most crises take a toll on interpersonal relationships. This pandemic too was no exception. Humans in modern times value and need personal space. This space was crunched due to the lockdown and the government's order of "Stay Home. Stay Safe"! It goes without saying, that absence makes the heart grow fonder, and familiarity breeds contempt. Too much closeness due to stay-home compulsion led to many frictions at home. "Stay Home. Stay Safe" proved to be

ridiculous as women were not safe at home but faced domestic violence at home. It was presumed so far that women are unsafe out of the home. Hence, whenever women are attacked questions are asked such as Where was she? At what time? What was she wearing? Was she alone? All of this puts a responsibility on the individual woman for her safety. However, these questions proved redundant as she was home. The cases of violence against women were on the rise during the pandemic of Covid-19. UN report states that one in three women experience intimate partner violence (IPV) worldwide, and the economic costs of this violence range from 1% to 4% of global GDP (Gross Domestic Product). UN has referred to the rise in violence against women during the Covid19 pandemic and accompanying lockdowns as the "Shadow Pandemic". This is a stark reminder of the scale of gender inequality and discrimination against women. The definition given by UN of the violence against women goes as: "any act of gender-based violence that results in, or is likely to result in, physical, sexual, or mental harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life." (UN Women, 2020)

Literature Review: Lal (2023) in her article investigates the types and magnitudes of violence with respect to women during pandemic. Her article reiterates the UN Women's mention of the pandemic as 'parallel or shadow pandemic' given the rise in the reported cases of violence against women in different countries of the world (Lal, 2023). Women globally underwent Gender Based Violence leading to isolation, loneliness and uncertainties. This has been referred to as 'quarantine paradox' (Mittal & Singh, 2021). The fact that lockdown procedures in the majority of countries have isolated women from violent partners is one of the pandemic's negative effects on women (Chandra & Gandhi, 2020). There is a dearth of comprehensive studies estimating the relationship between violence against women (VAW) and the COVID-19 pandemic. Most of the articles are commentaries, letters, and editorials, and most of the published data derives from social media, internet, anecdotal evidence, and helpline reports. Although there are reports from civil society, states, national human rights institutions, international organizations, academia and other stakeholders in India, the study based on the Mumbai region are a few. The present paper aims at filling that gap. The paper is designed to provide a broad overview of the problem of VAW during the COVID-19 pandemic. The review of the literature underscores that there is a rise in domestic violence, in the COVID-19 pandemic. One of the major delimitations of this paper is that it talks about only violence and no other problems faced by women such as food safety, health, nutrition, etc.

Causes of Domestic Violence: Domestic violence includes all types of abuse. If the definition given by law as per the Domestic Violence Act of 2005 is checked, it gives four types of abuses viz: physical, sexual, verbal and emotional and economic (Ministry of Law and Justice, 2005)

The stress of confinement, financial uncertainty, attitudes about gender roles and a desire for control during disasters all contribute to an increased risk of Interpersonal Violence (IPV) or Domestic Violence (DV). The victim is unable to seek out the customary channels of support—friends, family, relatives, doctors, or police—for assistance (Tomar & Mohanty, 2020). Many transactions went online/digital during the lockdown. Though technology proved to be a boon to many, it was a disaster for females making them all the more vulnerable. Cybercrimes increased. The cases of cyberbullying were multiplied. One of the very important reasons for the increase in GBV is that the perpetrator knew that she had nowhere to go due to the lockdown. Police were busy with pandemic-related duties. As a result, the call for help went unattended. Working women were victims of frustration as they had to balance between office work and household chores without any domestic help. Many went into depression. Though the loss of jobs added stress equally to males and females, husbands poured their frustrations on females in the house (wife, daughter and at times mother) indulging in physical violence.

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It should also be noted that the Indian lockdown caused a shadow pandemic in which violence against women increased at home and online platforms, unfortunately, the complaints regarding rape and sexual harassment decreased sharply. During quarantine, as more women were in informal jobs and got laid off, this led them to experiencing a greater impact as they became economically dependent on their male counterparts. The first lockdown, from March to May 2020, severely impacted women. Like others in cities and towns all over India, women too lost jobs, saw their savings dwindle and witnessed family and friends falling seriously sick. As the pandemic was novel so was the violence. However, what remained unforeseen was the slogan, Stay Home! Stay Safe! Would mean something entirely different for women. With family members at home all the time, women were doubly impacted not only by economic and other losses but also by a heavier burden of housework and the ugly spectre of domestic violence looming over them. In India, data collection usually takes time. However, data gathered by government agencies and other organizations indicated that the worldwide phenomenon of increasing domestic violence also existed in India.

Nature of Violence: Home has always been conceived as a place for relaxation, leisure, learning and family support as well. It is here our basic needs are met. It also is the place where women as homemakers are expected to fulfil their roles as mothers, wives and daughters. Customary gender norms make the home a woman's primary workplace and responsibility. The home is also a closed space, a private space kept out of reach of the neighborhood and the community. Domestic violence has been something of an open secret, known but dismissed as private, to be resolved or suffered within the family and between its members. Fortunately, our laws have clearly stated domestic violence is a crime and not just a family matter to be hushed or ignored. During the Covid-19 pandemic, however, domestic violence becomes multi-dimensional solely as the lockdown resulted in many women and their children locked up with their abusers. Initial data and experiences of women's rights organizations suggest that there were many more survivors of domestic violence than those who reached out for help. Women had nowhere to go and no one to whom they could turn for help. All support services were discontinued and the nodal agency for women, i.e., the police, was concentrating on patrolling and imposing COVID-19 lockdown restrictions.

Laws and services that protect and help women in distress already exist. There are government-run shelter homes, One Stop Crisis (OSC) Centres and legal aid, protection officers and so on. However, women's groups found that government services were not available during the lockdown because the services meant to address domestic violence were not considered part of essential services. People with Disabilities (PWDs), largely invisible in the country, constitute little over 2% of the total population. Many of them depend on external help to get through everyday activities. In a country with hardly any facilities for the disabled in normal circumstances, one can only imagine the difficulties PWDs faced during the lockdown. Moreover, women with disabilities are even more disadvantaged and vulnerable than their male counterparts. As the United Nations Secretary-General had said even as governments implement lockdowns, they needed to also make prevention and redress of violence a part of their national response, plans and policies. National and state governments could have responded to the rising rates of violence announced by their own women's departments through public announcements, policies, and directives (Guterres, 2020).

The National Commission for Women which receives complaints of domestic violence from across the country, recorded a more than twofold rise in gender-based violence in the national Coronavirus lockdown period. The total complaints from women rose from 116 in the first week of March to 257 in the final week. In April and May 2020, 47.2% of all cases received by NCW were of domestic violence as compared to only 20.6% of cases between January and

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March 2020 (Press Information Bureau, 2020). During the second wave of the pandemic, NCW received 30865 cases of which about 21.6% related to domestic violence (Pandit, 2022). Those who were addicted to substances were spending meagre savings on purchasing alcohol, for instance, leading to growing conflicts at home. Women and children were getting beaten up more, as they were the soft targets in the household (Ansari, 2021). The economic instability during the pandemic and social and cultural norms of India ignited psychological abuse against women during the pandemic. The stress of confinement, financial uncertainty, attitudes about gender roles and a desire for control during disasters all contribute to an increased risk of IPV/DV (Huq M, 2021).

Majors taken by agencies: Pre-covid studies show that 86% of women who experience domestic violence do not seek help in India. As an immediate response to rising cases of domestic violence, NCW had launched a helpline during the first wave itself (Press Information Bureau, 2020). Invisible Scars, an NGO working to help domestic violence victims launched helpline 'Mpower 1 on 1' to report domestic abuse (Roy, 2020). That proves furthermore the gravity of the situation. Akshara Foundation, a Mumbai-based NGO has published a report with the objective of documenting some of the problems survivors of domestic violence faced during the pandemic and lockdown, to describe some State & women's rights groups' interventions and put forward recommendations for immediate and long-term advocacy to be more pandemic/disaster prepared in the future. It referenced twenty Women's Rights Organizations from eleven states and interviewed thirteen of them working on the issue of violence which were active during the lockdown period and were ready to share their field experiences. According to data shared by them, there was a 2.5 times increase in cases of domestic violence registered between February 27 and May 31, 2020. Activists and field workers tried to help women exposed to violence and abuse inside their homes realized that women were not even able to make a phone call to them to ask for help. Further, it states that even if they managed to reach out somehow, it was nearly impossible to intervene in any manner except telephonically because no one was allowed to step out (Akshara Foundation, 2021). Activists from the Special Cell for Women and Children, TISS, Mumbai elaborated on how strained marital relationships led to aggression against women in families during the lockdown (Special Cell for Women and Children, n.d.). Bharatiya Stree Shakti's comparative report of 2018-19 and 2021 underlines the fact of the increase in violence and the "nowhere to go" condition of the victims (Bharatiya Stree Shakti, 2022). Considering the metropolitan nature of the city with diverse social, religious and economic conditions, it goes without saying that everyone needs to chip in. No one agency can do this, it has to be the collective effort of society, of the community of young people acting for equality; the mass media projecting better role models, the police and legal system working effectively, the corporates hiring more women and keeping them safe from harassment and the family supporting their daughters".

Suggestions and Conclusions: Most women's groups have linked their economic status and financial independence to greater chances of resisting or enduring domestic violence. So, women must have that fallback and not be dependent on perpetrators for their basic needs. This is one long-term advocacy that they will need to work on during and post-pandemic. A disaster of the scale of the pandemic needs public activism as well as state intervention and collaboration between different entities to be successfully handled. In the long term, both women's rights groups and the government have to pursue their efforts to ensure the enhancement of women's capabilities and agency to resist violence. It has been established that women with some form of safety net are in a better position to challenge domestic violence. While quarantine is an effective infection control measure, it has led to significant health, social, economic and psychological consequences, study shows. COVID-19 and violence against

women are interrelated pandemics. Health healthcare system should learn from the actual tragic scenario in order to identify creative solutions to the violence against women. The government and the health care system should learn from the actual tragic scenario to identify creative solutions to provide clinical care and forensic services for victims of violence. They should be able to face other future calamities, in which the hospitals might become inaccessible. Not only Government/ Non-governmental helplines should be active but there should be a special task force to attend to it. The role of cyber cells and Civil Society Organizations is significant.

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MAPPING DIFFERENCES: A STUDY OF M. S. VASSANJI'S *NO NEW LAND*

Dr. Jeevan S. Masure

Professor, Research Guide and Head

Department of English

Netaji Subhashchandra Bose Arts, Commerce and Science College, Nanded

Abstract: In the search of better intellectual opportunities, the desire to uproot and to find a new place to live, the people migrated from South Asia and Africa to Canada. Their migration seems both forced and chosen. *No New Land* by M. S. Vassanji reveals the struggle of immigrants in the new land. It talks about the cross-culture encounter between Asians and Canadians. The difference suggests multiplicity rather than binary opposition and exclusion. The prime focus of this paper is on the racial, cultural, social, religious and linguistic differences represented in the novel by Vassanji. It also discusses how the intercultural migration of Asian and Africans has succeeded in celebrating a multicultural society. Putting immigrants' attempts to recreate a land similar to their old one at the centre, the present paper investigates Vassanji's new culture which forms when different communities interact. In the pluralistic social set-up of Canada, the South Asians and Africans are represented different ethnic minorities. They are in the large numbers and hailed from the Third World countries. The present attempt aims at highlighting the diversities of such minorities within the individual nation. Vassanji's protagonist realizes the ambivalent and paradoxical nature of assimilation. He recognizes that the immigrant community hangs on the periphery of the Canadian dominant culture.

Key-words: migration, M. G. Vassanji, *No New Land*, multiculturalism, cross-cultural encounter, rootlessness

Introduction: M. G. Vassanji was born in Kenya and raised in Tanzania. He was trained as a physicist at M. I. T. in Boston and was writer-in-residence at the University of Iowa in their prestigious International Programme in 1989. His first novel *The Gunny Sack* (1989) has received a Regional Commonwealth Prize for a best first novel. His second novel *No New Land* was published in 1991 and a collection of short stories *Uhuni Street* appeared in 1992. His work has appeared in several anthologies including *Contemporary African Stories* (1992) edited by Achebe and Innes. He is twice winner of the Giller Prize (1994, 2003) for best work of fiction in Canada; the Governor General's Prize (2009) for best work of nonfiction; the Harbourfront Festival Prize; the Commonwealth First Book Prize (Africa, 1990); and the Bressani Prize. *The Assassin's Song* was shortlisted for the Giller Prize, the Governor General's Prize, the Writers Trust Award, and India's Crossword Prize. *Nostalgia*, his dystopian novel, was a finalist for CBC's Canada Reads. Vassanji is best known for his nine novels, two short story collections and a biography. Diasporic consciousness, multiculturalism, nostalgia, language, history, Indianness, community, migration, alienation, memory, myth, quest for identity, exile, history, racial discrimination etc. are his major themes. The writings of Vassanji deal with Indians living in East Africa. Even his masterpieces are the record of his second generation's experiences of migration to Europe, Canada, or the United States. Like Jumpa Lahiri, Salman Rushdie, V. S. Naipaul and Kiran Desai, Vassanji reveals the differences in culture, religion, race and language faced by the immigrants.

The immigrant ethnic minorities revolted against the elitist bilingual cultural model of Canada. In 1971 the bicultural policy was dissolved into the multicultural policy. A policy was entrenched a model of cultural dualism. It was institutionalized English/French bilingualism and biculturalism across Canada. The Bill was passed to achieve a national unity through the

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cultural assimilation of all ethnic groups to the dominant model. It was assumed the right of non-English and non-French ethnic groups to express their cultures in a matter of the private sphere only. Public institutions would continue to be predicted on the established model of cultural dualism which implied conformity of ethnicities to the dominant culture. Canada then was not a multi-ethnic but a multicultural nation within a bilingual framework. It provided the platform for fierce competitions and ethnic conflicts for opportunities and for advancement. Paradoxically, it leads to inter-ethnic conflicts. Multiculturalism nourished the stereotypes of minority ethnic groups as strange upholders of quaint customs. The racism is inherent in Canadian society. Inherent in the notion of the diversity of Canadian society as a mosaic is the equal participation of the pieces making it up, yet Canadian society is in reality a vertical mosaic with some pieces raised above others, the surface is uneven. In case of multicultural writer “not only does the writer have all cultures available to him or her as resource, for consumption, but he or she actually belongs in all of them, by virtue of belonging properly in none” (Ahmed, 130).

In his novel *No New Land* Vassanji elicits the Canadian immigrant experiences of the Indian Shamsi Community. This novel deals with the themes of immigration, in betweenness, racial discrimination, identity crisis, migration, community, quest for identity, exile etc. However, the prime focus of this paper is on the racial, cultural, social, religious and linguistic differences represented in the novel by Vassanji. Canadian national culture and identity evolves from a conglomeration of minority discourses. Since integration takes place when each cultural element, whether of the native-born or the foreign-born has been changed by association with the other but without loss of its own cultural identity. The racial culture based on a hierarchical system is infused with the distinctions of colour, race, religion, creed and even language. A distinct mythology, ideology and philosophy are developed around these distinctions.

No New Land explains the story of an East-African family of South Asian heritage and their experience of migrating to Toronto, Ontario Canada. Nurdin Lalani and his family, find that the old world and its values pursue them. The novel reveals the cultural differences in Canada. It highlights that the natives of Canada are placed at lowest rung of the social structure of Canada and the immigrants remain hyphenated. Nurdin seeks refuge in Canada after experiencing the post-independence nationalistic zeal of black Africans in Africa. The Asians have been proclaimed as the exploiters of the land and received the bad treatment. For better intellectual opportunities and to free themselves from the repressions of colonial/neo-colonial policies of the colonizer/neo-colonizer (Kripal, 04), the South Asians like Nurdin migrate from Africa to Canada. He is welcomed to Canada, a land of plenty, the land of festivals “with the dazzle and sparkle that’s seen as far away as Asia and Africa in the bosoms of bourgeois homes where they dream of foreign goods and emigration” (*No New Land*, p.40) and buying is a narcotic. While getting the job in this new land he is reduced to a comic figure. At the work place the East Europeans regard him nothing more than a servant and kept a safe distance from him. Esmail establishes himself as a painter that is patronized by America. Jamal marries a white girl to get a Canadian law degree for his eventual admission to the Ontario Bar. While Esmail accepts white patrons, Jamal accepts a white spouse. Everyone aspires towards recognition from the West since this recognition warrants success and essential Canadianess instead of being hyphenated. If they opt for retaining their ethnicity, they have to live in ghetto forming little armies marching in file and in parallel with thoroughly French-Canadian and English-Canadian armies. Celebrating ethnicity may lead to ghetto-mentality.

In Canada the immigrants having different religions and cultures live together. They celebrate all the religions by maintaining one’s past and traditions. The immigrants struggle not only to fit in with Canadian culture but also to stand out from other different cultures. Rosecliffe Park

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serves as a symbol of diversity and openness. It is a mosaic style environment that symbolizes diversity and plurality. The people who live there are of many racial origins and speak various languages. Different vernacular languages from India and Africa are featured in Vassanji's work. He enjoys the African language Swahili.

Vassanji's *No New Land* throws a light on the cultural differences in Canada. It exposes the cultural discrimination. The construction of racism and the disadvantaged position of the non-whites are resulted from long-term oppression. The problem of racial differences is raised throughout the present novel. Nanji, the professor, receives the ill-treatment from the white people for his race. The white people never sit next to him at the work place. As Vassanji states,

Racism, the word kept intruding in his mind and he kept pushing back. On what basis racism? It could be my face, dark, brooding, scowling, catered. Perhaps I look like a bum. Professor Nanji? What we have become; suspecting racism, but never certain, touchy as a raw wound, blaming innocent people and letting the guilty walk snugly away because you can never be quick enough with a reply. (NNL, 93).

Nanji's name has been included in the list of "undesirable immigrants" and denied the entry. His cultural difference becomes the cause of racial discrimination. The violent episode of 'paki-bashing' is the evidence of racial discrimination in Canada. For mere sport the kids victimize Esmail by punching him in his stomach. They shout at him "Paki-paki-paki". The attack on Esmail arouses a massive rally organized by the South-Asians with slogans as: *Esmail we are with you, No to apartheid, Let my people come* (NNL, 110). The false accusation of rape charged against Nurdin Lalani by a Portuguese woman is another subtle incident of racism. Nurdin Lalani is blamed as a rapist by the white girl who groans in pains. He consoles her by putting his hand on her shoulder. But he is charged against her rape. He belongs to nowhere. Here, Vassanji explores the condition of insecure and rootless immigrant. Nanji, the college professor, believes that the immigrant has no choice "but to become westernized, which is what we have adopted for by coming here" (NNL, 77).

Eating of pork is also seen as the feature of Canadians. Ramesh thinks that Nurdin has changed his faith by tasting pork sausages. When Nurdin pretends to be shocked, Ramesh comforts him.

See you're the same ... I am supposed to think you're dirty. You think they are dirty. Who is right? Superstitious, all ... Eat pig and become a beast. Slowly the bestial traits- cruelty and promiscuity, in one word godlessness- overcome you. And you became, morally, like them. The Canadians. (NNL, 127).

Through these episodes Vassanji brings out the differential discourse of cultural imperialism. In the atmosphere of Canada, the immigrants face the bitter stings of racism. It happens to them because they belong to social, linguistic and usually religious minorities. This painful alienation forms the daily reality of the immigrants/natives that shape their lives, politics and art. The immigrants live into the vortex of cultural alienation. Vassanji's protagonist jostles between the sexual desire inflamed by a European culture and memories of his father's puritanical attitude to sexuality. Nurdin tussles with the new culture of eating pork and going for peep shows. The character of Nurdin Lalani exhibits the dualism of his world views. He tries to enjoy the modernity of new age but his respect about his past culture and values prevent him to do so. As Vassanji puts the journey of immigrant family of the Lalanis with typical immigrant psyche:

We are but creatures of our origins, and however stalwartly we march forward, paving new roads, sacking new worlds, the ghosts from our pasts stand not far behind and are not easily shaken off. An account of Nurdin Lalani's predicaments must therefore go back in time and begin at a different place (NNL, 09).

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The 'dazzle and sparkle' of Canada allures the immigrants from Asia and Africa where they dream of foreign goods and emigration. Canada has a veritable mix of multicultural cuisine. The new world view is all the time juxtaposed with the old one. Nurdin tries to release from his father's old ideals of morality to become a new man. He begins his journey in the modern world but keeps his past always with him. In fact he tries to shed off the cultural baggage carried from India to Africa in the person of Haji Lalani, Nurdin's father. The South-Asian minority living through the two culture clashes is represented. The missionary who educated the Lalanis not only influence but also guide them in spiritual as well as practical matters. Vassanji suggests that the immigrants jealously guard their ethnicity. The people who came straight from northern Pakistan speak Toronto English, cover themselves with traditional cloths like hijab and discuss about the last night's hockey game. The author talks about cross-culture encounter. In the pluralistic social set-up of Canada, the South Asians and Africans are represented different ethnic minorities. They are in the large numbers and hailed from the Third World countries. The novel highlights the diversities of such minorities within the individual nation. Vassanji's protagonist realizes the ambivalent and paradoxical nature of assimilation. His experiences of rootlessness are at the core of novel. He recognizes that the immigrant community hangs on the periphery of the Canadian dominant culture. Vassanji's *No New Land* represents his culture while making sensitive but humorous comparisons. It explains that difference suggests multiplicity rather than binary opposition and exclusion. It presents the convergence of cultures that characterizes both East Asia and Africa. It helps in the self-discovery of immigrants. Here, the immigrant Indians rediscover their cultural heritage and define their African identity. Vassanji mostly stresses on the immigrants' continuous efforts to build and construct their identities in a blended society.

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A TALE OF REFUGEE'S ODYSSEY: AN ANALYSIS ON NADIA HASHIMI'S NOVEL WHEN THE MOON IS LOW

Monica Prems*Research Scholar
(Reg.no:21213044012009)

Dr. Selva Mary Gokila S George,
Research Supervisor and Asst. Prof.
Dept. of English and Centre for Research, Holy Cross College (Autonomous),
Nagercoil– 629004, TamilNadu, Affiliated to Manonmaniam Sundaranar University,
Abishekapatti, Tirunelveli–627012, Tamil Nadu, India.

Abstract: This paper delves into the profound and heartrending portrayal of the refugees experiences. Refugees are individuals or group of people who have been forced to leave their native lands due to various external factors like war, natural disasters, violence persecution or any other life threatening situations. Refugees face various hardships and suspicions during their journey and stumble upon challenging situations in their host countries. This novel presents a captivating and deeply moving tale of a refugee family's odyssey as they navigate the harrowing journey from Afghanistan to Europe in search of safety and better life. Through an examination of the characters journey and the challenges they face on their way, this paper sheds light on the broader humanitarian crisis of refugees while celebrating the strength and courage displayed by those seeking refuge in a world filled with uncertainty and hazard. On the whole, this article Sheds light on the complexities of the refugee's experience and reflects on the global refugee crisis.

Keywords: Refugee, Displacement, Turmoil,

Introduction: Nadia Hashimi is an American author of Afghan descent known for her powerful and emotionally resounding novels that often explore themes of identity, culture, family and the experiences of Afghan people both within Afghanistan and in diaspora. Her works are known for their rich character development, vivid settings and thought-provoking themes. She has received praise for her ability to civilize complex issues and expose the diverse facets of Afghan culture. Her novels have resonated with readers around the world, contributing to a deeper understanding of the Afghan experience and the broader humanitarian challenges faced by refugees. *When the Moon is Low* is a powerful work of fiction that presents a harrowing tale of a refugee family's journey through the treacherous landscapes of Afghanistan and Europe. It resonates with the Real –life challenges faced by the refugees.

The title *A Tale of Refugee's Odyssey* carries a profound and layered meaning, reflecting the experiences of various characters in the novel, bringing out the challenges they endure in their lives as well as analyzing the journey of refugees seeking safety, security and contentment. *A Tale of Refugee's Odyssey* indicates that the story being told revolves around the experience of the refugees. Odyssey refers to a long and adventurous journey, usually marked by trials and difficulties. Putting it all together, *A Tale of Refugee's Odyssey* signifies a narrative that follows the trials and experiences of refugees as they embark on long and arduous journeys, facing immense challenges and seeking safety, security and a new beginning in foreign lands. It portrays the human quest for survival and resilience.

As a matter of fact, this novel serves as a lens through which one can explore the universal themes of survival, hope as well as the power of the human spirit in the context of the refugee odyssey. The story centers on the fictionalized journey of Fereiba and her children, Mariam and Saleem. They are forced to leave their home in Afghanistan due to rising political

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commotion and the rise of the Taliban. It discusses the emotional strive of displacement and the heart wrenching decisions parents are enforced to take in Afghan society to secure their children's safety.

Hashimi's narrative takes the readers on a powerful and terrifying journey as the family embarks on their odyssey, crossing borders and encountering dangerous situations along their way for survival and to create a better life. This paper highlights the uncertainties and risks faced by refugees during such journeys, shedding light on the courage and resilience required to tolerate till they reach their destination. Hashimi captures the harsh realities of being a refugee.

Throughout the odyssey, the characters display unwavering determination and resilience in the face of adversity. It explores the character's struggle to adapt to new cultures, loss of their own identity and the constant threat of expatriation. The novel explores the challenges of assimilation and the complexities of maintaining one's cultural roots. Fereiba moves out of Afghanistan in order to safeguard her children and provide them better life. They decide to go to London and start a new life peacefully. In their way, they face various difficulties and move to various countries and face language issues, food scarcity and no shelter as well. The issue of identity and belonging also arises as the family traverses different countries and cultures and attempt to assimilate themselves into host communities in Europe. Initially they arrive in Iran. "Though Iran had the sane colors and smells of Afghanistan, it felt foreign and strange. We were far from home" (125). "Though Afghanistan and Iran are muslim countries, their clothing differs accordingly. I'd put away the black Iranian *burqa* to better blend with the dress of this new country" (129). It discusses the obstacles they come across, including cultural barriers, injustice and the harsh realities of life as undocumented refugees. Language is a barrier when it comes to displacement. Saleem finds difficulties even to get food in the streets, to ask help and to know proper way for different places. "I used the few Turkish words I'd learned in the market to purchase fruits and vegetables. *Havuc, bezelye, muz*. When my vocabulary failed me, I respected to pointing and rudimentary sign language" (147). Despite these hardships, the characters emphasize the unwavering resilience and willpower for survival. All these characteristics highlight the strength of the human spirit and the lengths to which people will go for acceptance in host lands. The novel emphasizes the significance of family bonds in times of turmoil. Fereiba's unwavering love and protection for her children serve as a driving force, highlighting the sacrifices parents make to safeguard their children and families in any kind of difficult surroundings.

In Fereiba's journey a situation arises where she has to flee away with her children from Afghanistan and to seek safety in Europe. They face severe weather conditions, lack of shelter and some basic needs like food and water. Living a life as a refugee Fereiba and her children undergo uncertainty and constant fear in being caught, detained or deported because they lack proper documentation and legal status in the countries in which they reside. People around them take advantage of them because of their vulnerable situation. She also gets separated from her family on her journey which causes emotional distress and uncertainty. Communication plays a vital part throughout her expedition. She struggles a lot in adapting different culture. The entire journey has an adverse effect on Fereiba's mental and emotional well-being, as she endures and experiences the turmoil and traumas of being a refugee. The constant unreliability and terror of being a refugee leads to high level of anxiety and depression in Fereiba. The tension of having an unpredictable future brings a lot of stress and modifies herself into new community or environment which can make an adverse effect on her psychological health. After the loss of her husband and other family members she develops an emotional numbness as a defense mechanism which leads her to a sense of detachment and

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difficulty in indicating her emotions. She also suffers from survival guilt for exposing her children to a new community and leaving her homeland and loved ones. Fereiba also encounters identity crisis and dilemma about her cultural belonging, self-identity and social isolation.

As a refugee she endures a significant strength in her role as a mother. Throughout her journey her top priority is to protect her children, making for their safety and well-being. Her role as a mother brings her joy and hope despite of every turmoil. Their presence motivates her to come out of every hardship and move further for a better life. As a mother she connects herself with another refugee and creates a special bond with the fellow mother who endures the same sort of struggle she faces. This sense of community and support gives her a much-needed emotional tie up during her arduous journey. She becomes an influence to her children as a source of inspiration and hope, teaching valuable lessons about courage, consistency and the importance of family.

When the moon is low gives voice to migrants everywhere and the dream that “one day, we will not look over our shoulder in fear or sleep on borrowed land with one eye open or shudder at the sight of a uniform.” Despite a propensity for characters to drop out of the narrative, it is a heartfelt story of courage amidst a world short on compassion.

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AN ECOCRITICAL PERSPECTIVE OF THE WALL PAINTINGS OF CERTAIN AREAS OF SOLAPUR CITY UNDER SWACHH SERVECTION-2022

Dilip J. Futane

(Research Scholar, Punyashlok Ahilyadevi
Holkar Solapur University, Solapur)

Dr. Rajguru S. P.

(Research Guide, Arts and Commerce College
Madha.Dist.-Solapur)

Abstract: Visual art like painting is a very effective medium to appeal to people from all walks of life. In the present anthropocene era where the world is facing many environmental crises, paintings in museums, exhibitions and on walls tend to address the environmental issues. This study, by using the select paintings, drawn on the walls of certain areas of Solapur city under Swachh Servection-2022, as an effective medium, tries to create awareness among people about the environmental concerns like deforestation, human encroachment, pollution, wildlife conservation and so on. The wall paintings of the areas like Rangbhavan, St. Joseph School and Shanti English Medium School are taken for analysis on parameters of Ecocriticism. The urban anthropocene, capitalocene, population sees a clear divide between the natural world and the world of human beings. Under the name of development, urbanisation and industrialization is taking place which, in fact, is harming nature and its habitat. Humans need to coexist with nature for a peaceful, happy life and environmental sustainability. As shown in the pictures, the profit minded humans threaten this coexistence pushing the natural world at risk. The paintings clearly illustrate the need to live and let live and to maintain the ecological balance for the betterment of posterity.

Keywords: ecocriticism, paintings, environment, anthropocentrism, conservation

Introduction: Ecocriticism emerged in the 1990's as a school of literary criticism, it deals with the relationship between literature and environment. In the present times, it has become an all-encompassing new critical approach that explores the environment and its representation in different texts ranging from literature to visual arts. It views that human's anthropocentric, capitalistic attitude towards nature is the root cause of the current environmental issues like climate change, global warming, deforestation, pollution, extinction of endangered species and other ecological imbalances. It studies literature and ecology from an interdisciplinary point of view to reflect and apprehend sustainable and futuristic solutions for the remedy for contemporary man vs environment problems. Paintings act as a means to reflect the reality of life and society of that time. They are considered as the best medium to depict many social issues and helpful to generate awareness about these social concerns among the masses. With the powerful captivating visuals, use of colours and background, they evoke profound feelings and make viewers thoughtful about their lives and habits. With this view, the wall paintings portraying environmental concerns can be looked upon through the lens of Ecocriticism.

Research Methodology: Ecocriticism is an umbrella term. Different approaches fall under it. Lawrence Buell rightly says, "It is an increasingly heterogeneous movement". (Buell) It mainly deals with nature and its representation in literary texts. It seeks to create awareness among people about the current environmental issues. Arne Naess's deep ecology asserts every object in nature has its own intrinsic value. Humans' view of nature being solely for their use must be changed. Its egalitarian approach towards nature believes in the intersectionality of every living thing. Humans' egocentric worldview must be replaced by an ecocentric one. The realization of 'ecological self' will lead to end environmental abuses and help proper understanding and abiding by the norms of environmental ethics. It will help to understand the inherent equality of every natural entity called "biocentric

egalitarianism". Ecofeminism, an offshoot of feminism, tries to pinpoint the parallels between nature and women. It believes that androcentrism is the real cause of environmental degradation. Ecofeminists maintain that just as the androcentric, power-wielded patriarchal society has always tried to subvert and exploit women. They are subverting and exploiting nature too. Unless you respect women, nature will not be respected. Murray Bookchin's social ecology claims that "The domination of nature by man stems from the very real domination of human by human".(Bookchin) Environmental problems are the result of an authoritarian hierarchy. Until social equality takes place, environmental degradation will continue.

In the present study, the researcher is analysing the wall paintings of some areas in Solapur city under Swachh Sevection-2022. The paintings exhibit mainly that showcase humans anthropocentric attitude towards nature as well as the need for deep respect for nature. Therefore the research methodology adopted for the study is qualitative descriptive, analytical, interpretative and evaluative in nature. It examines the concepts of ecocriticism with its offshoots like deep ecology, ecofeminism and social ecology in the drawings of the pictures. The paintings selected for the study explore the conflict between human and non-human. They depict environmental concerns, conservation of nature and the intersectionality of every living organism. They raise awareness about environmental issues and highlight the need to respect mother earth for a peaceful happy life.

Aims and objectives:-To study the wall paintings of some areas in Solapur city under Swachh Sevection-2022 by applying the parameters of ecocriticism and its offshoots like deep ecology, ecofeminism and social ecology.

-To explore how humans' profit-minded, anthropocentric worldview towards nature is the root cause of current environmental issues.

-To explore the intersectionality of every living thing.

-To explore how the paintings help to create environmental awareness among people.

An Ecocritical Perspective Of The Paintings: Years ago, when man realized that he is not completely dependent on trees like animals, he started to cut them down and began to use the cleared lands and trees for his own purposes. Perhaps he might have given the name 'development' when he cut the first tree which, in the 21st century also, has not been completed. The wall paintings of the selected areas of Solapur city showcase how humans are not only destroying the jungles under the name of urbanisation but also putting the lives of every living organism, including humans in danger.



Painting-1 Painting-2



Painting-3

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As shown in the paintings 1, 2, and 3, nature is biodiverse. A variety of plants, animals, birds and insects live together interdependently. The deep ecology of Arne Naess believes in the principle of diversity and of symbiosis in a natural ecosystem. For him, the principle, “Live and let live”, enhances diversity. “Diversity supports potentialities of survival, the chances of new modes of life, the richness of forms”. (Naess)

Humans need to treat the trees, the creepers and the animals with utmost care and respect. They are born out of the seed ‘nature’. They need to have their own ecosophy based on “ecological harmony or equilibrium”. (Naess) Taking care of every object of nature is important. Our “ecological self” must encourage us to see ourselves as one of the many parts of the ecosystem and to value all of nature for itself rather than for what we can use it for. We must love animals and share the pains and sufferings of the earth. We must have an ecocentric, holistic understanding of nature that leads to “Self-realization” and expand the boundaries of self to the whole world. Self identification with nature develops a natural sense of care, sympathy and respect for the nonhuman world. “Identification is a spontaneous, non-rational, but not irrational, process through which the interest or interests of another being are reacted to as our own interest or interests” (Naess). However, the greedy human beings, thinking themselves to be superior and a separate entity from nature, go on exploiting nature and its resources. This has created many environmental issues threatening the life of the earth.



Painting-4

Women are considered to have a closer relationship with nature than males. Ecofeminists try to explore the parallel treatment given to both nature and women by the patriarchal hierarchical human society. In the hierarchical man/woman, culture/nature dualism both nature and women are subordinated. It serves as justification for the domination and exploitation of women and nature. Nature, like women, is considered as a commodity to be exploited. Ecofeminists try to subvert patriarchy and dualism by showing their deep connection to nature. They are closely related to nature in the sense of fertility, nurturing, caring, sharing and giving power. As shown in painting-4 they show their protest against profit minded humans. The painting represents the Chipko Movement that took place in India. The women hugged trees to show their protest against cutting down trees. Unless women are liberated, nature won't be respected and vice versa. Women's protest against cutting down trees shows their deep respect for nature and understanding the deep ecological principle that everything is interdependent and interrelated. Naess says, “organisms as knots in the biospherical net or field of intrinsic relations” (Naess).

Every living thing is important for the smooth running of an ecosystem.



Painting-5



Painting-6



Painting-7



Painting-8



Painting-9



Painting-10



Painting-11

The anthropocentric profit minded people are unaware or don't care about it. Just thinking about their own personal economic gains, they go on exploiting natural resources. As shown in the painting-5, trees are cut mercilessly for acquiring space for different purposes like construction and farming. Lands are becoming barren as well as destroying the habitat of birds and animals. Industrial development and urbanisation as shown in the painting-7 and 8 are increasing air pollution and the temperature of the earth. The toxic chemical mixed water is being mixed into water bodies harming aquatic life. Non disposable waste such as plastic and heaps of garbage have created environmental hazards. The root cause of all this is increasing population. One of the platform principles of deep ecology of Naess says that “the flourishing of human life and cultures is compatible with a substantial decrease of human population. The flourishing of nonhuman life requires such a decrease”. (Naess)

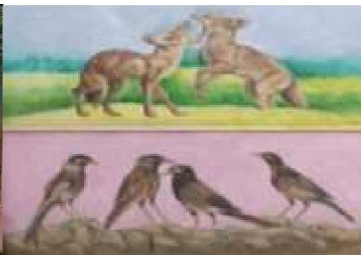
Naess says that

“the well-being and flourishing of human and nonhuman life on earth have value in themselves (synonyms: intrinsic value, inherent value). These values are independent of the usefulness of the nonhuman world for human purposes”. (Naess)

He also claims that “humans have no right to reduce this richness and diversity except to satisfy vital human needs”.(Naess) However, many factors like the human encroachment in jungle areas, their continuous deforestation, use of toxic chemicals in farming, industrialization and urbanisation in the name of development have threatened the life of many plant, animal and bird species.



Painting-12



Painting-13



Painting-14

Migratory birds like the Great Indian Bustard in picture-12, local birds like Maina and the Peacock in pictures-13 and 14 and animals like the wolves are rarely seen in Nannaj bird sanctuary as their natural habitats have been already destroyed. They are on the verge of extinction. Humans must know if any one of the factors of the ecosystem is disturbed, ecological imbalance takes place as illustrated below.

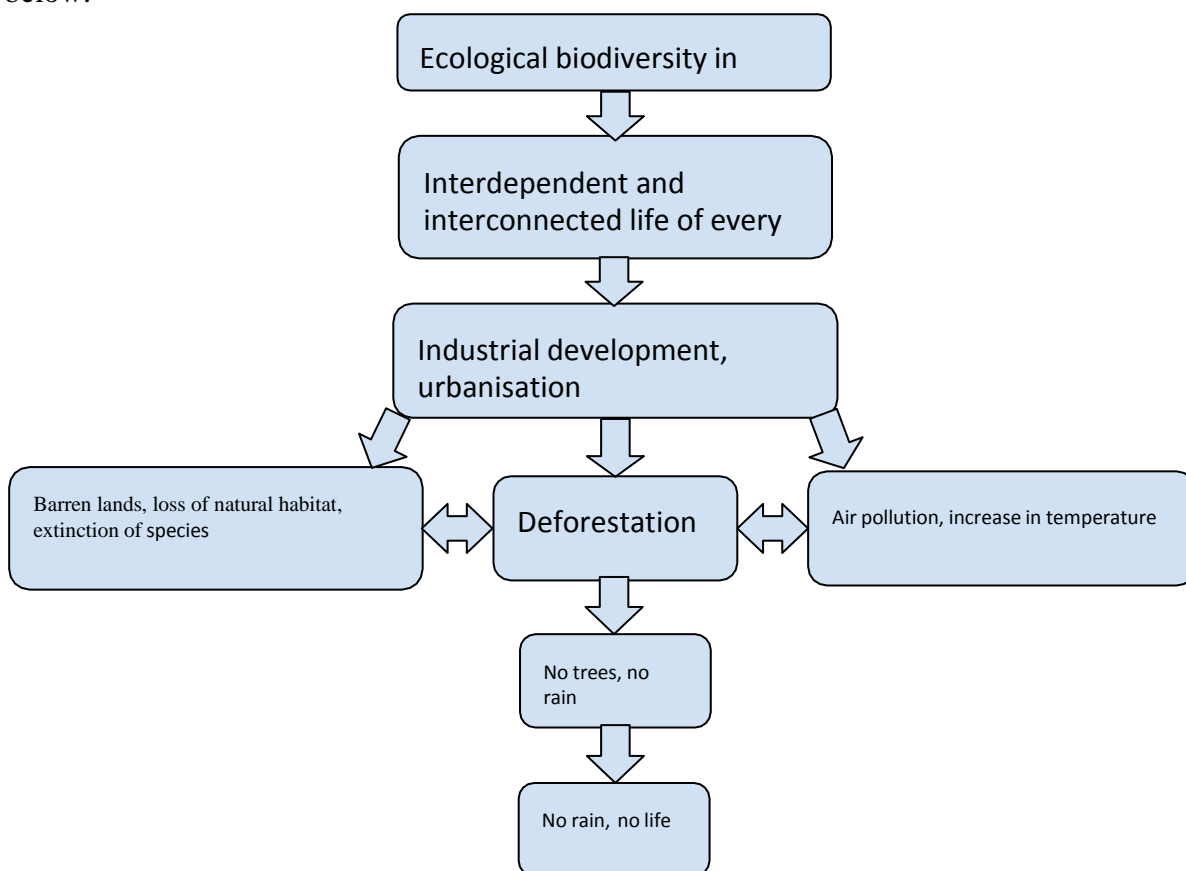


Fig. 1. Ecological imbalance

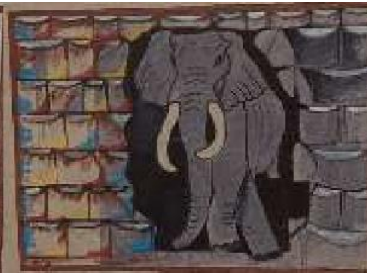
The anthropocentric human attitude towards nature views himself to be apart from and superior to nature. Humans have been dominating nature as well as the marginalised groups of society since the time unknown. As discussed earlier, in the hierarchical patriarchal society, the right side of the culture/nature, man/woman dualism has always been oppressed and exploited. Social ecology of Murray Bookchin believes that the environmental crisis is a result of the hierarchical organisation of power & the authoritarian mentality rooted in the structures of our society. He says, "The domination of nature by man stems from the very real domination of human by human". The alternative is 'society based on ecological principles; an organic unity in diversity, free of hierarchy & based on mutual respect for the interrelationship of all aspects of life'. (Bookchin)



Painting-15



Painting-16



Painting-17

The notion of power and the authoritarian mentality is seen through human encroachment in the forest areas as seen in the picture-15. It forces animals to enter human settlements as shown in the pictures-16 and 17. People kill them when they enter human colonies thinking them to be life threatening. However, the fact is that humans have threatened the lives of animals. The wall shown in the pictures is the wall between the weaker and the powerful, the oppressed and the oppressor and the human and the nonhuman natural world.

