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THE INFLUENCE OF IRISH HISTORY AND FOLKLORE IN EDNA O'BRIEN'S NOVEL *MOTHER IRELAND*

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Abstract: This research paper explores the profound impact of Irish history and folklore on the narratives and themes found within Edna O'Brien's body of work, with a particular focus on her novel "Mother Ireland." Through an in-depth analysis of the historical context of Ireland, as well as the incorporation of rich folklore and mythological elements, this paper delves into the intricate tapestry that O'Brien weaves to portray the complex layers of Irish identity and cultural heritage. It investigates the role of Irish history in shaping O'Brien's characters, settings, and plots, revealing how O'Brien's personal experiences intersect with the larger historical narrative. The paper also examines how Irish folklore and mythology are utilized to enhance the depth of her storytelling, infusing her novels with a distinct sense of Irishness. By exploring specific themes, motifs, and character development, this research paper highlights the profound and lasting influence of Irish history and folklore in Edna O'Brien's novel *Mother Ireland* and underscores her significant contribution to Irish literature.

Key Words: (The Troubles, Celtic Mythology, The Banshee, Pooka or the Aos Sí, Otherworldly Figures)

Introduction: Edna O'Brien is a highly influential Irish author known for her compelling and thought-provoking literary contributions. Born in County Clare, Ireland, in 1930, she has garnered international recognition for her works, which often explore the complex landscape of Irish identity, culture, and history. O'Brien's writing style is characterized by its lyrical prose, deep emotional resonance, and a keen sensitivity to the human condition. Throughout her career, she has tackled both the personal and the political, delving into themes such as love, desire, conflict, and the enduring impact of Irish history and folklore on the modern psyche. Her literary cannon comprise *The Country Girls*, *Girl with Green Eyes*, *Girls in their Married Bliss*, *Down by the River*, *Night*, *A Pagan Place*, *August is a Wicked Month*, *Casualties of Peace*, *Johnny I Hardly Knew You*, *The High Road*, *Time and Tide*, *House of Splendid Isolation*, *Wild December*, *In the Forest*, *The Light of Evening*, *The Little Red Chairs*, *Sister Imelda*, and *Crossing*.

Edna O'Brien has made a substantial and lasting contribution to Irish literature by addressing a wide range of themes and issues in her works. Her writing is characterized by a lyrical and evocative style that captures the complexities of Irish identity, history, and culture. Some key aspects of her broader contribution to Irish literature include:

Exploration of Irish Identity: O'Brien's works often delve into the multifaceted nature of Irish identity, especially in the context of modernity and the challenges of historical legacies. She examines the tensions between tradition and progress, often with a focus on the personal and emotional struggles of her characters.

Feminism and Gender: O'Brien is known for her feminist perspectives and exploration of gender dynamics in Irish society. Her writings have highlighted the struggles and aspirations of women, contributing to a broader feminist discourse within Irish literature.

Capturing Irish Rural Life: O'Brien's early works, including *The Country Girls* trilogy, are celebrated for their vivid portrayal of rural Ireland. She provides a window into the lives, traditions, and challenges of Irish rural communities.

Engagement with History and Folklore: As exemplified by *Mother Ireland*, O'Brien has a unique ability to weave history and folklore into her narratives. Her work bridges the gap between the past and the present, emphasizing the enduring influence of history and culture on the Irish people.

In this context, *Mother Ireland* is a significant work by Edna O'Brien, published in 1976. This novel (basically a Non-fiction) presents a poignant exploration of the enduring legacy of Irish history and the profound influence of the land itself on the Irish people. The narrative revolves around Fidelma, the central character, who returns to Ireland after years of living abroad. Fidelma's journey is a quest to reconnect with her homeland, her family, and her roots. As she navigates her past and the present, the novel delves into themes of identity, displacement, the impact of history, and the deep ties between the Irish people and their native land. By-and-large, *Mother Ireland* is a significant addition to Edna O'Brien's body of work, reflecting her overarching themes and writing style. The novel fits into her oeuvre due to her continued exploration of Irish identity, the impact of history, and the enduring connection between the Irish people and their homeland. It builds upon her previous works that delve into these themes. O'Brien is always distinctive for lyrical prose and it's the hallmark of *Mother Ireland*, just as it is in her earlier novels. Her evocative language is consistently present, immersing readers in the world she creates. *Mother Ireland* primarily focuses on the broader themes of Irish history and folklore; it still contains elements that reflect O'Brien's engagement with feminism, as seen through the complex female characters in the novel. The novel also retains O'Brien's characteristic style, blending a sense of realism with elements of magic and the otherworldly figures. This blending of the everyday and the mystical is a recurring feature in her works.