There is a need to have an egalitarian holistic worldview of deep ecology towards nature for the peaceful and happy life of every living organism. Humans must not try to take only from nature. He must try to learn to give something to it also. The future generation will not get fresh air, pure water, nutritious food and a good environment if we continue the atrocities on nature. The earth will be gasping for oxygen unless we stop destroying trees as shown in the painting-18.



Painting-18



Painting-19



Painting-20



Painting-21

Picture-19 showcases humans' anthropocentric attitude towards the earth. The commercial minded humans massacre trees for tall buildings and industrial purposes. If this goes on thoughtlessly, it will have adverse effects on the environment where the future generations will be wearing oxygen masks. The greedy humans should stop destroying mother earth. The boy planting a tree in the picture-19 and the man selling trees calling it oxygen in picture-20 show their ecosophy of deep respect for nature. Picture-21 gives the message to save our mother earth as human beings are also a part of nature and everything in it is interconnected and interdependent.

Conclusion: The wall paintings drawn under Swachh Servedevction-2022 in Solapur deal with a variety of environmental issues such as forest deforestation, the impact of deforestation on humans, wildlife conservation, pollution and the effects of urbanisation and industrialisation on the environment. There is no doubt that these paintings make an essential plea for great relevance and urgency to deep respect for nature because we live in times of increasing deforestation, hastened by urbanisation,

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industrialization and commercial greed. Human encroachment in the habitat of animals must be stopped. There must be fundamental changes in the way humans treat nature. Humans must nurture an ecocentric, holistic approach towards the environment. Considering nature as a resource will never work. Nature must be appreciated for its intrinsic value, or worth in itself, regardless of how humans might benefit from it. There must be attempts to create a sacred and spiritual bonding between human and nonhuman nature for a sustainable coexistence in the ecosystem. Everything is interdependent, interrelated and interconnected.

The paintings advocate ecological holism, environmental sustainability and justice. They emphasize the need for deep ecology to understand ecological balance through interconnectedness and interdependence. For a sustainable, peaceful and harmonious life, human arrogance towards nature, rooted in anthropocentrism, must be stopped. There is the need for a hierarchy-free society based on ecological principles and mutual respect for the interrelationship of all aspects of life.

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QUEST FOR 'MULTIPLE DISCRIMINATIONS' IN TONI MORRISON'S JAZZ

Mr. Halloli Revansidh Mahadev

Research Scholar (Ph.D),
P. A. H. Solapur University,
Solapur, Maharashtra, India

Abstract: Toni Morrison is regarded as Afro – America's most conscious author because she undeniably exposed the harsh realities of black people under hegemonic regimes. 'Blacks' were terribly dehumanized and crushed by the White Rulers. Blacks were suffered the most; they were double-harassed for being black and for being female. Their identities were destroyed by their masters (Whites). So the present paper investigates the quest for multiple discriminative approaches of Afro - American society through the *Jazz* (1992), Morrison's sixth published novel. In her *Jazz*, Toni Morrison transports us to the streets of Harlem during the Jazz Age. In this novel, just like in her earlier novels, she represents her neighborhood and describes the dramatic oppressed life that exists there. Actually, Jazz novel dealt with slavery, segregation, poverty, and disenfranchisement. It is also many other things, including a complex fury, the careless indulgence of the present, the assertion of selfhood, cultural vitality, and creative pride by a marginalized populace, and the promise for musical synthesis through conflict. It was developed during a time when stigmatization and invisibility of Afro - Americans were socially condoned. It also serves as an affirmation of the value of each person and of society as a whole, and a celebration of the souls.

Keywords: Discriminations of Color, Gender, Love, Music, Race, and Sexuality

Introduction: *Jazz* (1992) by Toni Morrison is the second part of the Dantesque trilogy, which also includes *Beloved* (1987), and *Paradise* (1997). A successor to *Beloved*, *Jazz* is a multi-narrator novel that describes the experiences of Afro-Americans in late 19th - and early 20th Century America. *Jazz*, unlike *Beloved*, has a happy ending, but it also talks with the trauma, marginalization, and segregation that Afro - Americans have endured. Its roots in the blues and ragtime may be found in the Afro - American population of New Orleans, Louisiana, in the early 20th Century. Since the 1920s, both the traditional and popular music systems have recognized it as a significant form of musical expression.

Originally the music of Afro – American people reflects their history and culture. Jazz and the blues are two examples of musical genres that developed from the crises and melodies that African slaves brought to America. Music has been a way of Afro – Americans to protect their identity and African history for as long as jazz and its precursors have been there. A well known theorist W. E. B. Du Bois, shared views on music i.e., "*the slave music, only gift of pure art in America.*" based on the following book, '*Black Reconstruction in America*' (1935), it describes how slave music developed in America and how it contributes to black culture. Consequently, it asserts that jazz music is solely an Afro-American cultural creation that captures the essence of black identity. Treating one person or group worse than others is what we called as discrimination. It demonstrates the ability to distinguish between two individuals or things. The novel depicts the same circumstances with the protagonist Joe. He is good looking man who married with Violet and later falls in love with Dorcas, eventually as Dorcas falls in love with Acton then Joe kills Dorcas. Joe could not bear Dorcas behaviors with Acton.

Toni Morrison's this novel begins with an epigraph from, The Nag Hammadi Library, *Thunder, Perfect Mind*, "*I am the name of the sound and the sound of the name; I am the sign of the letter and the designation of the division*". These lines indicate the duality between spoken and written word forms of Jazz music. It shows the voice of victims, music, art, literature, culture

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and letters of suppressed people. In the second line the last word, '*division*' tell us the social divisions, which is a separation in a society in the form of a class, color, gender, race, slavery, and sexuality etc. So far here the paper highlights on various social discriminative divisions. Harlem is a city which mentioned in the novel as the city of chauvinistic and xenophobic environment in which Afro - American individuals are persecuted and segregated based on their class, color, gender, race, slavery, sexuality, and search for an identity.

The focus of the novel *Jazz* is on Afro - Americans who made the Great Migration to the city and settled in Harlem. They travel to Harlem in search of a better life free from the suffering of slavery. They appear to have internalized the oppressive traditions of the dominating whites despite their wish to be free from oppression. They experience discrimination as a result in their neighborhood. Morrison has ever written about human passion through this novel, she begins by stating that she chose the title since the phrase was originally a slang concept for sexual passion. The same word became associated with the most well-known genre of Afro - American music, which is a unique genre that seeks to come from and express pure feeling. The text itself then appropriately starts with a sound rather than a word. The narrative starts with "*Sth*," and from that point forward, it unfolds like a lengthy, progressive, improvised jazz composition. Like numerous Jazz pieces, the novel encompasses a quick opening, establishing a prevailing note and subject, and after that it breaks into distinctive parts – different stories (sections) and voices (rebellious), different themes, pictures, and relative subjects. With all these talking about the novel and its basic preoccupation, Karen Carmean opined: As the novel progresses – the jazz music continues; it keeps coming back to the dominant issues of human passion. The energy and vitality of jazz begins in mystery, continues with surprises, and ends with a sense of renewal; and that's how the novel works. Jazz attracts all levels of human emotions. As the complex story progresses, it adjusts back and forth in sometimes unexpected ways. Finally, human passion is encouraged as a creative motivator, with the narrator telling us that we (readers, listeners, and impliedly the participants in the whole story) story is "free" to "remake". (25) Overall, Karen Carmean argues that *Jazz*, a novel, revolves around human passion and mystery. The story is energizing and life giving, influenced by various human feelings. The narrator encourages reader's listeners, and participants to remake the story, highlighting the creative power of human passion.

The novel *Jazz* is a historical novel. The story of a novel is a love triangle among Joe Trace, Dorcas, and his wife Violet Trace. It demonstrates the importance of jazz music, fused with themes of love and violence, Joe is above fifty years old man who has fallen in love with a young girl named Dorcas. He is already married and it seems that his love for Dorcas has come to fruition thanks to her youth and beauty. When he saw Dorcas with her boyfriend Acton, he murders her. Acton was also more concerned about the bloody dress from Joe's shooting. Both Dorcas and Violet are victims of phallic masculinity ideals. Stuart Hall mentioned in his essay, "*Cultural Identity and Diaspora*" states: 'Perhaps instead of thinking as a done deal, that the new cultural practices they represent, we should instead think of identity as a 'product', never completed. Formed, is still ongoing and is still constituted from within, not without.' (13) Stuart Hall says, identity serves as a means of representation, as a result, our identity is based on how we display ourselves, which is based on the products or items we utilize. As a result, Morrison uses jazz music to symbolize Negro's identity in *Jazz*.

Semantically gender is subclasses that connect sexes and refer to one of the two main biological forms of a species. It consists of male and female. However, women have always been seen as weak an inferior in society. As we know Joe is a man, he can have every privilege. He married with Violet, but betrayed her because of his affair with Dorcas. In fact, his job as a cosmetic salesperson is a further advantage that he has women around him. At that time he met Dorcas

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and fell in love at first sight. He admires her as, *“With her I was fresh, new again”* (Morrison *Jazz* 3). Dorcas’ beauty and age makes her embarrassed and rents the room of Malvonne for love nest. The guilt of having an affair with a young girl didn’t bother Joe, and he surprised her even more with more gifts like phonographs, silk stockings, schrafft chocolates, perfume and flowers. Joe distinguishes choosing Dorcas and choosing Violet,

“I chose you. Nobody gave you to me. Nobody said that’s the one for you. Wrong time, yep, and doing wrong by my wife, but the picking out, I didn’t fall in love, I rose in it”.
(*Jazz* 135)

Through this women have become an object chosen and collected just like a grocery store for him and enjoy his love affair with her. He is not afraid to lie awake next to his wife with thoughts flooded young Dorcas. Since Dorcas was an orphan, Joe’s closeness relieved her. She shared her painful past with him and she was temporarily relieved. It was a craze for her adolescence allowed her to fall in love with a man in his fifties.

As we know a man’s duty ends with the solution of family’s economic problems, but women’s duties are many more. She has to do all the unspeakable household chores like cooking, cleaning, washing, and preparing foods etc. Men always look for flaws in women in any job, and Joe proves it. If we see at Violet, she is loyal and loves too much to Joe with all her heart. Joe and Dorcas’ relationship lasted only two months. When he saw her dancing with her friend Acton, he looks an angry then Joe, shoots her on the spot. Even under these circumstances, Dorcas never pointed out that Joe was behind his murder. Violence against women has increased in recent years, and the murder of Dorcas is one of them. Women are exposed to physical violence, verbal abuse, acid attacks and more every minute. All attacks against them are inevitable if they do not act according to the wishes of the people. When Violet learns about Joe’s affair and her murder through Malvonne, she went to Dorcas’ funeral and hits to the dead body of Dorcas with a knife. The whole society mocked her by claiming her as “Violent”. (*Jazz* 77). It shows her anger and hatred about Dorcas.

Racism plays a significant role in all of Morrison's novels. In *Jazz*, the suffering of racist men and women is prominently displayed in the Harlem urban setting. The majority of the novel's black characters are racist. They weren't always subjected to white oppression, though. The Afro-American community in Harlem has assimilated numerous discriminating attitudes that white, male-dominated society imposes on it over the course of its existence. Black Harlem figures were consequently frequently marginalized in their neighborhoods. They always reside in a status as victims of prejudice. In the novel, Dorcas is one of the main victims of racial rioting. The tragedy's alone survivor is Dorcas. She is unable to move on from the catastrophe. The novel shows how racial trauma is the main driver of conflict, crises, jealousy, murder and atonement, sex and spirituality, slavery and liberation, and bestiality, leading to an unsuccessful life for Black people and having an effect on the lives of characters like Joe, Violet, Dorcas, Alice, Wild, and True Belle. Joe Trace experiences racial harassment, which causes him to experience fear, anxiety, melancholy, helplessness, and tension. He is also caught up in the chaos of an ambiguous, uncertain, and fictitious life. Morrison has established that racial trauma results in violence, discrimination, alienation, despair, incestuous rape, and self-mutilation due to the psychological skin.

Black characters have constant terror due to racial violence, which makes them lose faith in their own acts. The protagonists of this novel don't voice any opposition against racism. While performing the lowest rung of city employment, Malvonne appears to be quite content. Despite appearing to be extremely intelligent in her decisions, Alice Manfred does not retaliate when white ladies and children “moved away from her” simply because she is black. Because she believes Dorcas is “vulnerable” with white women, she also encourages Dorcas to act as though

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she is “deaf and blind” among white people, which is hardly ever the case. As a result, Alice treasures the racial anxiety instilled in her by Harlem's white residents. She makes an effort to make Dorcas fearful. Here, Morrison demonstrates an identity crisis in which black characters cling to white ideals and uphold the black community's racial inferiority. Like her prior novels, *Jazz* chronicles the traumatic history of her heritage. This novel, according to John Leonard, is about “dispossession and haunting, Novel by novel, Toni Morrison re-imagines the lost history of her people, their love and work, nightmare passage, and redemptive music.” (27). In incisive, sympathetic vignettes drawn from various points in their lives, Morrison portrays people who are put together merely because they were placed down together, people who were briefly led to believe that life would be helpful to them. They are made to appear to have little influence over their future in the face of racial hostility. They read Toni Morrison's *Jazz* from a Marxist perspective in “Suppression, Oppression, and Survival: The Exploited Worker in Toni Morrison's *Jazz*,” by Shamaila Dodhy and Nasir Umar Muhammad (Dodhy & Muhammad, 2017). They depict the oppression of racial minorities in America as well as the exploitation of white capitalist societies. The authors place a strong emphasis on the premise that black people are further enslaved by contemporary industrial society and do not enjoy the same prospects for prosperity as white people.

Karl Marx, who is recognized as a leading advocate for the working class's demand for equitable treatment, was the main source of inspiration for the authors' beliefs. They further contend that Marx opposed capitalism's destructive cycle of exploitation of the working class for personal gain. The authors contend that Marxist theory is founded on the exploitation of the “proletariat,” who is portrayed as Afro-American in Morrison's writings, and relate Marxist theory to jazz. It also emphasizes Morrison's depiction of the working class in *Jazz*. They also highlighted the protagonists' financial difficulties. They contend that economic concerns are connected to the driving forces behind the lives of the characters. Harlem seems like a place where discrimination would be prevalent. The setting was rife with memories of slavery, and the female characters in the books found themselves enslaved both inside their own black society and as subjects of a world governed by white Americans. Alice Manfred relocates after leaving the City. Felice maintains her admirable independence. By incorporating new jobs and rekindling their emotional bond, Joe and Violet reorganize their lives. Joe, fast asleep in Violet's bed, has a dream in which a hurt shoulder changes into the infamous red-winged black bird that is Wild. Ending of the novel through the narrators words which directly affect the readers mind i.e., “*make me, remake me . . . Look where your hands are. Now*”(Jazz, 30). The novel is most likely in the reader's hands, therefore the narrator's words are an invitation to create and revise interpretations. This is how the novel *Jazz* comes to a close, and Elizabeth M. Cannon writes about it as follows: “At the end of *Jazz*, Morrison leaves us with an understanding of black female desire as a want oppositional to dominant desire and entrenched in the need to recognize women as subjects. Her notion of female desire is novel in that it requires both violent and creative parts. If Morrison is theorizing a more general concept of female want perceived in a new light because of the Afro - American setting of *Jazz* and the Harlem of the 1920s, it becomes unclear as to whether she is speaking simply of a black female desire.” (31)

The narrator explores the characters ‘pasts and ancestors’ lives in order to keep them from taking over the narrative. The narrator also includes reflections on how jazz, and particularly sexually explicit jazz lyrics, influenced people's attitudes between 1919 and 1929. She also includes descriptions of the atmosphere in New York at various times of the year, with a focus on how the seasons change. The work seems to speak about several different topics at once because of its narrative aspect. On this Martha J. Cutter calls *Jazz* an excellent example of not

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only a “speakerly text, a talking novel, but an extremely open text seen from the perspective of contemporary reader oriented critical practices”. (32)

Conclusion: In this way, Morrison's Harlem serves as a discriminatory space where oppression and marginalization due to various issues, such as race, class, and gender, are obvious; that city is Morrison's fictional realm in which her narrator appears as the creator and destroyer of life in the crises associated with race, class, and gender; and search for an identity. Through these depressing undertones of sorrow, the storyteller suspends life. Morrison's novels do, after all, offer us a glimmer of hope as they start to evolve and come to understand one another. She describes a place where people have dreams. Morrison allows us to enjoy picturing the ideal world. Morrison anticipates that through addressing racist and unsafe intersectional settings while pursuing equality.

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LANKA'S PRINCESS: A JOURNEY FROM PERIPHERY TO CENTRE

Panjabrao C. Chavan

Ph.D. Research Scholar, Department of English, Shivaji University, Kolhapur

Dr. Anil N. Dadas

Head, Department of English, Dahiwadi College, Dhawadi, Satara

Abstract: Mythology serves as a source of inspiration for poets and artists throughout history who have endeavoured to narrate stories from the viewpoints of several characters. Even though Hindu mythology is a popular fiction genre, modern interest in the subject has evolved and been absorbed in ways specific to the current day. Throughout history, writers have drawn inspiration from the powerful corpus of mythology known as *the Ramayana*, which was composed in the fourth and fifth centuries BC. Over time, it has experienced a number of retellings and reinterpretations. Characters from *the Ramayana* have come to represent the good and bad qualities of humanity. But contemporary Hindu mythology does not regard it as sacred scripture. This metanarrative is up for creative interpretation by popular fiction writers in the 21st century. In this article, Kavita Kane's 2017 book *Lanka's Princess* is analysed to examine how it challenges India's most well-known morality story and gives Surpanakha more room. The article highlights the journey of Surpanakha from the periphery to the centre stage of the age-old epic of *the Ramayana*. The way Kane tells her experience reflects the progressive viewpoint of a "new woman" who aspires to be independent yet is continuously chastised by society norms for her perceived offences.

KeyWords: feminist perspective, re-interpretation, peripherality, centre, patriarchy, mythology.

Introduction: A significant component of human society is the study of mythology. Mythology includes the classic Indian holy texts, such as *the Ramayana* and *the Mahabharata*, among others. Because Indian mythology is patriarchal in its narrative, masculine figures are given greater space and significance. In these epics, the majority of the female characters have been ignored or sidelined. There are moments when they are ignored because other characters cast a larger shadow. Even if these characters have performed numerous bold and notable exploits during their lifetimes, the renowned epic writers have never paid any particular care to bringing them into the spotlight. Retelling myths in popular fiction, a new breed of Indian authors has tried to give legendary fiction credit with these characters. Retelling simply means re-visioning the entire novel from a character's point of view, which has either been overlooked or marginalised hitherto. Through mythic fiction, authors like Kavita Kane, Amish Tripathi, Anand Neelkantan, Devdutt Pattanaik, and Chitra Benerjee Divakaruni have brought these lesser-known characters from the Indian epics that have fallen into oblivion by using retellings of mythology in their own way. These creative writers of popular fiction have projected neglected, marginalised, and even negative characters from *the Mahabharata* and *the Ramayana*, and their stories are retold in an innovative way from different perspectives. By reimagining, recounting, and refolding mythology from a female perspective, Indian women novelists have moved away from the margins to revisit it. Kavita Kane suggests feminism in her book *Lanka's Princess* by highlighting the little-known character of Surpanakha from the classic epic *Ramayana*. In Valmiki's metanarrative, *the Ramayana*, she tries to change her image from that of an ugly, cruel, adulterous, disfigured monster to that of a strong, self-assured woman with a clear voice who has faced rejection, humiliation, and hatred but has overcome these things to rise above and face life's challenges. Kane says, "I always believed that mythology could be a huge canvas for contemporary thought. It is not telling us some old tales, as so

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carelessly assumed, of gods and goddesses, but of man and his follies and fallacies" (Exp 43: L229).

In the novel *Lanka's Princess*, the life story of Meenakshi, the woman with the fish-shaped eyes, is told. She is eventually made to alter her name to Surpanakha. Her life story shows how, from the moment of her birth, she was rejected by her own family. Her mother's rejection and mistreatment mark the beginning of her life's story. When he gets the chance, her brother Ravana erases her uniqueness. Her path from having lovely eyes to being referred to as "Surpanakha," a female with sharp nails that resemble claws, reveals her hardships and the ensuing agony in her life. Her mother Kaikesi and older brother Ravana treat her with hate, shame, and betrayal, while her father Vishravas, spouse Vidyujiva, and two siblings, Kumbhakarna and Vibhishan, show her love and devotion. Constant humiliation and betrayal by her own family members is the reason behind her metamorphosis from Meenakshi, a loving daughter, caring spouse, protective sister, caring mother, and aunt, to the vindictive, crafty, and hideous Surpanakha. Her own folks and outsiders who mutilate her by slicing her nose and playing with her emotions are the ones who inflict the retribution and retaliation against her.

Simone de Beauvoir, in her seminal work *The Second Sex*, says, "One is not born, but rather becomes a woman" (249). In this society, women are referred to as "the other." Otherness here refers to the distinctions that serve as the foundation for being viewed as subpar. As a by-product of this "other'ing" process, which takes place in a variety of contexts, the phrase also refers to the marginality that individuals encounter. In addition to internal differences of race, culture, status, and family birth, women are further marginalised when they are subjected to discrimination because of their sexual orientation. The novel opens with the declaration of the birth of a girl child and subsequent disappointment for the family of sages Vishravas and Kaikesi. "It's a girl!" (1). Shurpanaka's mother, Kaikesi, is unhappy with her daughter's birth, even though she had three sons. This is due to Kaikesi, Meenakshi's mother, wanting her son to retrieve her lost kingdom from Kuber, her stepson, so she can pursue her dream project. The child will not assist at all. Her next statement shows that she believes her child failed her scheme to find her lost land.

In Meenakshi's fight to save her brother Vibhishan, she is scolded by her mother, instead of praising her, by saying angrily, "Vibhishan is a boy, and he's older than you. He doesn't need your protection!" (5). She is therefore repeatedly reminded of her femininity. Within her own tribe, Shurpanaka is seen as the helpless "other." As a result of Shurpanaka's attempts to express herself and get revenge on Ravan for killing her pet, Meenakshi changes her name to Shurpanaka, a demon, symbolizing Ravan's patriarchal fear of a powerful, independent woman. She, however, appropriates this name by saying, "If this could protect me, then well, I am Shurpanaka" (8). Further, she says, "Yes, I am a monster!" (9). Shurpanaka consistently establishes herself as a powerful, assertive person, despite the fact that her voice is always silenced. This is also evident in an incident in which her stepbrother Kuber attempts to challenge her brothers, especially Ravana, by taking advantage of her femininity. He fails miserably when she fights back and uses her nails as a weapon to retaliate, demonstrating her identity and her full acceptance of who she is.

Surpanaka's overly protective brothers kept a close eye on her life in Sri Lanka. Being prohibited from leaving the golden mansion made her feel like a caged bird. She never feels attracted to the palace's opulence and sparkle; on the contrary, it seems to restrict her options and desires. No one dares to approach her, even though she is a charming young lady, since they are afraid of her brother Ravana's wrath. She is treated unfairly everywhere she goes because she was an unwanted child from the beginning. Even after she reaches marriageable age, Surpanaka's brothers choose to marry and mainly disregard her desire for a married life. Due to

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their suspicions about Vidyujiva's covert plot to steal Ravana's kingdom, all of her family members oppose her desire to marry him. Conversely, Surpanakha is determined to battle for her right to choose her life partner. Defying the expectations of her family, she succeeds in convincing Ravana to tell his wife, Mandodari, about his immoral actions. The agreement to marry Surpanaka includes a requirement that Vidyujiva remain in Lanka and continue to serve in his court following the marriage.

Although Surpanakha is described as a monster in Valmiki's Ramayana, Kavita Kane's portrayal of her has a human face. Despite the fact that she is portrayed in the original epic as a vamp, she is a loving and devoted wife and sister-in-law. She is a devoted aunt to her nieces and a caring mother to her son. The deceitful killing of her spouse at the hands of Ravana, who labels Vidyujiva a traitor, is what drives Surpanaka's wicked side. Her entire family persuaded her that she was too trusting to fall for Vidyujiva and was adamant about the murder. She becomes enraged and determined to exact revenge, planning to kill her family for killing her husband, the centre of her existence. She comes up with a scheme to use Rama and Lakshmana as pawns in order to kill her brother Ravana. She is furious with a family that has destroyed her identity, questioned her decisions, rejected her principles, and killed the love of her life for the sake of keeping Lanka safe. The pain of losing her own brothers is too much for her to bear, so she banishes herself to the remote Dandaka jungle, far from Lanka. Shurpanaka becomes so enraged and distraught that she develops a deep hatred for Ravana and decides to exact revenge on her own family. "She was like a tigress. If she saw a way out, she would have run. But she was trapped in her grief, churning into fury. My revenge would be my respite." (175). For this killing, Ravana must perish. As a lady who seeks peace via vengeance, Shurpanaka resolves to make life a living nightmare for every member of her family.

Surpanakha is an outcast character in Valmiki's Ramayana who doesn't have much room for herself. Surpanakha, on the other hand, is Kane's creation and serves as the focal point of the Ramayana. She controls Ravana's life events to establish her authority and move away from the backdrop. In order to trick every character into falling into her trap and help her exact revenge on her own family, she is depicted in a way that incites them all. As her own family kills her spouse, she becomes irrationally vengeful. Similar to Sita's devotion to Rama, her love for Vidyujiva is intense. Determined to exact revenge, this cunning woman plans to exploit her mutilation to set Ravana against Rama in the hopes of gaining the support she needs to punish her family. Ravana's tragic demise is brought about by the capture of Sita and his whole brood. In Shurpanaka's tale, revenge ultimately prevails over her unfulfilled love for her family, causing her to lose numerous loved ones, including Meghnad and Kumbha, yet she remains unfazed by this. Educating her son, Kumar, on how to fight for her revenge is her way of exacting revenge on her family. She regretfully arranges for Ram and Laxman to bring about Ravana's demise after his tragic death. She ponders,

"I didn't want Kumbha or his young twin sons to die; I don't want my Mehnad killed as well. It had been Ravana alone who was supposed to die on the battlefield. But he would be the last to die. Before him, all those whom I had once loved, would be sacrificed" (254).

She devises a scheme to kill her son and deform his wife Urmila in retaliation after learning that Lakshmana killed her son. She waits till Urmila gives birth to her son in order to do that. Because Surpanakha is perceived as the "other" woman and a threat to patriarchy, the latter exhibits its power and control over her by disfiguring and mutilating her. This is fanning the flames of Shurpanaka's vengeance even further. Consequently, she represents the voice raised against her family as well as the culture that tries to weaken her. Her mutilation appears to have been caused by her threatening attack on Sita, but the real cause is more closely related to her

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gender, sexual orientation, and communal identity. If Surpanaka's subjugation had been the aim, her mutilation would not have been required. The epic's depiction of a lady being mutilated can be interpreted figuratively as a punishment specific to a woman's gender for engaging in sexual activity. The most frequent penalty for sexual offences in Indian legal literature is the deformity of a lady. Although it seems that her menacing attack on Sita was the reason behind her mutilation, the true reason has more to do with her gender, sexual orientation, and communal identity. It would not have been necessary to mutilate Surpanaka if the goal had been her submission. A woman's gender-specific punishment for having sex can be inferred from the epic's representation of a lady being disfigured. In Indian legal literature, the most common punishment for sexual offences is a woman's disfigurement.

Conclusion: Kavita Kane has re-narrated the story using suitable mythological frames and de-mythified it in accordance with modern sensibilities in order to challenge authoritarian and discriminatory notions. The patriarchal mindset and hierarchical dominance of the privileged characters are questioned, and the voiceless voices of the "minor" characters are given a chance to be heard. In this alternate Ramayana retelling, Kane's Surpanakha is a strong, self-reliant woman who can stand up for her own rights and make her own decisions. She is a victim of gender-based culture and patriarchal dominance. However, her strong will and personal drive allow her to overcome the limitations imposed by the traditional gendered institutions of Hindu culture. She takes charge of her own destiny and succeeds in realising it. She has to go through a terrible ordeal where she faces prejudice because of her gender, looks, and cunning.

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ISSUES IN POST-INDEPENDENT SOMALIA AS REFLECTED IN NURUDDIN FARAH'S *MAPS*

Mr. Rade Santosh Chandrakant

Asst Prof., Anandibai Raorane Arts Commerce and Science College, Vaibhavwadi

Abstract: The present research attempts to explore, analyse and interpret various major issues in the post-independent Somali society as depicted in Nuruddin Farah's novel, *Maps*. The issues like frequent wars between Somalia and Ethiopia over the possession of Ogaden region, segregation of Somali people and issue of their national identity and suffering of common masses in a war-affected country and miserable condition of children and women during and after every war situation are major and recurrent issues in the post-independent Somali society. The root cause of all these major issues is the grave mistake of irrationally drawn maps of various African territories by the colonisers during the colonial era which isolated culturally homogenous Somali people of community from the mainland Somalia and forced them to stay segregated. Farah has very vividly depicted these burning problems, their root causes, their aftermaths and has also suggested some feasible solutions to them in the novel.

Key words: Colonialism, hegemony,

Nuruddin Farah's *Maps* (1986) is the first novel in his second trilogy, *Blood in the Sun*. It is a wonderful saga of adolescent Somali youths represented by Askar, who are very passionate to reunite their fellow Somalis and the Ogaden region to the mainland Somalia and they want fight for it. Askar, the protagonist of the novel, is an orphan adolescent boy of Somali origin, who was brought up by Misra, a woman of Ethiopian origin. His mother died immediately after giving birth to him. His father was a freedom fighter who fought for the nation, who dies in a war against Ethiopia over the Ogaden region. The meaning of his name is a person who is a bearer of arms, however he never takes any weapon in his hands to liberate Somali people in the Ogaden region. He mind oscillates between his future plans of becoming a poet and a warrior. He just passionately fancies his chances of participating in a war against Ethiopia, but never does so. He is a perplexed and passive young man.

The story of the novel takes place on two levels- individual and national. On the one hand, it is a tale of a growing-up adolescent orphan boy, Askar and his surrogate mother, Misra and on the other hand, it is a story of deteriorated international relations between Somalia and Ethiopia and a series of conflicts over the Somalia-Ethiopia border and mainly over the possession of Ogaden region which is officially in Ethiopia since the British colonisers gave it to Ethiopia in 1948. In the course of time, the hostility between Somalia and Ethiopia increases and the series of wars worsens the international relations between them. It affects the wonderful mother-son relationship between Askar and his surrogate mother, Misra and becomes the cause of their heartbreaking separation.

The novel has background of the actual events happened in the late 1970s in the horn of Africa. It is set against the backdrop of two-year Somalia-Ethiopia war that took place from 1977 to 1978 over the possession of Ogaden region. The five-point star in the national flag of Somalia indicates that the people of Somali origin are spread across five regions in the North-East Africa and these regions are former Italian Somaliland, former British Somaliland, Djibouti, the Ogaden region in Ethiopia and the North Eastern region in Kenya. Farah through the character of Uncle Hilaal vindicates the claim that all the Somalis living in neighbouring countries of Somalia should be together.

The brutal process of European colonialism divided the people of Africa in different regions. It mainly happened after the Berlin Conference of European imperial powers which took place in

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Germany in 1984 and 1985. The European colonisers did not take into account the ethnic and cultural affiliations among the African people living in different parts of Africa before irrationally drawing maps and borders of various regions in Africa. The British colonisers handed over the Somali populated Ogaden region to Ethiopia at the time their departure and since then it is one of the major causes of war between Somalia and Ethiopia. Askar tells to a girl that Somali people were united during the colonial period: “My father lived there in the forties when all of the Somali-speaking territories were united under one colonial flag, all but one, Djebouti” (137). The divide and rule policy of the colonisers divided the Somali people in five different regions.

The unreasonable and unjust division of African people and their territories is the cause of border conflicts and other related issues in Africa. Somalia-Ethiopia cultural and political conflict over the Ogaden region now in Ethiopia is one of the outcomes of European colonisation of Africa. Farah claims that all the Somalis living in these five regions have common homogenous culture and hence all these territories should be united in the Democratic Republic of Somalia. Farah claims that Somalis are culturally unique people on the African continent (174).

The novel focuses on the aftermaths of reconstructed maps of African territories in the Horn of Africa, especially it highlights negative consequences of reconstructed maps by the European colonisers in Somalia. Askar receives a very important gift of map of the globe as he enters into adulthood from his maternal uncle, Hilaal. Farah skillfully uses various images in the novel. One of the images is the map of the world. Maps are generally perceived as the reliable models of reality and sometimes they are also perceived as the restructuring of reality. Farah gives emphasis on this characteristic of maps as a restructured reality.

Cultural hegemony is one of the characteristics of colonialism as well as of neocolonialism. Language transmits culture from one generation to another generation and colonisers generally impose their language on the colonised subjects to maintain superiority and dominance of their culture. The British colonisers left the Ogaden region of Somali-speaking people in 1948 after handing it over to Ethiopia.

The Ethiopian empire simply and immediately took the place of the departed European colonisers and started treating Somali-speaking people in the same way as the earlier colonisers did. The Ethiopian government imposed its national language on the colonised Somalis. Here the colonizing power is not western, but another African nation. The Ethiopians did not hesitate to oppress and torture their own fellow Africans. They do not leave any opportunity of domination over the Somalis in the region. They are forced either to adopt the colonizer’s language and culture or to leave the region. Uncle Hilaal explains this to his nephew, Askar:

“For example, the Ethiopians poison their wells, rape their women and conscript their children into the Ethiopian army or the police force. They compel them to learn Amharic, force them to adopt the ‘Amharic’ culture and dispossess them of their land” (164).

Farah points out contradictions in the attitude and behaviour of men towards women. On the one hand, the men consider their country as their mother land, they adore it, sing its praises; on the other hand, they behave rudely and disrespectfully to the women in their country. They continue to treat them very badly. The status and condition of women in formerly colonised regions does not improve a lot even after political independence of their countries. The stereotypes and prejudices about women continue even in post-colonial period. Gender inequality and oppression of common women is clearly visible in Somalia and even in every authoritarian family, patriarchal society and sovereign nation in the world. Uncle Hilaal scolds

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his nephew, Askar about his bad-mannered behaviour with his surrogate mother, Misra, when he says:

“Now what I cannot understand is how you can allow yourself, intelligent as you are, sensitive as you are, to be so irreverent towards a woman who had once been like a mother to you?” (196)

Discourse is a very powerful and effective tool, especially for the powerful in the society and in the world. The discourse in the mainstream media plays a very crucial role in the construction of images about a community or a nation. The colonisers always used this power of discourse for their benefit. They manipulated it as per their convenience in order to achieve their aims. The colonial discourse about the colonisers always created negative stereotypes and spread wrong and incomplete perceptions about the natives and their customs. Farah argues that the discourse in the western media helps to continue the colonial mentality of the colonisers as well as of the colonised subjects. Uncle Hilaal exposes the working of the western press to Askar:

“Note, please, that the prejudice of the western press feeds the acquired prejudices of the colonial and neocolonial peoples, as much as it misinforms the under informed in Europe or North America” (189).

Farah criticises the European colonisers for wrongly drawing map of the African continent. The colonisers tried to distort the reality. They developed infrastructure only which was needed to facilitate their communication and trade. Moreover, they focused more on developing urban areas and coastal ports and always ignored interior parts and remote areas of the colonised regions. Farah describes the nature of neocolonial governments with regard to the development in the developing and poor countries. They continue the pattern of development practiced by the colonisers by focusing more and more development of urban areas and totally neglecting the rural areas.

The importance of official map of a country is highlighted throughout the novel. Map is the most important metaphor in the novel. It symbolizes national identity of the people. Moreover, it creates a sense of nationalism and patriotism among the citizens. The people of Somalia once fight for the reunification of the Ogaden region with Somalia and they win it. Nonetheless, they do not include the conquered territory in their official map. They just fought the battle for the region and won it, but did not release their official map with the inclusion of conquered territory. Hence, it remains officially in the map of Ethiopia. Once again it is an example dominance of written discourse over the oral discourse.

Farah points out the horrible consequences of incorrigible mistakes done by the colonial masters during the colonial era. The colonisers illogically drew the maps of territories on the African continent and it became cause of perpetual conflict between neighbouring African nations. Somalia-Ethiopia conflict is one of them. Two countries fight for the disputed Ogaden region. Poor country like Somalia and its people suffer a lot due to a very heavy loss of people as well as of property. It affects a lot economy of the nation. Farah draws to attention the disastrous impact of war on Somalia:

“It was a very expensive war, claiming lots of lives and properties. . . Everything except hunger, corruption and poverty, became scarce. People began to be unkind to one another and kindness became one of those rare commodities” (168).

Farah shows optimism in the latter part of the novel. He points out that wars are not good for any nation. They prove very costly for everyone. He advises that Somalis should avoid wars and should not get disheartened by the fact that their fellow Somalis are separated from them. However, they should think that they are united. He encourages his fellow Somalis to not to lose hope and to keep the fighting spirit alive. He advises his people to forget the sad past and be hopeful for the future.

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In the novel, a story of identity crisis in the individual lives of major characters is connected very skillfully and symbolically to the tale of struggle for national identity. He has thrown light on various aspects of neocolonialism present in the contemporary post-colonial Somali society. He mainly focuses on war between Somalia and Ethiopia caused due to a mistake in the colonial era, issue of national identity and suffering of common people, women and children. He depicts colonial consciousness by constantly referring to the divide and rule policy of the colonial masters, the effect of 'scramble for Africa' and creation of inappropriately drawn maps. He shows influence and interference of rich and powerful nations in the external affairs of an independent nation. He finally depicts the suffering of his fellow Somalis caused due to war and appeals for peace and optimism.

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CULTURAL HYBRIDITY AND POSTCOLONIAL IDENTITY IN THE DIASPORA: A STUDY OF AMITAV GHOSH'S 'THE SHADOW LINES'

Mr. Shashikant Chandrakant Suryawanshi

Asst Professor, Bharati Vidyapeeth, (Deemed to be University) College Of Engineering, Pune,

Abstract: This paper examines the relationship between postcolonial identity and cultural hybridity in the diaspora by thoroughly examining Amitav Ghosh's "The Shadow Lines." It focuses on how the characters in the book navigate various cultural contexts, cope with difficulties of cultural mixing, and wrestle with concerns of displacement, belonging, and maintaining their cultural identity. The significance of memory and story in creating and maintaining these identities is also examined in this research. It also emphasizes the long-lasting effects of colonialism on the lives and identities of the protagonists, especially the division of India. In summary, this analysis highlights the novel's importance in expanding our knowledge of cultural hybridity and postcolonial identity in diaspora literature, providing insightful perspectives into the nuances of these experiences and stimulating more study in the field of postcolonial literature.

Keywords: Cultural Hybridity, Postcolonial Identity, Diaspora Literature, Memory, Narrative, Colonial Legacy, Belonging, Displacement, Cultural Identity, Multiculturalism, Identity Formation, Partition of India.

Introduction: This paper examines the concepts of cultural hybridity and postcolonial identity within the diaspora by delving into Amitav Ghosh's "The Shadow Lines." It looks at how the novel depicts characters juggling different cultural contexts and dealing with friction and integration. The difficulties of postcolonial identity are examined, especially in foreign countries as characters struggle with cultural preservation, displacement, and belonging. Narrative and memory are crucial in forming these identities. It examines the long-lasting effects of colonialism, especially the division of India. In order to deepen our knowledge of cultural hybridity and postcolonial identity in diaspora literature, the study highlights the importance of "The Shadow Lines" and calls for more research in this area.

Literature Review: Examining key ideas such as cultural hybridity, postcolonial identity, and diaspora literature, the literature study highlights the importance of these ideas in postcolonial discourse. According to Homi K. Bhabha, cultural hybridity is the process of combining various cultural components to create a dynamic and changing cultural identity in postcolonial nations. Postcolonial identity, which is frequently shaped by colonial legacies and the experience of being dispersed, includes concerns of displacement, belonging, and the preservation of cultural identity. The genre of diaspora literature, which has become more popular in modern literary studies, examines the lives of those who live abroad. Cultural hybridity, displacement, and the preservation of cultural identity are issues that are commonly covered in these stories.

The review highlights the distinctive ways in which these issues are expressed in Amitav Ghosh's "The Shadow Lines." Characters that live in several cultural contexts and represent postcolonial identity and cultural hybridity are presented in the book. It demonstrates the enduring effects of colonialism, especially the Partition of India, and emphasises the significance of memory and narrative in the formation of postcolonial identities.

'The Shadow Lines' by Ghosh is widely acknowledged as a seminal piece of postcolonial literature, providing an in-depth analysis of cultural hybridity, postcolonial identity, and the experience of being diaspora. The paper's latter sections will offer a more thorough examination of the novel's story and thematic nuances, adding to the conversation on these crucial postcolonial literary concerns.

Theoretical Framework:

The theoretical framework that Amitav Ghosh's "The Shadow Lines" uses to analyse cultural hybridity and postcolonial identity is based on important ideas and postcolonial studies theorists. It contains:

Heterogenizing and Homogenizing Forces: This framework, which is based on Homi K. Bhabha's theory of the "Third Space," examines how characters in the book negotiate the boundaries between homogenizing and heterogenizing forces to create dynamic hybrid identities.

Postcolonial Identity: The characters' battles with their postcolonial identities are explained by Stuart Hall's notion of identity as a process, Frantz Fanon's concept of colonial alienation, and the pursuit of true selfhood.

Diaspora Studies: This framework, which emphasizes issues of cultural displacement, nostalgia, and cultural identity preservation, enables for the understanding of characters' experiences in foreign nations. It was influenced by researchers such as Avtar Brah and Robin Cohen.

Narrative and Memory: This framework, which takes cues from Mikhail Bakhtin and Paul Ricoeur, explains how narrative and memory are employed in the novel to create and maintain cultural identities.

Colonial and Postcolonial Legacy: To contextualize the long-lasting effects of colonialism, such as the Partition of India, on postcolonial cultures, Edward Said's notion of "Orientalism" is used. This enables an examination of how historical events influence the postcolonial identities in the novel. 'The Shadow Lines' and its engagement with cultural hybridity, postcolonial identity, and the diaspora experience can be thoroughly analyzed thanks to this theoretical framework. It adds to the larger conversation on these important topics in postcolonial literature and sheds light on the dynamic interactions between individuals, cultures, and histories.

The Shadow Lines: Amitav Ghosh

'The Shadow Lines' is one of the most important works of Indian author Amitav Ghosh's postcolonial literature. He is well recognized for his contributions to this genre. The 1988 book delves into questions of postcolonial identity, cultural hybridity, and the feeling of being dispersed. 'The Shadow Lines' is a multi-generational story framed by an anonymous protagonist who muses about his family's experiences. It is set in many settings, including India, London, and Dhaka. The main subject of the story is cultural hybridity, as the protagonists struggle with language, customs, and ideas while navigating many cultural contexts. Another important subject is postcolonial identity, as characters struggle with questions of cultural legacy preservation, displacement, and belonging. The novel emphasizes the importance of memory and storytelling in the formation of cultural identities, highlighting the use of narratives to comprehend and preserve cultural history. It is deeply rooted in colonialism's past, especially the 1947 Partition of India, which continues to influence the characters' identities and way of life. "The Shadow Lines" is a seminal work of postcolonial literature that explores the concepts of cultural hybridity, postcolonial identity, and the feeling of dispersion. A nuanced portrayal of these themes is provided by Ghosh's narrative style and character development, which highlight the complexities of cultural identity and heritage within a dynamic society shaped by political and historical forces.

Cultural Hybridity in 'The Shadow Lines': Amitav Ghosh's "The Shadow Lines" is a striking examination of cultural hybridity in the postcolonial era. Characters in the book are shown to be a part of several cultural contexts, weaving together a complicated web of identities. It highlights the key components of cultural hybridity, such as multilingualism, code-switching, and cultural adaptability. The points where Eastern and Western cultures merge are portrayed,

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emphasizing the conflicts and convergences that arise from this. In the backdrop of cultural mixing, the story also explores the difficulties associated with cultural identification and alienation. In conclusion, 'The Shadow Lines' challenges readers to reflect on how culture is always changing and the difficult trip people take to traverse many cultural contexts across the postcolonial diaspora.

The Role of Memory and Narration: Amitav Ghosh's 'The Shadow Lines' explores the issues of memory and storytelling as potent forces shaping the postcolonial identities of its protagonists. The novel emphasizes the role that personal memories and narrative have in creating, interpreting, and maintaining cultural identities among diaspora populations.

Oral Traditions & Storytelling: The novel's characters connect generations, cultures, and histories via exchanging anecdotes and tales that capture cultural and familial history.

Interpretation of the History: Whether narrating historical events or intimate family tales, individuals use storytelling to interpret and reinterpret the past. Their identities are shaped by these interpretations. Storytelling has a crucial role in maintaining cultural identity among the diaspora by acting as a storehouse for customs, values, and traditions.

Interplay of Memory and Imagination: The novel explores the subjective nature of storytelling and how people create their own narratives about the past by combining memory and imagination.

Narrative Structure: The novel is told by the unnamed protagonist, who looks back on his youth and adolescence and sheds light on the experiences of individuals who are from different backgrounds.

Effect on Postcolonial Identity: The characters' postcolonial identities are greatly influenced by their memories and stories, which aid in their navigation of the intricacies of a postcolonial environment.

To sum up, 'The Shadow Lines' demonstrates the critical role that memory and storytelling play in the diaspora's construction of postcolonial identity. Narrating stories helps to connect with cultural traditions, analyze the past, and conserve cultural heritage. The complex process of identity construction in the postcolonial environment is reflected in the interactions between the characters and memory and storytelling. The representation by Amitav Ghosh emphasizes the significance of story in the lives of people and communities in the postcolonial globe.

The effects of colonialism, especially the British Raj and the division of India, hang large over the lives and identities of the individuals in Amitav Ghosh's "The Shadow Lines." The book investigates the ways in which past occurrences continue to influence postcolonial identities among diaspora people.

Historical Context - India's Partition: The horrific Partition of India in 1947, which led to the establishment of India and Pakistan, provides a setting for the narrative. The wounds of migration, dislocation, and communal violence left by this tragedy affect the protagonists' sense of self and position in the world.

Transgenerational Trauma: The book explores the idea of trauma passed down through generations as a result of colonial experiences. Future generations are impacted by the pain of the division as it is transmitted down the generations. Older characters' recollections and tales shed light on the psychological and emotional effects of past tragedy.

Legacy of Colonial Rule: Through language, education, and cultural customs, the book delicately illustrates how British colonisation continues to shape the lives of its people. The protagonists' worldviews and cultural identities are shaped by their struggles with the lingering legacies of British colonialism.

Postcolonial Conflicts and Divides: Because of colonial legacies, the novel depicts conflicts and divides that still exist in the postcolonial world. The experiences of the protagonists are

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reflected in the conflicts that exist between nations and communities as a result of divide and conquer colonial strategies. Borders drawn during the colonial era continue to shape national and cultural identities, frequently resulting in conflict.

Historical and Personal Narratives in Interaction: In order to show how the past influences the present, characters in the book weave together personal stories with historical occurrences. Their lives are intricately entwined with historical occurrences such as the partition, highlighting the connection between colonial past and postcolonial identity.

Cultural Preservation and Resistance: Characters respond to the effects of colonialism by taking up cultural preservation and resistance, working to defend their cultural legacy against assimilation forces. Maintaining cultural customs turns into a kind of resistance against colonial forces destroying their identity. The novel "The Shadow Lines" effectively conveys the long-lasting effects of colonialism, especially the division of India, on the identities and lives of the protagonists. The story by Ghosh emphasises how past occurrences still influence postcolonial identities and national borders. The individuals' interactions with this heritage bring to light the intricacies of postcolonial identity and the ways in which personal narratives and history interact among the diaspora. The book is a powerful reminder of colonialism's enduring impact on postcolonial nations.

Conclusion:

Amitav Ghosh's 'The Shadow Lines' delves deeply into the complexities of the postcolonial world by examining the intersections of cultural hybridity, postcolonial identity, memory, and the lingering residue of colonialism. Through the deft integration of these ideas, the book compels readers to consider the nuanced dynamics of postcolonial identities in the diaspora.

A Multifaceted Tapestry of Cultural Blending: The main topic of the book is cultural hybridity, which is effectively shown. 'The Shadow Lines' characters live in numerous cultural realms, emulating the idea of a 'Third Space' where various cultural components converge and meld together. This intricate cultural mosaic highlights how identities change constantly as people negotiate the intersections of many cultures, languages, and customs.

Difficulties with Postcolonial Identity: The book explores the difficulties with postcolonial identity, especially in the diaspora. Characters struggle with issues of displacement, cultural heritage preservation, and belonging. The film "The Shadow Lines" emphasizes how postcolonial identities are constantly shaped by the historical, cultural, and social circumstances in which people live.

The Narrative and Memory Power: In the novel, memory and narrative play a crucial role in the development of postcolonial identity. The characters interpret and preserve their cultural legacy through storytelling. This narrative framework highlights the importance of oral traditions in the diaspora and the tremendous influence that tales and memories have on forming identity. 'The Shadow Lines' effectively portrays the lasting effects of colonialism, particularly the division of India. The lives and identities of the people are constantly shaped by historical events. The book shows how colonial control shaped the political, linguistic, and cultural environment of the postcolonial globe, leaving an indelible legacy.

Contributions to Postcolonial Discourse: The novel by Amitav Ghosh significantly advances the conversation around post-colonialism. It offers a moving reflection on the challenges of postcolonial identities in a world that is changing quickly, deepening our awareness of cultural hybridity, postcolonial identity, and the diaspora experience. In the postcolonial setting, "The Shadow Lines" challenges readers to consider the lingering effects of colonialism and the continuous processes of identity construction.

To sum up, 'The Shadow Lines' offers a thoughtful analysis of the complex facets of postcolonial identities in addition to being a wonderful piece of literature. The narrative of

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Amitav Ghosh goes beyond the printed word and invites readers to contemplate the complexities of postcolonial identity, cultural hybridity, and the lasting impact of colonial legacies. Through an exploration of the lives of the protagonists, the book offers a profound reflection on the constantly changing nature of identity and culture in a complex and linked world, reflecting the experiences of people and groups within the postcolonial diaspora.

Thus, "The Shadow Lines" serves as a literary monument to the human spirit's flexibility and resiliency in the face of complicated social, cultural, and historical circumstances. It is an invitation to ponder the lingering effects of colonialism in a globalized and linked world, to explore these fundamental themes in postcolonial literature further, and to dig into the changing narratives of diasporic groups.

Recommendations and Further Research: Amitav Ghosh's "The Shadow Lines" presents a number of complex concepts that require in-depth analysis before suggesting many directions for future study. This book invites readers and academics to explore a variety of topics in greater detail by serving as a rich and intricate source. Analysing Diaspora Literature Comparatively Scholars may do comparative analyses to investigate the ways in which diverse writers and literary works address the concepts of cultural hybridity and postcolonial identity. Analyzing comparative works in different cultural and geographic contexts can shed light on the varied ways diaspora literature addresses these concerns.

Historical Events' Psychological and Emotional Effects: Additional study may concentrate on the psychological and emotional damage brought on by important historical occurrences like the Partition of India. This study would examine the effects on people as well as communities, looking at issues related to identity, memory, and healing among the diaspora.

Oral Traditions and Storytelling: The book emphasizes how important storytelling is to maintaining cultural legacy. The function of oral traditions and storytelling customs in various diaspora cultures might be the focus of research. This investigation would clarify the manner in which narratives function as instruments for identity construction and cultural preservation.

Intersections of Colonial Histories: The majority of Ghosh's writing focuses on the effects of British colonialism. To gain a thorough grasp of these intricate interactions, more study may look at how postcolonial identities within diaspora groups have been shaped by the intersections of numerous colonial histories (British, French, Dutch, Portuguese, etc.).

Postcolonial Identity in a Globalized World: The complexity of postcolonial identity in a globalized world is discussed in the novel. It is possible to do research on the ways in which transnationalism, migration, and globalization have made it more difficult for diaspora populations to create and maintain postcolonial identities.

Postcolonial Identities and Intersectionality: "The Shadow Lines" features characters with a range of identity intersections, such as class, gender, and race. Additional investigation might examine the ways in which intersectionality influences postcolonial identities, especially in the context of the diaspora, illuminating the distinct difficulties and encounters of those who find themselves at these intersections.

Historical Borders' Influence: The book places a strong emphasis on how political differences and historical borders have affected the lives of the protagonists. To gain a better grasp of the complexity of identity in these circumstances, research might look at how historical boundaries and border wars impact postcolonial identities.

Hybrid identities and cross-cultural adaptation: The book examines how the protagonists manage to blend in with many cultural contexts while preserving aspects of their ancestry. Given the difficulties and possibilities involved in this process, more study can look at how people in the diaspora manage cross-cultural adaptation and the development of hybrid identities.

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To sum up, 'The Shadow Lines' provides ample motivation for more investigation and study of topics pertaining to memory, cultural hybridity, postcolonial identity, and colonial legacies among the diaspora. The book continues to be a fascinating resource for academics and readers who want to explore the many facets of identity in a linked and globalized society, especially as postcolonial literature develops and tackles modern challenges. Scholars can expand upon the groundwork established by this book to get a deeper comprehension of the intricacies of postcolonial identities and the long-lasting impact of historical events on the lives of people and communities.

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A STUDY OF FINANCIAL DEVELOPMENT OF SOCIETY DUE TO CULTURE IN MAHARASHTRA

Prof. Swapnil Dilip Mhaske

Asst. Prof., Dada Patil College Karjat, Dist Ahmednagar

Prof. Manoj B Sondarkar

Asst. Prof., Dada Patil College Karjat, Dist Ahmednagar

Abstract: Culture is the primary characteristic of a particular geographical group of people, which share the same language, religion, values and social background. While defining a culture, scholars use its activities and patterns of communication, whether their living conditions, their dress, their behavior, their medium of communication, all contribute to the culture of that area. In the current situation, culture has become the key to connect the world with each other, to connect the society, to create social understanding, to change the social situation which includes diverse society, ethnicity, religion, moral values. Popular culture is a type of mass media influenced by content that can influence society. Of course, popular culture is influencing economic, political, sociological, and historical perspectives. The social problems that are happening around us are being brought to the masses with the help of globalized media. Through which people express their opinion boldly. The digital revolution has made the world like a global village where people can easily exchange culture and other elements in close contact with each other at all times.

Key word: Culture, Economical growth, Society, People, Global

Introduction: On the one hand, the term human 'culture' assumes the tendency to encompass all human beings and all their lives; On the other hand, the word 'culture' makes itself universal with various exclamations such as 'the culture of our family', 'Puneri culture' of Pune, or 'this is not my culture (Svabhavadharma)'. Western-Eastern, Hindu-Islamic, Indian-European, Brahmin-Maratha, Arya-Dravidian, Maharashtrian-Kannada etc., the meaning of culture is largely limited in terms of regional level, religious level, ethnic level, caste system etc. While ancient, medieval, yesterday-tomorrow, Arvachina, these various words have given a time limit to the culture. In the Indian system, the separation of cultures through the ages with the concepts of feudalism, agriculture, civil, feudalism, socialism, capitalism is characteristically seen by historians; Sometimes the words scientific, physical, spiritual, geographical have given distinction to the elements of culture. Recently popularized 'Cultural Programme', and 'Cultural Department' or 'Cultural' in this word with the adjective 'Sanskritik' among the various parts of culture, art, 'singing-musical, dance-drama, folk art, folk drama' are only artistic. The organs are mainly mentioned, but sometimes the words Christian culture, Vedic culture, Buddhist culture are insisted on considering religion as culture; We often see that the word 'culture' is used in the sense of the specific policy of that profession and the country through words like lawyer culture, culture of the medical profession, culture of the professor, business culture, culture of choramors. In this way, the word 'culture' is used in different ways in social life from different points of view and mentality. Therefore, it is very difficult to give a definite meaning to the word culture or to give a single definition of culture. In such cases, it is preferable to proceed from the origin of the word to the meaning.

Research Methods: Secondary method has been adopted for this research article, for this information has been adopted from various magazines, research papers, internet, government reports etc.

Financial development due to folk art and culture : Folk art is an integral part of folk culture. Through folk art, the visual and action form of Darshan is visible to the society. The

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characteristic of this folk culture is to preserve various folk inventions from generation to generation under the umbrella of folklore. Folk art is transmitted from one generation to another. Maharashtra is rich in cultural diversity in a sense. The culture of Maharashtra has a distinct identity in India. This culture of Warkari and Dharkari, Sant Pant and Tanta is making Maharashtra great. Ketkar, Rajwade, Irvatibai Karve, Sarojini Babar, Durga Bhagwat, Dr. Prabhakar Mande, Dr. Ramchandra Dhere, earlier selected researchers did many in-depth researches regarding the folk culture of Maharashtra. After 1960, after the formation of Union Maharashtra, Marathi folk culture began to acquire a new dimension. Maharashtra, which was falling apart in the field of Marathi literature and Marathi culture, gradually began to unite due to culture. Rural and Dalit as well as populist literature also created new economic platforms. Considered as the architect of modern Maharashtra, Yashwantrao Chavan gave new energy to the culture of Maharashtra. Among the various initiatives started under the guidance of the then Chief Minister Yashwantrao Chavan, innovative initiatives were successfully implemented through the 'Maharashtra State Folk Literature Committee'.

Also a Folklore Research Board was established in Aurangabad. The various conferences of the Folklore Research Board generally started from 1978. It was from this that various literary, cultural, culture etc. activities started to be implemented 'from culture to economy'. In this, various research essays were presented by implementing the activities of educational folk dramas, folk art, ritual drama, theater plays. In 1978, 'Indian National Theatre' established Folk Art Research Center with the aim of researching folk arts and economic development of the society. Folk Art Academy was established in the year 2004 in the University of Mumbai, which has a long tradition of many years, and has helped in economic development for culture along with research.

In tribal culture and village culture, artists are getting economic circle due to folk art forms such as Bohda, Panchami, Jagran Gandal, Bharad etc. Bhwada art form is prevalent in Khandesh and many economic cycles depend on it.

Jagaran Gondha: It has been practiced since ancient times. In Hinduism, the tradition of Jagran-Gondhala to perform Kuladharna, Kulachar on a large scale is still preserved in the rural areas. It is a tradition in Maharashtra for hundreds of years that people of the family bring the deity to Jejuri, Sri Khandoba to meet Mr. Khandoba, or when any son or daughter of the family gets married, that the ritual of the vigil of the deity Khandoba, i.e. tiger-finch, and the jaguar of the deity Tulja Bhawani has been going on for hundreds of years. 5,000, 10,000, 20,000 and even more are paid in return for waking up. Jagran Khangan is performed with the accompaniment of tigers, murulis, lyricists, instrumentalists, etc., due to which artists in rural areas are getting money and getting their financial livelihood.

Tamasha Art Form: Raghuvveer Khedkar, Datta Mahadik Punekar, Prahlad and Ram Manavkar, Umaji and Tatyasaheb Sawaljakar, Mangala Bansode have earned a distinct reputation in the field of pageantry. Pathe Bapurao, Bhau Babu Narayangaonkar, like Sardars in the field of pageantry, like Dagdu Sali Tambe Shirolkar, Dadu Indurikar, Datta Mahadik, Savala Aurangpurkar are famous songadas of many stripes. Since Tamasha-Lavani is sung to the accompaniment of instruments and dances, it has a wonderful color from the very beginning. According to the content of the lavani, the sound and beat of the drum or the drum, the rhythm of the dance, the posture, the posture of the dance, the batavani, the thana, the bells of the nupurs, and the dance of the dancer's neck and the dance of the waist literally bring life to the spectacle. It is because of this that Shahir's inclination began to combine the qualities of music, dance and acting. In the early days, a tamashafd consisted of one boy and 10-12 spectators. During the fair in the village, the villagers used to entertain him all night long and for that they would give him grain in two steps that was his remuneration. This practice continued until about

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1920. Later, from 1925, Kolhatani and other women appeared in the Tamasha instead of Naa Porya. In those days there were usually fifteen to twenty tamasgirs in a dholkifad. Their games used to be held in the theater. From the owner of the tamashagriha, Sangeetbari used to get 5 to 10 rupees daily and the drummer got 10 to 15 rupees per day, but after this we see that the bidagi increased to 15 to 40 rupees and 25 to 60 rupees respectively. Further, after 1950, many Tamasha artistes started taking their separate stage from village to village and performing Tamasha games. Eight or ten dancing women, songads, four drummers, halgiwales and a large fleet of gadimans for other work and tents, rahutyas, generators etc. A fleet. So all these together cost them a lot. They take betel nuts from the villagers on the occasion of Jatra-Urus. In it, they get bidagi from fifty to two hundred rupees at a time. Today this number has gone from twelve hundred to three thousand. Some artistes in this phase are on daily wages, some are on monthly salaries. In recent times, Tamasha artistes earn from 80,000 to lakhs of rupees for a show. Along with Tamasha, today the concept of orchestra is seen expanding. Orchestras are more popular than spectacles. And from that, these artists are getting a lot of financial support.

Anchoring, Motivational Lectures: If the linguistic skills are excellent, a Marathi person can earn a large amount of remuneration through conducting, kirtan, lectures and educational programs because there are very few orators who talk about the topic and deviate from the topic. Usually some effective orators, narrators, kirtankars are paid at least 15000 to 25000 rupees for one clock hour. However, such dates are not available. There are also some folk artists in this. They deliver impressive programs through oratory, music and singing.

Financial development due to Popular culture: Popular culture is a form of mass culture through which values, ideas, attitudes, and other phenomena are widely accepted by the majority of people. This culture is mainly influenced by television, internet and mass media very deeply and due to this the cultural thought of the world spreads rapidly in the daily life of the society. The most important things in popular culture are movies, music, television, sports, news, politics, fashion/clothing, technology, etc. Due to technology and globalization, the level of interaction has greatly increased. So people have come closer to each other with the help of technology, so in society The exchange of values, opinions and culture has reached a high point. So people understand the important role in the society to understand the new culture, and people become comfortable with communication tools. And by mixing with people from other parts of the world, making and expressing their culture, they are helping in various ways to stimulate and accelerate economic development. Social and global change is happening rapidly in globalization. The flow of information is facilitating the exchange of all forms of culture. This enables them to imbibe the culture and its values and beliefs. Adopting new values and cultural elements, and modern culture, the youth is the main representative of cultural identity in today's era. Today, due to globalization, the youth are easily aware of the cultural changes within the country and abroad through the use of social media. There is a reason. They are getting the information easily and adopting the culture.

Conclusion: Today India is home to many different castes, religions and sects and each has a different cultural background people. Everyone's means of livelihood is different and there are also individuals who are making a living using their cultural background. Whether it is folk art, tourism, or a business that has been passed on from generation to generation, some people in the country are the means of their livelihood. In the context of culture, which can be seen in the context of Maharashtra, Maharashtra has got many cultural heritages like drama, pageant art, chaos art, street theater, barad and they are making their living from it. So we can see that cultural factors contribute to financial development. For the past many years, the society has developed economically due to this folk culture. Through these cultural arts, the youth have a great opportunity to make their own career. Through Hindu festivals such as Ganeshotsav,

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Navratri Utsav, Diwali, Holi, Dussehra, etc., various art forms are performed and artists of all ages are getting a lot of remuneration from it. Therefore, economic development of the society is taking place through culture, cultural, arts etc. factors.

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ANDROCENTRISM AND ALIENATION IN KAVITA KANE'S LANKA'S PRINCESS

C. Sivasankari

Research Scholar, Government Thirumagal Mills college, Gudiyattam

Dr. P. Vasuki

Associate Professor, Government Thirumagal Mills college, Gudiyattam

Abstract: Hindu Mythology has played a significant role in shaping contemporary Indian culture and society. Many of the values and beliefs play a vital role in shaping the people in India. Nowadays Mythology trends a new perspective in revisiting the longingness of women. The impact of myth on the people is to comprehend the complex, social, political, cultural, religious framework and attitude of contemporary livelihood. However writing of these myths exposes the Androcentrism which subject the woman towards the alienation and marginalization. Recently many writers showed interest in retelling myth through less known female character. Many feminist reshape the unheard voice of the epic as a strong, hold with assertive thoughts towards the patriarchal discourses.

Keywords: Androcentrism, Alienation, Monster, Gender bias,

Introduction: Hindu Mythology has also had an impact in Indian literature, art, tradition and culture. It has also influenced social customs and practices in India. Through these beliefs and values, the Hindu mythology remain as an integral part of the fabric of Indian life. Indian mythology is mainly embodied in the two great Indian epics The Ramayana and The Mahabharata. These epics standstill to express their valuable universal truth for all centuries. Thus the background of Indian civilization is formed by the two epics.

Doordarshan and many channels telecast these epic series to seed the timeless truth for upcoming generation. As the culture, language and society are interdependent each other for a tremendous victory in all fields. The most influential field is philosophy. The Bhagavad Gita is not some philosophy told to Arjuna but it is related to human life. It contains the essence of Sanatan Dharma. It teaches many people the way of life and the secrets of it.

Kavita Kane is an Indian novelist, feminist and mythologist, who explore the less known female characters from the great epics who were subjected to marginalization by the patriarchal power structure. She creates a platform for voicing the inner anger, emotions, needs and questions. Thus, these unconscious thoughts in turn divulges their erogenous pleasure in her works which deconstructs the androcentric order of the hierarchies. Kane's notable works began with kane's Wife: An Outcast Queen (2014), Sita's Sister (2014), Menaka's choice (2015), Lanka's princess (2017) and The Fisher Queen's Dynasty (2017)

Even Greek mythology contains many moral concepts where Helen of Troy is still studied and compared with other epic heroine's. Helen plays an vital role in war of roses for whom thousands of ship landed to save her. Though there is some criticism for her infidelity. Surpanakha, Lanka's princess is called as 'Helen of Lanka'. She is the daughter of Rishi Vishravas and Asura princess Kaikesi. The novel starts with a word "It's a Girl". On hearing this term Kaikesi dislikes the beautiful daughter Meenakshi whose eyes look like fish. The cause for dislike is for her gender, as kaikesi needed more sons to regain the throne from Kuber and Lord Brahma. Once her father was forced to give up the throne to Lord Vishnu. Thus Kaikesi had three sons and she needed more sons to rule the three world and the golden city of Lanka. Kaikesi remarks her aim as, "That is why I married Vishvaras so that I could beget the best progeny, the most powerful and most wise to win back what we have lost" (kane, P.2) Kaikesi reveals her truth for the ultimate aim of marrying Vishvaras. But the attitude of humiliating a

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new born child shows her barbaric nature. No mother can never hurt an innocent new born baby. Aditi and Seemita remarks Kaikesi as,

“Another girl, another individual, discriminated against, and pushed out on the journey of her life with a concocted handicap based on her looks and complexion. A new born baby being so commented upon by her own mother can only expect humiliation and rejection in her life”.(10)

Vishvarasnamed and called her Meenakshi, as her eyes were as golden and as graceful as a fish. The expectations of reclaiming the throne of kaikesi collapsed with a girl child. She believed only a male child can fight for the loss but she fail to understand the power of women in society. Kane says,

“Kaikesi had three sons from him and was hoping for a fourth, but it turned out to be a daughter... Kaikesi looked down at the baby and could not help cringing or quench the well if bitterness. This girl has cheated me of my plans, she thought angrily, a faint stirring of unease making her more restless”.(Kane, Pg.2)

These lines express the anger of Kaikesi on a new born for being a girl baby. Further it clearly foresees the plan for more male child so that she can restore the Lanka kingdom from Kuber. On seeing the girl child she is unease with restlessness. She tempted and started to humiliate her further and subjected to alienation from her family. She dislikes her bluntly, for the cause of expectation for a male child. In spite of her hatred she is longing for love and kindness.

At the age of five Surpanakha saved her brother from the duel. But Kaikesi instead of praising scolds her for behaving like a boy . She states to Surpanakha as follows,

“ Vibhishanis a boy, and he is older to you. He doesn't need your protection!”(Kane,P.5)

she suppressed her from childhood but she accepts the curse and rebuild her strength skillfully. In turn her father is so kind like her brothers Kumbhakarna and Vibhishan. Their love creates a good attitude for her rebuilding her confidence as a girl child. But in contrast Ravana hated her without any reason. His attitude for Surpanakha is cruel where the other two brothers are unable to control their brother for such action towards their only beautiful sister Surpanakha.

Once Ravana killed her pet animal 'Maya' for damaging some herbal plants but unable to bear the loss she attacks him with her nail so that he suffer severely with his blood shed. Ravan screams and attacks verbally.Kane describes Ravan's wound as follows,

“Ravan gave a cry of surprise, curdling into a scream of pain, one arm protecting his face against her clawing fingers, the other trying to wrench her off. But she clung on ripping her sharp nails unto any exposed flesh, tearing the skin, sinking deeper to gouge “ (Kane 2017, p. 8)

Meenakshi and Nagendra stated, women are the victims of 'affective deviance' and they are labeled as deviant and punished by society if they violate their feminine performance. Along with verbal mannerism, non- verbal actions become major determinants of such deviance”.(290)

Surphanaka deliberately acts out from the conventional role of femininity. Overwhelmed emotions pushes her for a terrible attack on Ravana foreshows the savage nature of her. In anger Ravana scolds her for her attack with sharp nails,accuses for behaving like a monster. SoRavana calls her Surpanakha means monsters. He says in angry,

“why can you not behave like a girl? Always fighting and squabbling, hitting boys and throwing stones and scratching the eyes out of anyone who provokes you. Surpanakha, that's the right name for you, you monster”.(Kane,P.9)

The term monster repeats in her mind and hurts her badly. Though she accepts that she is a monster she is unable to digest the term from her own brother. The subject of alienation starts from her family members completely deforms her into a Rakshas. Her father too rejected her

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from the ashramam and treated her as an outsider. He throw back her from the classes. Very often she associates the word Monster with herself the word monster psychologically affects her as follows,

“ The word monster was echoed to her so often and each time it brought a rush of memories... her mother flinging that word at her, her eyes spitting venom and dislike. Meenakshi shivered. She could not forget that day, nor could she forge words Monster Surpanakha. (Kane, P.23) Later Meenakshi deliberately accepts the name Surpanakha, the monster. She changed the identity and says, ‘I am the monster of the far, and I am never made to forget that! ‘ (Kane, P.23)

Consequently when Kuber kidnaps her she attacks him with her nails to escape from the danger. This incidence claims her further to learn the life skills to save her from the patriarchy discourse. She trains her willpower to fight and she decided to change her identity from soft kind hearted girl to cruel monster that is ready to take revenge her own brother. Moreover she oscillates between good and bad things. Apart from the humiliation she blessed with a good husband named Vidyujiva's who deliberately confessed his love for her. He says, “ I Love you because there is no reason I just hopelessly, irrationally did!! (Kane,P.125) But Ravana opposes him for some political issues. He threatens and warns her as,“ I could well kill you with my bare hands right now... . I shall marry you off to a beggar but not that bastard! “. (Kane,P.119) As Meenakshi and Nagendra states that, “The threat of men's perception is a major factor that underlines the deviation if women as men finds their own dominance in danger from the possibility if women’s liberation”(291). But she boldly replies him from a firm voice as follows, “You have no heart, just pride. And that mad urge to rule, be it over land, women or family, you tyrant!(Kane,P.122).Vidyujiva loved her much whole heartedly without any expectation. Surpanakha recalls her mother Kaikesi’s remarks, ‘She's scrawny and much darker than me!... How is the dark monkey going to bring us good fortune? No one will ever marry her”(Kane ,P.3) Surpanakha accepted and married against Ravana's wishes. Kane says,“ She gloated viciously. She had him now, and she would hold him powerless and gaping in her wrenching hold” (Kane, p. 124).But she unaware of the tragedy yet to happen for Vidyujiva by her brother. “She did not know what she was going to lose “(Kane, p. 125) Thus the Men’s authority and power structure push a woman toward a Deviance and subordination psychologically. Further she manipulates her deviance into a revenge to satisfy her goals. For some political intrigues Ravana killed Vidyujiva. When she heard the death of her husband she totally collapsed with anger. She recalls her husband saying her ‘Tigress ’so she decided to with a revenge. Surpanakha recalls her mother’s saying, “ You were always ugly... mean, vindictive and... oh, so unlovable! You are Surpanakha not my daughter but a monster ”(Kane, p. 174) Sujatha Aravindhakshan remarks Kaikesi’s cruel,

“ One cannot ignore the fact that Kaikesi's disapproving words clearly indicate that she sees things from the androcentric perspective... . here , in Surpanakha's case, marginalism begins at home with her mother Kaikesi who sees her aspirations drown primarily with the birth of a daughter, and an ugly one to crown it all”.(5)

Ravana’s war with Ram was primarily the plot woven by Surpanakha to avenge both for their humiliation towards her. Firstly Ravana's grace for Sita and his inability to protect his sister Surpanakha motivated him to separate Sita from Rama. To reach the power structure and the false concept of masculinity associated with war that paves Ravana to his downfall. Kumbhakarna accuses her for the fall of whole empire in Lanka and the cause of Ravana's thirst for revenge. She firmly retorts back,“ Don’t place the blame of thewar on me, Kumbha. You know better. It is Ravan and his obsession for women and war and acquisition that this what is on us” (Kane, P.206) Sujatha Aravindhakshan remarks, “In the case of Surpanakha, it is familial

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and societal injustice that stirs the rebel in her. Her non – conformity to androcentric and systemic patriarchy earns her the title of the witch with sharp nails “(5)

Surpanakha is regarded as the Helen of Lanka because like Helen she also responsible for a war. Everyone knows that she is the instigator of war that brought the downfall of the kingdom of Lanka. Valmiki's Ramayana portrays her has a victim for a great fall of empire. But Kane justifies her transformation with the oppression and deviance from others. She is misunderstood and hated for her indomitable spirit. She is not an monster by birth the situation forced her to a bad spirit. If she blessed with mother's love, father's faith, brothers bond, she might be cultured women. The whole family criticises and humiliates her with bad so she decided to reveal the bad attitude towards others. Even Rama and Lakshmana fail to teach her good and bad. Only her husband and maternal grandmother loves her. Patriarchy not only controls the gender binaries but also dictates what is acceptable and not acceptable. Meenakshi and Nagendra remarks, "This misogynistic narrative portrays her as 'inhuman' because she has resisted the *status quo* of Aryan hegemonic society" (287). Kane says that deviant women such as Taraka and Surpanakha are portrayed as harbingers of destruction, not only for the protagonist but for all of society. They are portrayed as wicked women. Deviance in this regard refers to the dogma, ideology, and narrative about which these differences are produced. In the patriarchal society, women who deviate from culturally ascribed gender norms are portrayed negatively to safeguard them from all negative attitudes.

Surpanakha's desire to attain Rama and Lakshmana is described as destructive and manipulative. But she is an uncultivated lady who unaware of infidelity no one teach her about virtue. At least Rama or Lakshmana might taught her about virtue both fail to teach and guide her. Instead of teaching her good both humiliate and hurt her so in rage she attacked Sita. Kane describes her desire as "She wanted those two men just as she had wanted Vidyujivas. She wanted to share something, to blot out this awful loneliness... that was the kind of help she wanted, and yet how few could it would give her that?" (Kane, p. 195) These lines portrays her innocent of social bonds of husband and wife. She is an uncivilized women who unaware of good and bad attitudes. No one taught her the cultural epics and norms. Everyone thought she violates the purity of love where one can share with their life partner. So for her deed she is subjected to violence by Rama through Lakshmana. As Rama commands Lakshmana, "Lakshmana, take care of this unvirtuous ruttish *rakshasi* and teach her a lesson she will never forget!" (Kane, p. 201). This is an injustice for surpanakha where he establish a subordinate structure of male dominant society. For her deviance Rama ordered Lakshmana to cut her nose. Rama says " Maim her... she will remember her dishonorable crime and not attack a helpless woman again " (Kane, p, 202) But when Ram and Lakshman treat her with contempt, Ram ordered Lakshman to maim her nose for her mutilation. So Lakshmana's sword slashed off her nose and ears, where the warm blood flows. She confused for the state of being. Her openness in expressing her desire to make with Ram or Lakshman shows her nature and state of being. She is unable to understand the attitude of Rama for assaulting for chastity. There is a difference between Humans and Rakshasas as humans are civilized with morality but the Rakshasas are uncivilized with no circumstances to learn what is good and bad. Rama might use this situation to teach her some and virtues but he failed to teach, in spite irritated and punished her. Kane says "...were laughing at her, reeling her to and fro like a toy, like a mere means of amusement" (Kane, P. 200). The word to and fro, amusement describes the fun at women by two great men of Ayodhya. he inability to hide her sexual desires pushes her to violence. But she avenges the punishment into a chance to expose her strength to destroy the enemies.

Conclusion: Surpanakha punished her by separating Ram and Sita through her brother. But she does not harm the little child Angad son of Lakshman because she sees in him her own son

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Kumar. Instead she cared him with love where it shows her humanity and mother's love. Though, the character Surpanakha has been condemned for her Race, body, colour, gender and chastity, on another hand Rama is criticized as everyone portrays him as a protector of women, yet on the other hand commanding Lakshman to mutilate Surpanakha for infidelity. The traditional gender roles enslave women under their control for guidance and protection from them. Thus, Surpanakha is a victim in the hand of patriarchal dominance and gender- biased society.

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EXAMINING THE SYNERGY OF QUANTUM CONCEPTS AND ARTIFICIAL INTELLIGENCE IN THE QUANTUM THIEF BY HANNURAJANIEMI

Aparna I Joy

Research Scholar, Dept. of English

Mar Ivanios Autonomous College, Nalanchira, University of Kerala

Abstract: Trans-disciplinarity in education can lead to numerous beneficial changes that will facilitate sustainable development. By amalgamating diverse disciplinary viewpoints, the incorporation of science into the realm of literature helps establish holistic perspectives and opens up new literary horizons. Combining science with literature offers a dynamic approach to merging abstraction and information, intertwining philosophical debates with quantum mechanics. Literature, it is suggested, can bring about positive change in its readers, and if so, the portrayal of quantum concerns through literature could inspire the global populace to take developmental steps towards understanding quantum literature and interpreting life more deeply. Artificial intelligence, quantum concepts, and other technological advancements are metamorphosing *The Quantum Thief* by Hannu Rajaniemi into a novel suited for the future, exploring the quantum world of infinite possibilities. With its intricately constructed science fiction universe, the novel seamlessly intertwines elements of the quantum world and artificial intelligence, resulting in meaningful symmetries between modern science and the humanities. This paper offers an in-depth analysis of the novel's creative integration of quantum concepts and AI technologies, examining their significance in shaping the story's themes and character development. The concept of unifying science and the humanities presented in this book should be extrapolated, and it should be understood in the context of quantum entanglement and superposition. The paper delves into the philosophical questions raised by the malleability of identity, the manipulation of memory, and the blurred boundaries between humanity and technology.

Introduction: Transdisciplinary education is an approach that transcends conventional disciplinary boundaries, encouraging the amalgamation of knowledge, principles, and methodologies from various fields to tackle intricate real-world challenges and foster a holistic comprehension of subjects. It underscores the belief that many of the intricate issues and inquiries confronting us in the contemporary world can't be adequately addressed by a single discipline in isolation. Rather, they necessitate a more extensive and collaborative strategy, one that leverages insights from an array of domains. By melding scientific principles with the narrative artistry of literature, we embark on a dynamic voyage that interweaves philosophical dialogues with the mystifying universe of quantum mechanics. It's contended that literature holds the transformative potential to effect positive change in its readers. Hence, the portrayal of quantum themes through literature not only clarifies the cryptic domains of quantum physics but also motivates individuals worldwide to take progressive strides in understanding quantum literature and plunging deeper into the intricacies of existence. Despite obvious differences of science and literature with different metalinguistic coding systems, Dennis Bohnenkamp states, both having much in common:

Both posit hypothetical worlds. Both are judged at times by their degree of verisimilitude to what we regard as the real world. Some scientific hypotheses are valued to the degree that they can be verified, while fictions are frequently valued to the extent that they conform to a reader's experience of what is real. Both literary and scientific fictions can be aesthetically pleasing; both can be disturbing. (Bohnenkamp 20)

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The science fiction genre has long been a fertile ground for the exploration of ground breaking scientific concepts and the limitless possibilities of the future. Within this genre, *The Quantum Thief* by Hannu Rajaniemi stands out as a remarkable work that deftly weaves together two of the most intriguing and enigmatic realms of contemporary science and technology: quantum concepts and artificial intelligence. Rajaniemi's narrative takes readers on a journey to a future that is as perplexing as it is fascinating, where the boundaries between reality and fiction blur, and the very fabric of existence is manipulated with the ease of a magician's sleight of hand.

In *The Quantum Thief*, quantum principles such as entanglement, q-dots, and the Heisenberg Uncertainty Principle intertwine with advanced AI entities. This interplay is not just a backdrop but a driving force behind the narrative. It reshapes the world and its inhabitants, defines the rules of the game, and raises thought-provoking questions about the nature of reality, identity, and the ethical boundaries of technological advancement. The article titled *Quantum Physics and Literature: A Convergence Exploring the Universe Halfway* (2015) by Serpil Oppermann has played a significant role in closing the divide between the fields of science and the humanities. This work delves into the overlap 'between literature and quantum physics', as it seeks to interpret a 'physical reality characterized by an elusive and uncharted underlying ontology'.

In the grand tapestry of human knowledge, literature has often been considered a vessel for conveying complex scientific ideas to a broader audience. It serves as a bridge between the arcane realms of science and the fertile grounds of the human imagination. By exploring the role of literature in this capacity, we can appreciate how *The Quantum Thief* employs the narrative medium to convey intricate quantum mechanics to readers, demystifying the enigma that is quantum physics. Within this context, we shall dissect the portrayal of quantum mechanics as a source of abstraction and inspiration within the narrative.

Quantum Entanglement and Superposition: Building Blocks of the Quantum World:

Among the bedrock principles of quantum mechanics, entanglement and superposition stand as some of the most enigmatic and thought-provoking. Quantum entanglement is a fundamental quantum physics phenomenon in which particles become correlated in such a way that their properties are interdependent, even when separated by vast distances. The narrative explores how the actions of one character can instantaneously influence another, even when separated by immense spacetime intervals. Through this lens, we uncover the profound implications of entanglement on the characters' choices and actions, underscoring the interconnectedness of their destinies. Alessandro Fedrizzi, et.al write that,

Entanglement is at the heart of many peculiarities encountered in quantum mechanics and has enabled many ground breaking tests on the fundamentals of nature. Entangled photons are ideal tools to investigate the laws of quantum mechanics over long distances and time scales because they are not subject to decoherence. (389)

In the novel, quantum entanglement is harnessed and exploited in various ways, contributing to the story's intrigue, by altering the fates of characters. Similarly, the concept of superposition in quantum mechanics, where particles exist in multiple states simultaneously until observed, serves as a metaphorical backdrop for the characters' choices and dilemmas. By examining how characters navigate the superimposed possibilities of their lives, we gain insight into the complexities of choice, consequence, and the myriad paths that lie before each individual. In the novel there is a representation of *Oubliette*, a futuristic prison where the protagonist is trapped himself in. Each iteration of this extra-terrestrial phenomenon represents different choices or trajectories in character's career. Jean's predicament in the *Oubliette* serves as a central metaphor for the theme of superposition. Fiction consistently employs superpositions to explore and resolve conflicts, which can range from trivial matters to significant cultural

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transformations. Such narratives often take on a highly esteemed status, as they are occasionally written at considerable political and personal risk, with the potential to catalyze significant societal change. These quantum concepts become powerful narrative tools that infuse the story with depth and philosophical resonance. This is an example of multiple possible outcomes exist simultaneously.

The Advanced AI Entities in *The Quantum Thief*: In Rajaniemi's meticulously constructed world, artificial intelligence is not relegated to mere tools or machines but assumes the roles of characters in their own right. These AI entities possess unique personalities, motivations, and even ethical quandaries, blurring the lines between human and artificial consciousness. An exploration of AI characters within the narrative reveals their integral role in shaping the story's trajectory. These AI beings challenge traditional notions of humanity, consciousness, and free will. As we analyse their interactions with human characters, we are prompted to question the nature of consciousness itself. Are these AI beings simply advanced algorithms or do they possess a form of sentience that defies easy classification?