This paper aims to provide a comprehensive analysis of the influence of Irish history and folklore in Edna O'Brien's *Mother Ireland*. Through a detailed exploration of the historical context, the incorporation of folklore and mythology, thematic elements, and character development, this research also aims to illuminate the depth and significance of O'Brien's narrative. By examining how O'Brien intertwines history and folklore within the novel, this paper seeks to shed light on her role in the broader context of Irish literature and her contribution to the exploration of Irish identity. Ultimately, this research paper will contribute to a deeper understanding of Edna O'Brien's literary legacy and the enduring impact of Irish history and culture on her work. And how Edna O'Brien's *Mother Ireland* reflects and draws upon Irish history and folklore to convey a sense of Irish identity and cultural heritage.

As, the historical backdrop of Ireland during the time of *Mother Ireland* (published in 1976) was characterized by several significant events and ongoing issues. Understanding this context is crucial in appreciating how it influenced Edna O'Brien's writing and her portrayal of Irish history within the novel:

The Troubles: During the 1970s, Northern Ireland was engulfed in the ethno-nationalist conflict known as "The Troubles." This period saw intense sectarian violence, political unrest, and the British army's presence in Northern Ireland. The Troubles had a profound impact on the entire island of Ireland and cast a long shadow over its history.

Social and Cultural Change: The 1970s brought about social and cultural changes in Ireland, particularly in the Republic of Ireland. It was a time of transition from a more conservative and

narrow-minded society to a more modern and globalized one. This shift had implications for Irish identity and cultural dynamics.

Economic Challenges: Ireland faced economic challenges during this period. The country grappled with high unemployment, emigration, and an economic downturn that affected the lives of many Irish people.

Edna O'Brien's *Mother Ireland* reflects the turbulent historical context of 1970s Ireland in several ways to address few:

The Troubles: O'Brien's portrayal of Irish history and its lasting impact on the Irish people is intertwined with the Troubles. The novel alludes to the conflict and its consequences, showcasing how historical trauma continues to reverberate in the lives of the characters. It delves into themes of division, loss, and the enduring psychological scars left by the Troubles.

Cultural Shifts: The novel captures the changing cultural landscape of Ireland during the 1970s. O'Brien's writing reflects the tension between tradition and modernity, exploring how Irish identity is affected by evolving cultural norms and values.

Economic Hardships: Economic challenges and emigration are depicted in the novel, especially through the experiences of returning emigrants like Fidelma. O'Brien's characters grapple with the economic difficulties of the era, shedding light on the relationship between economic struggles and Irish history.

O'Brien's portrayal of Irish history in *Mother Ireland* is not just a static representation of the past but a dynamic engagement with the historical context of her time. She weaves these historical threads into the narrative to create a tapestry that reflects the multifaceted nature of Irish history and its enduring impact on the Irish psyche. By doing so, she contributes to a broader conversation about how history and folklore shape Irish identity and cultural heritage, making her work a significant contribution to Irish literature.

So, identifying instances of Irish Folklore and Mythology, *Mother Ireland* by Edna O'Brien is imbued with the rich tapestry of Irish folklore and mythology, intertwining these elements with the narrative to create a vivid portrayal of Irish identity and cultural heritage. Here are some prominent instances:

Celtic Mythology: The novel references Celtic mythology, particularly through the symbolism of the land and its connection to the Irish people. The landscape, with its ancient hills, rivers, and natural features, is personified and revered, echoing the reverence found in Celtic myths for the land and nature.

The Banshee: The Banshee, a supernatural figure from Irish folklore associated with death and mourning, makes an appearance in the novel. This element adds an eerie and mystical dimension to the narrative, reflecting the influence of folklore on the characters' beliefs and perceptions.

Mythical Figures: O'Brien introduces mythical and archetypal figures who embody the spirits and essence of the Irish landscape. These figures are reminiscent of characters from Irish folklore, such as the Pooka or the AosSí (the supernatural race of fairies), and they contribute to the novel's dreamlike, otherworldly atmosphere.