Artificial intelligence technologies in this novel extend their influence into the realm of memory manipulation. The novel explores how advanced AI can manipulate and alter human memories, raising profound ethical and philosophical dilemmas. By delving into this aspect of the narrative, we confront questions of identity, agency, and the malleability of human experiences. The novel presents scenarios where characters' memories are not only manipulated but also commodified. Memory becomes a currency, a tradable commodity in a world where technology blurs the boundaries between personal experiences and artificial constructs. As we analyse these instances of memory manipulation, we are forced to grapple with the implications of such technology in our own world, where memory is a cornerstone of individual identity.

Interplay Between Quantum Concepts and AI: The true brilliance of *The Quantum Thief* lies in its ability to seamlessly interweave quantum concepts with artificial intelligence, creating a narrative tapestry where science and storytelling converge. This convergence serves as a profound exploration of the interplay between these two domains and offers insights into the potential symbiosis of quantum technologies and AI. The narrative hints at the use of quantum computing and quantum cryptography in the AI systems, opening the door to a world where AI harnesses the power of quantum phenomena. This speculative portrayal challenges us to consider the implications of such advancements for our own technological future. The integration of quantum and AI elements in *The Quantum Thief* goes beyond mere narrative devices; it profoundly shapes the development of characters and the exploration of overarching themes. The characters grapple with questions of identity, freedom, and morality in a world where technology blurs the boundaries between human and artificial existence. As we delve into the character arcs and thematic elements of the novel, we uncover the depth of philosophical inquiry that Rajaniemi's work encourages. The blurred lines between human and AI consciousness prompt us to reflect on the nature of selfhood and the ethical responsibilities of creators and users of advanced technology. The novel's exploration of these themes serves as a poignant reminder of the ethical considerations that accompany technological progress.

One of the novel's most significant contributions lies in its potential to inspire quantum literacy among readers. Literature possesses a unique capacity to ignite curiosity and stimulate interest in complex scientific concepts. *The Quantum Thief* serves as a prime example of how literature can be a gateway to understanding quantum physics, even for those without a scientific background.

This exploration prompts us to consider the role of literature in science education and outreach. Can literature serve as a bridge between scientific academia and the general public, fostering a deeper appreciation for the complexities of quantum theory? The novel encourages us to explore

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avenues for promoting quantum literacy through creative storytelling. As we navigate the novel's portrayal of quantum and AI technologies, we are compelled to confront a series of ethical considerations. The ethical implications of merging quantum and AI technologies, as depicted in the narrative, raise profound questions about responsibility, agency, and the consequences of our technological choices.

The novel serves as a cautionary tale, urging us to approach the advancement of technology with wisdom and ethical foresight. The responsibility of scientists, authors, and society as a whole in exploring these themes responsibly becomes a central theme of our analysis. This novel takes full advantage of that potential, introducing readers to a world where the improbable becomes possible. The Quantum Thief challenges us to envision a future where quantum principles and artificial intelligence unite to redefine our understanding of existence and the boundless horizons of science fiction. Hannu Rajaniemi's *The Quantum Thief* invites us to explore the borderlands of the known and the unknown, pushing us to contemplate a future where quantum and AI are not just concepts but integral components of life. It leaves us with a sense of wonder and a profound awareness of the evolving relationship between science, technology, and fiction. In this novel, we glimpse the limitless potential of human imagination, where quantum concepts and artificial intelligence coalesce in a harmonious dance that reshapes our perception of reality and paves the way for an awe-inspiring future.

Conclusion: In the grand tapestry of contemporary literature, *The Quantum Thief* by Hannu Rajaniemi stands as a luminous beacon of innovation, transcending genre boundaries to offer a rich fusion of quantum concepts and artificial intelligence. Through its creative integration of these two realms, the novel prompts readers to embark on a profound journey into the nature of reality, identity, and the ethical frontiers of technology. This exploration of the novel's synergy between quantum and AI domains serves as an invitation to consider the limitless possibilities that arise when science and storytelling converge. As we move forward into an era where quantum technologies and AI continue to advance, the ethical challenges they pose demand our utmost attention and responsibility. This work serves as a vivid reminder of the ethical imperative to navigate this brave new world with wisdom and foresight, echoing the novel's own plea to explore the quantum realm with a profound respect for the mysteries it unveils. In doing so, we honor the legacy of Rajaniemi's visionary work and embark on a journey toward a future where science, literature, and ethics converge to shape a world of infinite possibilities. This work is a tour de force in the science fiction genre, masterfully weaving together the enigmatic realms of quantum physics and artificial intelligence. In the narrative, we find a future that is both bewildering and captivating, where the interplay between quantum concepts and AI takes center stage, profoundly shaping the world, its characters, and the overarching storyline. This synergy between quantum concepts and artificial intelligence in the novel is not merely decorative but pivotal to the narrative. Through the lens of quantum entanglement, the use of q-dots, and the application of the Heisenberg Uncertainty Principle, the story introduces readers to a vision of the future where quantum principles are not esoteric theories but practical technologies. These concepts serve as the building blocks of a society marked by quantum-enabled communication, teleportation, and data security. Furthermore, *The Quantum Thief* introduces advanced AI entities, including sentient ships and dejais. These AI beings not only coexist with humans but manipulate the very fabric of reality, pushing the boundaries of what it means to be conscious and self-aware. The interaction between quantum technology and AI creates a rich and complex narrative tapestry that poses profound questions about identity, ethics, and the consequences of advanced technology.

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CROSS-CULTURAL STUDY OF THOMAS HARDY'S WESSEX & R. K. NARAYAN'S MALGUDI

Dr. Vaibhav H. Waghmare

Asso. Prof. and Research Guide

Dept. of English, Shriman Bhausaheb Zadbuke Mahavidyalaya Barshi

Swapnali M. Bansode

Research Scholar

School of Languages and Literature PAHSU, Solapur

Abstract: The present research paper attempts to focus on the Cross-cultural Study of Thomas Hardy's Wessex and R. K. Narayan's Malgudi. Thomas Hardy and R. K. Narayan are some of English literature's most famous regional novelists. Thomas Hardy created an imaginary fictional town Wessex and R. K. Narayan created a fictional town Malgudi. Hardy illustrates the physical features of his Wessex with great precision and realism. Hardy's novel is generally called a Wessex novel. These Wessex novels have recognised Hardy as a regional novelist. On the other hand, R. K. Narayan is a realistic writer. His novels are realistic without a tangle of romanticism or a touch of mysticism. The basic theme of novels is the place of man in this universe and his predicament. The research paper analyses the cultural and geographical differences between the Imaginary town Malgudi and Wessex including themes, language, and style, as well as characterisation and weather conditions. The British novelist Thomas Hardy and Indian novelist R. K. Narayan studied in-depth Cross-cultural study.

Keywords: Cross-cultural study, Wessex, Malgudi, Regional, Thomas Hardy, R. K. Narayan, Novel

Introduction: Thomas Hardy was born in Stinford, Dorset, England, in 1840. He was an English novelist and famous poet. He was a Victorian realist and British author. Many of his novels concern tragic characters struggling against their passions and social circumstances. He has created an imaginary fictional town, Wessex; His novels are set in the fictional regions of Wessex and are based on the medieval Anglo-Saxon kingdom. His first novel was *The Poor Man and Lady*, and his masterpiece is *Tess of D'Urbervilles*. The themes of his novel are love, marriage, and family relationships.

On the other hand, R. K. Narayan was an Indian author; he was born in Madras during the British Raj (1906–2001); his full name was Rasipuram Krishnaswami Iyer Narayanswami; and he was a leading author of early Indian English literature along with Mulk Raj Anand and Raja Rao. He was a post-modern author; he created the imaginary South Indian fictional town of Malgudi. *Swami and Friends* was the first novel he wrote, while *The Financial Expert* is considered his masterpiece. R. K. Narayan won the Sahitya Akademi Award for the novel *The Guide* in 1960. In 1964, he was awarded Padmabhushan; in 2002, he was awarded Padmavibhushan; and in 1994, he got a Sahitya Akademy fellowship.

The cross-cultural study, sometimes called holocultural studies or comparative studies, is a specialisation in anthropology and sister sciences such as sociology, psychology, economics, political science that uses field data from many societies through comparative research to examine the scope of human behaviour and test hypotheses about human behaviour and culture.

Review of literature: Kamatchi G. has conducted research on the topic of "A Comparison of Regional Novels by Thomas Hardy and R. K. Narayan in Depicting the Society's Lifestyle". In this paper, the researcher has analysed the regional novels of both authors in detail, focusing on the portrayal of society's way of life. The novels of Thomas Hardy and R. K. Narayan

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provide an in-depth exploration of the topic, shedding light on the lifestyle of society. Rani, Geeta. has completed a research paper on the topic of “Thomas Hardy’s Wessex and R. K. Narayan’s Malgudi”. The purpose of this research is to provide an in-depth study of both Wessex and Malgudi, followed by a discussion of the novels in each series. Ardhendu De. has conducted a comparative analysis between “R. K. Narayan’s Malgudi and Thomas Hardy’s Wessex” in his research paper. The researcher analyses the geographical, cultural, historical, regional, and locational aspects of the two novels.

Methodology: The multidisciplinary methods of study, such as observational, evaluative, and analytical methods, were adapted for the study.

Cross-cultural Study of Wessex and Malgudi: Thomas Hardy's Wessex and R.K. Narayan's Malgudi are both literary landscapes that serve as settings for many of their respective works, but they differ significantly in terms of cultural and thematic contexts.

Geographical and Cultural Differences: Wessex is a fictional region in rural England, primarily set in the 19th century. The town of Wessex is visualised in most of Hardy's novels. He is identified with his native southwest England, where he brought back the historic moniker Wessex, which alluded to the West Saxon monarchy. He used the appellation Wessex for the first time in his novel *Far from the Madding Crowd* (1874). His works in Wessex often explore the challenges and hardships faced by rural communities in England during that time. The Wessex novels are *The Mayor of Casterbridge*, *Far from the Madding Crowd*, *Jude the Obscure*, *The Woodlander*, *The Return of the Native*, *Tess of the D'Urbervilles*.



Map of the Fictional town of Wessex

“Now, since Egdon was populated with heath-croppers and furze-cutters rather than with sheep and shepherds, and the downs where most of the latter were to be found lay some to the north, some to the west of Egdon, his reason for camping about there like Israel in Zin was not apparent.” (Hardy, *The Return of the Native* 123) Here the nature is presented through the Egdon Heath which is a fictitious area of Thomas Hardy's Wessex. However, Hardy draws Egdon Heath keeping in mind east of Dorchester and north-west of Wareham broadly.

“He passed by Yalbury Wood where the game-birds were rising to their roosts, and heard the crack-voiced cock-pheasants “cu-uck, cuck,” and the wheezy whistle of the hens”. (Hardy, *Far from the Madding Crowd* 33)

“By the time he had walked three or four miles every shape in the landscape had assumed a uniform hue of blackness. He descended Yalbury Hill and could just discern ahead of him a waggon, drawn up under a great over-hanging tree by the roadside”. (Hardy, *Far from the Madding Crowd* 34)

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The very heart and soul of Wessex, Hardy knew every aspect of the country, the people, the occupations and customs of his farmers, shepherds, woodlanders, and dairymen, as well as every feature of the meadow, wood, hill, and dale. Engrossed in the history, customs, and folklore of Wessex, *Far from The Madding Crowd* is particularly good in capturing the rural characteristics, way of life, traditions, manners, and language of towns like Weather bury, Casterbridge, and Norcombe. Furthermore, in his literature, simple, naturalistic lives are transformed into dignified clothing.

Malgudi, on the other hand, is a fictional town in South India. His novels revolve around Malgudi. The town portrays a classic Indian village's cultural, political, educational, religious, and social fabric. He mostly shows typical Indian village life through their suffering but in a humorous way. R. K. Narayan's stories are deeply rooted in the culture and traditions of South India. They provide a vivid portrayal of everyday life and the people in this region. Malgudi Novels are *Swami and Friends* and *The Guide*.

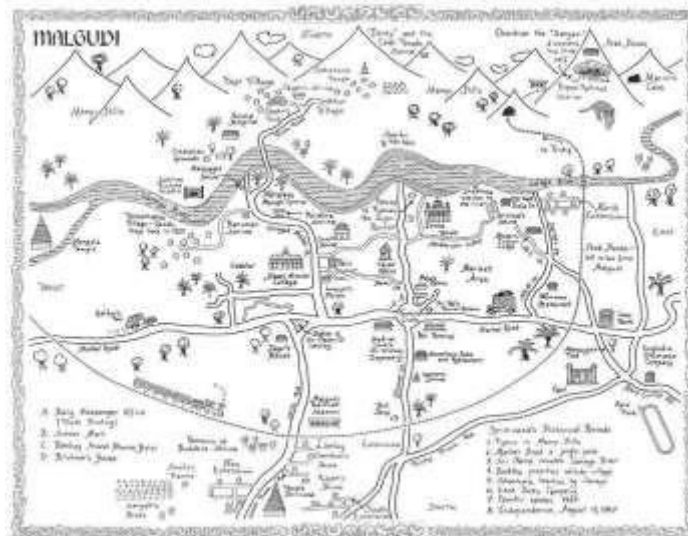


Image Courtesy | PENGUIN BOOKS, 2006

fig:Map of the Fictional town of Malgudi

“River Sarayu was the pride of Malgudi. It was some ten minutes walk from Ellaman Street, the last street of the town, chiefly occupied by oilmongers. Its sand-banks were the evening resort of all the people of the town. The Municipal President took any distinguished visitor to the top of the Town Hall and proudly pointed to him Sarayu in moonlight, glistening like a silver belt across the North.” (Narayan, *Swami and Friends* 13) Malgudi has been effectively depicted by Narayan as a miniature version of India. It is situated in the imaginary Mempi forest, on the border between the states of Mysore and Madras, and a few hours' drive from Madras. The fake river Sarayu runs alongside it. The majority of Swami, Mani, and Rajam's evenings in “*Swami and Friends*” are spent conversing or playing by the river. “Fifth day of fast. “He described the scene: how the Swami came to the river's edge, faced its source, stood knee-deep in the water, from six to eight in the morning, muttering something between his lips, his eyes shut, his palms pressed together in a salute to the gods, presumably. (Narayan, *The Guide* 233) Fifth day of fast. He recalled how the Swami arrived at the river's side, stood facing the source, and said something while standing knee-deep in the water between six and eight in the morning with his eyes closed and his palms clasped together in what appeared to be a tribute to the gods.

Time Period: Hardy's Wessex is mainly associated with the Victorian era, a time of significant societal changes and the transition from an agrarian to an industrial society.

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Malgudi, as portrayed by R. K. Narayan, spans various decades in the 20th century, capturing the changes in Indian society and culture during this period, including the struggle for independence and post-independence developments.

Characterisation: Thomas Hardy's Wessex characters are genuinely regional because their means of subsistence are derived from the land, The characteristics and experiences of Hardy's characters and their ties to the area are unquestionably related. Since the people who visit Wessex are not sympathetic to the author, they lack vitality and universality. With their folklore, beliefs, and reliance on the Thomas earth and speech, Thomas Hardy envisions his rustics as the local personalities. Thomas Hardy's novels have a distinct regional flavour that is attributed to the prominent local characters. R. K. Narayan is one such novelist whose works transcend the confines of a particular territory to become books of wider relevance and broader vision, even though they are principally set in a strictly defined place like Malgudi.

R. K. Narayan's novels are referred to be Malgudi novels, same as Thomas Hardy's novels are called Wessex novels.

Weather Condition: Thomas Hardy admires the cool and cold climate of the area. The fact that Dorset, or the fictional town of Wessex, is situated in a frigid region of England doesn't mean that people there struggle to cope with the cold. They wear warm clothing and consume alcohol to keep themselves warm, which is quite common in a chilly country. Even the houses are constructed differently to prevent the snow from accumulating. In his works, R.K. Narayan often touches on the weather of India, which is located in the equatorial zone.

Themes and Cultural Significance: Hardy's Wessex often deals with themes of social class, rural life, and the impact of industrialization on traditional communities. His works reflect a certain nostalgia for the disappearing rural way of life in England. *Fate and Determinism* Hardy's Wessex novels often explore the theme of fate and the idea that individuals are bound by circumstances beyond their control. Characters like Tess in *Tess of the D'Urbervilles* or Michael Henchard in *The Mayor of Casterbridge* grapple with the inevitability of their fates, reflecting the deterministic nature of rural English society.

Social Class and Morality Class divisions and societal norms play a significant role in Hardy's works. The cultural significance lies in his critique of the rigidity of class structures and the moral constraints placed on individuals. This reflects the cultural norms and values of 19th-century rural England. *Nature and the Rural Landscape* The natural world is a prominent theme, and Wessex's countryside serves as a backdrop. Hardy's deep connection to nature underscores its significance in the lives of his characters and their struggles. The rural landscape reflects the cultural importance of the natural world in rural England. R.K. Narayan's Malgudi explores themes such as the clash of tradition and modernity, the diversity of Indian society, and the human condition in a rapidly changing world. Narayan's stories often carry a sense of humour and irony specific to Indian culture.

Everyday Life and Humour: The stories set in Malgudi are often centered on the mundane aspects of daily life. Narayan's cultural significance lies in his ability to find humour and charm in the everyday experiences of his characters, which resonates with readers by capturing the essence of Indian middle-class life.

Family and Tradition: The significance of family, traditions, and cultural values is a recurring theme. Narayan explores the tensions and dynamics within families and how individuals navigate tradition and modernity in the Indian context. This reflects the cultural norms and values of 20th century India.

Social Change and Modernization: Narayan's stories often highlight the impact of modernization and the changing socio-cultural landscape in India. This theme resonates with the period of post-independence India, as the country was undergoing significant social and

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economic changes.

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Language and Style: Hardy's writing is known for its rich and poetic language. He uses a descriptive and often archaic vocabulary that reflects the rural and historical setting of Wessex, which is a fictional region based in rural England. Hardy's style is often melancholic and deeply rooted in the natural world. He frequently explores themes of fate, tragedy, and the human condition. The rural setting plays a central role in his works, and he vividly describes the landscapes, traditions, and people of Wessex. Narayan's writing is more accessible and straightforward compared to Hardy's. He uses a simple and conversational style of English. The language in his works reflects the everyday speech of the characters in the fictional town of Malgudi, which is located in southern India.

Narayan's works are primarily written in English but are infused with the idioms, dialects, and cultural nuances of South India. This makes his writing unique and culturally rich. His style is characterized by its humour and wit. He often portrays the quirks and idiosyncrasies of the people in Malgudi, creating a vivid and relatable world. His stories often revolve around the lives and experiences of ordinary individuals, and he uses humour to explore various aspects of human nature. While both Wessex and Malgudi serve as iconic fictional settings for these authors' works, they are distinct in terms of cultural, temporal, and thematic contexts. Hardy's Wessex reflects the English countryside during the Victorian era, whereas Narayan's Malgudi provides a glimpse into the culture and society of South India in the 20th century. Both are valuable in understanding the social and cultural milieus they represent and the literary traditions in which they are rooted.

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VALMIKI'S WOMEN BY ANAND NEELAKANTAN: A SUCCESSFUL BOOK IN PORTRAYING VARIOUS ASPECTS OF WOMEN'S PERSONALITY THROUGH THE WOMEN CHARACTERS IN RAMAYANA

Sarita Sudhakar Upase (Research Scholar)

Z.P. High School Omerga

Dist:-Osmanabad, State:- Maharashtra, Country:- India

Dr. Manohar Purushottam Joshi (Guide)

Walchand Arts and Science College, Solapur

Abstract: Images of women in literature have had a very important place since time immemorial. According to the changing decades and centuries, the image of women in literature is also seen to change along with the changing society. Every writer has tried to show the female image in a different way in his literature. Whether it is global literature or local literature, the image of women is depicted in a different way. And we can see that this image has changed over time. Literary works related to the rewriting of Puranas cannot be an exception in this. Literary Anand Neelakantan played a very important role in the rewriting of mythological literature. And his depiction of women in Valmiki's Women, a literary work based on the mythological story of his Ramayana, is certainly an advocate of women's empowerment. We always see the female characters chosen by Anand Neelakantan for rewriting his Puranas representing the capable, accomplished, fearless, self-respecting woman. He has succeeded in showing all those characters strong, self-respecting and self-reliant.

Introduction: From this literary work, while trying to erase the assumed image of female characters of the mythological period and to impress an image of independent thoughts, he has pierced the thoughts that strengthen the feeling of female second hood by citing the tolerant women of the Puranas, who are an important obstacle in the path of women's empowerment.

Theme: From the book Valmiki's Women, Anand Neelakantan has started this book with the first story Bhumija, a heart-melting story of a pair of crouch birds. The pairing of the crouch birds in this story, their grief at the loss of their own young, the crouch female's anger at the male, and the re-start of a happy life after overcoming these sorrows seems to be analogous to human life. These include Nishadha's impoverished family, crouch killing to feed his own starving daughter while he himself was starving, his sinful mind while doing so, giving his share of food not only to his own honest dog but to a stranger sage, his wife stopping her husband from hunting when they didn't need it, and starving herself to feed the family. It is a symbol of a very rare sensitivity to accept happiness in itself.

This story is definitely an eye-opener for people who take pleasure in the suffering of others, thinking only of themselves. One should be able to recognize the sufferings of others, the hardships of others even without experiencing it indirectly. While thinking about your own happiness, you should also consider the feelings of others. Also, this world is not only of human beings but there are also many animals and birds in it. This beautiful story conveys the message that everyone should live thinking of each other.

Anand Neelakantan has highlighted another important human attitude from this, which is the analogy between the crouch bird female and Nishadha's wife. Nature has assigned the responsibility of reproduction to the female and even then the female does more nurturing, tender love than the male. Also, she is so sensitive towards her chicks that she does not hesitate to get angry with the male if they are in trouble. The female of the crouch bird blames the male for the death of her chicks. She felt that if he had listened to her, if he had been with her, maybe her chicks would have been saved. For this she becomes strict with him. Even Nishada's wife

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cannot see her daughter hungry. She tells him that her husband is unable to feed the family. She speaks harshly to him. But both these females continue to love their males. Even the crouch female forgets everything and responds to the male's love again. Not only this, she is so distressed by his death that she herself is close to death. After his death, she feels that the purpose of her life has ended. And Nishadha's wife is also happy to see her hungry daughter and husband eating even when she is hungry herself.

The story of the pair of crouch birds, the Nishadhach family, teaches us an important lesson in the cycle of nature. It teaches us to think in a neutral way rather than being judgmental in any matter. The title of this story Bhumija is a title that shows the analogy between a woman and land. As the earth accepts everything, it rejects nothing, so is woman. It is a story that Rama's wife Sita was born from the earth. Valmiki has also named her Bhumija. Basically the story is about how Valmiki rather than Sita came up with the epic Ramayana.

‘He would capture all the love in the world and create a woman. She would be his story, his message, his love, his goddess, his mother, and his daughter. No mortal could give birth to her. She had to be born on earth. Bhoomija would be her name. He would affectionately call her, his beloved daughter, various other names in this epic — Janaki, Maithili, Vaidehi, Sunayani or Sita, but she would always be his Bhoomija.’(Page no.22)

Thus Walmiki gave birth to extraordinary story of Ramayana. Through this story, Anand Neelakantan has beautifully portrayed both the feelings of passionate motherhood in a woman and equally passionate love for her partner. The crouch bird as a mother takes care of her chicks and her grief after losing the chicks shows the motherly power of the woman very effectively. At the same time, Nishada's wife speaks harshly to her husband for her own daughter. As a lover, both of these make us feel the delicate feelings of the female towards her lover. This story shows the tenderness, sensitivity, tender loving feelings and dedicated attitude towards family in the female personality. Shanta, the second story in the book, is a character from the Ramayana that many are not familiar with. This is a perfect example of a person being born in the wrong place at the wrong time. This story is not out of date in a country where girl child is still unwanted and boys are welcomed with great fanfare from the moment they are born. Shanta is the first child of King Dasharatha. As a girl, she is always neglected despite being highly intelligent, obedient, skilled in martial arts, and gifted.

King Dasaratha was never interested in his first child Shanta. Desperate for the love of her father who only hopes for the birth of a son, this girl tries hard to get his attention but fails. Anticipating the birth of a son, King Dasharatha adopts Shanta to Romapada, the king of Anga country. Shanta, who is unaware of the reasons behind this, agrees to her father's words. There is no cure even by giving no. She too has experienced that a woman's consent is always taken for granted. She doesn't know what exactly she wants to do in Ang countries. After going there, a proposal is put before her that she should seduce a sage named Rishyasringa and make him hers and if he brings his limbs to the country and performs yagna to his sickle, then the country will be saved from the terrible drought there.

Shanta, who is very sensitive, could not see the condition of people pleading her to save their lives. Even her father, after deciding to adopt her, uttered a sentence that at least she would be useful in increasing the lineage of the family. Thinking exactly this, she accepts the proposal of King Romapada and as planned, seduces the sage and marries him. After this marriage she comes to Anga country. As soon as Yagnya is performed there, the drought disappears. Then they come to Ayodhya. There she was received like a goddess. But she expects that she is a girl here, to be welcomed as a girl but instead she is welcomed as a medium to become a boy. King Dasharatha also bows down before her saying her mother and falls at her feet. She is very hurt.

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Comes out In due course, King Dasaratha has four sons. But only Shanta is close to the king during his last period. And even at this time she was deeply saddened that the king was talking to her as his son Rama.

'Father,' she whispered with all the love she could muster. His frenzied hands caught hers and he pressed her hands to his chest. She list her resolve and started weeping uncontrollably. 'You have come, you have come,' he whispered hoarsely. 'Yes, Father,' she said, kissing his burning cheeks. 'Ah, Rama! You have come; you have come back, my son,' Dasharatha said, holding her close. She stiffened. In the grip of his fever, her father thought she was her brother. His hands were feeling her face. She let them wander. (Page no.63)

In the story 'Shanta', AnandNilkanthani has shown a lot about the woman's love for her father, her love, her struggle to get his attention, her tough decision to please him through the character Shanta. Dasharatha's neglecting her in the wish of having a son and finally giving her up for adoption by king Romapada hurts her deeply. But in the end she interprets all these events positively. If this had not happened, she feels that her Rishyasringa would not have come in her life. From this story, the character of a very tolerant, sensitive, positive thinking girl is shown through Shanta, showing the tolerance, sensitivity, positivity in the personality of women as well as the sacrifices she makes to make the family happy. Manthara is one of the most hated and despised female characters in Indian mythology. AnandNeelakantan has chosen this character for the third story of his book 'Valmiki's Women' and tried to make her sympathetic by breaking the traditional perception. Manthara, who was born with a disability an ugly face, is given the responsibility of raising Kaikeyi, the king's heir, due to this trait alone, and takes this as a great opportunity and performs this service with joy and loyalty. She loves Kaikeyi like her own daughter. Because of her extreme love for her, she sometimes makes mistakes. But she gets nothing but hatred for the rest of her life. While writing this story based on Manthara, AnandNeelakantan has shown many shades of her nature without putting her in any one mold. She is ugly, rude, careless but equally a loyal servant. She can hate as much as she can love. While showing many characteristics of human nature through Manthara, AnandNeelakantan has very clearly shown the discrimination in Indian society, whether it is between the poor and the rich, between the master and the servant or between the man and the woman. At the same time, Manthar's character has also tried to show how appearance is given more importance than being and how this has an adverse effect on her character. Due to the scorn and hatred that has been shared throughout her life, she has a kind of bitterness in her nature and she continues to treat everyone with the same prejudices. But with all this, Manthar's uniqueness is felt all over. An ambitious, intelligent woman who despite being a maid, constantly strives to maintain her own existence, she does not tolerate a blow to her self-esteem. Even though nature is bitter due to circumstances, love makes it equally passionate. But along with all these aspects of personality, her most important aspect is self-esteem. At the end of the story, when Sita expresses her apology on Rama's behalf and gives her a cloth pouch of gold coins, she throws the pouch to Shashanka, who happens to be Bhairava's son.

'I don't want any money from these big people. I have paid enough for serving them. This suits yoy, dog. Lick it from the floor and keep wagging your tail,' Manthara said and laughed at Shashanka before walking out of palace. (Page no. 165)

Tataka is the fourth story in the book Valmiki's Women by AnandNeelakantan. Tataka, mother of Marich, the daughter of King Suketu of Lanka, was the only child of Suketu. Tataka was born when Suketu was expecting a son. It took many years for Suketu to accept her as his child. But when he agrees, Tataka is in love with a poor Gandharva, Sunda, and without a second thought leaves her father's palace, defies him, and runs away with him, Sunda, who was a

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wandering Gandharva singing songs, with neither home nor wealth, and very destitute. Even in this state, she lives very happily in the forest.

From the mythological stories we have read so far, Rakshas have been made villains. But in this story written by AnandNeelakantan, Rakshasas, Gandharvas or Yakshas are those whose principle of life is to live and even die in their natural state. And they oppose those who enter the world against that principle. While opposing forest encroachment, felling of trees, killing of animals, yadnyas and sacrifices, these people used to attack the sages and kings who did these things and drove them away. That is why they were considered as evil demons. But they were true environmentalists. They were never attracted to building a house and accumulating wealth. Living in the presence of nature, without interfering in any of its affairs, living contentedly with what it gives, accepting that all living things in nature, have an equal right to live, these people believed throughout their lives and thus stayed away from civilization. All these things are told very poignantly from the story of Tataka.

“These savages are conducting strange rituals to please their Gods. Unlike us, who believe gods reside everywhere – in the leaves, in the blades of grass, in the grains of sand and even in the worms that wriggle under the soil – they think their gods live in heaven. Their gods thirst for the blood of innocent creatures. (Page no. 178)

Tataka's love for Sunda is an important part of the story of Tataka. She fully accepts his lifestyle for his love. Being close to nature in a very natural state, she also brings up her children in the same way. Yakshas, Gandharvas and Rakshasas as they were called did not accept cremation methods such as cremation or burial. Even after death, the human body was kept as food for insects or birds to eat, so that it could be used by someone. After Sunda's death, she also places his body on the rock with the help of her children. She wants her own body to be of use to other beings as well but unfortunately it does not happen. Subahu, one of her sons, is also killed when he insists on cremating her as per his mother's wishes.

In the story 'Tataka', AnandNeelakantan portrays the character of an intelligent, self-respecting, principled woman who is free from all temptations and who has her own philosophy to live an environmentalist life by renouncing material happiness.

'Never tell a man he might have been wrong. I have committed such a folly and paid the price. All wars are without reason, Sita. Men fight to satisfy their ego, to secure their property or to simply grab what belongs to others' (Page no.218)

By showing this sentence spoken by Meenakshi, the fifth character in the book Valmiki's Women, written by AnandNeelakantan, in a conversation with Sita, the author has presented the truth of the patriarchal system in front of us. Meenakshi, a beautiful-eyed girl, a princess of Lanka, is transformed into a monstrous Soorpanakha, questioning the patriarchal system. In this story, Meenakshi reaches Ayodhya to meet Sita, to interact with her. Sita, because of whom her brother lost everything. An entire city was turned to ashes, there was a terrible war which killed many lives, a woman who destroyed an entire civilization is what she wants to see today as she is abandoned by her husband.

But actually when she meets Sita, her hatred for Sita is over. After meeting Meenakshi, all the inferiority complex and resentment in Sita goes away and a different view of life is created. She found a feeling of sisterhood enriching in herself towards Meenakshi. Leaving the palace with bowed head and guilt, the woman sitting in the chariot is seen changed after her meeting with Meenakshi. She climbs into the chariot with a stiff neck, confident. From this story, Meenakshi's character portrays the character of a self-respecting, self-confident woman who is able to deal with every bad experience in life without ever giving up.

Conclusion: In this way, Anand Neelakantan in his book Valmiki's Woman has succeeded in portraying various aspects of a woman's personality through mythological female characters.

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And this book has certainly challenged the underestimation of women in the minds of the people by giving examples of women in the Puranas.

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INTERROGATING THE TROPES OF FOOTSTEPS TRAVEL WRITING IN WILLIAM DALRYMPLE'S *SIN XANADU: A QUEST*

Ms. Shalima Salomi Sam

Abstract: William Dalrymple's "In Xanadu: A Quest" has long been celebrated for its exploration of the historical and cultural journey through the footsteps of Marco Polo. This research paper delves into the intricate nuances of Dalrymple's travelogue, specifically focusing on the use of tropes within the genre of footsteps travel writing. By examining the text, we dissect how Dalrymple employs conventions, representations, and narrative techniques associated with this genre.

The paper investigates how Dalrymple balances the roles of traveler and narrator, juxtaposing his own experiences with those of the legendary Polo. Through textual analysis and critical examination, we unveil the ways in which Dalrymple uses the past to illuminate the present, scrutinizing his treatment of historical facts and personal experiences. Furthermore, the research delves into the impact of Dalrymple's storytelling on the reader's understanding of the places he visits, the people he encounters, and the complexities of cultural exchange. It questions how Dalrymple's depiction of the past influences our perceptions of the present and, subsequently, how travel writing functions as a medium for cultural exploration and representation. This paper contributes to the broader discussion of travel literature by dissecting Dalrymple's approach to footsteps travel writing and its implications for the genre.

An Introduction to Travel Theory and Footsteps Travel Writing : Travel writing has always been a popular form of writing even before it was established as a genre. Whether pilgrimage writing or any of the various forms of utilitarian writing, it always had a wide readership. Travel as a subject has always been part of literature: The Book of Exodus in the Bible, Homer's *Odyssey*, Virgil's *Aeneid* and Chaucer's *Canterbury Tales* are examples of early travel tales. With the arrival of Edward Said's *Orientalism*, travel writing which was just a record of the traveller's geographical and cultural experience came to be viewed as the Empire's tool to misrepresent the Orient. Said's "Orientalism has become the single most influential paradigm in studies of travel writing" (Melman 107). According to Said, "the way we imagine places is not simply a private, individual affair and our responses to them when we visit them are not independent but are mediated by the culturally constructed representations we have previously encountered" (15). Youngs in his book *Travel Writing in the Nineteenth Century* also shares a similar opinion that, travel writing "is influenced, if not determined, by its author's gender, class, age, nationality, cultural background and education. It is ideological." (2).

Mary Louis Pratt in her book *Imperial Eyes: Travel Writing and Transculturation* sees travel writing as "one of the ideological apparatuses of the empire" (Mohanty xiii). Pratt in her work mainly deals with postcolonial travel writing. It represents works mainly written by British authors who travel to other countries and offer commentary about the journey. In postcolonial travel writing it is common to follow the trails of other early travellers and the category which deals with recording such travels is called footsteps travel writing. As Keirstead says in his essay "Contemporary Postcolonial Journeys on the Trails of Colonial Travellers" footsteps travel writing is a genre which, "involves author's attempts to retrace paths laid out by previous travellers: explorers, family members, more distant ancestors, or other writers" (139). Travel writers like Jonathan Raban, V.S. Naipaul, Caroline Alexander, Paul Theroux and Caryl Phillips are attracted by contemporary footsteps travel writing. But the problem with this genre is that if the author doesn't assure the reader of "nobility of colonial and imperial enterprises" (139) the text will surely become a rewriting of history.

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Footsteps travel writing has been divided by Kierstead into three categories Forensic footsteps, Foliated footsteps and Familial or Ancestral footsteps. *In Xanadu: A Quest* by William Dalrymple falls into the category of forensic footsteps travel writing. According to Keirstead, forensic footsteps is a “category that is most invested in colonial-era exploration, defined by an investigative or biographical interest in the fate, methods, and points of geographic and cultural contact of previous travellers” (140). Dalrymple in his book *In Xanadu: A Quest* published in 1990 follows Marco Polo’s footsteps along the Silk route from the coast of the Mediterranean Sea to Xanadu in China. This paper analyses Dalrymple’s *In Xanadu: A Quest* as an idiosyncratic footsteps narrative, by foregrounding the author’s renewed perspectives on travel writing.

Contesting Perspectives of Travels Recorded Along the Silk Route: The Silk Road is one of the ancient trade routes of the world established during the time of Han dynasty for trade purposes between the East and the West. Andre Gunder Frank in his essay, “On the Silk Road: An Academic Travelogue describes the Silk Road as an “overland and maritime complex of ‘roads’ which connected China in the east with Siberia in the north and the Mediterranean in the west. This complex of trade, migration and cultural diffusion was the lifeline or circulatory system of Eurasian development for over 2000 years” (2536). The term Silk Route was coined by Ferdinand von Richthofen in 1877CE as silk was the major good transported from the East, especially from China because they held the monopoly in silk production at that time. The trade relations have led to many cultural and political influences along the route. Due to this many writers and travellers are drawn by the diversity and historical importance of this route. Thus many travel writers talk about their experiences of different places along the route.

Shadow of the Silk Road by Colin Thubron is one such travel book set up in the context of the Silk Route. It talks about the path’s uproarious history as a trade route, along which ideas, people and goods have travelled both eastward and westward for thousands of years. He compares the present condition of the place with the time he last visited. Thubron is amazed by the changes that have happened within a time period of twenty years. What excited Thubron about the Silk Route was the cultural transmission that occurred through the trade relations with the West and the East. Thubron was so mesmerized by the grandeur of the Silk Route, that he says to follow a road like that, “is to follow diversity, a flow of interlocked voices, arguing, in a cloud of dust” (31). When Thubron wrote about the lost glory of the Silk Route, Paul Theroux’s *Riding the Iron Rooster* is a personal account of his travels through China in the 1980s. Like Dalrymple, Theroux also uses the trope of the funny foreigner by making fun of his inability to adjust to the weather conditions and the cuisine of the places he visited. Both Thubron and Theroux talk about the after-effects of the Cultural Revolution and how the Chinese are trying to forget that time.

Road to Oxiana by Robert Byron is an account of his journey to Persia and Afghanistan, through Jerusalem, Damascus and Baghdad in the early 1930s. It is one of the greatest travel books of the twentieth century. According to Paul Fussell:

“what Ulysses is to the novel between the wars, and what *The Waste Land* is to poetry, *The Road to Oxiana* is to the travel book” (95).

The text is more like a prototype for all travel writers. Dalrymple has also mentioned that *The Road to Oxiana* was one of his major inspirations to write a travel book. The book gives an account of the author’s journey with his friend Christopher Sykes in search of the origins of Islamic architecture. Like Dalrymple, Byron is also known for his witty and slightly scandalous remarks about the Orient. The main focus of Byron’s journey was his admiration for the architecture of buildings and monuments.

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As many have travelled along the same route, the travel narratives recording the same path face problems of repetition. As the areas covered are the same, it is difficult to make each book unique. Thus authors concentrate on different aspects of their journey. For example, when Thubron talks about the glorious past of the Silk Route, focusing on how the Cultural Revolution changed China. Dalrymple makes his work *In Xanadu: A Quest* different by following the footsteps of Marco Polo, a Venetian traveller who travelled along the Silk Road in the thirteenth century. Dalrymple a history student brings in many historical references into the text right from the beginning to make the text distinctive.

Conventional Tropes of Travel Writing with reference to Dalrymple's *In Xanadu: A Quest*: *In Xanadu: A Quest* is William Dalrymple's first book written in 1990. As mentioned earlier the book gives an account of the journey from Jerusalem to Xanadu following the footsteps of Marco Polo, which Dalrymple undertook while he was an undergraduate student at Cambridge University. Dalrymple in his quest was accompanied by two women, Laura and Louisa. Laura was a friend from his university circle and Louisa who joined in the latter half of the journey was his ex-girlfriend. Dalrymple wrote this book when he was only twenty years old. The book is divided into eight chapters, each dealing with different places along the Silk Route. The author uses the familiar trope of recording the journey in journal format. The entire text is written in first person narrative and the journal style of writing incorporates traces of autobiographical narration too. The conversational tone used in the text gives the impression that he is talking to the readers. Dalrymple has also included conversations that he had with the locals in the text to make it humorous.

Humour is employed in the text to make it light-hearted and more appealing to the general reader. Throughout the text, Dalrymple makes fun of the Persians and Turks trying to speak English. Sometimes humour is used to deal with situations of awkwardness and tension. There is an instance when Dalrymple goes to fix his loose front teeth: he makes fun of the lack of medical facilities in such remote areas. Once, in Leh, when Dalrymple went to fix his teeth he came to know that the dentist and the town mechanic was the same person and he says that "he used the same spanner for both his jobs" (Dalrymple 231). Even though such exaggerations help to completely lift up the mood of the description of a tiresome journey at some places it escalated beyond control.

While describing Turks, Dalrymple blames Turkish women for driving their men into homosexuality. He says, "But the women share their menfolk's pronounced features in a most unflattering way. Very few are beautiful. Their noses are too large, their chins too prominent. Baggy wraps conceal pneumatic bodies. Here must lie the reason for the Turk's easy drift out of heterosexuality" (71). Description of people is one of the most familiar tropes of travel writing. Thus describing people, their customs, way of living, etc. forms an important feature of travel narratives. Dalrymple in order to know more about the local people and their customs prefers to stay with local residents rather than hotels. This has helped the author acquire intimate knowledge about the lifestyle of people living there.

Arabs and Turks are not the only ones who are criticized or mocked; it extends to almost all the people whom he meets along the course of his travel be it Chinese, Syrians or Germans. He tends to find fault with things that are strange to him. Thus this idea of superiority remains fully at work in the text. As Carl Thompson points out, travel writers portray themselves by a logic of differentiation whereby the 'Other' is constructed as a foil to the supposedly heroic civilized protagonist. Dalrymple thus picks every opportunity to project his superiority and presents the unsophisticated simple life of the locals in a sarcastic manner. In chapter seven when he describes the Uighurs, he presents the matter of cleaning his nose in a condescending manner.

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I blew my nose in his presence. For this unforgivable *faux pas* I earned myself a violent torrent of abuse. It appears that my crime was twofold: firstly blowing my nose while he was drinking, secondly using a handkerchief. Apparently polite Uigur etiquette demands that one walks away from any imbibing company, raises one's left hand to the ridge of one's nose and blows heartily through the nostrils, aiming to discharge the deposit onto the ground. Any overhang should be wiped away, and the hand then cleaned on the shirt front. (273)

When it comes to the clothing of the people of the region, according to Dalrymple's description almost everyone wears different variations of the salwarkameez. As most of the countries he passed through had Islamic dominance, women wore chadors. Due to strict dress code in Islamic countries, Laura was also forced to wear a chador-like dress. While in Lebanon he describes the dressing of a group of Druze, an esoteric ethno-religious group as, "straight out of a David Roberts' picture" (29). At some places Dalrymple even makes fun of what people are wearing, when he sees Geordies women, he says that their headdresses look like garden sacks.

Dalrymple also describes the cuisine and food of the places he visits. White goat cheese, stuffed aubergines, curd, peppers, dates, tomatoes, green olives, houmos, kidney beans, breads and rice are some of the food items of Turkish cuisine that the author talks about. He also talks about how the locals drink the tea by holding onto a cube of sugar in their mouth to sweeten it. By pointing out minute details like these Dalrymple helps his readers to visualise his experience. While he liked the food in Turkey, he was not much of a fan of what he got in Pakistan. According to Dalrymple,

The food was unsettling. At meals Pakistanis manage to produce pieces of meat from perfectly normal animals, sheep or chickens, that bear no apparent relation with the meat served up from the same animals in Europe. What part of a sheep was given to me that lunchtime I have never discovered. It was soft and flexible and covered with grey rubbery meat that tasted a little like gum Arabic. (200)

Here it is evident that the author has brought in the comparison of the two different cuisines to display how a westerner receives things that are new and strange to him. Dalrymple is being ignorant and is disregarding other cuisines rather than describing them by placing them in the correct cultural context.

Being a European, Dalrymple pays close attention to the different ways in which the Orient is westernized. The most prominent example of cultural appropriation which came into being as an after-effect of the British colonial rule was the admiration of the Pakistani women for European skin tone. Dalrymple says that the Pakistanis consider Europeans as the image of perfection and thus they use sun creams to lighten their skins. He also mentions a boy named Nizar, an English student in Masyaf. He admires English and English literature to the extent that he completely disowns great writers in his country. He even takes pride in reading English books, because according to him they are full of good things and he is a regular listener to an English radio program Kaleidoscope.

Another important feature of the text is the wide variety of religions and their associated customs along the Silk Route. Dalrymple gives a very detailed description of various religions, communities and other "strange" customs that he encountered during his journey. In the first chapter, Dalrymple travels through Jerusalem, a city sacred to three religions namely Judaism, Islam and Christianity. Throughout his journey, the author comes across many variations of the Abrahamic religion of which Christianity and Islam are the most popular. Assassins, Zoroastrians, Gujars and Nestorian Christians are other communities introduced by Dalrymple in his text.

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Assassins are fanatical Muslims who are known to indulge in strange sexual perversities and unusual narcotics. Dalrymple records that Zoroastrianism is one of the oldest religions with roots in the second millennium BCE. It was the religion of the pre-Islamic Iranian empires. It is a monotheistic faith based on a dualistic cosmology of good and evil. He discusses some of the customs practiced by Zoroastrians like leaving their dead in the Towers of Silence to be eaten by vultures. Another sect of Christians that Dalrymple discusses in his text is the Nestorian Christians. According to Dalrymple they “believed in another world for animals and also believed that Satan was as much Lord as the High God” (219).

Dalrymple gives a lot of intertextual references in his text to substantiate his views. Out of all the references brought into the text, Marco Polo is the most popular. This is quite expected since Dalrymple was following Polo along the Silk Route. Throughout the text, he constantly compares and contrasts the present condition of a place to its condition when Polo visited it. Some other writers Dalrymple refers to in his book are IbnJabayr, James de Virty, Byron, Chateaubriand, Babur, Robin Lane Fox and Hsuan Tsang. He also uses historical references about Babur, Jahangir and Ashoka. In chapter six, where Dalrymple talks about Ashoka, he quotes lines from his edicts, which were planted all over the subcontinent. By giving a wide range of intertextual references the author helps the readers to educate themselves about other writers and travel narratives along the Silk Route.

Conclusion: *In Xanadu: A Quest* is the first narrative written by William Dalrymple. The paper has discussed that the narrative is a very immature account of the author’s personal experience along the Silk Road, it has received some backlash for its irreverent approach towards new cultures. Gibbons in his essay “The Past Is a Foreign Country: History as Representation in the Writings of William Dalrymple” points out that, “The presentation of the peoples and cultures he and his travelling companions meet is similarly skewed towards the domestic audience” (99). Yet the book was widely received for its humorous appeal. After this Dalrymple has written a spectrum of narratives through which his journey as a writer can also be traced. Starting from his first book *In Xanadu*, Dalrymple has now reached a position of expertise in South Asia and he has reached this position by his hard work

When Dalrymple’s journey as a writer is traced through his narratives one gets to know how far he has moved from the reckless and immature twenty year old who wrote *In Xanadu*. The first book was only a personal account of his experiences along the Silk Route. His narrative journey is evidence for his growth, towards an interdisciplinary approach to travel writing. This kind of approach represents a postcolonial slant in the genre, one that has moved on from Edward Said’s definition of colonial travel narratives. There is a deliberate attempt by the author to avoid othering or misrepresentation of the Orient. Dalrymple deliberately tries to empathise with the subject of travel to look beyond the colonial gaze. In the *White Mughals*, the author attempts to bring a plot of a love affair into the historical narrative. He also attempts to deliberately change the tropes of travel writing by incorporating journalistic reporting narrative techniques and also historical references. This is what contemporary postcolonial travel writing is all about. It focuses on areas that other travel writers were reluctant to discuss like the environment, the people in the margins and First Nation people.

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OPAQUE PARTNERSHIPS IN THE THERAPIST BY B A PARIS

Sharon. G

(Research Scholar), PG & Research Dept of English, Vellalar College For Women
(Autonomous), Erode - 638012
Tamil Nadu, India

Dr. Y.L.SOWNTHARYA

Assist. Prof., PG & Research Department of English
Vellalar College For Women

Abstract: This paper discusses about how appearance can be deceptive and why transparency in any relationship is a most important factor. Alice and Leo who were in a long distance relationship for a few months now, when they realised that they can no longer live their lives apart and so they planned to move in together so they bought a newly renovated house in The Circle which was a luxurious gated community. They were planing to start their lives all fresh. Alice and Leo dreamt of owning a house in an exclusive gated community and now they were actually travelling straight towards their dream. When everything was going accordingly as per their plan, unfortunately their house was holding a very dark secret which came as a brutal strike to Alice and when she started to discover the secrets which her neighbours were holding from her, she started to feel a deep connection with Nina the therapist who's was staying in this house before them. No one wants to talk about it when Alice tries to put the pieces together, things are not perfect as they seem...

Key words: Trauma, Psychology, Gender studies, Feminism.

Introduction: Literature based on psychology is a study that is based on the aims of the literature such as the influence of the social conditions that have effects on the emotions, thoughts and behaviors of any character in the novel or the story. This determines why the character holds such a behavioral pattern in the novel. This also helps in character studies and also helps in understanding the way the character was written.

Psychoanalysis provides both a theory of history of the individual mind, its early mind, its development, its frustrations and desires which include sexual or what Freud calls libidinal which comes from the word libido is a term which is used in psychoanalysis theory to describe the energy created by the survival and sexual instincts and desires. In psychology, understanding why people commit crime is very much important in handling and also in prevention of crime that may occur in near future. Classical theory of Beccaria from 1764 states that the people are committing crimes, because they want to maximise their pleasure feelings and minimize their pain.

The novel begins with a very happy note as Alice and Leo who were in a long distance relationship for a few months have decided that they can no longer spend their lives apart from each other and they really wanted to move in together. So they have both bought a newly renovated house in an exclusive gated community The Circle. They have invested all their in this property and was very much excited to start their new dreamt live together. Alice wanted to get to know about her new neighbours and she was excited about her new life which is awaiting her way. She was planning to host a small housewarming party for their new house and to invite all her neighbours for that but Leo was not very much excited about he was also not ready to host a party in such a short time. But Alice was not ready to listen to all this silly reasons and she had planned everything and took care of everything. Alice invited everyone from her community to attend the housewarming party which was taking place that Saturday. Hi everyone, we're your new neighbours number 6. We'd Love to meet you for drinks on

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Saturday, from 7 p.m. (Paris). Alice invited them in their common what's app group and was eagerly waiting for that weekend. To her surprise most of them have turned in only a very few was left behind but when almost everyone was about to leave came a man who was looking really weird and he didn't even want to meet anyone instead he went straight to their bedroom and also to the other rooms of their house and left the place even before anyone have noticed him.

Next day they had it as a lazy Sunday because they both were exhausted from hosting a housewarming party in such a small notice. Suddenly Alice remembered that mysterious man from the party last night and she wanted to find out who he really was but she was also scared of asking this to Leo because she knew he would be very angry with her if he knew about this. Alice didn't have any other choice left so she inquired him about the mysterious man and as expected he was very much disappointed with her for letting a stranger into their private space. Alice did not want to leave it that way she started to enquire her neighbours about this weird person by explaining his features but no one could recognise a man in such a attire. She was very much disappointed and Alice could not actually gain the friendship of many only a very few was ready to accept her. She was not a quitter so she didn't give up that quick. Alice was surprised to find that mystery man appearing in her doorstep once again and this time he didn't run away like the other day instead he dropped a bomb which shattered all the dreams of Alice. He introduced himself as an detective and he was investigating about a brutal murder which took place in their house two years back in the exact same spot where they have designed their bedroom. Alice was not able to process this information for two major reasons one the former person who's was residing in this house was a therapist named Nina which was also the name of Alice's sister who is unfortunately no more, the second was that Leo has spent his fortune in this property and she couldn't not imagine how broken he would be knowing that all his money has been wasted she was devastated and was not able to even think properly. Finally Alice gathered herself and planned to call the realtor and seek for an explanation. But when he was finally connected to the call, Alice asked him how could he do such a betrayal to her husband who was also his friend. The realtor's answer broke Alice even more because, he was saying that Leo knew what had happened in this house even before registering the property and he was okie with everything. Alice realised what had really happened here her love of her life had kept a secret from her because he didn't want her to overreact for this issue and he also knew she wouldn't allow him to buy this property if she knew that it was owned by a person named Nina who was brutally murdered. Leo also didn't want to let go this property because it was an exclusive one in a very much cheaper price. Alice always had an strange feeling when she was alone in her bedroom she always felt that she was accompanied with some presence and she also had the constant feeling of someone starring at her, but Leo always didn't take this matter as an important thing to deal with. Now she understood why he wanted to avoid the housewarming party because he did not want his neighbours to reveal his secret about their house to Alice. Alice could no longer stay there in that house with Leo who had been holding a secret all this long even when he knew she was not comfortable in the house. I can't believe it. I can't believe that Leo went ahead and brought the house knowing about the murder, it seems too incredible. (Paris). Alice no longer believe him and she was also not ready to take any excuse he was giving for this issue. Alice couldn't altogether leave the house without concluding the mysterious death of Nina so, Alice asked time to Leo and once she found the reason she left his house forever. This paper explains how important is to be transparent with your partner because, Alice left her comfort zone her hometown her childhood friends her lifestyle and shifted all over here just to be with the person she loved more than her life. In this case even Leo loved her as much as she did he also imagined beautiful life with her but, the thing is that he thought it

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wouldn't be suitable for Alice to know about the house because she wouldn't take it lite. But according to her the truth has to known by both the parties. The truth, and nothing but the truth. (Paris).The study explains how important is being transparent to their partner is important and when one fails to do so it may look easy for the other person but the person who is going through it will be devastated and can also get into serious mental illness like sleeping and eating disorders. This can also led to end of the relationship in worst case scenarios the person may never get into any relationship in future they will not be able to trust any person in their live again. Never put a person in that situation Alice believed Leo as the way he was but from the very beginning of their relationship was a secret which brought down their whole connection in a second all the good times they had and the person Alice admired Leo was vanished into thin air. Looks can be deceptive.

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CLIMATE CHANGE AND ENVIRONMENTAL CRISIS IN ALEXIS WRIGHT'S: 'THE SWAN BOOK'.

Sikandar Yusuf Mujawar

Research scholar, Dept of English, Punyashlok Ahilyadevi Holkar
Solapur University, Solapur.Madha.Dist. Solapur.(M.S.)

Dr. S.P. Rajguru

Professor and Head, Department of English
Arts and Commerce College,

Abstract: This paper “Climate Change and Environmental Crisis in Alexis Wright’s The Swan book” is based on the renowned science fiction ‘The Swan Book’ by Alexis Wright. It has been greatly appreciated by the critics and many reviewers. The swan Book is a kind of fiction that set in a dystopic future that has been transmuted by climate change. It comes across one of the biggest challenges facing climate change fiction at present, which is to enable its readers to recognize the fallibility of human exceptionalism. This paper brings out Alexis Wright’s insights to describe climate issues in fiction as well as to critically evaluate cli-fi. Climate change is a new concept which is emerged in the last 10 years. And because of climate fiction the writers create awareness about the gravity and urgency of climate change. The concept of eco criticism, environmental psychology and environmental communication are new in literature. This research paper proposes that climate fiction reminds concerned readers the dangers of climate change and the harsh impact of climate change on living and nonliving things. This research paper expresses novel interdisciplinary approach to environmental literature.

Keywords: Science fiction, environmental crisis, global warming, Aboriginal, migration, pollution.

Introduction: The concept climate fiction is emerged when the people who concerned about climate change felt the threat towards nature. Many writers tried to create awareness in society through their writings. Climate change is the real danger to human and non-human also. Because of climate change many natural calamities occurred such as a drought, flood, Tsunami, earthquake etc. The global warming is increasing rapidly. ‘The Swan Book’ is the third novel by Alexis Wright. This story took place in the dystopic future. The story is about aboriginal people who are living in the north. And that place which is totally changed by climate effects.

Review of literature: A very less amount of work has been done in this area. Some reuse regarding the selected novel is published in some journals.

- Miles Franklin, ‘Without an indigenous literature, people can remain alien in their own soil in ‘The Swan Book.’
- Good reads Bianca, ‘The Swan Book’ is set in a future Australia ravaged by climate change like science fiction Worlds.
- ‘Country and Climate Change in Alexis Wright’s The Swan Book’ by Jane Gleeson White.
- ‘Alexis Wright’s The Swan Book: Narrating Climate Change and Animist Realism’ by PriyankaShivadas.

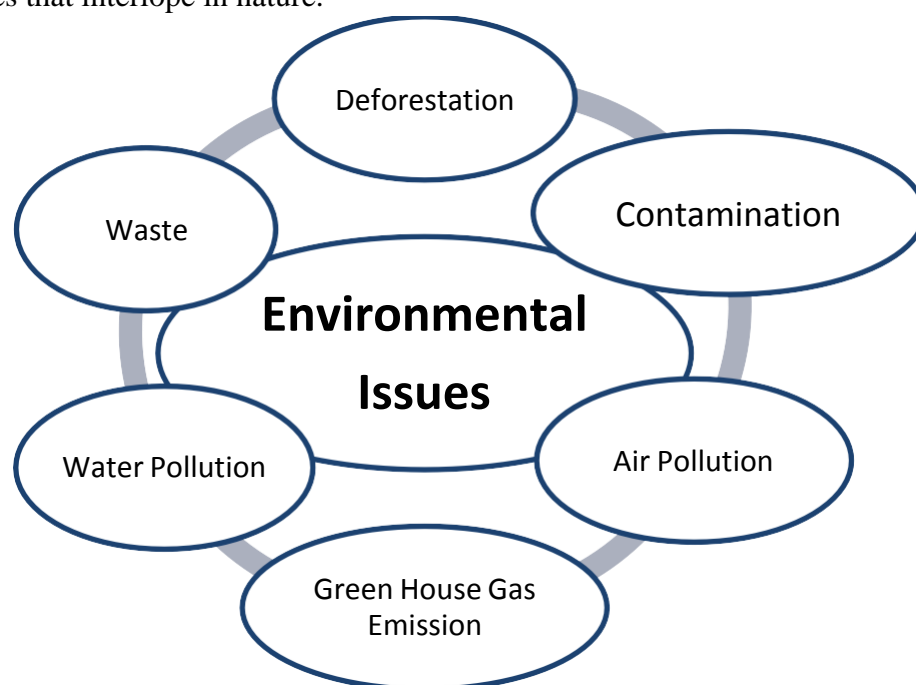
Objectives: The main objective of this paper is to do a detailed study of this novel as climate change perspective and its impact on the life of human. The next objective is the core concern of the work is on climate change. Through this research paper, the researcher tries to create awareness about the climate change and elaborates the side effects of adverse climate change. It also helps the readers to imagine potential real life solutions to the climate crisis.

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Methodology: In this research paper, the researcher follows Alexis Wright's work where she puts the issues of climate crisis in her fiction. For this paper, the researcher should use qualitative research methodology. In which the researchers studied the work of Alexis Wright. He observed what he has seen read heard or encountered in detailed field notes.

Effects of climate change and reflection of it in the novel: Climate change refers to long term. It affects the temperature and weather patterns. Since 1800, human activities have been the main cause of climate change, mainly due to the burning of fossil fuels such as coal, oil and gas. An environmental crisis occurs when there are changes in the environment in case of endangered species and adverse effect for their survival. Environmental issues are effects of human activities that interlope in nature.



Alexis Wright was born on 25th November 1950 in Queensland Australia. She is a Waanyi means she is Aboriginal Australian. She was born in a cattleman's family. Her father died when Alexis was just five years old. Alexis wright studied at western Sydney University where she was acknowledged as a distinguished research fellow. Alexis Wright has written three novels, one biography and other several works. Her first novel is 'Plains of Promise' which was published in 1997. It was highly appreciated and also nominated for several literary awards. Her second novel is 'Carpentaria' which took nearly six years to complete. This book was rejected by many well-known publishers in Australia to publish. At last, it was published by an independent publisher in 2006. This book was awarded as Miles Franklin Award in June 2007 which is Australia's most prestigious literary prize. Alexis Wright's the third novel 'The Swan Book' was published in 2013. This book depicts the cultural and racial political challenges facing Australian indigenous peoples.

The novel 'The Swan Book' is set in futuristic Australia and the world is in a terrible state because of sudden climate change. Oblivia is the central character of this novel. She is an Aboriginal girl who is saved by a woman called Bella Donna. Oblivia was abandoned by her family and community. She was gang-raped and faced many other atrocities.

Bella Donna is a refugee from Europe and a survivor of a disaster that affected and had taken thousands of lives. Both of them, Bella Donna and Oblivia went towards a Swamp where Bella Donna tells Oblivia stories of white swans from Europe. On the contrary side, Oblivion grew up with black swans. As Oblivia grows up Bella Donna dies. Oblivia gets abducted by an

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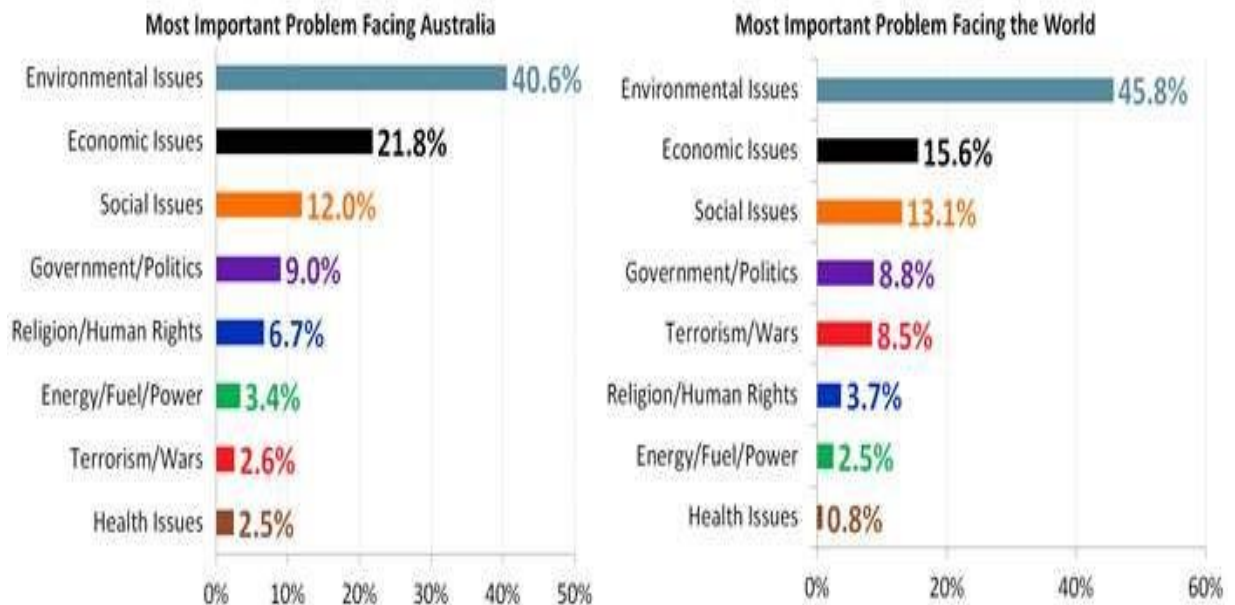
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Aboriginal man called Warren. Warren became the first Aboriginal president of Australia. He clasps Oblivia to keep her in captivity. After swans visit her in her confinement and sensing that they might be in danger, Oblivia finds the strength to escape. She killed her husband and decided to become a refugee and go North in search of safety of the Black swans.

The novel 'The Swan Book' revolves around the theme that of loss of indigenous traditions, loss of habitats, bad conditions of the detention camps, and the hardship for maintaining Aboriginal peoples rights and freedom. The main idea behind writing this novel 'The Swan Book', Alexis Wright mentioned in an interview that when she was working in central Australia in 2003 and people were telling her about swans that they had seen in the desert, sometimes on very shallow stretches of water. Many of them astonished to see them in these places, so far away from coastal and wetter regions of Australia. Because of changes in weather patterns and adverse climate conditions the swans had moved far away from their original habitats. The swans migrated for suitable climate conditions. Not only human beings but also non-human beings are also affected by this adverse climate condition. By taking inspiration from this thing, Alexis Wright decided to write a story for the Anthropocene. In this way, 'The Swan Book' can be noticed as the first climate change novel.

In fiction writing, it is very tough to take climate change fiction to write about. In the survey of fictional representations of climate change, conclude that depiction of climate change in literary fiction, science fiction depends on the construction of other worlds. These worlds are either planet other than Earth made habitable for life, or Earth with an altered climate located in the future. The Swan Book is a futuristic story in this regard, but it also goes beyond many other climate change novels that are having future histories. In this novel, it is depicted how human beings and non-human beings are badly affected by adverse climate change. Also it has constructed the narrative space of the novel such that it helps us think about the fallibility of humans. 'The Swan Book' exchanges these problems into the future and what a future it is. When the world changed, the narrator says people wear different but not in a good way. Whole humanity remains alien not only in their soil but everywhere they go across the world. Despite the snatchers of humour, it is a story of almost unrelieved tragedy, recounting a world where no one has a place anymore, where thanks to climate change probably lacs of people were piling up among the other numerous stateless lacs of people who inhabit the coast looking for somewhere to live.

Due to certain effects of climate change and many others varied calamities indicated by the outbreak epidemic happening of armed forces' men into that silent world Swamp. Oblivia Ethylene who is the main protagonist of the novel suffered too much. The lake becomes a hazardous place for all kinds of old boats that the military moves up the channel from the sea, the result of a changing climate blows in so much sand that hit banks up into a mountain, cutting off the lake from the sea. The environmental disconnection of the lake from both spring and sea by drought and changed wind circulation patterns parallel the effects of the deadly policies enforced on the indigenous population. As the increasingly polluted lake dries out and turns into a Swamp, it also becomes an Australian government growth community in which the local population is kept under guard, and where thousands of Aboriginal people from all over the country as well as groups of asylum seekers, are forcefully relocated, the Swamp now renamed Swan Lake was nothing special. It was the exact as many Aboriginal people kept in detention centers.



From the above charts of most important problem facing Australia and the entire world from “Roy Morgan Research”, we came to know that, environmental issues are the biggest issue in the world. Alexis wright’s assertion of an existing continuity between pre-colonial narrative traditions and the highly sophisticated writer work produced by her, and other contemporary indigenous writers, is verified by the way of her stories, like traditional Cosmogonies. This was too much worry for the non-human also. It was personified and the space has given to the illustration of places and swans’ migratory patterns attract the readers to assume a more reflective less plot-driven approach. In the novel ‘The Swan Book’, it proposes, obliteration, totally deletion, and extinction are easier to visualize and if not to obtain, then at least to leave oneself to when one's socio cultural memory of a place is short. Customary Aboriginal culture, on the other side, imaginations of human beings’ relate to the living world as being legendary grounded in deep time. In ‘The Swan Book’, Alexis Wright confronts ascendant narratives of destruction by using the swans’ associated symbolism of death and resurrection in literature from around the world. It is sometimes difficult to fully comprehend the richly layered and intermeshed meaning of the novel, devoting attention and time to such a work as this provides a useful contradiction to the frantic necessity of broadcasting about climate change and extinction ultimatum.

Conclusion: Discovering a path to unfold a more defensible way of being in the world in times of climate extremity is no mean thing. The story is neither consoling nor reassuring, as it offers no possibility of returning to a kind of ecological innocence. Alexis Wright does not idealize Aboriginal identity and she writes sincerely about culture loss and individual frailty. She nevertheless refuses to give into despair, or to allow the burning issue of climate change to upset the problems of the Aboriginal population in Australia.

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IMPACT OF RELIGION, SOCIETY AND CULTURE IN MANOHARMALGONKAR'S NOVEL *A BEND IN THE GANGES*

Mulani Jamir Mubarak

Research Scholar, PAHSUS

Dr. Vaibhav H Waghmare

Professor, Shriman Bhausaheb Zadbuke Mahavidyalaya, Barshi, Solapur

Abstract: Manohar Malgonkar's *A Bend in the Ganges* (1964) is a carefully written novel about India's partition. *A Bend in the Ganges* portrays the uprising against British authority, which was one of the bloodiest moments in modern Indian history. The objectives of Subash Chandra Bose and Gandhi's soldiers during India's freedom movement were identical. In the novels, Malgonkar examines the effects of both violence and nonviolence on the people and the country. Manohar Malgonkar's novel *A Bend in the Ganges* vividly depicts his personal experience with partition. He did a fantastic job of portraying the violent intercommoned conflicts that took place during the terrible division of India. More people suffered during the partition than throughout the conflict. Muslims and Hindus became to be bitter enemies. Although it was incredibly tragic and painful, India gained independence.

Key Words: Religion, Society, Culture, Partition, Indian history, fiction, etc.

Introduction: The well-written novel "*A Bend in the Ganges*" (1964) by Manohar Malgonkar explores a number of topics, including the partition of India, the applicability of Gandhian ideas of truth, violence, and non-violence in the wake of Hindu-Muslim riots, the lives of prisoners in the Andaman Islands' Cellular Jail, and the migration of millions of refugees from India to Pakistan and vice versa. Malgonkar, who writes well in English, has penned the novel with a theme and style worthy of a masterful piece of writing. The emergence of the Indian novel in English as early as 1864 was one of the effects of British influence on India. Indian fiction authors have incorporated Western form and medium into their own storytelling traditions. *A Bend in the Ganges* depicts one of the most violent periods in recent Indian history, the revolt against the British rule. During India's struggle for independence, the two forces of Gandhi and Subash Chandra Bose were working for the same goal. They were pulled in contrary directions, with the result that the ideals of their different ideologies came into conflict. The novel is an epic study of violence versus non-violence that crept into our national life.

Manohar Malgonkar (1913-2010), one of the leading Indian novelists in English, the grandson of the Prime Minister of a former princely state of Dewas was born on July 12, 1913 in a royal family. He was a prolific writer. He grew up in a princely family and he was part of an elite culture. He had his graduation in Bombay University where he studied English and Sanskrit. Before becoming a professional writer in his forties, he worked as a big-game hunting guide, an army officer, an executive at a tea plantation, and in politics. Primarily hailed as a Maratha historian, he turned to fiction writing with a purpose of pure entertainment. Yet his roots are in history and his fictional world traces the tensions of Indian political history. During the Second World War, he joined the Indian Army and enjoyed the position of Lieutenant-Colonel for quite some time. In 1952 he had his own business and started operating manganese mines. On being presented with a typewriter by his wife on his birthday, he took the clue and launched upon the career of a creative writer; till then his hobbies had been music, painting and hunting. This opened up a new window for his creative genius, and he has justified the hopes of his wife.

The publication of *A Bend in the Ganges* (1964) by Manohar Malgonkar is a major event in the history of the Indo-Anglian literature. Even his first novel *Distant Drum* (1960) was lauded by Iyengar as a novel of unusual distinction. Within the span of four years he has produced four

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novels, the other two being *Combat of Shadows* (1962) and *The Princes* (1963) then *The Devil's Wind* (1972) each successive novel has claimed better critical attention than the earlier ones. Already known for his books on the Maratha period of Indian history when he started his career as a fiction writer, he did not have to formulate his views about the cultural heritage of India and its present politics; his views were definite and had the authenticity of a true participant.

About the Novel: *A Bend in the Ganges* has the freedom movement, partition and the resultant violence as its theme. This is the fourth of his 1960s novels and is often hailed as an epic study of violence versus non-violence. Sensitive issues like spurt of violence, revolutionary zeal of some sections of the youth, communal divide and the efficacy of Gandhian principles of non-violence are at the basis of its structure. It is a cleverly crafted work that paints a vivid picture of the decade prior to the partition of the country, bringing out the realities that led to rift in the hearts of the common man, the partition of the country and the anarchy that followed. When the masses are in frenzy, violence spares none – whether it is Gian, the Gandhian or Debi Dayal, the revolutionary. In its wake it implicates everybody: Sundari, Gopal, Shafi, the Tekchand and all others.

The story of *A Bend in the Ganges* moves from personal vendetta to national bloodshed and illustrates the unreality of non-violence and the reality of insolvency reaching its climax in the partition holocaust. It depicts one of the most violent periods in recent Indian history, the revolt against the British rule, which is handled creatively by the artistic imagination of the writer. The writer's artistic imagination works upon the historical event of the past, till the dry bones of the bygone days live once again in his pages. He has displayed remarkable fidelity to fact and on the independence, the two forces—one of Gandhi and other of Subash Chandra Bose—working for the same goal pulled in contrary directions. The result was that ideals of their different ideologies come into conflict and the young men who matured during the years of the war and the Japanese invasion of Burma doubted their own connections of the earlier years. The issues were thus complicated and created confusion and chaos. The novel starts with Gandhi's bonfire of the British clothes and ends with the violence and bloodshed that marked „The sunrise of our freedom. Thus, it presents the whole struggle for Indian independence and its aftermath.

Malgonkar takes an objective view of the turbulent years of struggle and independence and resolutely stands outside the subject to examine these conflicting ideologies. The sharply drawn ideological conflict is projected through Malgonkar's two protagonists, Gian Talwar and Debi-dayal. The novel opens dramatically. Gian Talwar, an educated young man, flings his elegant blazer in a moment of irrational impulse—the blazer which is his most prized possession—into the bonfire of foreign goods. This happens when a slim young man who looks like Jawahar Lal Nehru addresses the crowd referring to those who believed in violence as a means to achieve freedom for country and emphasizing that: “Our non-violence is the non-violence of the brave, arising not from cowardice but from courage, demanding greater sacrifice than ordinary fighting men are called upon to make” (Malgonkar 2). Malgonkar's novels being attuned to the portrayal of historical developments in India at the time of the British and soon after it, some may not take a study of the human relationships in his fictional world as relevant as in Anita Desai's, for example. This is only a superficial view, for in spite of the temporal and spatial constrictions, his fiction has a universal relevance beneath it as stated above.

The novelist for the progress of the story has employed the device of double hero. Gian Talwar, a young collegiate from a poor peasant family, who has come to Duriabad in West Punjab for college studies, impulsively becomes a follower of Mahatma Gandhi. His college-mate, Debi-dayal, the scion of the rich aristocratic family of Duriabad, has joined the terrorist movement directed against the British regime in India. Once Gian is invited by Debi-dayal to go on a picnic with him, so that he could be inducted in the group. Debi's sister Sundari, Shafi Usman,

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the leader of the terrorist group and Basu, another member of the terrorist group, are also in the party. Shafi Usman makes fun of Gandhi's creed of non-violence calling it the philosophy of sheep, a creed for cowards. "They will end up making us a nation of sheep. That is what Gandhi and his followers want. That is exactly what the British want us to be—three hundred million sheep" (P57). The most common device which Malgonkar has used is the verbal imagery—mostly similes and metaphors. Even though the novel is full of serious images a few of which could fall into the category of epic similes, there are others which are tampered with comic touches by juxtaposing two objects altogether different in nature. Such images contrast two worlds, two periods, or two objects which are so dissimilar that their juxtaposition provokes laughter Malgonkar picked up some characters for caricature, such as Panditji. His aim here appears to be two-fold: to satirize the Brahmins whose rigid interpretation of religious tenets about untouchables and Muslims has been partly responsible for disaffection among the two communities resulting in the partition of the country; and to inject comic touches in the novel.

Moreover, voluntary non-violence can be relevant if and only if, it is followed in the true spirits. Partial or superficial adherence to it does not last long. Thus, Malgonkar attempts a pinpoint in the novel, the inadmissibility of any ideology being valid for the many unpredictable and inexplicable situations of life. It is his conviction that freedom has to be won by sacrifice and by giving blood and not by Gandhi's Ahimsa. But Gian's faith in non-violence remains unshaken.

After the college examinations, Gian goes back to his village Konshet. He is fully aware of the fact that his elder brother, Hari, has made great financial sacrifice to send him to college for higher studies and to settle the case of Piploda Land against the Big house. Gian's faith in non-violence is put on trial as soon as he goes back to his village. In his efforts of taking possession of the disputed land, Hari is killed by Vishnu Dutt. Through his killing Malgonkar tries to unfold the idea that land disputes were seldom resolved by decisions of the courts in India. However, after sometime, despite his faith in non-violence, Gian pursues the family feud and commits the vengeful murder of Vishnu Dutt. He confesses his guilt to the police is rewarded life-sentence and is condemned to the Andamans.

Debi-dayal's father Tekchand Kerwad, a rich business magnate of Duriabad, is British in his sympathies. But Debi hates the British and has joined a terrorist group called Ram-Rahim Club. The leader of the group is Shafi Usman, the most wanted man in the state of Punjab. Although there are sharp differences between the Hindus and Muslims, the terrorist movement is still free from this poison of communalism. Under Shafi's able guidance and leadership, the terrorists indulge in acts of sabotage. They burn down government buildings; blow up railway lines and bridges. As a cover up plan they have opened the Human Physical Culture Club, where they hold secret meetings. The CID keeps a strict watch on the club.

Although, in the beginning, the revolutionaries are not poisoned by the communal finalism but soon, communalism starts raising its ugly head amongst them too. Its seeds are sown when, on getting scent of an impending police raid from CID. Inspector Manzoor, Shafi escapes from Duriabad along with other Muslim members. But Debi-dayal and other Hindu members are arrested. Debi-dayal is accused of sabotage of British Military property and is condemned to the Andamans. With Gian and Debi-dayal is yet another lifer, Ramoshi Ghasita, who is going to the penal settlement for the second time for murdering the man who had betrayed him to the police. Malgonkar shows that the three men—Gian, a follower of non-violence, Debi-dayal, a staunch believer of violent means, and Ghasita, a man impartial of both ideologies—are destined to share the same future in the Andamans, owing to their compelling circumstances. Thus, Malgonkar has succeeded in capturing as well as portraying the true spirit of those days—the days of coexistence of conflicting ideologies. Gian is deeply impressed and repeats to himself that "the path of Ahimsa is not for cowards" (P3). This is the non-violence of Gandhi, and in

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order to show his total adherence to it, Gian not only gives up his foreign garments and dressed in Khaddar but also becomes a follower of Gandhi. The next we see him is when he answers the rich young man of his college, Debi-dayal's group. Debidayal's friend Singh who turns out, later on, to be Shafi, challenges Gian's belief in non-violence and says that non-violence is the philosophy of the sheep, a creed for cowards.

Gian believed himself to be a true follower of Gandhi's movement on non-violence but the moment he has to confront a situation in his personal life which provokes hatred and anger in him, he realizes that gaining an end by peaceful means is not really for people like him. He discovers that ironically enough nonviolence is for those who are really strong in spirit, and not for those who use it a shield against decisive action. Gian's first encounter with life is the first of his convictions. Manohar Malgonkar has pictured Gian's psychological realism very well through this episode which is the turning point in Gian's life. He has made it very plain that Gian's belief is not firm. His first encounter with life is fully exploited to examine the creed of non-violence. In these novels violence is certainly not an alternative to non-violence. The value that the novel seeks to affirm is the value of love, which transcends violence and non-violence—the real and the unreal—and bring about freedom and fulfillment to the individual. This is the value that Gian, the emphatic hero and Debi-Dayal, the heroic hero discover in the act of living out of their lives separately, yet strangely involved living.

Conclusion: *A Bend in the Ganges* (1964) serves as an interesting illustration of his vision of human nature. As regards violence, Malgonkar views it as the essence of human nature. His novels depict outdoor life, action, adventure and violence. A major element that contributes to continuous external action, violence and adventure in his fiction is the theme of revenge. It is a recurrent feature of his novels and it ultimately acquires the status of a major motif in them. It is in *A Bend in the Ganges* that Manohar Malgonkar uses violence, extreme sufferings, action and revenge articulating his vision of human nature and as an integral part of his technique. *A Bend in the Ganges* shows a nation in transition and uses stark realism to expose the human catastrophe of a historical event of as great a dimension as the partition. It gives a glimpse of the philosophy of non-violence and its implications in a strife-torn world. Malgonkar's novel stands out distinctly in denouncing a concept that is widely accepted and much extolled. Non-violence, he shows, has scant meaning in the hands of the uninitiated like Gian and his ilk.

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BREAKING BARRIERS: LGBTQ REPRESENTATION IN AMRUTA PATIL'S 'KARI'

Pragati Devrao Munde

(Research Scholar), School of languages and literature,
P. A. H. Solapur University, Solapur

Dr. Sachin Londhe

(Research Guide), P. A. H. Solapur University, Solapur
Assistant Professor, K. N. Bhise Arts, Commerce and
Vinayakrao Patil Science College, Bhosare (Kurduwadi)

Abstract: Amruta Patil addresses the LGBTQ theme in her novel Kari, draws attention to the socio-cultural context of India. Kari portrays LGBTQ people and their experiences while also showing how their identity is intertwined with various aspects of Indian society. It aims to explore the diverse and unique perspectives of queer individuals and their place within a larger social context, as do cultures and traditions. The novel tells the story of Kari and her partner, Ruth, and how they attempted suicide. Ruth was saved by a safety net, and Kari was saved by a sewer. The novel uses symbolism, such as the sewer symbolizing Kari's trauma and the road representing her path of recovery. The unique challenges Kari and Ruth face and how they navigate their identities and relationships in the context of Indian society, whose own traditions are not accepted by society. The novel is set in 'smog city' Mumbai. The LGBTQ theory supports developing perception, enhancing relationships, and adopting inclusive ways of avoiding crime to safeguard the rights and respect of all people, irrespective of their identity in terms of gender or sexuality. India's LGBTQ+ (Lesbian, Gay, Bisexual, Transgender, Queer, Questioning, and other) community has a rich and diverse history, marked by both struggles and significant progress toward equality. The purpose of this article is to provide an overview of the LGBTQ+ problem in Kari's novel, highlighting its journey, legal landscape, challenges, and prospects.

Keywords: Lesbian, Gay, Bisexual, Transgender, Queer, and Homosexuality.

Introduction: LGBTQ people have a deep and complicated history in India. People who are LGBTQ have been accepted and celebrated throughout history, but in recent generations, they have faced more pressure and discrimination. It's possible that the discrimination and harassment affected people's impressions of the LGBTQ group, which are not always favourable. In the past, LGBTQ characters in literature were often viewed negatively, reflecting common unfavourable views toward society. But as the general public's attitude toward LGBTQ people has changed, literature has started to reflect this evolution. Despite this transformation, LGBTQ representation in literature still has a long way to go. Many LGBTQ authors and readers continue to feel that traditional literature does not fully represent how they see the world. Since literature has the potential to greatly influence public opinion and encourage acceptance and understanding, it must continue to develop and reflect changing opinions regarding LGBTQ people.

Amruta Patil is India's first female graphic novelist and artist and is known for her precise storytelling style and striking visual narratives. She was born in 1979 in Pune, India. Amruta Patil's work incorporates elements of art, literature, and pictorial storytelling, making her a prominent parent. In 2012, Amruta Patil launched her second graphic novel, Aadi Parva: Churning of the Ocean, a reinterpretation of the Indian epic Mahabharata. With beautiful paintings and current narrative fashion, this book explores the complex world of gods, heroes, and mythology. Her third graphic novel, Sauptik: Blood and Flowers, published in 2016, is a

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sequel to the Mahabharata story. Apart from her graphic novels, Amruta Patil has also worked as a painter, illustrator, and producer.

Kari by Amruta Patil is an Indian novel with significance in the field of LGBTQ literature. It highlights the novel's exploration of queer identities and the social context in which these identities exist. Kari is a graphic novel written and illustrated by Amruta Patil. This was first published in 2008 in India by Harper Collins. The novel tells the story of Kari, a young woman who struggles with her sexuality and her acceptance. This book explores themes of love, sexuality, and personal identity, challenging social norms and traditions. Kari was critically acclaimed and established as a trailblazer in Indian graphic storytelling. The novel is set in Mumbai, India. Suffocating heat, pollution, and poverty are the common perceptions of the metropolis that serves as the setting for Kari's story. Kari's exploration of the city serves as a metaphor for her journey toward self-awareness. Kari is a powerful and engaging book that delves into themes of attachment, loss, identity, and acceptance.

The smog city, the sewer, and the crystal palace are the three parts of the novel. The book, which has black-and-white representations, receives praise for accurately capturing lesbian relationships in India. Many languages have translations of the book. Kari, a girl from the village, moves to a smoky metropolis where she lives with trendy females and their men. In this new environment, his lesbian identity begins to develop. She is in relationships with both Angel and Ruth. The novel is about the main character Kari and her friend Ruth, who never separated from each other. On Thursday, known as Jupiter's Day, Kari receives a call from Ruth, who is deeply in love with Kari. Looking around, they see the character on the edge of the building, full of emotion. When their eyes meet, their loved ones take a step away. Although Kari hesitates for a few seconds, in the end, they look healthy due to their extreme connection and choice to choose together. Kari and Ruth attempt suicide together, both in a particular part of the city, communicating with each other while only pairing their mobile phones. The novel starts with

“There are two of us, not one. Despite a slipshod surgical procedure, we are joined still.”