By and large, folklore and mythology in *Mother Ireland* play a crucial role in accentuating the novel's central themes. The reverence for the land, for example, underscores the theme of Irish connection to the homeland. The Banshee's presence emphasizes themes of death, mourning, and the enduring influence of the past. The characters in the novel are deeply influenced by Irish folklore and mythology. Fidelma, the protagonist, experiences a profound connection with the land, shaped by the mythical elements of Irish culture. The otherworldly figures encountered throughout the narrative evoke a sense of enchantment and mystery, impacting the characters'

perceptions of their own identities and the world around them. Folklore and mythology are interwoven into the plot to create a sense of mysticism and to highlight the characters' journeys of self-discovery. The Banshee's appearance, for instance, marks a pivotal moment in the story, where the characters confront their past and the weight of Irish history. At the same time, folklore and mythology serve as a lens through which Irish identity is portrayed in *Mother Ireland*. They embody the deep-rooted connection between the Irish people and their land, encapsulating a profound sense of place and heritage. These elements reflect the enduring influence of Ireland's cultural and mythological past on the present, conveying a sense of continuity and shared history. The folklore and mythology in the novel contribute to the broader understanding of Irish identity as something intimately tied to the land, the past, and the enduring spirit of the Irish people. They add depth and dimension to the novel, making it a powerful representation of Irish culture and heritage.

Mother Ireland by Edna O'Brien is rich with recurring themes and motifs that serve as the backbone of the narrative, underpinning its exploration of Irish history and folklore. Some of the prominent themes and motifs include:

Homeland and Identity: The concept of homeland and its significance in shaping personal and collective identity is a central theme. Fidelma's return to Ireland and her quest to reconnect with her roots represent the theme of identity anchored in the Irish landscape. Also, the theme of homeland and identity is intricately linked to Irish history. The novel explores how Irish history, particularly the struggle for independence and the enduring presence of British colonialism, has shaped the Irish people's connection to their homeland. This historical context informs Fidelma's journey and the characters' complex relationship with Ireland.

Family and Generational Dynamics: Family relationships and generational dynamics are recurrent motifs. The tensions and bonds within Fidelma's family mirror the complexities of Irish history and the legacy passed down through generations. The tensions within Fidelma's family mirror the generational conflicts that have arisen from Ireland's turbulent history. The novel delves into how historical events, such as the Troubles, have left lasting scars on families and communities, affecting the relationships between parents and children.

The Land and Nature: The Irish landscape, with its hills, rivers, and natural beauty, is a motif that symbolizes the connection between the Irish people and their land. The land is not merely a backdrop but a character in its own right, embodying the essence of Irish folklore's reverence for nature. As well the motif of the Irish landscape aligns with the reverence for the land found in Irish folklore and mythology. It portrays the enduring connection between the Irish people and their natural surroundings, emphasizing how history has influenced this deep bond.

Death and Mourning: The Banshee, a supernatural figure associated with death and mourning in Irish folklore, is a recurring motif. It underscores themes of loss and the enduring impact of historical traumas and conflicts. The presence of the Banshee serves as a symbol of death and mourning, linking the novel to Irish folklore. It evokes the emotional weight of Irish history, particularly the violence and loss experienced during the Troubles, which continue to cast a shadow on the Irish psyche.

Mythical Figures and Folklore: Throughout the novel, mythical and folkloric figures make appearances, adding an element of mysticism and fantasy. These figures symbolize the deeper, spiritual connection of the Irish people to their cultural heritage. The appearance of mythical and folkloric figures underscores the mystical and enchanting aspects of Irish culture. These figures represent the enduring presence of folklore in Irish life, connecting the characters to their cultural heritage and the myths and legends that have shaped their worldview. The recurring themes and

motifs in *Mother Ireland* not only provide depth to the narrative but also offer a lens through which to explore the profound influence of Irish history and folklore on the characters, their experiences, and their sense of identity. These themes and motifs add layers of complexity to the story, emphasizing the intertwined relationship between the Irish people and their cultural heritage, which has been deeply influenced by the historical context in which they live.