(Patil 03) It means they are still connected mentally. Kari and her lover Ruth were inseparable, but one day they both tried to commit suicide by jumping off a building.

Ruth said, “Look up. There's the person who loved you most in the world.” (Patil 04)

Ruth is protected by safety nets, but Kari is not. She survived by crawling out of a sewer. After surviving the suicide attempt, Kari tries to live her life again, and Ruth leaves this city. She finds a new job writing headlines for fairytale hair. She secretly alters her name to Danger Chhori. This alters the ego symbol of Kari's inner strength and resilience. Kari is on a journey of self-discovery and acceptance of her identity as a lesbian. The novel explores the dark heart of a smog city. She suffers from loneliness, death, and the memory of Ruth's absence. Kari also meets several characters, including Angel, Lazarus, and the girl from Crystal Palace. The phrase 'Paging inner fox' in the context of lesbian experiences speaks to the struggle for self-acceptance and expression in a world that often does not understand or accept LGBTQ identities. On Thursday, known as Jupiter's Day, Kari receives a call from Ruth, who is deeply in love with Kari. Looking around, they see the character on the edge of the building, full of emotion. When their eyes meet, their loved ones take a step away. Although Kari hesitates for a few seconds, in the end, they look healthy due to their extreme connection and choice to choose together.

Angel is a lesbian who struggles with cancer. Kari is employed at a fairytale firm when she meets Angel. Angel gets attached to Kari immediately, and the two of them become good friends. The character of Angel is engaging and attractive. She is scared and weak, along with being powerful and independent. She needed to struggle with the biases that lesbian women

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face in India. Angel and Kari have a supportive and complicated bond. They support one another as they go through their losses and sorrows. In the middle of the darkness, they also support each other in finding happiness and hope. The theme that is important to the protagonist's journey is the Angel figure. The Angel represents Kari's inner thoughts, doubts, and wishes and is a sign of guidance, reflection, and self-discovery. It comes when Kari needs comfort and guidance, assisting her with making decisions and providing understanding during critical times in her life. Although Angel's passing is tragic, her bond with Kari will live on. Readers have a unique viewpoint on Kari's journey towards self-discovery and acceptance within the framework of LGBTQ themes and more general social issues through their encounters with the Angel.

In evening scene at the Crystal Palace; when the two boys, Orgo and Zap, are not present with the girls. There are more girls interacting with one another and a happier atmosphere due to the absence of boys. Girls openly flirting with her show a depth of interest and affection that goes beyond simple friendship. This might be seen as a sign that the narrator and the other girls are having romantic or sexual feelings for each other.

“Make no mistake—there's no such thing as a straight woman.” (kari58) This suggests that the narrator believes that all women have some degree of attraction toward other women. One common element in conversations about LGBT identity is the idea that sexuality is flexible and not absolutely binary. Kari talks to herself when she looks in the mirror. It means that she communicates with herself, considering how she looks and feels, as well as her identity and role in the world. She finds this internal conversation concerning because it makes her feel insufficient or confused about her self-image when she compares herself to other people, like Sean Penn. Mentions of girls outside hint that she wears kohl, which suggests guidelines or social expectations about attractiveness and beauty, which increases her feelings of insecurity. At the marketing company, Kari works with Lazarus. But even though Laz is attracted to her, Kari does not romance him. Although Laz struggles with his own issues, he is a kind and helpful person. During their conversation, Laz becomes frustrated because he thinks Ruth writes better poetry than he does. Kari and Laz chat about Ruth. In an attempt to be nice but honest, Kari agrees with Laz. When Laz questions Kari about her sexual orientation, she replies that she doesn't refer to herself as a 'lesbian' and uses other terms instead that talking about LGBTQ identity may be difficult and delicate. When Kusum Tai (Kamwali) asks Kari one day in the crystal palace when she's going to be married and bring her son-in-law, her friend tells her that she would bring a daughter-in-law instead, and Kari's companion proposes a direct answer that reveals Kari is a lesbian. Kari stands on the water tank in the early hours of the morning in the novel's ending. They want to jump, but they also feel stronger since they are having identity issues. She believes that if they can get over their fear of heights, they will be able to achieve their goals. Lastly, they jump off.

“Oh, my God!”

“That's Kari,”

“Wow! Has she died or what?” (Patil 113)

In conjunction with the vision, realize that Kari has passed away and that her soul was what spoke to us throughout the book. In an interview with Paul Gravett, Amruta Patil explained that she was motivated to write and illustrate Kari because she wanted to explore LGBTQ identity in India and the challenges queer people face in India.

What inspired your first graphic novel, Kari?

“Well, I write and draw. So, combining the two things was the most obvious thing to do.

That explains the choice of form. Kari is about a young woman who is on the brink two times over in the book. The first-time round, she chooses to jump. The second time

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round, she chooses not to. The book is about that journey. I wanted to send out an unusual protagonist into the Indian literary scene. A young, deeply introverted, asocial and queer woman - counterpoint to the hyperfeminine prototypes one keeps coming across. And yet, the book is not a coming-out tale. Kari's queerness is incidental, rather than central to her journey. She is a dark and funny and detached - something you may not expect from a quickie 'suicidal lesbian' synopsis. People love quick synopses.

I was keen to try a crossover literary form - it is more texty than most comics or graphic novels - and the story flows from voice-over style narrative text to visuals, and then back to voice-over. As I say in every interview - there are various experiments going on in Kari - some are not particularly successful, others have worked out ok. The book is very raw - I was working on instinct. Future work will have resolved these experiments in a better fashion." (Paul Gravett, September 28th)

Conclusion

Kari address's themes of acceptance, self-acceptance, identity, and creativity on behalf of the Indian Queer Network. It looks at the intricacies of romantic and familial relationships, emphasizing the various challenges and responses LGBTQ people have to the reasons behind their coming out. This book provides an inside look at the difficulties, sadness, and internal conflicts that LGBT person's encounter. Throughout the self-acceptance phase, there can be an effect. It also challenges the social norms, preconceptions, and stereotypes of LGBT individuals by highlighting their aspiration for further understanding, reflection, and community. Amruta Patil's writing advances LGBTQ literature and gives voiceless voices a platform. Describe what homosexuality is really like in India. She inspires conversation about queer issues and offers uncommon inspiration, insight, and much-needed context through her storytelling and excellent performances.

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MAN-WOMAN RELATIONSHIP IN THE NOVEL “SOCIALITE EVENINGS” BY SHOBHA DE

Shaikh Nikhat Parvez Akhtar

Associate Prof. HOD English Department

U.E.S. Mahila Mahavidyalaya

Solapur-413001

Abstract: Shobha De was once born in the Saraswat Brahmin household in Maharashtra on January 7, 1948. She acquired her degree from St. Xavier’s College, Mumbai. Shobha De, a charismatic but innovative fighter for women’s rights and freedom focuses on numerous women’s troubles in her novel, *Socialite Evenings*. Shobha De is a writer with a difference. She is an author who believes in a very frank narration of incidents and absolute open-heartedness. Shobha De’s *Socialite Evenings* displays the author’s challenge with women’s problems and advocates granting females the same political, social, and monetary rights as those loved by men. It is a novel which radiates a combat towards girls’ oppression. Shobha De tries to talk about numerous conditions in a woman’s life style and helps them destroy the traditional and develop closer to the modern. *Socialite Evenings* surely spells out the dialectics of male-female households through the lifestyles of her protagonist, Karuna’s. Karuna is an illustration of any ordinary woman who is marginalized in a marital relationship, but who, in the course of the novel, evolves into the New Woman. The new technology of feminism acknowledges that sexual pleasure is a central phase of women’s sexuality.

Man-woman relationship in socialite evenings (1988): The dialectics of male-female space is largely a post-independence, social phenomenon in India, a phenomenon influenced by various changing forces of reality –freedom movement, progressive education, social reforms, increasing contacts with the west, urban growth etc. Women writers who emerged in the last quarter of the 19th century radiated a double implication. It bore testimony to the birth of a newer emancipation for the Indian women, an era of increased opportunities and a more dynamic participation in the social and intellectual life of the country heralded in by social reorientations which evolved at the beginning of the century. Secondly, it was also a commentary on the rise of individualism in the life and letters of the age, an individualism which is closely associated with the rise of the novel in India in the same way in which it was associated with the rise of the English novel.

Socialite Evenings is Shobha De’s first novel. It describes a backdrop of Mumbai’s high Society and the lives of bored, rich housewives trapped in loveless marriages and engaging in ill-fated extramarital affairs, smug selfish husbands who project their wives more as a social respectability than for love, fashionable parties, false spiritual leaders, and a portrait of the general moral, spiritual and intellectual bankruptcy and decadence of Mumbai. Elite, have traded in their traditional culture for almost a total westernization and the discarding of any discernible values other than materialism (Devi, 2013, p.15).

It is the image of this new woman that Shobha De presents in all her novels. S. P. Swain’s ‘*Socialite Evenings: A Feminist Study of the Fiction of Shobha De*’ discusses Shobha De as a feminist writer, and how Shobha De’s *Socialite Evenings* raises a strong protest against the male-dominated Indian society where women are deprived of the freedom to act and live according to their will. In this fact changing world, the role of women in the society too, has been changing fast, affecting greatly the sexual monograms and social norms prevalent in the society. Shobha De reacts against the male culture and strongly detests the marginalization of women. The dialectics of male-female Space in Shobha De’s *Socialite Evenings* is a spectrum

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of many colors-soft, prominent and strident. The female voices emanating from this novel vary from the traditional but conscious of their self to exclusively self-seeking feminists with a vengeance (M, Aishwarya, 2021, 2471–89). Shobha De's maiden novel *Socialite Evenings* discusses the story of Karuna, a prominent Mumbai socialite. Karuna is pictured not only as a protagonist but also as a motivating factor in the society, initiating and regulating her own life as well as the lives of others in the Fascinating world of Mumbaiites. *Socialite Evenings* gives the picture of the marginalization of Indian women at the hands of their husbands. But Karuna in *Socialite Evenings* is a different woman. Karuna the main protagonist and narrator is caught up in a drab, boring life and seeks to escape by writing her memoirs. Through her memoirs she achieves some sense of fame and pride in herself as she becomes an active socialite and eventually uses her new found prominence as a celebrity together self a position as an advertising copywriter and creator of a television series. She found her middle class life mundane and longed for an exciting life. This longing took root in her when the family migrated to Mumbai. The move to the city came at just the right time when Karuna was in her childhood. Mumbai was mind-boggling but to Karuna it was a perfect city that suited her extravagant life. The richness of the city and high life of the people attracted her and she preferred to discover Mumbai rather than take interest in her studies. Karuna's desires to be like the rich girls, naturally made her choose her companions from that society. In her school days, she saw the world mainly through the prism of Charlie. Charlie was the spoilt girl of her society with whom Karuna hung around and often got into trouble. Though Karuna knew it was not good to have relationships with such girls, her wish to be noticed by all, made her stick to them. Karuna's hunger for things that were denied to her was immense and her desire grew greater because it was never fed. The submissive nature of Karuna's mother towards her father was one of the reasons for Karuna's hatred towards the middle-class society. Someone or the other controlled the middle-class women's life. The women always lived for their parents, for their husbands or for their children but never for themselves. They did not have a life of their own. The protagonist, Karuna, was clear-eyed about the implications of her social status and the Patriarchal regimentation of her middle-class life. As a result, she rebelled, especially against the domination of an overbearing father who decided everything for his family. He spoke rarely to the children. Karuna did not want to be an obedient daughter like her sisters for she felt that only the middle-class girls obey their parents (Pink, 2020, 22–39).

Karuna's quest to find out about herself sprang from her discontentment with her own life, which did not come up to her expectations. With all her discontentment that engenders mental struggle and a rebellious nature, and with her reasoning she walked the ways of the unreasonable in the eyes of society and remained a different person throughout. Karuna's sister sensed this: 'You were always a strange one, right from childhood; I wouldn't ever figure you out. I used to think you were slow or vain or both. But there was always something secretive going on inside your mind that none of us knew about. You weren't like the others.' Anjali with her polished nails, French perfumes and the silver-grey Impala belonged to that society of the socialite, which Karuna was longing for. Soon Anjali's fancy place in Malabar Hill became the regular haunt of Karuna. The gaudy and cheap imitation of a third-rate Hollywood film set impressed Karuna. Anjali became her guide to a new world. Since Anjali was the portal of a world she longed for, Karuna was notable to remove Anjali from her life. Anjali became her role model. When Anjali provided Karuna an opportunity to travel on her own to Delhi to model, Karuna realized that "modeling was not quite my thing. I wasn't an exhibitionist, I wasn't confident, I felt ridiculous on the ramp". Knowing Anjali fully well, Karuna moved with her only to be with the aristocratic people and the society. Anjali's visit to Karuna's home at first embarrassed her because her unfashionable middle-class surroundings were a direct

contrast to Anjali's perfect home. At the same time Anjali's unannounced visits were also an eye-opener to Karuna when she discovered that Anjali was just as middle class as she was. The friendship between Anjali and the protagonist took a new turn when Anjali encouraged Karuna to accept Abe's offer, instead of acknowledging and applauding Karuna's loyalty. Karuna managed to make enough money through modeling to buy herself a ticket to New York.

"For the very first time, I felt ready. On my own, free of Anjali, prepared to discover the world on my own terms. I felt reckless and brave, adventurous and liberated"(SE,50).

This was of course the real journey of self-discovery. Though she was disturbed by the marriage proposal from the filmmaker in New York, it helped her to rethink her decision about her engagement with Bunty. Karuna decided to break her engagement with Bunty; she also realized that she couldn't marry the ad-film-maker. Finally Karun is turned to India with no decisions on her career and marriage. To make such decision she needed time to think. It required privacy and her Indian home hardly afforded her that. Still Karuna felt assertive. Finally she managed to break off her four-year-old engagement with Bunty. The central character then agreed to marry an old college friend for his head-on, dead-on approach. She was simply pushed into marriage by an acceptable male who wouldn't take no for an answer. Karuna's husband Shetty was the heir to a hundred-year-old export-import firm. He had innovative ideas and soon dismantled the cabin system and opened workstations in the American style. The old munimji and the peon retired and the Xerox machine took their place. Karuna realized that the working style of the firm reflected her husband exactly, flashy but lacking in depth. Karuna soon realized that she was caught up in a meaningless marriage. Karuna's marriage turned out to be a failures incent was loveless, joyless and bridgeless. There was no understanding between husband and wife. She felt that she had married the wrong man for the wrong reason at the wrong time. My husband was not a villain. He was just an average Indian husband -unexciting, uninspiring, and untutored...he wasn't one for introspection. She hated the standoffish, cruel behaviour of the husbands who often kept themselves busy in drab monotonous activities like reading the business pages of the Times of India. Karuna observes that everything that mattered to us was trivialized. The message was you don't really count, except in the context of my priorities. It was taken for granted that our needs were secondary to theirs. And that in some way we ought to be grateful for having a roof over our head and four-square meals a day. Karuna remains a lone wolf among the circle of wives with her discontentment. Karuna realized that she had committed a mistake in taking the decision to marry this person without realizing or coming to terms with herself completely. It became clearer to her when her marriage became meaningless and their love-making an affair. Her discontentment sprang mainly from a world of difference between her concept of marriage and that of the society. Her marriage she felt was over and meaningless. To her utter bewilderment and disappointment, Karuna was made to live a subordinate life like her mother. Her modeling stopped and she became a dutiful wife just obeying her husband. He brain washed her and made her feel inferior and worthless. Karuna realized then those men were no different in the aristocratic society. They were just like her father, loved to dominate their womenfolk. Yet she boldly and defiantly encountered life, for she realized "marriage is nothing to get excited or worried about. It is just something to get used to". Karuna also realized that despite her little acts of protest, she was a well-trained, Indian wife. Yet Karuna was not the toy of man, his rattle, this must jingle in his ears whenever, dismissing reason, he chooses to be amused. It was not possible for her to become an average Indian wife to match her husband and Fashion herself as per the likes and dislikes of her husband. She felt that it was not for her to pretend to be a 'dependent doll' because she was not a 'wife material'. But she could not Shake off her marriage as she had done with her modeling profession. She was not able to take a quick

decision to divorce her husband and relieve herself from the unhappy situation (V. Shoba, 2012, 125–26). Karuna involved herself in theatre. This involvement brought her close to Krish, a married man and a friend of her husband more than theatre. Karuna's three years affair with Krish made her to go to the extent of meeting him in Venice. Karuna planned well in such a way that her unsuspecting husband send her happily to stay with her sister in London. Karuna did not even feel a tinge of guilt or remorse of shame; she was not even moved by her husband's words. I'll miss you, wifey. Our home won't be the same without you. She waved to him cheerfully. At that moment the one thing that mattered to her was being with Krish.

Karuna was bold enough to express without any hesitation her sexual urge for a man, even to her husband when he discovered her affair. She made an ingenious declaration about her inner thirst. Karuna's self-centeredness is seen when she discovered that she was pregnant. She was bothered about what the society would think of her and not the baby. The discovery that she was 'pregnant' made her quite nervous and she was in a state of panic. Karuna was not heart broken when her husband wanted to break up their marriage suspecting her paternity. She was able to move out and make a life for herself. Here she differed from her orthodox mother. Karuna was able to escape from a meaningless marriage boldly, unlike her mother. Karuna wanted to lead a luxurious life but when she left her husband's house she took nothing except a few things necessary for her. She believed there was nothing in the house that belonged to her any more once her husband had decided to divorce her. Her husband cheated her by not giving the alimony after the divorce; Karuna was also not interested even in her husband's alimony. Her sole concern during this stage, too, was how she can shake off her middle-class background. Karuna moved to Anjali's house with a few belongings. Anjali was furious that Karuna had not taken her jewels and other valuables with her this is not the time for false dignity and pride, woman; she advised 'don't be a fool, you are entitled to your things. For Karuna even the idea of keeping the baby did not stay firm in her mind. Anjali was a well-experienced woman (Aishwarya, 2021, 2471–89).

When Karuna thought of not aborting the child, Anjali put out that thought by saying that Karuna's child should not have a lonely and unhappy life like Mimi with divorced parents. With her abortion and her hysterectomy, Karuna was freed of her most potent symbol of femaleness, and was ready to progress towards androgyny and creativity; creative women, as Rosalind Miles points out, are more often than not childless. Karuna's fear was that her present predicament was the consequence of divine justice. When Karuna realized that she did not have anything to claim as her own, and no one to rely upon except herself, she felt that she had to do something decisive about her life. For the first time, she felt the need for a room and money of her own. She took up odd jobs. Soon she understood that the meager amount coming from the odd jobs could only afford her a middle-class life, which she found intolerable. Karuna started out life afresh on her own, staying in PG accommodations; she began to earn her own living and to search for fulfillment in the theatre. Karuna had a small role in the Hindi version of *Desire under the Elms* directed by Swapna. Luck, hard work, ambition and her skill, everything played an important role in Karuna's life. Once money started flowing in, Karuna started to analyze herself and in the process, she found out that it was the freedom to do what she liked that gave her absolute joy (Hyacinth, 2020, 22–39).

Karuna realized that she couldn't be happy with Girish in spite of their common interests; in fact, she felt that she couldn't be happy with any man who deprived her of her present state of independence. Karuna refused him, even though her parents urged her to marry him. Karuna also tackled Varun, the powerful editor of the scandal sheet who attacked her, with equanimity and poise. Karuna's mother with her motherly anxiety asked her to settle soon in her life saying,

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“A woman cannot live alone. It is not safe. We are here today-but who knows about tomorrow? A woman needs a man’s protection. Society can be very cruel”. Karuna analyzing herself felt that she’s not ready to sacrifice her independent, peaceful single life to marriage, which required a lot of sacrifices. Anjali and Ritu are the other main characters in *Socialite Evenings*. They are rich, confident and beautiful. Anjali was the role model for Karuna. All these female characters including Karuna settle in a high-class society and are enslaved by their husbands. Anjali is married to Abe who sleeps with all Anjali’s friends, even after discovering Abe’s betrayal; Anjali finds it difficult to break up with him. Later when she leaves Abe, she searches for the company of other men and finally gets wedded to Kumar after researching his financial status. Ritu is married to an underworld on. She is so dependent on Gul’s mercy that she agrees to procure other women for him. These characters are so dependent on men, physically and emotionally that they fall prey to the ‘I-cannot-live- without-a-male’ syndrome. Anjali gives up her career, independence and a husband for the homosexual Kumar. Ritu’s villainous Gul goes so far as to humiliate her in public. Still she claims, I think the beatings have brought us closer. I respect him more. He looks so macho in those moments. In this way, Anjali and Ritu are kept in continual marital dependence upon their husbands. Karuna is not concerned with the lot of women. But here that concern changes to ‘I am the good thing and even this ‘I’ does not stand for any commitment to spiritual and moral values but it is a good thing because it can be dressed up and presented as an extremely marketable product in the media. Even during the period when she has been divorced by her husband and has to move from place to place in search of a job, her sole concern is to overcome the poverty she feared, “and I hated the poverty, this meager income forced on me. I suppose I was a bit too old for the drastic changes I had to adjust to or perhaps I just wasn’t cut out to be middle class, lower middle class.”

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REWRITING THE CULTURAL CONTEXTS IN AMITAV GHOSH'S THE SHADOW LINES AND THE GLASS PALACE

Mr. Palke Rahul Bhagwan

Assistant Professor

Shri Shivaji Mahavidyalaya, Barshi

Prof. Dr. Kadam A.B

Shri Shivaji Mahavidyalaya, Barshi

Abstract: Amitav Ghosh, the postcolonial Indian writer, presents the different themes that intersect the society and culture. His novels have situated in the culture and history of different countries. The readers get introduced with different countries through his characters who have different cultural backgrounds and speak different languages. The novels selected for the research paper have the basis of the historical background that is the Indian Freedom Struggle Movement and highlight the panorama of the Indian and Burmese culture. The research paper brings out the cultural contexts of Amitav Ghosh's novels *The Shadow Lines* and *The Glass Palace* that mingle together different nationalities, cultures, languages, histories, characters etc.

Key Words: Language, Culture, History, Burma, Swadeshi Movement, Riot, the Konbaung Dynasty etc.

Introduction: The Shadow Lines is one of the remarkable novels of Amitav Ghosh that deal with the theme of culture. The novelist presents the picture of the two families namely the Prices and the Choudharys living in London and India respectively. The families share the bond of love and cooperation and also awaken us about the threats to society and culture. The novel brings together different nationalities, cultures, characters and their languages. The author introduces different characters namely Thamma, Ila, Tridib, May Price, Nick, Mayadebi, Jatin, Jethamoshai etc. that give the impression of cultural dimensions. The novel is in two parts namely Going Away and Coming Home and illustrates the chaotic situations happened due to the lines on map that create tension in different communities. The novelist remembers the riots of 1964 and brings out their description as follows:

There was a riot, I said helplessly.

There are riots all the time, Malik said.

This was a terrible riot, I said.

All riots are terrible, Malik said. (Ghosh, p.221)

The riot incident that happened after the death of late Prime Minister Indira Gandhi had the deep impact across India. The author goes into historical details to know about the theft of the statue of Prophet Mu-i-Mubarak and the riot incident happened later on. The incident took a different turn and was responsible for the brutal killing of the foreign man and the mentor of the narrator namely Tridib who was unknown in India. The mob killed him brutally without a cause. The author mentions the grim reality of the issue of communalism that takes any disastrous form. Jethamoshai was firm on his decision to live in Bangladesh though there was the hanging threat of death on him. Her daughter Thamma who was a teacher by profession insisted on leaving Dhaka and asked him to settle in India. But he did not leave his city that was Dhaka. He faced difficulties many times, but did not wish to leave his place. The author focuses on the love of Jethamoshai for his country. He was deeply attached to his country. The author presents the personal history that becomes social. His memories of the native country bring the selfless service to nation. He made it clear that he knew everything and pointed out that once you start moving you never. He told his sons that he didn't believe in India-Shindia.

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He further explained that if someone goes away, but suppose when you get there people decide to draw another line somewhere. What will you do then? Where will you move to? His identity changes with place. No one will have you anywhere. Further he said that as for him he was born here, and he'll die here. Thamma, a strict disciplinarian, has the major role in the novel. She cares the narrator and asks him to be away from Ila. Even she complains of the narrator in his college regarding his behaviour. The narrator falls in love with Ila who is a cosmopolitan. She sets simply adrift in an undifferentiated world. She marries Nick and the narrator gets disappointed due to her behaviour. Thamma calls Ila a whore and dislikes her way of life. She stays in India for some days and dislikes the Indian tradition. She opines that she does not get freedom in India and hates the Indian culture. On the contrary, Thamma has the pride of her culture. She donates her necklace for the sake of Swadeshi Movement. The narrator experiences a deep feeling of gratitude from children towards her when he attends her retirement ceremony. The novelist presents the cultural, cross-cultural aspects through the memories of Thamma and Ila. John Hawley expresses the view that *The Shadow Lines* engages the readers and deeply resonates for many Indians, Pakistanis and bangaldeshis. (Hawley, p.65) The novel also brings to the front the memories of Tridib and May Price who love each other from the bottom of heart. The death of Tridib by the violent mob gives the great shock to May Price. The novelist draws our attention to the cultural clashes among different communities that harm the society. The death of Tridib is the heart-breaking incident. The author expresses the fissiparous tendency that becomes a threat to the unity in society.

The Shadow Lines mingles the fact and fiction together. The writer goes into the details of historic events that create disturbances in society. At the same time, the novel introduces the characters from different parts of the world. The characters are portrayed giving their details of their cultural panorama. There is a mingling of different cultures. Ghosh also presents the counter cultural, cross-cultural and multicultural aspects. The Partition of India and its disastrous effects also play havoc in the country. The novelist points out the feeling of narrow nationalism that creates the disorder in the different communities.

Amitav Ghosh's novel *The Glass Palace* published in 2000 is a novel about the experiences of the author in Burma, Malaya and India. The story of Queen Supaylat and the King and their generations presents the theme of family in the novel. He introduces the cultural aspects of the Konbaung Dynasty. The novel also revolves around the theme of colonialism. It unfolds the policy of British who exploited the Burmese for the cause of financial gain. The Burmese King and Queen settled in Ratnagiri after they were expelled by the British. The novelist depicts the Burmese society, culture and their history throughout the novel. One knows about the administration of the collector of Ratnagiri and his policy. The novelist depicts the cruelty of the British Empire towards the people of Burma. He introduces us the orphan boy named Rajkumar and his marvelous journey as a businessman. Rajkumar starts to take the lessons of business with Ma Macho on a small scale. The author presents the picture of India of the 19th century. We are given the details of teak business and rubber industry. Rajkumar got success in timber business to certain extent with the help of Saya John, an entrepreneur in Burma and Malaya in his initial stage. During this period, he knew about Saya John and his secret love for Ma Cho. Ghosh introduced readers about the different cultures and their languages. He also gives the details about the Glass Palace and the people who lived there. His visit with Dolly, one of the attendants of Queen Supaylat, brought a new turn in life. He fell in love with her and agrees to marry with her after knowing her previous life. Rajkumar came into contact with Uma Dey, the collector's wife who helped a lot for the welfare of people participating in the Indian Independence Movement. She started to work against the oppressive and injustice British system. She travelled to different countries and devoted her life for the sake of the country. The

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novelist introduces the several aspects of the Burmese life. Rajkumar settled in business in Burma. The novel introduces the teak business, rubber industry and other aspects of the Burmese life that provide the economic base to the country. In his later life, Rajkumar did not run the business due to recession and asked his son Neel to invest the money in studio. The British exploited the means of production in Burma. The King of The baw fought against the imperialistic tendency of British for the freedom of Burmese.

The novel comprises the seven parts dealing about the Burmese life. The author describes the different places in Burma that become the focal points of cultural exchange. The marriage of Dolly with Rajkumar was also the important part of the novel. The readers know about the different van

s Pic- Pic, Alvis Staff Car, Ford V8 Staff Car, Harley- Davidson of that time with their description. He takes into notice the Burmese culture and talks about the sari as a traditional robe and a petticoat as a modern one. The surnames of the Burmese people are also mentioned in the novel. Tunpe is one of them. Ghosh introduces the different aspects of Burma and its history. He gives the details of the Burmese Independence movement. General Aung San was killed in the war. The administration of General Aung and his policy towards Burma is mentioned and the opposition between the Karen community and British is also depicted. The author gives the details of the problems of Burma as well as India. Unlike India, the caste system is not the issue of Burma. The novelist highlights the contribution of Manju and Bella, the nieces of Uma and the latter wants to write about the memories of Uma. Uma and the collector had different roles in society. Being the collector of Ratnagiri, Beni Prasad Dey had the conversation with the king of The baw. They were some points of quarrel between the two also.

The Glass Palace in Ratnagiri was the symbol of colonial administration. During the third Anglo-Burmese war, many people took shelter into it. It was here that Rajkumar saw Dolly and fell in love with her. The novel leads us to think about the colonial India and the administration under the British Empire. The author expresses the feelings of the Indian soldiers who fought for the British Army. There is dilemma in the mind of soldiers who fought for the British. The son of Rajkumar named Dinu fought for the British and expressed the anguish while fighting at the British front. The Japanese invasion on Malaya is also the main focus of the novel. There is a cultural clash in the mind of Indian soldiers who didn't know for whom and for what they fought. Arjun had fought for the British front. He had in his mind the thought given at Military Academy. But in his last moments of life, he had different mindset about British Army that makes readers think a lot. Homi Bhabha in his book *Location of Culture* expresses the view about the cultural difference and colonial non-sense. He raises the concern regarding the colonial truth spoken by people of different communities. He speaks about the silence of colonial truth. (Bhabha, p.175) The novel also introduces us the American culture through Saya John's family. At the same time, we also know about Matthew and his wife Elsa and their daughter Alison. Rajkumar's younger son Dinu and Alison came in contact with each other and spoke about different cultural dimensions of both cultures. Dinu became a photographer and started to think everything from that particular angle. The author describes the generations of King The baw. The first princess and the second princess discarded the tradition of Konbaung Dynasty and married as per their preference. The novelist brings the cultural aspects that unite people from different communities and at the same discuss the factors that separate them. The references of the rivers Irrawady and the Rangoon occur in the novel. Rajkumar Raha journey from an orphan boy to a businessman inspires everyone. His life is full of ups and downs. He faces difficulties during the clash between Burmese and Indians. He even expresses the anger about Uma. He suffers due to the problem the process of identity making. Ghosh gives the voice

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to the marginalized section of the society. Rajkumar, Dolly and their generations get the central roles in the novel. Kishan Singh fights against the Japanese Army, but feels uneasy being recruited in the British Army for the sake of his family. The novel introduces different divisions of soldiers for example 1/1 Jat and their activities during the invasion. Arjun and Hardy worked devotedly for the British Army, but were insulted for no cause. Ghosh's characters include kings and commoners but the inescapable narrative of cultural displacement unites them all.(Khair,p.162) Ghosh is a worthy writer and his novel *The Glass Novel* not only opens new stylistic or thematic doors but also reopens old ones so effectively.

Amitav Ghosh rewrites the cultural contexts through the characters in the novels. His novels present cultural as well as oppositional values in society. Literary texts offer the possibility of change. Culture has different dimensions. It does not include pop culture only. Thus, it creates a space for the readers.(Krishnaswamy, p.85) The novels of Ghosh depict the cultural, counter cultural and multicultural aspects of the different nationalities and express the different aspects and concerns of the countries. Ghosh is more focused on the personal lives than the massive historical happenings that as a backdrop. However, they show his deepening interest in history. In this way, Ghosh brings out the cultural contexts in *The Shadow Lines* and *The Glass Palace* that mingle together nationalities, cultures, languages, histories, characters etc.

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SRI AUROBINDO'S THEORY OF POETRY: A CRITICAL STUDY

Prof. Dr. N. N Londhe

Head Dept. of English

D.B.F. Dayanand College of Arts and Science Solapur.

Mrs. S.M.Paranjape

Head Dept of English,

C.B.Khedgi College , Akalkot

Abstract: Sri Aurobindo's multifaceted personality occupies scholars in different fields. Sri Aurobindo's contribution deserves a dispassionate assessment in literature, arts, linguistics, and aesthetics. Volume 27 of the Complete Works contains his "Letters on Poetry and Art" which can be examined for the potential for a theory of poetry. His letters are informal responses. However, they are also responses to specific and thoughtfully worded questions from individuals who have engaged Sri Aurobindo in serious discussions on the issues concerning poetry and the arts. An Indian academic is forged in a system of education that is more Western, in character, than Indian. Hence, the present concern is to explore the potential for a theory of poetry among Indian scholars and theoreticians. There is a large corpus of Indian aesthetic ideas and theories that have been ignored or relegated to a position behind Western ideas and theories. So much so, the average scholar shows a greater familiarity with Plato, Aristotle, Coleridge, and Arnold and is interested in the knowledge of Anandavardana, Bharatrhari, or Sri Aurobindo. The present article sheds light on Sri Aurobindo's poetic theory that he elaborated in his book 'Future Poetry'.

Keywords: Poetic Theory, Yogic Practices, Mantra

Introduction: The Future Poetry was a silent revolution between 1917 and 1920 amidst the noise of loudly publicized modern poetic theories in favor of intellectual poetry. It was just the time when people in Europe and America were listening to T.S. Eliot's impersonal theory of poetry with great attention. Sri Aurobindo's theory of poetry and criticism have been collected in 'The Future Poetry' (1953) to which Sri Aurobindo's letters on poetry, literature, and art were added in the Centenary Library Edition (1971). In these theories it is observed his ideas about poetry. He discussed here the nature, constituents, and techniques of poetry, the spirit, and the assessment of individual poets.

Sri Aurobindo's Poetic Theory: Sri Aurobindo's idea of the poetry of the future is the 'Mantra' or self-effective language. According to him the act of poetic creation is very much connected with the yogic consciousness evolved through yogic sadhana. So according to him, a poet is a yogi who raises his awareness to a higher plane of consciousness and creates poetry from the level above the mind. He believes that all poetry is an inspiration. In his poetic theory, he discussed that poetry comes into being at the direct call of three powers inspiration beauty, and delight. He believes that mantra is not possible without the intensity of the soul's vision. Such practice of poetry is found in the history of ancient Indian literature. The poet has thus ascended such levels through yogic practices. Sri Aurobindo through his yogic practices and spirituality availed the higher planes of consciousness for the purpose of poetic creation. The subject matter of such poetry, according to Aurobindo is the Divine. So, poetry for him is an instrument of expressing spiritual truth which by its enthusiasm lifts the faculties into their intense supra-rational working, i.e. spiritual truth. He calls it 'overhead inspiration'. Taking this all into consideration Sri Aurobindo classified poetry into two kinds. viz, the poetry of the higher mind concerned with communicating the higher truth of human consciousness accounted

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for the poetic creation where the practice of poetry and yoga are connected. Sri Aurobindo in his poetry usually traveled into the inner countries of the soul and the primary inspiration flowed, no doubt from the front of his own yogic experiences and realizations which are not for the ordinary senses to perceive. He developed his interest in Sanskrit literature and tried to interpret it with new significance His Savitri and longer narrative poems have been based on Vedic and Puranic stories. He tried to achieve sublimity of articulation in a new sense.

Shri Aurobindo once said that he had been first and foremost a poet that is the poet was the earliest side of his personality. Nalini Kanta Gupta mentioned in the publisher's note to the collected poems and plays of Vol I, "Sri Aurobindo was born as a poet and he is a born poet."¹ He never abandoned his first love, poetry, which both in quantity and quality can be compared with the greatest poets who have enriched the poetical literature of the English Language. ² His poetic career started from 1890 to 1950. V.A. Gokak said, "He is undoubtedly the most outstanding Indo- Anglian writer for volume as well as for variety."³ His poetry is too vast and too deep. Aurobindo's poetic career started in England. It developed in Baroda and Calcutta and reached its height in Pondicherry. His poetry is the process of evolution. His earlier poetry is sensuous and romantic. But later poetry turned him into Seer- poet. He wrote almost every form of poetry – lyric, sonnet, narrative poetry, epic, and drama. "The poetry of Sri Aurobindo gives us the impression of a great mountain range, prolific and verdant in the lower ranges, its top neighboring the sky and clothed in eternal snow and light."⁴

Sri Aurobindo came to formulate his poetic-aesthetic theory and its methodical application to the evolution of English Poetry in his classic *The Future Poetry*. He had not only an awe-inspiring mastery over the languages and kinds of literature of the East and West but he had also gained a profound understanding of the human consciousness through his system of Integral Yoga. T.S. Eliot, in his celebrated essay "Tradition and the Individual Talent," asks for all creative writers to cultivate a "historical sense" of the European literary tradition from Homer to the present day. This is doubly true in the case of Sri Aurobindo who had achieved a unique synthesis of both Western and the 'eastern literary and cultural values before giving formulations in *The Future Poetry*.

Sri Aurobindo wrote *The Future Poetry* in response to Mr. James Cousins' *New Ways in English Literature*. The critical essays, published at first in the *Arya* between 1917-20 and printed in a book form in 1953, goes much, beyond the limits of the *New Ways* because they not only analyze and evaluate the major English poets from Chaucer up to the present time but also critically review English poetry from the perspectives of Indian aesthetics and Yoga. Sri Aurobindo, while admiring the critical insights of Mr., Cousins, spells out his own plan for *The Future Poetry*; Mr. James Cousins' *New Ways in English Literature*— raises thought which goes beyond the strict limits of the author's subject and suggests to the whole question of the future poetry in the age which is coming upon us, the higher functions open to it - as yet very imperfectly fulfilled,- and the part which English literature on the other are likely to take in determining the new trends. ⁵

Sri Aurobindo, in the tradition of the poet-critics like Dryden, Wordsworth, Coleridge, Arnold, and Eliot, belongs to the rank of those creative writers whose critical writings are illuminated by their own creative work, while discussing Sri Aurobindo as a critic, we should never forget that he is primarily a poet-seer, an aesthetic philosopher and a psychologist. He reflects all these aspects of his genius in his literary criticism His aim is always to appreciate everything that can be appreciated in the spirit of an objective and catholic taste. His aesthetic vision as well as his theory of the evolution of human consciousness when applied to the critical evaluation of English poetry makes it a novel type of criticism, as a critic, he not only retains the critical canons of the past but adds to them a new dimension which enormously widens the horizons of

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literary criticism. He retains the essence of the critical and aesthetic traditions of both East and West but transmutes these into an original approach, which may be appropriately called the Aurobindonian School of Poetics, Sri Aurobindo's power as a critic is reflected in the words: If Sri Aurobindo's critical canons were derived from both Indian and Western traditions, including an integrally transgressing both, his range as a critic was almost global in its sweep, and whether he discourses on Homer, Dante, Shakespeare or Goethe, or on modern writers like Shaw, Yeats, Lawrence or Welter de-la Mare, or on Indian writers like Kalidasa or Harindranath or Tagore, on minute points of poetic theory or technique, always his comments are, illuminating and sink in one's consciousness with a suggestion of finality.⁶

To trace, the different stages of poetry and to investigate the theory of poetry an attempt will be made. Sri Aurobindo's poetic genius started at a very tender age in England. He learned English, Greek, and Latin in his school days. He did not know his mother tongue because he spoke English since childhood. At the age of nineteen, he was an unmistakable poet. He read English poetry with keen interest and spent much time writing poetry and fiction. He mentions that poetry rather determines its own form. The form is not imposed on it by any law mechanical or external to it. Sri Aurobindo does not deny the impact of the cultural, aesthetic, and literary traditions upon the molding of the poetic mind, but asserts that these factors are only the starting points. The most important factor is the unique personality of the poet. A poetic genius is a universal spirit not restrained by his age or his national character, not even by the literary tradition of his age. He has the innate and intrinsic capability to rise above these narrow boundaries to attain a universal consciousness.

Poetry to Aurobindo is not the choice of the best words, nor is it 'emotion recollected in tranquility, nor a powerful flow of spontaneous feelings, nor a criticism of life, nor an expression of personality, nor a mere jumble of rule-governed', form – the conscious labored effort of a classicist but the sacred wood to burn the dross and evil in man and purify him of the baser instincts. For him, the word sounds expressive of the idea. He mentions that idea in the supra-physical plane when an idea is to be realized, one can by repeating the word expression produce vibrations that prepare the mind for the realization of the idea. Thus, for him, poetry is not a by-product of the surplus of man's creative energy nor the product of creative human intelligence, nor even an elevated superior pastime but; 'the Mantra or 'Japa' of the real or self-effective language. It is the same idea that is expressed in the Bible, "God said, let there be Light, and there was Light". It is created by the Word. While writing poetry the need for some guiding intuitions and some helpful descriptions will serve to enlighten our search. For him, Poetry is neither an impossible nor an unprofitable endeavor. According to him the act of poetic creation is very much connected with the yogic consciousness that evolved through yogic sadhana. His poetry can be taken as a practical illustration of his belief. It is the poetry of the soul most inwardly seen by intuitive poetry that will, "reveal from the highest pinnacle and with the largest field of vision the destiny of the human spirit and the presence and ways and purpose of the Divinity in men and the universe."⁷ It deals with the Vedic idea of the struggle between the powers of light and darkness. So according to him, a poet is Yogi who raises his awareness to higher planes of consciousness and creates poetry from the level above the mind. He believes that all poetry is an inspiration. In his poetic theory, he discussed that poetry comes into being at the direct call of three powers inspiration, beauty, and delight.

The Romantic poets faced the world confident that they were in possession of a faculty that was neither sense-perception nor reason and which was variously called vision, intuition, and imagination and was based upon inspiration, Illumination, rapture, and ecstasy. Shelley echoed the 'divine' view in his 'A Defense of Poetry' "Poetry is indeed something divine Poetry is not like reasoning, a power to be exerted according to the determination of the will.... mind in

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creation is as a fading coal, which some invisible influence, like an inconstant wind, awakens to transitory brightness; this power arises from within like the color of a flower which fades and changes as it is developed and the conscious portions of our natures are unprophetic either of its approach or its departure.”⁸

Inspiration perceives the right expression. Neither is manufactured; nor is poetry really modern times whether inspiration is the force of the above mind or divine. Sri Aurobindo reveals his implicit faith in the power of inspiration. He declares that “where there is no inspiration, there can be no poetry.”⁹ “All poetry is an inspiration, a thing breathed into the thinking organ from above; it is recorded in the mind, but is born in the higher principle of direct knowledge or ideal vision which surpasses mind. It is in reality a revelation. The prophetic or revealing power sees the substance; the poise or composition, not even a creation, but rather a revelation of something that eternally exists. The ancients knew this truth and used the same word for poet and prophet, creator and seer, Sophos, vates, kavi.”¹⁰

He writes about how poetic creation is possible, there are three elements in the production of poetry; the original source of inspiration, the vital force of creative beauty which contributes its own substance and impetus and often determines the form, etc. If the substance, rhythm, form, and words come down together from the plane of poetic creation, that is the perfect type of inspiration. It is a spontaneous gift. The greatness and perfection in poetry differ. Then there is illumination or excitement, a conscious labor of creation swift or slow, hampered or facile. Milton had regular inspiration with fifty epic lines a day. Sri Aurobindo refers here to how the gurus in India prescribe for their disciples a meditation at the same fixed hour every day. Further, he also mentions that it succeeds partially of course, for some entirely but not for everybody. It is rather a certain kind of incubation. While discussing the poetry of the material or physical consciousness and poetry of the vital world he gives examples of the Rishis who were mystics of the time and took the frame of the symbolic imagery from the material life around them. Homer and Chaucer were the poets of the physical consciousness that he mentioned in Future Poetry. He relates the thought with the Vaishnav tradition of Gopis and their earthly mind. Dream inspiration can also be possible; however, it is rare. That is seen between sleep and waking – and things so seen are not dreams, but experiences from other planes-either mental or vital or subtle physical or more rarely psychic or higher plane experiences. In case, getting some kind of connection with the actual world of Krishna and Gopis -through the vital. According to Sri Aurobindo, all planes have their own power, beauty, and some kind of perfection realized even among their imperfections. God is everywhere in His full power, if He does not appear, the rays and glories from it do fall upon things and bring perfection or absolute things. Thus, over mined he opines has a superior consciousness and a greater aesthetic.

Sri Aurobindo's theory and vision of poetry are in close conformity with his aesthetic vision. He believes that poetry comes into being at the direct call of three powers, inspiration, beauty, and delight. The poet goes on evolving with the evolving states of consciousness till he achieves the overmined aesthetic. These are some of the fundamental principles in Sri Aurobindo's theory of poetics in their relationship with the psychological evolution of English poetry.

Conclusion:

This can make four major distinctions accordingly

- (i) Planes of Consciousness
- (ii) Inspiration and Imagination in Poetic Creativity
- (iii) Five suns of Poetry—Truth, Beauty, Delight Life, and Spirit
- (iv) Form and Style

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Thus, in short to Sri Aurobindo the poetry of the future is in its effect a larger cosmic vision, a realization of the godhead in the world and in man, and all divine possibilities of the greatness of the power manifesting and spiritualized uplifting in all ways.

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CULTURAL ALIENATION IN CORMAC MC CARTHY'S NOVEL IN THE ORCHARD KEEPER (1965)

Mr. Raviraj Uttamrao Patil

(M.A.), Shivaji University , Kolhapur.

Abstract: A culture is made up of individuals who unconsciously adhere to a set of morals, beliefs, and symbols. Through speech and imitation, it passes down from generation to generation. An increasing reliance on science and technology, together with the progressive migration of people from rural to urban areas—where social tensions between the citizenry and the Culture exist are characteristics of the later age. This is where the issue of cultural alienation arises. Cultural differences frequently result in feelings of hopelessness, susceptibility, and disappointment. Cultural alienation is the result of having a strong desire to belong to a dominant culture and a lack of interest in the culture to which one belongs. This cultural estrangement is due to immigration, relocation, and displacement. Ethnic identity is derived from recollections of one's home culture, religion, literature, and language; nevertheless, this sense of self can so cause one to become culturally isolated from their new environment.

Introduction: A major concern in modern human training is the problem of alienation. It follows long-lasting influence of alienation on contemporary writing. Most notably, the existentialist conceptualized and examined literature problem of alienation in all of its manifestations has been through the lens of. "The state of feeling estranged or separated from one's milieu, work products of work, or self" is how Encyclopedia Britannica defines alienation. The Latin word "Alienato" is the source of the English word "Alienation." The verb "alienare," with meaning "to make something for others," gives meaning to the word "alien to." To snatch, to avoid and to remove. The terms "alienate" and "alienation," when used in French, has the same meaning as their English counterparts. Synonyms for alienation include the Greek terms "Anomie" and "Anomia." Anomia means estrangement from oneself, whereas anomie means alienation from society. "Anomie" denotes social alienation, while "anomia" is a sign of a person's personal breakdown from society. Alienation, is described as a loss of identity and a sense of inferiority, which had a significant influence on American literature because of its historical and sociological background. Many characters in a variety of literary works have a sense of alienation from their own social groups. Characters like Jake Barnes in Ernest Hemingway's book *The Sun Also Rises* feel socially alienated. Caddy Compson in William Faulkner's work *The Sound and the Fury* likewise went through a period of what is called "love and familial alienation." Stephen Dedalus in James Joyce's *A Portrait of the Artist as a Young Man* drifted away from the religious organizations that raised him. Sometimes the character or characters became so estranged from God that they can no longer see God as a Divine entity. Furthermore, in *The Stranger*, Albert Camus portrayed Meursault's sensation of alienation, which is one of the extreme forms of alienation. Alienation is a term used to describe the tension that people experience in real life, when they are rejected or separated from their friends and the social structures that surround them and provide them with a feeling of identity and belonging. Estrangement, therefore, is a powerful force that can drive someone towards feelings that are aggressive, exposed, and self-pitying.

Cultural Alienation: For many writers, alienation is primarily connected to the 20th century and beyond; yet, with the modernist movement, the period really largely included the 1890s to 1950s. An increasing reliance on science and technology, together with progressive migration of people from rural to urban areas where social tensions between the citizenry and the state

exist—are characteristics of later age. This is where the issue of cultural alienation arises. A culture is made up of individuals who unconsciously adhere to a set of morals, beliefs, and symbols. Through speech and imitation, it is passed down from generation to generation. "When decoding from one culture to another, one frequently encounters terms, concepts, ideas, or values that are prevalent in one culture but completely foreign to another" (J 38). Cultural differences often lead to sentiments of disappointment, susceptibility, and pessimism. Arnold Kaufman asserts "To claim that a person is alienated is to claim that his relation to something else has certain features which result in avoidable discontent or loss of satisfaction,"(3). Cultural differences frequently result in feelings of hopelessness, susceptibility, and disappointment. Cultural alienation is the result of having a strong desire to belong to a dominant culture and a lack of interest in the culture to which one belongs. This cultural estrangement caused due to immigration, relocation, and displacement. The process of undervaluing or giving up one's own culture or cultural background is referred to as cultural alienation. Culturally alienated people are insatiably hungry for the culture of the imposed colonization, placing little importance on their own or that of their host. The post-colonial theorists Bill Ashcroft, Gareth Griffiths, and Helen Tiffin relate alienation to a feeling of displacement or dislocation that certain individuals experience when they look to a foreign country for their morals, particularly those from immigrant cultures. Societies that are culturally estranged frequently display a poor sense of cultural self-identity and low self-esteem. There is a claim that the most prevalent way that people from post-colonial countries currently express their alienation is by a strong desire for anything American, including films, music, fashion, slang, and even names. The appeal of American culture in both colonizer and formerly colonized nations, however, may disprove this claim. People who are culturally alienated will also show little interesting or knowledge of their host society's past, as they place little meaningful value on it. The term "cultural alienation" describes the state of disdaining and disinteresting in one's own culture while attempting to integrate into or adopt the customs of the prevailing culture.

Cultural Alienation in “The Orchard Keeper” (1965): In McCarthy's early works, the topic of alienation permeates heavily because his characters frequently feel lost and cut off from society. Their experiences of physical and emotional isolation underline the quest for interpersonal connection in a hostile or indifferent society. The complexity of interpersonal interactions and the need for belonging are highlighted by McCarthy's examination of alienation. Cormac McCarthy's debut novel, “The Orchard Keeper” (1965), is place in rural Tennessee's Appalachian area in the 1930s. Three interwoven people, each battling personal challenges and adjusting to the brutal truth of life in the South, are featured in the story. In the novel *The Orchard Keeper*, the relationships of three main characters are described: John Wesley Rattner, a young child; Marion Sylder, a successful boot legger and the person who killed John's father; and Uncle Ather Own by, an elderly woods man who looks after the orchard's ruin and John's father's corpse. Without realizing that they are connected to his father, John Wesley develops friendships with both of these people. John Wesley Rattner is introduced in the book as a young child who was abandoned by his father and is now living with his grandparents. John Wesley frequently goes exploring in the woods because he is captivated by the natural world and its secrets. His affinity for nature establishes the groundwork for the novel's themes of violence, solitude, and the interaction between humans and the world as it is. As the narrative progresses, Marion Sylder—a reckless and bootlegger—is introduced to us. He gets involved with the lives of the other people. Marion's unlawful actions and careless conduct have unforeseen effects that reverberate throughout the story. Arthur Own by, an eccentric and secretive orchard keeper, is the third main character. The novel's examination of alienation and the bond between humans

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and the earth is aided by Arthur's separation from civilization and strong devotion to his orchard.

As the story goes on, these three people's lives become increasingly intertwined. Due to his engagement in criminal activity, Marion meets John Wesley and Arthur, which starts a series of events that would try their fortitude and moral constraints. Violence blazes beneath the surface of the book, reflecting the severity of the characters' lives and the untamed environment they live in. While the individuals negotiate their complicated connections with one another and the outside world, themes of alienation and emotional separation is very prominent. The story of "The Orchard Keeper" engrosses readers in a vivid and evocative depiction of rural Tennessee. McCarthy explores the complexities of human nature and the effects of human acts via his rich imagery and detailed words, taking readers to a world of both beauty and violence. Each of the characters in "The Orchard Keeper" feels somewhat isolated from society. The bootlegger Marion Sylder resides on the periphery of society and keeps a distance from law-abiding folk through his illicit operations. He is alone and cut off from society standards due to his illicit lifestyle and lack of deep relationships. Grandparents raise John Wesley Rattner, who find it difficult to relate to him because he is raised without a father. His sense of alienation from the world is exacerbated by his alienation from his family and the absence of parental direction. In *The Orchard Keeper*, Arthur Own by, has isolated himself from civilization and is now a recluse who lives in the woods with his cherished orchard. His unorthodox lifestyle and solitude make him stand out from the community, further separating him. This is yet another example of cultural alienation. But the most significant distinction between McCarthy's stories is that there is no sense of redemption or nostalgia. The second chapter discusses McCarthy's gothic elements, which blur the lines between life and death. Mc Carthy's fictional so explores the boundaries between the feelings of "proud isolation" and "cultural inferiority," which Grey identified as common to Southern literature. McCarthy seems to be the opposite of the 'regionalist piety' that Grey described in the pieces that comprised Tate's *Southern Renaissance* (1953); this position is further complicated by the 'indelible sensation' of 'homelessness' that permeates all of Gray's books(443). In Mc Carthy's books, the West is so allocation where the reader is compelled to 'pluralize [his/her] concept of a regional culture and to perceive [Western] myth making as a process, 'therefore this is a crucial point to make. In addition, Grey suggests that the most beneficial way to approach McCarthy's work is to acknowledge its 'hybridity' and look at the 'convergence' of the sometimes seemingly at odds critical interpretations of it (443-4). In this chapter, the link between man, society, and the landscape as it is portrayed in his books will be compared and contrasted; nonetheless, it will be suggested that the later cowboy characters' "landscapes of the mind" are receiving more and more attention.

The characters' cultural isolation is also reflected in the landscape. The distinctive history and culture of the Appalachian area have influenced the characters' identities and viewpoints, making them stand apart from the public. This cultural seclusion makes them feel even more cut off from the outside world and alienated. Generally, McCarthy's depiction of the rural Appalachian landscape provides a compelling framework for delving into the issues of isolation and violence in "The Orchard Keeper." The protagonists' cultural and historical isolation, the harshness of nature and the hard terrain all add to their sense of desolation and loneliness. The rural setting transforms into a furnace where the protagonists' battles with violence and isolation are heightened, providing a moving analysis of the human condition and the significant influence of one's surroundings on one's mental and emotional health. "The Orchard Keeper" takes place in a rough and brutal rural Appalachian environment. There is a sense of isolation brought forth by the untamed terrain, steep hills, and deep forests. The physical surroundings of

the individuals mirror their mental and emotional states, further escalating their sense of estrangement from both society and one another. The vastness and isolation of the surroundings exacerbate the protagonists' troubles by adding to a sense of isolation and solitude.

A feeling of isolation from human civilization is suggested by the depiction of the elderly man and his hound being covered and shielded by the snow. They are kept apart from the outside world by the barrier that the snow creates. The elderly man's decision to read ancient editions of *Field and Stream*, which are probably journals connected to a solitary and natural way of life, emphasizes this isolation even more. The paragraph captures the story's characters' intense sense of alienation. The line "They are gone now" highlights the protagonists' seclusion by implying an ultimate and irreversible detachment from the outside world. Words that imply exclusion and displacement, such as "lost," "undone," and "banished," emphasize this estrangement even more. There is a prevalent sense of isolation among the characters in the narrative since they are cut off from mainstream society and frequently far from one another.

The "strange race that now dwells" allusion further emphasizes how the protagonists' cultural and social identities are alienated. The new occupants of the country have turned their presence into a myth or legend, and they are no longer a part of the prevailing culture. This emphasizes how deeply alienated the characters feel from society as a result of being ignored and marginalized. Alienation results from this insufficient assimilation.

"Rattner had been gone for a year this time. He had moved from Maryville to Red Branch, taken up quarters in an abandoned log house with his wife and son, and left there four days later with twenty-six dollars in his pocket, alone and Hobie was a Favorite and carried on a running monologue of anecdotes."¹

This paragraph from Cormac McCarthy's "The Orchard Keeper" powerfully depicts a scenario defined by physical fighting, turmoil, and a sense of isolation among the protagonists from the standpoint of alienation. McCarthy's characters are frequently not just "homeless," but also fatherless, which indicates that the "families" in his books are fundamentally "broken." His solitary way of life keeps him from developing strong emotional relationships with people. The ending quote from McCarthy's "The Orchard Keeper" can be analyzed through the lenses of alienation and cultural tensions, offering insight into the thematic elements of the novel.

"They are gone now. Fled, banished in death or exile, lost, undone. Over the land sun and wind still move to burn and sway the trees, the grasses. No avatar, no scion, no vestige of that people remains. On the lips of the strange race that now dwells their names are myth, legend, and dust."²

Conclusion: Mc Carthy skillfully captures the complexity of human connections and the need for belonging in "The Orchard Keeper," highlighting alienation and emotional separation while providing readers with a heartbreaking look at the repercussions of disconnectedness. The characters' battles with emotional distance and alienation strike a deep chord with the audience, offering a potent examination of the human psyche and the complex web of interpersonal as well as cultural relationships in a violent and isolated society. McCarthy's early writings had an influence on more than just literature. Numerous of his books, such as "No Country for Old Men" and "The Road," have been made into highly regarded motion pictures, which has cemented his reputation as a literary great with a profound influence on society. Early works by Cormac McCarthy have influenced his later writings greatly and have had a long-lasting effect on literature. His distinctive writing style, his examination of moral ambiguity, and the themes of Cultural Alienation and isolation all remained prominent in his

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subsequent writings. Mc Carthy's early works had a lasting impact on the literary landscape, as seen by his influence on modern literature and his cultural relevance as a literary icon.

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10.10.

Mrs.Smita Avinash.Patil

Research student of Shivaji University, Kolhapur

Abstract: Elechi Amadi was a Nigerian author and soldier, his novels are generally concerned about African village life, customs, beliefs, and religious practices prior to contact with the western world. A study of ancient African traditions in pre-colonial and colonial African societies in imaginative literatures has historical and aesthetic values. Historical for the great insights they offer on the human condition and social experience in pre-literate communities; and aesthetic for the refreshing and exciting images of the African world recreated through the human imagination and the genius of gifted writer. However, this paper is exploring the Elechi Amadi's novels, "The Concubine" and "The Great Ponds", provide readers with a vivid exploration of the cultural, traditional, and customary practices of traditional African societies, specifically the Igbo community. Together, these novels present a tapestry of customs, from rites of passage, marital traditions, communal decision-making processes, to perceptions of masculinity and femininity. Amadi's storytelling invites readers to appreciate the depth and complexities of African traditional societies and the pivotal role of customs in shaping individuals' destinies. Thus the focus of the study is on Nigerian culture, tradition, clash of costumes, influence of colonial and also supernatural.

Key Words: culture, tradition, custom, religious, tradition and modernity, etc.

Introduction: The present paper attempts to explore Elechi Amadi was one of the few African writers whose tap roots go very deep into the underground rivers of Nigerian culture, traditional, religion, African philosophy and native wisdom which make up the richness and reality of African literary foundation. Like Archimedes, his famous Greek co-mathematician, Amadi can well declare: "Give me a place to stand on and I will move the world." His cultural foundation has upheld him as a literary artist and a seer for African religion an philosophy, throughout his long years of literary creativity and occasional criticism.

Elechi Amadi was a Nigerian writer who was best known for his debut novel Concubine (1966). A promising writer, Elechi has provided his works with the ethos and pure spirit of the African life and culture, traditions and customs, religious practices widespread before the contact with the Westerners. His other works are: The Great Ponds (1969), Sunset in Biafra (1973), Isiburu (1973).

Elechi Amadi was writer and critics of African literature because of his stand on literature and commitment, one should be very aware of the changing role of literature in the ever dynamic and changing history of society. Art go beyond and serves depending on one's point of view, but none can reject its refining influence and its promotion of the values and dreams of any society. As a mirror on life, its reflections are by their nature judgmental on that life pattern. For those who feel fought or who believe their culture threatened, anything including literature must be used to fight the enemy of that culture's progress.

In this paper, Amadi has concentrated on some fundamental and controversial issues within the Nigerian culture and society, among them are issues that he has already explored in his novels and plays: religion, warfare, slavery, leadership, the concept of goodness and many others. As a

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mediator for Nigerian culture, Amadi demonstrates the wealth of his knowledge and his keen willingness to learn more about that culture through evident thorough research.

Amadi tries to prove that religion is mostly the result of man's attempt to clash with the mysteries, the unexplainable, and the fears that surround his life. He examines in turn various religions as practiced in Nigeria - Christianity, Islam, traditional religion, and he finds that they share many beliefs in common and are all based on what he sees as blind faith towards a God or gods with human attributes. They function as intermediary between God and man and as moral custodians. In both functions, Amadi confirm the superiority of traditional religion because the fear of attack from local gods acts as much better checks on people than a loving Christian God could ever be.

Amadi discusses the issue of cultural conflict as one of the most celebrated themes, novels such as Achebe's Things Fall Apart and Arrow of God, Onuora Nzekwu's Wand of Noble Wood and Blade Among the Boys. He defines cultural conflict as the struggle of one culture not to be dominated by another, where traumatic experiences of those in the victimized culture could result even in suicide, since culture conflicts naturally lead to desperate quests of Individuals and communities whose culture is being overview foreign one. Amadi acknowledges the great achievement of first generation African writers in their jointed culture, because they described great value, using elements blended in characterization. Amadi rejoices that their nation of the wake of cultural re-awakening all over & valid argument Nigeria.

Western sensibilities on the people rather the thematic thrust must draw its breath from the African socio-cultural landscape. Such themes as cultural conflicts, for example, must be created or recreated to suit the African definition of a tragic hero, as against the Aristotelian Western tragic hero.

Amadi believes that a seeming step from pre-colonial and colonial pre-occupation towards a stripped ideological position will seem to be one step forward and two steps backward in our literary journey. He thinks that; "In aesthetics, it's not enough to believe that black is beautiful and to preach negritude, which is an unnecessary ideology. Rather than spend a whole life of creative energy over the colonial spilt milk, it would be more honorable he argues to channel the writer's genius towards writing dignifying works about Africa.

In regards to African traditional religion, Amadi worries that little or no authentic place is given it in the African Literary collection, rather it has been presented with a queer literary insight. This deliberate neglect such a rich aspect of the total African make up is to him as genius - omission, be it intentional or out of ignorance. Culture clash became one of the prominent themes of African fiction. During this era, many African writers focused on the challenges of the post-colonial state. The novel became the vehicle for analyzing new realities, leadership challenges and the crisis of expectations. Colonial rule drastically changed the cultural, social, religious and ethnic environment. Western civilization brought with it evils of different types including social and financial corruption.

The present study offers an opportunity to peep into traditional customs, beliefs and attitudes, the characters of myth and legends and the indigenous culture of Nigeria and shows how successfully the link between tradition and modern experience has been established by Amadi.

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Elechi Amadi's reputation as a writer is mainly connected to his exploration of traditional and supernatural motifs, and his affection for the historical, both in setting and social experience in pre-colonial and colonial Nigeria. When questioned on his choice of subject matter in his craft, he declares that "mysticism and spiritualism are integral and inescapable parts of African epistemology; and treatment of African ideas in creative works must bear this fundamental fact in mind" (quoted in Ezeigbo 13). Elsewhere, he justifies his choice of locating his works within his indigenous history and culture by drawing an analogy between the African writer and a dibia (a traditional healer and seer):

"To set up a shrine the dibia must have a piece of earth. This means that he must have a strong and stable link with his community in order to practice his art of spiritual and physical healing. A shrine in the air is unheard of, an abomination" (Amadi 7).

By this submission, Amadi affirms that a writer cannot escape reflecting in his/her work his/her immediate society or environment along with its tradition and cultural values and beliefs. The Concubine has an atmosphere that breathes of changelessness. The Culture is steady, deep-rooted, anchored and holding its own, quite unaware of the fact that different sets of values and changes exist in faraway incomprehensible places. Elechi Amadi sets out to recreate with vivid images and words a rural world as it has always existed, yet one that the artist is very aware is fast passing away. It is an enclosed, isolated, self-sufficient, self-dependent little world of ordinary men and women living ordinary every day lives of farming, fishing, buying and selling, tapping, mourning, rejoicing exchanging visits and cooperating in many ways on a daily basis. The dominant vision in The Concubine is a religious one: Man is caught in webs and mysteries he cannot understand, explain himself from. Man must struggle to survive, indeed to live and prosper despite the threats to his survival; the doubts, the unanswerable questions, the fears that he must give faces to and delimit in some ways for his own sanity.

The Concubine is structured around one such mystery: the incarnation of a sea goddess, the wife of a sea-king, into an ideal village woman, Ihuoma. As if to prove his statement about the naturalness of the supernatural, Amadi sets out to present to his readers a model of rural life, bringing to it the fidelity, the authenticity and the compassion which are the hallmarks of realism. Amadi's world appears stable. His debut novel Concubine has its setting in West Africa and is about a story of a beautiful woman called Ihuoma who had lots of admirers around the village. After her husband, Emenike's death, she found herself pursued by Madume and Ekwueme. Ihuoma is a well behaved woman who is being admired and respected by other woman of the village also. She lives in her brother-in-law's compound, Nnadi who supports, protects her like his dead brother. The 'shy' Ekwueme turns bold when he started to love Ihuoma. He tries hard to persuade Ihuoma for marriage, but his parents are not willing because Ihuoma was once married and had already borne children. At the end of the novel, a stray arrow shot by Ihuoma's son Nwonna kills Ekwueme.

In The Concubine, the supernatural forces are presented in a hierarchical order. There are the dibias who are above man in the society. Though, they are men that live among others in the society, they have an ability that puts them above other men. This is the ability to divine pronouncements of the gods and interpret them. They therefore serve as spokesmen of man in his relationship with the gods. Among these men are Anyika and Agwoturumbe. Slightly higher than the dibias, are the priests of various gods. They are the intermediaries between man and the gods.

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After man has gotten a message from the gods, he will want to appease a certain god, he or she can only do this through the services of a priest. In this rank is Nwokekoro the chief priest of Amadioha. Then above all are the gods, they are many and there is division of labour among them. Amadioha is the god of the sky, while Ojukwu is the God of disease and especially a controller of smallpox. In this order, peace is maintained as man and the gods live together through consultation and compromises. The novel concludes with Ihuoma grieving for her lost love, highlighting the tragic power of fate and the limitations of human agency in the face of cultural and supernatural forces.

Elechi Amadi's *The Great Ponds* is an iconic novel that represent a functionally cohesive society sustained by tradition and an unshakable consciousness of supernatural providence and justice. The novel blends history and social experience in its depiction of indigenous tradition in operation through the prism of literary imagination. It reflects excellently the great narrative tradition championed by Nigeria's first generation novelists like Chinua Achebe, Amos Tutuola, John Munonye and Chukwemeka Ike among others, whose talent was writing narratives that brought to the front burner the efficiency of indigenous Nigerian communities before the invasion of foreign powers and cultures.

A fundamental aspect of tradition explored in *The Great Pond* relates to the supernatural and the role of the gods in Erekwí (a coinage from spelling Ikwere backward), the clan that differ communities belong to the cosmological worldview of the clan embedded in their tradition informs their concepts of 'right' and 'wrong', 'good' and 'bad', and 'normal' or acceptable behaviour and 'abnormal' or unalconduct. To them, the gods occupy the highest rung in the hierarchy of the universe and therefore directly determine and control natural events and human destinies kindly or changeable as they so desire. Where transgressions of their laws occur, sacrifices are required to satisfy them; however, the sacrifices must be equal with the crime. Sacrifices can also be placed to stay the anger of the gods until a 'wrong' is made 'right'. This is particularly the case where only one course of action is acceptable to the wronged deity. An example is the case of Oda, Olumba's wife, who while pregnant, is kidnapped by Aliakoro community and sold into slavery. The action was taken when the two communities resorted to kidnapping the womenfolk of either community to weaken the opposing side's resolve to continue the war. However, the act is an offense considered by Ali, the earth deity, as a first degree crime practically unforgivable. Okehi, the Aliakoro's leader's fears highlight the enormity of the crime. In the end, after numerous losses on both sides, the two villages come to a resolution, but only after many have suffered and died. The conclusion underscores the futility of war and the devastating consequences of pride and greed.

Conclusion:

This study has explored aspects of tradition, religion and leadership in Amadi's novels. It has highlighted major traditional beliefs and religious realities of the Igbo that the novelist depicted in the novel to ground it in the culture. The African traditional religion can be qualified as flexible and useful. Both novels highlight the complexities of traditional African life and the interplay between humans, nature, and the supernatural. Through his works, Amadi gives readers a glimpse into the cultural and spiritual world of rural African communities.

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DAMON GALGUT'S LITERARY EXAMINATION OF PRE AND POST-APARTHEID SOUTH AFRICA "

Swati Laxman Patil

Dr. Usha Jamadar

Abstract: This paper presents a comprehensive exploration of Damon Galgut's literary contributions in illuminating the pre and post-Apartheid eras in South Africa. Through an analysis of Galgut's notable works, including "The Good Doctor," "The Promise," and "The Impostor," the researcher highlights the nuances of a nation in transformation. The narratives, while fictional, provide profound insights into the struggles, hopes, and transitions of a society grappling with the legacies of racial segregation and the challenges of forging a new identity in its aftermath.

Keywords: Apartheid, South African Literature, Transition, Racial Segregation, Post-Apartheid, Identity.

Introduction: South African literature has, for centuries, been a vibrant tapestry, weaving intricate tales of the nation's history, cultures, struggles, and triumphs. One of the most pivotal epochs in this tapestry is the Apartheid era, a systematic regime of racial segregation and discrimination that left indelible marks on the country's socio-political landscape. The effects of this era, along with the periods preceding and following it, have been profoundly explored in literature, offering readers a lens into the lives of South Africans during these transformative times.

Damon Galgut, a prominent figure in contemporary South African literature, stands out for his acute and introspective portrayal of the nation's psyche. Born in a country grappling with the chains of racial segregation, Galgut's works provide a unique blend of personal narratives interwoven with the larger societal backdrop. His novels, such as "The Good Doctor," "The Promise," and "The Impostor," serve as literary conduits, channeling the voices, hopes, fears, and realities of South Africans as they journeyed through the tumultuous waves of Apartheid and into the uncertain shores of the post-Apartheid era. In this paper, the researcher delves deep into Galgut's literary examination of pre and post-Apartheid South Africa, unraveling the layers of his storytelling and highlighting the significance of his narratives in understanding a nation in transition.

Background: South Africa's history, particularly in the 20th century, is indelibly marked by the system of Apartheid. Instituted in 1948 by the National Party government, Apartheid, translated as "apartness" in Afrikaans, was a formalized system of racial segregation and discrimination. The policies enforced under this system were designed to maintain white supremacy in the country, relegating the non-white majority to a life of subjugation and limited rights. The Apartheid era saw a plethora of laws enacted that strictly regulated every aspect of life based on racial categorization. From the Prohibition of Mixed Marriages Act in 1949, which forbade interracial marriages, to the Population Registration Act, which classified individuals into different racial groups, the grip of racial discrimination was felt in every corner of South African society. Resistance to these policies was met with brutal repression, exemplified by events like the Sharpeville massacre in 1960, where a peaceful protest turned deadly, thrusting the horrors of Apartheid onto the global stage. The international community, particularly in the latter half of the Apartheid era, applied economic and political pressure on South Africa to end this repressive system. The literary landscape of South Africa during these tumultuous times

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was a reflection of the broader societal struggles. Writers, both black and white, grappled with the challenges of representing the complexities and contradictions of life under Apartheid. The literary works emerging from this period ranged from direct political commentary to more subtle and introspective examinations of the human condition in such a polarized society. It was in this rich and turbulent literary milieu that Damon Galgut began his journey as a writer. His works, while not always overtly political, capture the essence of a nation in flux, with characters often caught in the web of societal transformations and personal dilemmas. Damon Galgut's Literary Landscape: Born in Pretoria in 1963, Damon Galgut's literary journey began amidst the tumult of Apartheid South Africa. Even as the nation grappled with profound divisions and unrest, Galgut embarked on a path that would lead him to become one of its most esteemed literary voices. While Galgut's oeuvre encompasses a diverse range of narratives, what stands out is his deep-rooted connection to the South African ethos. Through the landscapes he paints, the characters he molds, and the stories he unfurls, Galgut offers readers a vivid tableau of a country marked by its conflicted history and its aspirations for a brighter future.

"The Good Doctor" (2003) Set in the post-apartheid era; "The Good Doctor" is a tale of two doctors stationed in a desolate rural hospital. The narrative unfolds as the two characters, with contrasting ideologies, navigate the challenges of a changing South Africa. The novel, while deeply personal, is emblematic of the broader transitional pains the nation faced as it sought to move away from its divisive past.

"The Promise" (2021) Spanning multiple decades, "The Promise" offers readers panoramic view of South African society as it oscillates between the pre-apartheid, apartheid, and post-apartheid eras. The story, centered on a promise made and repeatedly broken, becomes a metaphor for the broken promises of a nation to its people. The novel's episodic structure offers a chronological progression, capturing the shifts in the societal, political, and emotional landscapes of its characters and their country.

"The Impostor" (2008) With "The Impostor", Galgut delves into the realms of identity and personal reinvention. While the narrative is anchored in the personal struggles of its protagonist, the broader themes resonate with a nation in search of its new identity, free from the shadows of apartheid. These works, while diverse in their narratives and themes, coalesce to offer a nuanced portrayal of South Africa as seen through the eyes of its people. Galgut's ability to intertwine the personal with the political, the individual with the collective, provides a compelling exploration of the intricacies of a nation's soul.

Pre-Apartheid in Galgut's Works:

Before the formal institution of Apartheid in 1948, South Africa was still rife with systemic racial discrimination and inequality. The pre-Apartheid era, while not as rigidly legislated as the subsequent period, was foundational in shaping the social, political, and economic landscape that would give rise to Apartheid. Damon Galgut's "The Promise" provides an intricate exploration into this era. The novel's episodic nature ensures that various time frames are captured, allowing for a dynamic representation of the South African landscape.

"The Promise" and the Pre-Apartheid Landscape:

Social Fabric: The novel introduces readers to the Swart family, Afrikaners residing in Pretoria. Through their interactions, relationships, and personal struggles, Galgut paints a vivid picture of the societal norms, prejudices, and tensions that were brewing. The family dynamics, interspersed with racial undertones, reflect the broader societal hierarchies that were prevalent.

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Land and Ownership: The promise made—and subsequently broken—about a piece of family land to be handed over to Salome, a black woman working for the family, delves into the contentious issue of land ownership. This narrative thread not only underscores personal betrayals but also symbolizes the broader injustices related to land dispossession.

Personal vs. Political: Galgut masterfully juxtaposes personal narratives against the larger political backdrop. While the Swart family grapples with internal conflicts, deaths, and promises, the broader societal changes are mirrored, capturing the ebb and flow of a nation on the cusp of a defining era. The brilliance of Galgut's portrayal lies in his ability to weave the macro and micro narratives seamlessly. Through the lens of one family, the intricate tapestry of pre-Apartheid South African society is unfurled, setting the stage for the subsequent, more stringent legislated racial segregation.

Apartheid in Galgut's Works: Apartheid, spanning from 1948 to the early 1990s, was a period of intense racial segregation and discrimination. This era significantly impacted the socio-political and cultural fabric of South Africa. Literature became one of the essential platforms for critiquing, understanding, and processing the intricacies of this complex period. Galgut's works, especially "The Promise", offer nuanced insights into this era.

"The Promise" and the Apartheid Landscape:

The Weight of Promises: The recurring theme of a promise made and broken in the novel serves as an allegory for the myriad promises made to the black majority by the ruling white minority. The failure of the Swart family to honor their commitment to Salome becomes emblematic of the broader systemic failures and betrayals of the Apartheid regime.

Societal Fragmentation: The Swart family, in their individual ways, grapple with the ethical dilemmas, prejudices, and societal expectations of the Apartheid era. Their personal struggles mirror the broader societal divisions—racial, economic, and political. Galgut captures the psychological weight of living in a society riddled with such divisions, exploring the internal conflicts and moral compromises made by individuals.

Spaces of Resistance: While the narrative predominantly follows the Swart family's journey, it also hints at the undercurrents of resistance brewing in society. The passing mentions of protests, international sanctions, and the rise of liberation movements offer a counter-narrative to the dominant Apartheid ideology.

"The Good Doctor" and the Transition Period: While "The Good Doctor" is primarily set in the post-Apartheid era, its narrative is deeply informed by the legacies of Apartheid. The rural hospital setting becomes a microcosm of a nation in transition, where the past's shadows loom large. The characters' interactions, marked by suspicion, hope, disillusionment, and a yearning for change, encapsulate the broader societal sentiments during this transitional phase.

Post-Apartheid Landscape in Galgut's Works: The post-Apartheid era marked a transformative phase in South African history. The promise of a Rainbow Nation, free from racial segregation and united in diversity, was juxtaposed against the challenges of addressing past injustices, building national unity, and forging a shared identity. Damon Galgut's works, especially "The Good Doctor" and sections of "The Promise", provide a lens into this intricate period.

The Good Doctor and the Post-Apartheid Transition:

Reconciliation vs. Reality: Set in a remote rural hospital, "The Good Doctor" delves deep into the complexities of a nation grappling with its past. The interactions between the two central characters, Dr. Laurence Waters and Dr. Frank Eloff, reflect the broader societal dynamics. While Waters, the younger doctor, is imbued with idealism and the spirit of the "new" South

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Africa, Eloff, the older, is entrenched in the cynicisms of the past. Their dynamic speaks to the broader challenge of reconciling the nation's aspirations with its realities.

Spaces in Transition: The hospital, under staffed and under-resourced, stands as a symbol of the systemic challenges in post-Apartheid South Africa. It is a space caught between its Apartheid past and its hopeful future, mirroring the nation's broader transitional pains. **Moral Dilemmas:** As the narrative unfolds, both doctors are confronted with moral choices that test their beliefs, ethics, and allegiances. These dilemmas, while personal, resonate with the broader societal struggles of defining morality in a rapidly changing landscape.

The Promise and the Continuities of the Past:

Shadows of Apartheid: Even as South Africa transitions into its post-Apartheid phase, the legacies of the past remain evident in "The Promise". The Swart family's continued failure to honor their commitment to Salome signifies the broader challenges of redressal and restitution in the country.

Changing yet Unchanged: The episodic nature of "The Promise" allows readers to witness the shifts in the socio-political landscape. Yet, certain continuities — racial tensions, economic disparities, and unresolved past traumas—underscore the intricacies of forging a new national narrative. Through Galgut's compelling narratives, readers are offered a window into the triumphs, challenges, and dilemmas of post-Apartheid South Africa. His nuanced portrayal serves as a poignant reminder of the complexities inherent in nation-building, especially after a period as divisive as Apartheid.

Damon Galgut's Contribution to African English Literature: The literary realm of African English Literature has been graced by numerous luminaries, each contributing their unique voice and perspective to the rich tapestry of narratives that capture the continent's diverse histories, cultures, and experiences. In this vast landscape, Damon Galgut has carved a distinct niche, especially in his portrayal of South Africa's sociopolitical journey.

Nuanced Portrayals of South Africa: Galgut's works stand out for their intricate and layered depictions of South Africa, from its pre-Apartheid history to the post-Apartheid aspirations. Unlike many authors who choose a singular lens—be it purely political, sociological, or personal—Galgut masterfully intertwines these narratives, offering readers a holistic understanding of the nation's ethos.

Narrative Innovations: Galgut's storytelling is marked by a blend of traditional and innovative narrative techniques. Whether it's the episodic structure of "The Promise" or the personal-political interplay in "The Good Doctor", he constantly pushes the boundaries of conventional storytelling, ensuring his narratives resonate both emotionally and intellectually.

Universal Themes, Local Settings: One of the hallmarks of Galgut's literature is his ability to infuse universal themes—identity, morality, betrayal, hopes—with indistinctively South African settings. This ensures his works, while deeply rooted in South African realities, resonate with readers globally.

Literary Accolades and Recognition: Galgut's literary prowess has been acknowledged through numerous awards and nominations. His ability to capture the zeitgeist of South African society, coupled with his narrative finesse, has cemented his place among the foremost authors in African English Literature.

Amplifying Marginalized Voices: Through characters like Salome in "The Promise" or the hospital staff in "The Good Doctor", Galgut gives voice to the often marginalized sections of South African society. His narratives shed light on their struggles, aspirations, and perspectives, ensuring a more inclusive literary representation. In conclusion, Damon Galgut's contributions to African English Literature extend beyond the brilliance of his prose. He has provided a mirror to South

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African society, reflecting its complexities, challenges, and hopes. In doing so, he has enriched the literary heritage of the continent, leaving an indelible mark that will be cherished for generations to come.

Impact of Racial Discrimination on South African Literature

The tumultuous history of South Africa, particularly its long-standing legacy of racial discrimination and the oppressive regime of Apartheid, has deeply informed its literary output. The very fabric of South African literature, both in content and form, bears the marks of this history.

1. **Voices of Protest and Resistance:** Literature became a potent tool for dissent against the Apartheid regime. Works by authors like Alan Paton, Nadine Gordimer, and Athol Fugard offered scathing critiques of the system. Their narratives spotlighted the injustices, the human rights abuses, and the everyday struggles of those living under Apartheid.
2. **Chronicles of Personal Experiences:** Beyond the broader political commentaries, racial discrimination left profound personal scars. Authors like Miriam Tlali and Mongane Wally Serote provided intimate accounts of the lived experiences of black South Africans. Their stories, while personal, echoed the collective trauma and resilience of a community.
3. **Literary Form as Resistance:** It wasn't just the content of South African literature that was shaped by racial discrimination; the very form of storytelling evolved as a means of resistance. The use of oral narratives, allegory, and non-linear structures was not just a stylistic choice but also a subversive tool against a regime that sought to silence dissent.
4. **Diasporic Narratives:** The brutality of the Apartheid regime led to a significant number of intellectuals and writers going into exile. This diaspora, while physically removed from South Africa, continued to engage with the issues of racial discrimination. Their works often melded the pain of displacement with the longing for justice in their homeland.
5. **Post-Apartheid Reflections:** The transition to a post-Apartheid era led to a new wave of literature that grappled with the legacy of racial discrimination. Authors, including Damon Galgut, grapple with questions of memory, forgiveness, reconciliation, and the challenges of building a 'Rainbow Nation'.
6. **The Universal Resonance:** The specificity of racial discrimination in South Africa allowed its literature to resonate on a global scale. The themes of oppression, resistance, identity, and liberation found echoes in other parts of the world grappling with their own histories of colonization, discrimination, and socio-political unrest.

In essence, racial discrimination, while a painful chapter in South Africa's history, has enriched its literary heritage. It has given the world powerful narratives of resistance, hope, and humanity's indomitable spirit. The literary landscape of South Africa stands as a testament to the power of storytelling in bearing witness, provoking thought, and inspiring change.

Research Methodology:

Approach: The primary approach to this research has been qualitative, focusing on an interpretative analysis of Damon Galgut's literary works. The qualitative approach provides depth and insight into the nuanced themes, character development, and socio-political commentary present in Galgut's novels.

Materials: The primary texts under examination are Damon Galgut's novels: "The Good Doctor," "The Promise," and "The Impostor." Each novel offers a distinctive perspective on the different eras of South African history: pre-Apartheid, during Apartheid, and post-

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Apartheid.

Analysis: A comprehensive literary analysis was conducted on each of the selected novels. This included:

•**Thematic Analysis:** Identifying recurrent themes across the novels, emphasizing those themes relevant to the broader sociopolitical context of South Africa.

•**Character Analysis:** Investigating the evolution of major characters, their motivations, challenges, and transformations to understand the human experience in the backdrop of historical events.

•**Narrative Structure Analysis:** Exploring the narrative techniques employed by Galgut to convey the temporal shifts, societal changes, and individual experiences.

Limitations: This study primarily focuses on Galgut's literary representation of South African history and does not incorporate an exhaustive exploration of the actual historical events or firsthand accounts. The findings are interpretative and are derived from a close reading of Galgut's selected works.