In *Mother Ireland*, Edna O'Brien crafts characters whose backgrounds and experiences are intricately linked to Irish history and folklore. These characters serve as means of expression for the exploration of Irish cultural and historical context, and their interactions with folklore and history play a pivotal role in shaping their development:

Fidelma: Fidelma, the novel's protagonist, embodies the diasporic Irish experience. Having spent time abroad, she returns to Ireland with a deep longing for her homeland. Fidelma's connection to Irish history is reflected in her sense of displacement and her quest to rediscover her Irish identity. Her interactions with folklore, particularly through the presence of the Banshee, highlight the weight of historical trauma on her psyche and her journey of self-discovery.

Fidelma's Mother: Fidelma's mother represents an older generation, one that lived through significant historical events such as the struggle for Irish independence and the Troubles. Her experiences reflect the generational impact of Irish history, with the memories of conflict and loss deeply ingrained in her character. Her connection to folklore and traditional beliefs mirrors the enduring presence of these elements in the lives of the older Irish population.

Otherworldly Figures: Throughout the novel, characters encounter mythical and folkloric figures that embody the spirits of Irish history and culture. These figures, often associated with the land and natural elements, serve as catalysts for the characters' personal and spiritual development. They blur the boundaries between reality and mythology, highlighting the profound influence of folklore on the characters' perceptions and their sense of Irish identity.

The Community: The broader community in the novel reflects the collective experience of the Irish people. Their interactions with one another and with the land underscore the communal ties to Irish history and folklore. These interactions reveal the shared cultural heritage and the enduring impact of historical events on the community's identity. Thus, the characters in *Mother Ireland* collectively represent different facets of the Irish experience, influenced by the historical and folkloric elements that permeate their lives. Their individual journeys of self-discovery and their relationships with folklore and history provide a nuanced portrayal of the multifaceted Irish identity. Through these characters, O'Brien explores the ways in which Irish history and folklore have shaped the collective and personal narratives of the Irish people, shedding light on the enduring impact of the past on the present.

Mother Ireland by Edna O'Brien has garnered significant attention from scholars and critics, who have examined the novel's portrayal of Irish history and folklore. Their interpretations shed light on the role of these elements in the narrative. Here are some critical perspectives on the novel:

The Lyrical Weaving of History and Folklore: Many scholars have praised O'Brien's lyrical prose and her skillful integration of Irish history and folklore into the narrative. They argue that her poetic style enhances the reader's immersion into the cultural and historical context, making the novel a profound exploration of Irish identity.

The Legacy of Historical Trauma: Critics often emphasize the novel's portrayal of the lasting impact of historical trauma, particularly the Troubles. They argue that *Mother Ireland* serves as a poignant reflection on how Irish history has left emotional and psychological scars on the characters, illustrating the collective trauma of the Irish people.

The Revival of Folkloric Elements: Scholars have highlighted how O'Brien revives and re-imagines traditional Irish folklore and mythology. They see this as a conscious effort to connect with the cultural roots and beliefs of the Irish people, emphasizing the enduring presence of folklore in modern Irish life.

Conflict and Identity: Many interpretations focus on the theme of conflict, both personal and societal, and its relationship with Irish identity. The characters' struggles and interactions with the Banshee, as a representation of conflict and death, symbolize the complexity of Irish identity in a historical context marred by violence and division.

Generational Dynamics: Critics have explored the generational dynamics within the novel, particularly how older characters who lived through historical events like the struggle for independence view the world differently from younger characters like Fidelma, who are grappling with the aftermath of those events. This generational gap reflects the evolving nature of Irish identity.

The Land as a Character: Scholars often note the land's role as a character in its own right, highlighting the significance of nature and the environment in the lives of the characters. The Irish landscape, as described by O'Brien, is seen as a representation of the enduring connection between the Irish people and their homeland. In précis, *Mother Ireland* underscores the novel's profound exploration of Irish history and folklore. Scholars recognize O'Brien's skill in blending these elements with lyrical prose to create a vivid portrayal of Irish identity and the enduring impact of history and culture. The novel serves as a poignant reflection on the lasting effects of historical trauma, the importance of folklore in modern Irish life, and the complexities of Irish identity in a changing world. These critical insights contribute to a deeper understanding of the novel's significance in the context of Irish literature and its exploration of cultural and historical themes.

In conclusion, *Mother Ireland* aligns with Edna O'Brien's wider contributions to Irish literature by exploring Irish identity, history, and culture, while maintaining her signature writing style and thematic concerns. The novel adds depth to her literary legacy, offering a poignant examination of Irish history and folklore and their role in shaping the identity of the Irish people, thereby solidifying her position as a significant figure in Irish literature.