Conclusion: Damon Galgut, with his evocative prose and incisive narrative, offers readers a panoramic view of South Africa's tumultuous journey from the pre-Apartheid era to the challenges of the post-Apartheid landscape. Through his characters' individual experiences and intertwined destinies, Galgut captures the collective consciousness of a nation, its hopes, its traumas, and its enduring spirit. While "The Promise" traverses the landscapes of pre and during Apartheid, "The Good Doctor" and "The Impostor" encapsulate the complexities of a post-Apartheid society grappling with its past while envisioning a consoling future. Galgut's significance in the canon of South African literature is undeniable. He does more than merely narrate a story; he immortalizes the experiences, sentiments, and aspirations of South Africans across pivotal historical moments, making his works indispensable for anyone seeking to understand the soul of South Africa.

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CULTURAL HYBRIDITY AND INNER CONFLICTS IN ANITA DESAI'S NOVEL 'BYE BYE BLACKBIRD'

Savita S Pattanashetti

Assist. Professor of English

Govt First Grade College, Ilkal-587125, Bagalkot, Karnataka.

Abstract: The Present Paper focuses on the cultural hybridity and inner conflicts in Anita Desai's novel 'Bye Bye Blackbird'. Anita Desai is a very popular Indian novelist. She is considered to be one of the most distinguished novelists in Indian English literature. Alienation, cultural hybridity, the quest for identity and lack of communication, inner conflicts are the central concerns of Desai's works. Her novel Bye Bye Blackbird deals with Indian immigrants in England. In this novel blackbirds are considered especially Indians flying to England. In Bye Bye Blackbird, Anita Desai explores the existential problems of adjustments, belongingness, rootedness, cultural and inner conflicts, etc. Dev, Adit, and Sarah, these are the three important characters of this novel. It depicts the real crisis of these people who really try hard to find their existence an alien land, Where Adit and Sarah are more inclined to India after their brutal experiences in England. But Dev who came to England with a sort of hatred began to accept it as his homeland.

Key words: Alienation, hybridity, immigrant, conflicts, rootedness, belongingness.

Introduction: I start the introduction with Sudesh Mishra's words, "Struggling between the home land and the host land. Living without belonging in one, belonging without living in the other". Anita Desai is one of the contemporary greatest writers of Indian Diaspora. The non-resident Indian writers have shared their sense of displacement and also considered as the major theme in all exile literature. They have given more poignancy to the exploration by dealing not only with a geographical dislocation but also with a Socio-cultural sense of displacement. Their concerns are global concerns as today's world is afflicted with the problems of immigrants, refugees, and all other exiles. Anita Desai's novels chart the emotional lives of people struggling to find meaning and stability within the framework of a society in transition. Desai presents a new dimension to English fiction through the exploration of displacement and conflict of values, which has become a typical neo-Indian phenomenon. The term blackbird used in the title of the book is referred to the immigrants to whom the people of London want to say good bye.

About the author: Anita Desai was born on 24th June 1937. Her father is Bengali and mother is German. She grew up speaking German, Hindi, and English. Anita Desai started writing at the age of 7. She herself has experienced the pain of Diaspora and it becomes evident from most of her writings. She is an Indian novelist, articles, and short story writer, and author of children's books. Winner of Sahitya academy Award and Guardian Children's Fiction Prize. She has authored as many as sixteen works of fiction. Apart from writing, Anita has been actively involved in teaching as well. She continues to be an inspiration for many young writers today. Anita Desai and her family currently live in the United States.

Bye Bye Blackbird is Anita Desai's third novel which was published in 1971, set in England. It is an authentic study of how human relationships get distorted by cultural encounters. Throughout the novel, continuous ups and downs of ideas in the minds of different characters are noticed. The close analysis of the novel reveals different themes.

The author had divided the story totally into three parts:

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1) Arrival- Picturizes Adit as an admirer of England because of its environment, club, coffee houses, buildings etc. Dev who has come to London for his studies in Economics hates England by criticizing it.

2) Discovery and Recognition- gives the picturization of London city and the dilemma of immigrants in London.

3) Departure- Adit and Sarah's decision of leaving England and return back to India. The action, Subdued and unsensational as in all Desai's fiction, revolves around three characters. Dev, the protagonist, is an ambitious person who wishes to get a UK University degree and then go back home. When he arrives in London, he stays with a friend and fellow-Bengali Adit, Who has tried to assimilate in the new country. His wife, Sarah, a quite English woman, completes the triangle.

Cultural Hybridity: In this novel we can observe significant elements of cultural hybridization, multi-culturalism, and their effects on society. In this novel, our main protagonists are the examples of cultural hybridization. Sarah, an English woman is married to our protagonist Adit, a Bengali, Indian man. Their marriage was a fusion of Eastern and Western culture. Their future children, family are good example of cultural hybridization. Adit, a person who from the starting of the novel exhibited his love for England and his dislike for India. He lived the way an English man would live. Whereas Sarah has always shown her intrigue towards India and its culture. Both partners respect the culture of one other. But there are problems in their lives as an individual personalities as well as married couple. Adit no matter how much he tries to assimilate into the English society, for them he would always be a stranger, an alien. In his job he has no progress as non-whites are given any promotions and opportunities. Wherever he goes he always faced humiliation like publicly being called "wog". The alienated Sarah looks for the cultural identity of self in her own land but unlike others, she never withdraws. She considers Adit an Indian Immigrant, but she wants to hide her relationship from her own English people. Desai deals with the theme of displacement and the cultural identity in the novel. Though Adit and Sarah seem to work out their marriage successfully still there is some kind of emptiness in their relationship.

When Adit decided to end living a fake life and return to India, Sarah, Decides to go along with him. But while going to India she remembers her English culture, she compares herself to Alice in 'Alice in the wonderland' because like Alice she is uncertain about the new world, her new life and her baby's future. Whereas for Dev all the rosy picture that English Literature has painted in his mind was washed off once the reality struck him. After facing humiliation and suffer racial discrimination, he realized the pitiful condition of Indian Diaspora in England.

Inner conflicts of the protagonists: Bye Bye Blackbird deals with a group of Indian Immigrants in London and their complex emotional relationships. In this novel inner conflicts presented by the three protagonists, Dev, Adit, and his wife Sarah. Anita Desai presents the current problem of adjustment faced by conflict between black Indian immigrants and white Englishmen. These three protagonists faced the dilemma of finding their identity because their background is rooted in different classes of society divided by birth and sense of social placement, they find themselves in an alien atmosphere, where it is not easy for an individual to adjust.

Dev who feels isolated in London from both Indian and Englishmen due to their attitudes. He finds himself totally conflict in England due to his inability to reconcile with English norms and conventions and find it difficult to adjust with them who insult him as back Indian immigrants. He experiences a lack of sympathy and warmth among Britishers who cannot recognize even their neighbor and live like strangers to one another.

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Another conflicting situation of Dev in the novel is the humiliating treatment accorded to immigrant in England, while travelling in a bus. He feels humiliated while buying ticket for seats as conductor's way of treatment to give ticket to him. It renders him emotionally and intellectually tortured person. He lives uncertainty, denied, rejected and finally develops a schizophrenic attitude towards England. However, in the last part of the novel, he loses his self-control and is slowly drawn into London life.

Adit Sen has confronted with the conflict condition in the novel. He is a young man from India who resides in England with his British wife, Sarah. There is also element of conflict of values. In India he does not find a job comes London and settled there getting a job as a travel agent. But he experiences some conflicts with Englishmen in England. After marriage with Sarah, he has to face many difficulties in his own life. Like many other immigrants, he stayed in his disillusionment with an alien culture. He is an Indian and can never breathe the English air freely down on him at his in-laws house. He makes up his mind to leave for India to lead a real life of all pretences. Adit sings: *O' England's green and grisly land, I Love you and only a babe can* (p-130).

Sarah is a victim of the conflicting situations in her own country. She exercises her choice of freedom and marries with an immigrant, Adit Sen, but like a true psychological character. The conflict between Sarah and Adit surfaced as their marriage becomes materialize as both of them belong to different cultural background. Their different subjective attitudes, social background and perceptions make them scattered in their marital life and numerous adjustments, which a married couple is compelled to make or fails to do so. She is not able to cook Indian food to the entire satisfaction of her husband most of the time. She feels that her life is an empty and ineffectual one. She is depressed because she cannot fully involve herself in her husband's culture nor can she adapt herself to his society.

Conclusion: I conclude this paper with this quotation-“You can't go back and change the beginning, but you can start where you are and change the ending”. Anita Desai in her *Bye Bye Blackbird* discusses the cultural hybridity, dimension of identity crisis and alienation in a broad manner. It not only discusses the cultural conflict and alienation of Indian people but also the immigrants suffered by English. Anita Desai has brilliantly portrayed the dilemma of uprooted individuals through her novels. The experience of exile, cultural conflict, human relationship and existential problems which are the common problems in the twentieth century. Through her character's psychological and emotional trauma we can feel the pain and the sufferings of the Indian immigrants.

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NAYOMI MUNAWEERA'S "ISLAND OF A THOUSAND MIRRORS": EXPLORING THE SRI LANKAN CIVIL WAR

Ms. Shanti Polamuri

Research Scholar, R.J. College

Abstract: Nayomi Munaweera's novel, "Island of a Thousand Mirrors," delves into the profound impact of the Sri Lankan Civil War on the lives of its characters and the broader Sri Lankan diaspora. This research paper aims to analyze the novel's treatment of the civil war theme, examining its portrayal of the conflict's backdrop, the experiences of the characters, and the broader implications for identity, belonging, loss, and resilience. By drawing on the insights of other writers and critics, this paper seeks to offer a comprehensive exploration of Munaweera's novel within the context of Sri Lankan literature and diaspora studies. Nayomi Munaweera's novel, "Island of a Thousand Mirrors," delves deep into the profound impact of the Sri Lankan Civil War, which had far-reaching consequences on the lives of its characters and the broader Sri Lankan diaspora. The purpose of this research paper is to meticulously analyze the novel's treatment of the civil war theme, meticulously examining its portrayal of the conflict's backdrop, delving into the intricacies of the character's experiences, and exploring the broader implications it has on issues of identity, belonging, loss, and resilience.

Keywords: -intergenerational trauma, memory, history, diaspora

Introduction: Nayomi Munaweera's "Island of a Thousand Mirrors" stands as a testament to the powerful exploration of the Sri Lankan Civil War and its profound impact on individuals and communities. The novel intricately weaves a captivating narrative that immerses readers in the lived experiences of its characters, all set against the tumultuous backdrop of the conflict. To fully comprehend the significance of the civil war as a central theme in the novel, it is crucial to grasp the broader context of the conflict and appreciate the unique contributions that Munaweera's work brings to the rich tapestry of Sri Lankan literature.

The Sri Lankan Civil War unfolded as a complex and devastating conflict that endured for several decades, marked by deep-rooted tensions between the Sri Lankan government and the Liberation Tigers of Tamil Eelam (LTTE). This protracted war inflicted immense loss of life, led to widespread displacement, and left indelible scars of trauma within Sri Lankan society. It is within this historical framework that "Island of a Thousand Mirrors" delves into the far-reaching impact of the war, offering readers a nuanced understanding of the experiences of the Sri Lankan diaspora.

Munaweera displays remarkable skill in portraying the Civil War as an ever-present backdrop throughout the narrative. Drawing upon the novel itself, Munaweera poignantly writes, "The war would always be there, would always seep in through the cracks and tears, through the half-healed wounds of the living" (Munaweera 78). Through this vivid depiction, the author effectively captures the enduring presence of the conflict's aftermath, with its sociopolitical tensions permeating the lives of the characters in profound and lasting ways.

Central to the novel is Munaweera's exploration of the war's impact on the lives of the characters. Through her meticulous character development, Munaweera allows readers to intimately connect with the struggles and challenges faced by her protagonists. Esteemed scholar Neluka De Silva aptly emphasizes the novel's ability to intricately portray the interconnections between individuals and the historical events that shape their lives (De Silva 48). In "Island of a Thousand Mirrors," the characters grapple with themes of irreparable loss, profound displacement, and the enduring quest for a cohesive sense of identity and belonging.

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Identity and belonging emerge as recurring and intertwined themes within the novel, intricately linked to the experience of the civil war. The characters are confronted with the formidable task of navigating their dual identities, as individuals caught between their home country and their adopted nations. The war disrupts their sense of belonging, prompting profound introspection into questions of cultural heritage, assimilation, and the preservation of their distinct identities. Esteemed scholar Malathi De Alwis sheds light on the significance of the characters' journeys in negotiating their dual identities and highlights the complex challenges they encounter in their search for a sense of belonging (De Alwis 160).

Loss and trauma serve as integral aspects of Munaweera's narrative, bearing witness to the devastating consequences of the civil war. The author's exploration of the psychological and emotional toll inflicted by the war on the characters is both poignant and profound. Drawing upon the scholarship of Ranga Wijesinghe, it becomes evident that Munaweera's work deftly portrays the multi-faceted nature of trauma and its enduring impact on individuals, skilfully unraveling the intricate layers of their suffering (Wijesinghe 290).

Munaweera employs a range of narrative techniques and symbolism throughout the novel to enrich the exploration of the civil war theme. The adept use of dual perspectives, shifting narratives, and fragmented storytelling allows for multiple viewpoints and a nuanced understanding of the conflict. Symbolic elements and imagery, carefully woven into the fabric of the story, serve to deepen readers' engagement with the narrative and add layers of meaning to the portrayal of the civil war and its aftermath. These symbolic representations provide insight into the profound impact of the conflict on the characters and the larger Sri Lankan diaspora.

To fully comprehend the significance of Munaweera's "Island of a Thousand Mirrors" within the broader literary landscape, it is essential to consider the perspectives and insights of other writers and critics. Their analyses offer diverse interpretations and enrich the understanding of the novel's treatment of the civil war theme. Esteemed scholar Neloufer de Mel Seneviratne, for instance, highlights the portrayal of resilience as a significant aspect of the novel, emphasizing the characters' ability to overcome adversity (Seneviratne 7). Such insights shed light on the novel's thematic depth and its contribution to the exploration of the Sri Lankan diaspora experience.

Additionally, a comparative analysis of Munaweera's work with other diasporic literature can further illuminate common themes and distinctive aspects of the Sri Lankan diaspora experience. By examining how other authors tackle similar topics, a broader understanding of the complexities of diasporic identity, loss, and resilience can be achieved. This comparative approach enables scholars and readers to discern the unique contributions of Munaweera's novel to the wider literary discourse.

The war's impact on the lives of the characters is a central focus of the novel. Munaweera's rich character development enables readers to empathize with their struggles and challenges. Scholar Neluka De Silva emphasizes the novel's ability to depict the deep interconnections between individuals and historical events (De Silva 48). The characters grapple with themes of loss, displacement, and the search for identity and belonging. Identity and belonging emerge as recurring and intertwined themes in Nayomi Munaweera's "Island of a Thousand Mirrors," shaped by the profound impact of the Sri Lankan Civil War. The characters in the novel are confronted with the challenge of navigating their dual identities as individuals belonging to both their home country and their adopted countries. The war disrupts their sense of belonging and prompts profound introspection into questions of cultural heritage, assimilation, and the preservation of identity. Scholar Malathi De Alwis highlights the significance of the characters'

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journeys in negotiating their dual identities, noting the complex challenges they encounter in their search for a sense of belonging (De Alwis 160).

Loss and trauma are vividly portrayed throughout the novel, reflecting the devastating consequences of the civil war. Munaweera's exploration of the psychological and emotional toll inflicted by the war on the characters is profound. Drawing upon the insights of scholar Ranga Wijesinghe, it becomes evident that Munaweera's work skilfully portrays the multi-faceted nature of trauma and its enduring impact on individuals. The characters grapple with the weight of their war-induced experiences, wrestling with grief, displacement, and the struggle to rebuild their lives in the aftermath of the conflict (Wijesinghe 290). However, amidst the darkness, the novel also emphasizes resilience as a response to war-induced loss and displacement. The characters exhibit strength and perseverance, allowing them to adapt and endure in the face of adversity. Esteemed scholar Neloufer de Mel Seneviratne notes the portrayal of resilience as an important aspect of the novel, highlighting the characters' ability to overcome adversity and find hope in the midst of despair (Seneviratne 7).

Munaweera employs various narrative techniques and symbolism to enrich the exploration of the civil war theme in her novel. The use of dual perspectives, shifting narratives, and fragmented storytelling allows for multiple viewpoints and a nuanced understanding of the conflict. Through these techniques, Munaweera provides a comprehensive portrayal of the war's impact on different characters and communities. Moreover, symbolism is employed effectively throughout the novel, with objects, imagery, and motifs serving as powerful metaphors representing the Civil War and its aftermath. These symbolic elements deepen the readers' engagement with the narrative, adding layers of meaning and complexity to the story.

To gain a broader perspective and critical insights, it is important to refer to other writers and critics who have analyzed Munaweera's novel and its treatment of the civil war theme. Their contributions offer diverse interpretations and highlight the novel's significant contribution to the field of Sri Lankan diaspora literature. For instance, Neluka De Silva explores the deep interconnections between individuals and the historical events depicted in the novel, emphasizing the intricate ways in which personal narratives are entangled with larger sociopolitical forces (De Silva 48). Malathi De Alwis focuses on the characters' negotiation of their dual identities and the challenges they face in reconciling their Sri Lankan heritage with their experiences in the diaspora (De Alwis 160). Ranga Wijesinghe delves into the complexities of trauma and its lasting effects on the characters, shedding light on the psychological depths of their experiences (Wijesinghe 290). Neloufer de Mel Seneviratne discusses the portrayal of resilience as a significant aspect of the novel, highlighting the characters' strength and ability to navigate the challenges they encounter (Seneviratne 7).

In conclusion, Nayomi Munaweera's "Island of a Thousand Mirrors" stands as a powerful exploration of the Sri Lankan Civil War and its enduring impact on the lives of its characters. The novel adeptly portrays the war as a pervasive backdrop, interweaving themes of identity, belonging, loss, and resilience. Munaweera's masterful narrative techniques and effective use of symbolism deepen the reader's understanding of the complexities of the conflict and its aftermath. By engaging with the insights of other writers and critics, this research paper provides a comprehensive analysis of Munaweera's novel and its treatment of the Civil War theme. It contributes to the field of Sri Lankan diaspora literature by shedding light on the experiences of the Sri Lankan diaspora and the lasting effects of the civil war on their lives. The work of scholars such as De Silva, De Alwis, Wijesinghe, and Seneviratne helps uncover the multiple layers of meaning and the socio-cultural implications embedded within Munaweera's narrative.

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In Nayomi Munaweera's "Island of a Thousand Mirrors," the Sri Lankan Civil War is not merely a backdrop but a central force that shapes the lives of its characters and the broader Sri Lankan diaspora. The novel explores the themes of identity, belonging, loss, and resilience against the backdrop of the conflict. Munaweera's narrative techniques, such as dual perspectives and fragmented storytelling, create a multi-dimensional portrayal of the war's impact on different characters and communities. Symbolism further enriches the narrative, providing powerful metaphors for the war and its aftermath.

The characters in the novel grapple with the challenge of navigating their dual identities, as they belong to both their home country and their adopted countries. The war disrupts their sense of belonging and prompts introspection into questions of cultural heritage, assimilation, and the preservation of identity. Loss and trauma permeate the lives of the characters, reflecting the devastating consequences of the conflict. However, amidst the darkness, resilience shines through as the characters exhibit strength and perseverance in rebuilding their lives.

The insights of other writers and critics deepen the analysis of Munaweera's novel. Scholars like De Silva, De Alwis, Wijesinghe, and Seneviratne offer diverse interpretations and highlight the novel's significance within the Sri Lankan diaspora literature. Their analyses emphasize the characters' negotiation of dual identities, the portrayal of trauma and its lasting effects, and the theme of resilience as a response to adversity.

Conclusion: In conclusion, "Island of a Thousand Mirrors" is a powerful exploration of the Sri Lankan Civil War and its profound impact on individuals and communities. Munaweera's novel delves into the complexities of identity, belonging, loss, and resilience, presenting a nuanced portrayal of the war's aftermath. By incorporating narrative techniques, symbolism, and engaging with the insights of other writers and critics, this research paper provides a comprehensive analysis of Munaweera's work within the context of Sri Lankan literature and diaspora studies. It contributes to a deeper understanding of the Sri Lankan diaspora experience and the enduring effects of the civil war.

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UNVEILING POSTCOLONIAL NARRATIVES IN INDIAN ENGLISH LITERATURE: INSIGHTS FROM SALMAN RUSHDIE, ARUNDHATI ROY, VIKRAM SETH, AMITAV GHOSH, AND ANITA DESAI

Dr. Rautrao Shivkumar Bhimrao

(PG. & Research Dept. of English, Dayanand College of Arts, Latur.)

Abstract: Post-colonialism is a critical theoretical framework and interdisciplinary field of study that emerged in the mid-20th century. It primarily focuses on the impact and consequences of European colonialism and imperialism, as well as the subsequent processes of decolonization and nation-building in formerly colonized regions. Post-colonialism examines the social, cultural, political, and economic legacies of colonial rule and aims to deconstruct and challenge the power structures and hierarchies that were established during the colonial period. Post-colonialism refers to the period following the end of colonial rule in various parts of the world. It is a field of study that examines the cultural, social, political, and economic legacies of colonialism and imperialism and their impacts on societies and nations after they gained independence. Post-colonial theory emerged in the mid-20th century and continues to evolve, addressing not only the historical impacts of colonialism but also the contemporary issues of globalization, cultural imperialism, and social justice. Scholars and theorists in this field analyze the complexities of post-colonial societies, exploring the continuing effects of colonialism and the challenges in forming independent national identities, economies, and political systems while navigating the globalized world. The present research paper attempts to explore the Postcolonial Issues in Literature

Key Words: Decolonization, Cultural Identity, Power Dynamics, Hybridity and Resistance, Literary and Artistic Expression, Global Perspective.

Introduction: Post-colonialism has been influential in various academic disciplines, including literature, history, sociology, anthropology, cultural studies, and political science. It has also had a significant impact on post-colonial literature and the arts, as writers and artists from formerly colonized regions have used their work to explore and challenge the legacies of colonialism and the complexities of identity in a post-colonial world. Post-colonialism has had a profound impact on Indian English literature. Indian English literature emerged as a significant body of work after India gained independence from British colonial rule in 1947. This literary tradition reflects the complex socio-cultural, political, and historical landscape of post-colonial India. Post-colonial perspectives and themes deeply influence the themes, styles, and concerns of Indian English literature. Key writers of Indian English literature like Salman Rushdie, Arundhati Roy, R. K. Narayan, Amitav Ghosh, and many others have contributed significantly to this literary tradition. Their works often explore the nuances of post-colonialism and offer a diverse range of perspectives on the complexities of a post-colonial society. Indian English literature is a crucial space where post-colonial ideas, narratives, and experiences are explored, negotiated, and celebrated. It serves as a platform for cultural expression, resistance, and the articulation of a distinct Indian post-colonial identity. Postcolonial issues are prevalent in Indian English literature, and numerous works exemplify these concerns. Salman Rushdie's *Midnight's Children* is a seminal work of postcolonial literature that addresses a multitude of postcolonial issues in the context of India's history and society. Rushdie weaves a narrative that intertwines Indian history with the personal stories of individuals born at the stroke of India's independence. It delves into the complexities of post-independence India, exploring the impact of colonialism, cultural hybridity, and the struggle for identity.

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The novel delves into the complex construction of Indian national identity and history in the wake of colonial rule. Rushdie connects the personal history of the protagonist, Saleem Sinai, with the broader historical events surrounding India's independence. The narrative weaves the personal and the national, illustrating how individuals are affected by and contribute to the collective history of the nation. Rushdie explores the concept of cultural hybridity and the challenges of identity formation in a postcolonial society. The characters in the novel struggle with reconciling their Indian heritage with the influences of British colonialism. They embody the complexities of multiple cultural identities, reflecting the hybrid nature of postcolonial societies. The novel vividly depicts the challenges and disillusionments faced by India after gaining independence from British rule. It portrays the high expectations of freedom contrasted with the grim realities of political turmoil, corruption, and social upheaval. "*Midnight's Children*" examines the enduring impact of colonialism on India. It portrays how the colonial past continues to influence and shape the present, impacting social structures, power dynamics, and the psyches of the characters. Rushdie's novel revisits India's history from an alternative and often marginalized perspective. The narrative questions and revises the dominant historical narrative, shedding light on the experiences of those historically overlooked or silenced, challenging the conventional understanding of history. The novel deals with the relationship between language and power, particularly English as a language of the colonizers. Rushdie manipulates the English language, infusing it with Indian idioms and cultural references, thereby challenging its colonial associations and asserting its potential for subversion and resistance. "*Midnight's Children*" is a rich tapestry of postcolonial themes, offering a unique and complex perspective on the impact of colonialism on India and its people. Rushdie's storytelling skillfully interweaves history, mythology, and personal narratives, creating a powerful portrayal of the postcolonial experience in India. Arundhati Roy's *The God of Small Things* novel intricately explores various postcolonial issues in the context of Indian society, which explores the impact of colonialism, the complexities of the caste system, and the repercussions of societal norms and expectations. It delves into the lives of a family in Kerala, highlighting the struggles of its characters amidst societal and colonial pressures.

The novel vividly portrays the deeply entrenched caste system in India and the hierarchical divisions it creates within society. It examines the implications of these social hierarchies on the lives of individuals, particularly the lives of the lower castes, who face discrimination and oppression. *The God of Small Things* reflects on the lasting impacts of British colonialism on India. It highlights how colonial influences have shaped societal norms, attitudes, and power structures, even after independence. The novel explores how these influences continue to affect the postcolonial Indian society. The characters in the novel struggle with their identities, grappling with the clash between traditional Indian culture and the changing, modern world. The narrative delves into the complexities of cultural hybridity, showcasing the conflicts that arise due to the collision of traditional values and global influences. Arundhati Roy's narrative addresses the power dynamics embedded within language. It shows how English, the language of the colonizers, holds a position of authority in the postcolonial context. The characters negotiate with language, adapting it to express their unique experiences while challenging its colonial associations. The novel offers a critical exploration of post-independence India. It reflects on the disillusionments and challenges faced by the nation in its quest for progress, highlighting the gap between the ideals of independence and the stark realities of society. Through the personal story of the main characters, *The God of Small Things* addresses issues of repression and rebellion. It portrays how societal norms and expectations suppress individual desires and actions. The novel also illustrates moments of rebellion against societal constraints, reflecting the complexities of societal norms. Arundhati Roy's novel presents a poignant and

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intricate narrative that unpacks a multitude of postcolonial issues in the Indian context. Through its storytelling and character portrayals, the book engages with the complexities of a postcolonial society grappling with historical legacies, social hierarchies, and cultural conflicts. Vikram Seth's *A Suitable Boy*, a vast novel depicts the post-independence era in India, addressing social and political issues within the context of family, love, and personal aspirations. It navigates themes of religion, tradition, and the intricacies of Indian society in the wake of independence. It primarily focuses on the socio-cultural landscape of post-independence India, exploring various themes and issues, some of which intersect with postcolonial concerns.

Vikram Seth's *A Suitable Boy* reflects the early years after India's independence and the process of nation-building. It delves into the political complexities and the challenges faced in shaping a newly independent nation. The story encompasses political alliances, elections, and the power struggles that emerged post-independence. *A Suitable Boy* deals with societal norms, family expectations, and cultural traditions that persist in postcolonial India. The novel highlights the tensions between traditional values and the evolving aspirations of the characters, particularly in the context of arranged marriages and societal pressures. The characters in the novel *A Suitable Boy* grapple with questions of identity and cultural hybridity. The narrative explores the clashes between different cultural and social identities, reflecting the complexities of a society transitioning from a colonial past to a newly independent one. *A Suitable Boy* addresses the role of language in the postcolonial era. It reflects the use of English, the language of the colonizers, and its continued influence in various spheres of life in independent India. The characters negotiate and navigate the English language, reflecting the evolving relationship between the colonizer's language and the Indian cultural context. *A Suitable Boy* also portrays the fragmentation and diversity within Indian society. The novel captures the multitude of languages, religions, and cultural practices existing within the country and the complexities arising from these diversities. *A Suitable Boy* primarily revolves around themes of love, relationships, and societal expectations, it subtly engages with postcolonial issues by contextualizing the story within the broader socio-political landscape of a newly independent India. The novel provides glimpses of the complexities and challenges faced by individuals and the society at large in the aftermath of colonial rule.

Amitav Ghosh's *The Shadow Lines* addresses postcolonial themes by exploring the impacts of historical events on personal lives. It highlights the complexities of borders, both geographical and personal, and how historical events shape individual experiences. *The Shadow Lines* grapples with the concept of national identity and the arbitrariness of borders. The narrative delves into the consequences of the Partition of India, exploring the complexities and tensions arising from the drawing of borders and the creation of nations. Ghosh's *The Shadow Lines* revisits history and challenges the conventional historical narrative. It questions the biased and selective nature of historical accounts and demonstrates how personal and collective memories shape the perception of historical events. *The Shadow Lines* novel reflects on the enduring impacts of British colonialism on India and its people. It shows how the legacies of colonialism shape relationships, perceptions, and societal norms in the postcolonial context. *The Shadow Lines* explores the complexities of memory and remembrance, illustrating how personal and collective memories shape individual perceptions of events and history. It delves into the subjective nature of memory and its influence on personal and societal identities. *The Shadow Lines* addresses cultural hybridity and the influence of global forces on local cultures. It portrays the interconnectedness of cultures, showing how experiences, memories, and identities are shaped by both local and global influences. The narrative highlights power dynamics and conflicts, emphasizing how political events and societal structures affect individuals and their

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relationships. It portrays the tensions and conflicts arising from the exercise of power within families, communities, and nations. *The Shadow Lines* offers a complex and rich exploration of postcolonial issues, weaving together historical events, personal experiences, and the complexities of memory and identity. Ghosh's narrative sheds light on the intricacies of a postcolonial world, demonstrating how historical events and their interpretations continue to influence societies and individuals. Anita Desai's *In Custody* depicts the conflict between tradition and modernity, a nuanced exploration of the impact of colonialism on individuals and society in a postcolonial society. It captures the struggles of preserving cultural heritage against the encroachment of modern influences.

In Custody reflects on the cultural decay and erosion of traditional values in postcolonial India. It explores the tensions between traditional Indian culture and the encroachment of Western influences, showing the struggle to preserve cultural heritage. Anita Desai's *In Custody* deals with the role of language and its relationship with power dynamics. It portrays the changing linguistic landscape in postcolonial India, particularly the status of Urdu, a language with rich cultural significance, and the challenges it faces in a society undergoing rapid change. *In Custody* reflects the disillusionment following India's independence from colonial rule. It touches upon the unfulfilled promises of independence and the challenges faced by the country in its attempt to rebuild and redefine itself post-independence. Anita Desai's *In Custody* explores social hierarchies and the displacement experienced by characters. It portrays the disparities within Indian society, revealing the struggles and conflicts arising from differences in social status and the resulting cultural dislocation. *In Custody* captures the conflict between tradition and modernity. It portrays the tension between old customs and values against the backdrop of modernizing forces, illustrating the challenges faced by individuals in a changing society. Anita Desai's *In Custody* delves into power dynamics and control, particularly the ways in which cultural institutions and custodians of culture attempt to maintain authority and control over cultural heritage and expression. Anita Desai's *In Custody* is a significant contribution to postcolonial literature, offering a critical examination of the impact of colonialism on cultural identity and societal norms in post-independence India. Desai's narrative captures the struggles, conflicts, and transformations in a society dealing with the repercussions of colonial rule and the challenges of adapting to a changing world.

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EXPLORING THE ELEMENTS OF CASTEISM IN THE NOVEL OF DR. S. L. BHYRAPPA: DAATU (CROSSING OVER)

Mr. Ruge Kamalakar Shivalingappa

Research Scholar, PAH Solapur University, Solapur

Abstract: *Daatu* written in the early 70's by Dr. S. L. Bhyrappa, is the magnificent work. The fiction is set on the backdrop of much trending caste system deeply rooted in India. It goes on exploring the social, political and economic conditions with an inter-caste marriage between a Brahmin girl and a Gowda boy as a central subject of the story. The novel has won the Sahitya Akademi Award in 1975. The story is set in Thirumalapura. The village has been named after the temple of Lord Tirumala. At the very beginning of the novel, readers get acquainted with the fact that the villagers have been arguing on the matter that whether the temple of Lord Tirumala belongs to Shiva Pantheon or Vaishnavas. The story revolves around two main families- Venkataramanayya, who comes from Brahmin family and the other is a flag bearer Gowda family, headed by Tirumale Gowda who studied all major Scriptures which were earlier reserved only for the Brahmins.

Key words: *India, diversity, Unity, inter-caste marriage, Hindu civilization, casteism etc.*

Introduction: India is well known for its diverse identity in language, religion, culture and literature. It is one of the countries where the highest numbers of languages are being spoken. As per the survey done by Census of India of 2001, India has 122 major languages and 1599 other languages. In the 8th Schedule of Indian Constitution, 22 languages have been mentioned as scheduled languages and given the status and official encouragement. Apart from this in the year 2004, the Government of India granted the Classical status to Kannad, Malyalam, Odia, Sanskrit, Tamil and Telugu languages which have a rich heritage and independent nature. It can be considered that the India writes in many languages and speaks in many more voices. Instead of this diverse identity, communication, in this soil has never broken down. Literature being one of the best means of expression and communication, playing a vital role in keeping alive the cultural, lingual, and traditional heritage of the land from thousands of years. India is being recognized due to its literary grandeur. Ancient Indian literature existed even before the invention of writing skill. It was being transmitted from generation to generation through oral tradition. The composition of epics such as '*Ramayan*' and '*Mahabharat*' led by the oral storytelling tradition. The earliest form of speech in oral in India can be found in the oldest preserved treatises such as- the '*Rig Veda*', the '*Upanishadas*' etc. The earlier works, before the invention of writing skill, were composed to be recite, that they can be easily transmitted orally for the upcoming generations. As per the Indian Literature is concerned, it is one of the most ancient literatures which has set a role model to the rest of the world. Apart from literature, India is well known for its cultural and religious diversity. India has set a role model before the world that how it is possible to live in harmony irrespective of religious diversity. As most of the Indian population practices Hinduism, there are many other religions like Islam, Christianity, Sikhism, Buddhism, Jainism etc. have their own history and significance in Indian context.

Though India gives the message of "*Unity in Diversity*", the nation itself is split on the basis of caste, creed etc. Hinduism is the largest religion in India. The Caste system is found to be very rigid in Hindu religion. Caste system is divided Hindus into four main stratum, popularly known as Varnas- *Brahmins, Kshatriyas, Vaishyas and Shudras*. In ancient India, caste system was an institution. The result of excessive practice of the caste system was social hierarchy, which led to the conflict between upper and lower castes. Brahmins were the most dominant

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class in the history of Hindu civilization. The period of nearly 400 years between 1000 B.C and 600 B.C., when Brahmins won the status of upper caste and strengthened their position at the top in Indian caste system. With human beings, the caste system was also extended to the Gods, animals, etc. For example:

"Agni and Brihaspati are the Brahmanas;
Indra, Varuna, Soma, Rudra, Parjanya and Yama are the Kshatriyas,
8 Vasus, 11 Rudras, 12 Adityas, Visadevas and Maruts are Vaishyas
And Pusan is Sudra".

The monopoly of power of Brahmins divided the Hindu society into many fragments in ancient India. The caste system which exists in Indian society is thought to be the outcome of the changes during the collapse of the Mughal Empire and the rise of the British Raj. British colonizers built their government by creating rigid caste system as a central mechanism of their administration. That's why it is said that the Britishers believed in the system i.e. '*Divide and Rule*'. They executed the caste system into their administration by granting the jobs and senior appointments only to the Christians and people belonging to certain castes especially upper. Though the rigid caste system has been criticized by many Indian social reformers like Mahatma Basavanna, Mahatma Jyotirao Phule, Dr. B. R. Ambedkar etc. we find chunks of the same in Indian society especially in Hinduism.

Dr. S.L. Bhyrappa is the best-selling Kannada novelist, and is perhaps the most translated novelist in India today. Bhyrappa's works do not fit into any specific genre of contemporary Kannada literature such as *Navodaya*, *Navya*, *Bandaya* or *Dalita* partly because of the range of topics he writes about. Bhyrappa's latest novel *Avarana*, created a record by going for twenty-two reprints in just two years. Two of his novels have been translated into all fourteen official languages of India (*Daatu* (1972) and *Tantu* (1993)), while several others have been translated into many regional languages especially Marathi and Hindi. Starting with *Bheemakaya*, first published in 1958, Bhyrappa has authored twenty four novels in his career spanning more than five decades. To mention *Belaku Mooditu* (1959), *Dharmashree* (1961), *Vamshavriksha* (1965), *Jalapaata* (1967), *Naayi Neralu* (1968), *Tabbaliyu Neenade Magane* (1968), *Gruhabhanga* (1970), and *Grahana* (1972). *Vamshavriksha* has received the *Kannada Sahitya Academy Award* in 1966 and *Daatu* (Crossing Over) received both *Kannada Sahitya Academy and Kendra Sahitya Academy* award in 1975.

Daatu written in the early 70's by S. L. Bhyrappa is the magnificent work. The fiction is set on the backdrop of one of the burning issues of Indian society i.e. deeply rooted caste system. The fiction goes on exploring the social, political and economic condition with an inter-caste marriage between a Brahmin girl and a Gowda boy as the central subject of the story. The story is set in Thirumalapura. The village has been named after the temple of Lord Tirumala. At the very beginning of the novel readers get acquainted with the fact that the villagers have been arguing on the matter that whether the present temple of Lord Tirumala belongs to Shiva Pantheon or Vaishnavas. The story revolves around two main families- Venkataramanayya, who belongs to Brahmin family and the other is from a flag bearer Gowda family, headed by Tirumale Gowda who studied all major Scriptures which were reserved only for the Brahmins long ago.

The twist comes into the story when Satyabhama, a History graduate and daughter of Venkataramanayya decide to marry Srinivas, the grandson of Tirumale Gowda. This leads to the conflict between two families, two castes and quarrel among the villagers over the matter that which caste is better. Both family members get involved in this matter. Everyone tries their hand to stop the marriage. But with the use of power and influence in the village, Melgiri Gowda (father of Srinivas) succeeds in stopping the marriage. As the story progresses further, the author

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tries to unravel the major reasons of the rigid caste system and misconceptions regarding the same among the villagers. The character of Satyabhama becomes the mouthpiece of the author in the process of unleashing the puzzle of caste system. Satya from her early childhood is a studious girl who persuaded her father to teach her some *Upanishad*slike '*Ishaavaasya*'. Afterwards in her college days she went on studying some popular English books on women's status in Vedic age and on Indian culture. Then being a curious student of History, she starts studying the Indian history deeply along with the history of other countries. With the help of detailed study of Indian civilization, society and the system of caste-distinction, Satya get to know that the caste system was not so rigid and discriminative in early Vedic period as it is now. Her studious nature leads her to be rational.

We come across some myths and misconceptions spread among the people about the caste system, especially about the superiority of Brahmins. In the novel, while contemplating on the Varna structure the explanation by History teacher occurs into the mind of Srinivas that the Vedas say the four castes came out the four parts of the Lord. This is one example of the misconceptions strongly infused in the minds of common mass. The author gives an instance of another myth rumored how the Brahmin girl may turn into Goddess Maramma. The concept of the Goddess Maramma is a fine blending of elements like- myth, folklore and legend. According to the belief among the non-Brahmin mass, a Brahmin woman burns herself along with her husband and children when she comes to know that her husband being an untouchable, had deceived her by lying that he belonged to Brahmin caste. From then the Brahmin woman is worshipped as Goddess Maramma in India, especially in Southern region. People believe that the goddess protects the village from the diseases like plague, cholera. This goddess is worshipped mostly by the people from lower strata. The fair and festivals also celebrated in the name of Goddess Maramma. Animal sacrifice is one of the rituals performed during the festival. According to the story of Goddess, sung while the sacrifice of the bull, the untouchable youth lied, dared to learn Vedas and married Brahmin girl and out of the sexual intercourses he begot children. The bull, which to be sacrificed is the husband who deceived the Brahmin girl and the ships represent her children. These are some systematic techniques how the people belonging to upper strata tried to marginalize the people from lower strata and kept them deprived from the sources of knowledge from thousands of years. It was declared during Vedic period that Brahmin and knowledge were inseparable. A formula- *Brahmin is equal to knowledge and knowledge is equal to Brahmin was fixed*. The monopoly of power was completely vested with the monopoly of knowledge. This monopoly of knowledge and power has created irreparable crack in Indian society. Mr. Kasinath K. Kavlekar in his book '*Non-Brahmin Movement in South India 1873-1849*' written in reference to the caste system in India that caste in ancient India was an institution. The literature written between 1000 B.C. and 600 B.C. represents the most vital period of institution of Aryan society in India, which has its deep impact on the Hindu world. During this period the Brahmins won the highest status in the society. When we look into the later Vedic age we find that Brahmins became dominant by covering a wide range of area. As Brahmin gained the religious leadership they had an advantage of influencing psychology of the entire society. As a result the whole Vedic literature is more or less ritual literature composed by Brahmins. "*Taittiriya Brahmana declares that Brahman is all gods and Brahmins therefore belong to the group of god*" (*Non-Brahmin Movement in South India 1873-1849*, p.no. 3). This is how they went on claiming their position to that of Gods.

Conclusion:The fiction itself is the lighthouse to understand the minor details of the caste system which has been in practice form the ages. Every minor and major character plays vital role in unleashing the *casteism* throughout the story. Now in this 21st century everyone got an access to the education. The credit of this revolution of course goes to the social reformers and

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makers of The Constitution of India. Dr. B. R. Ambedkar said that the education is the only weapon which can bring the change in our society and lead us towards the progress. Satya, who is being the best byproduct of education, decides to help Mohandas by writing a book on his request for the benefits of Dalits. The book helps to create awareness among Dalits/Untouchables to understand the injustice done to them. Likewise education only will help the society to come out of all these conflicts- who is Brahmin?, who is Untouchable? Whose caste is superior? and whose caste is inferior?

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आज़ादी का
अमृत महोत्सव

डॉक्टर हरीसिंह गौर विश्वविद्यालय
(केन्द्रीय विश्वविद्यालय)
सागर (मध्यप्रदेश) - 470 003
दूरभाष : 91-7582-264455
ई-मेल : madhyabharti.2016@gmail.com