In researching *Mother Ireland* by Edna O'Brien, several key findings have emerged:

Irish History and Folklore as Integral Elements: *Mother Ireland* weaves Irish history and folklore into its narrative, making them integral to the characters and themes of the novel.

Enduring Impact of Historical Trauma: The novel underscores the lasting impact of historical trauma, particularly the Troubles, on the Irish people. This legacy continues to shape the characters' identities and their perceptions of the world.

Complex Irish Identity: The characters in the novel embody the complexity of Irish identity, where personal and collective identities are deeply intertwined with the historical and folkloric elements of Irish culture.

The Role of the Land: The Irish landscape is personified and revered in the novel, symbolizing the enduring connection between the Irish people and their homeland, reflecting Irish folklore's reverence for nature.

Generational Dynamics: The generational dynamics within the novel illuminate how historical events have affected different generations of Irish people, emphasizing the evolving nature of Irish identity.

Thus, the research findings emphasize the profound significance of Irish history and folklore in *Mother Ireland*. These elements are not mere background details but are intricately woven into

the fabric of the narrative, shaping characters' identities, conflicts, and their relationship with the land. The novel serves as a poignant reflection on the enduring impact of Irish history and culture, shedding light on the collective trauma and complexity of Irish identity in the context of historical and folkloric influences. In the broader context of Edna O'Brien's body of work and Irish literature, *Mother Ireland* stands as a testament to her skill in capturing the complexities of Irish identity and the interplay between history and culture. It continues her exploration of these themes, employing her lyrical prose and her engagement with feminism, while also introducing an otherworldly and mythical dimension to her storytelling. The novel enhances her literary legacy and contributes to the broader conversation about Irish literature's role in preserving and evolving Irish identity and cultural heritage. *Mother Ireland* is a poignant and evocative representation of the enduring influence of Irish history and folklore on the Irish people and their ongoing search for identity and belonging.

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TEMPORAL PARADOXES AND COSMIC VOYAGES: A STUDY OF TIME TRAVEL IN GREGORY BENFORD'S 'SAILING BRIGHT ETERNITY'

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Abstract: This paper explores the themes of temporal paradoxes and cosmic voyages in Gregory Benford's science fiction novel *Sailing Bright Eternity*. The story follows a team of astronauts as they trek through time to study far-off galaxies. They have to deal with the risks of time travel, such as the potential for temporal paradoxes, along the way. The interaction of time and space is one of the book's major themes. Benford contends that time is a complex network of potential outcomes rather than a straight line. This opens up the door to time travel but also raises the possibilities of producing temporal paradoxes. The work also addresses the human need to explore. The motivation of Benford's astronauts is a yearning for knowledge and a need to explore the cosmos. The ethical ramifications of time travel are also discussed in the book.

Benford questions if changing the past, even if it is for the better, is morally right. He also examines the risks associated with developing alternative timelines. The sophisticated and thought-provoking book *Sailing Bright Eternity* tackles subjects including temporal paradoxes, cosmic journeys, and the human impulse to explore. Benford's writing makes a significant addition to the science fiction genre and highlights significant issues regarding the nature of time and space.

Keywords: time travel, temporal paradoxes, cosmic voyages

Introduction: Science fiction frequently explores the issue of time travel, but it is also a complicated one. There are numerous ways to conceptualise time travel, and each one presents unique difficulties and contradictions. Dr. Robert Aldrin and his crew sail through time to investigate far-off galaxies in Gregory Benford's science fiction book *Sailing Bright Eternity*. The risks of time travel, such as the potential for temporal paradoxes, must be faced along the route. This essay will look into the ideas of cosmic journeys and temporal paradoxes in *Sailing Bright Eternity*. The ethical ramifications of time travel will also be covered.

Literature Review: Although there are many other kinds of temporal paradoxes, the grandfather paradox is one of the most frequent. This is the contradiction that arises when a time traveller murders their own grandfather by travelling back in time. If the time traveller murders their grandfather, they would not have been able to return back in time and avenge their grandfather because they would not have been born. The bootstrap paradox is a typical instance of a temporal paradox. When a time traveler takes something back from the future that was crucial to its development; this paradox results. A time traveler might, for instance, bring back the blueprint for a brand-new machine and utilize it to construct the said machine. The machine would not have been created, though, if the time traveler had not brought the blueprint back from the future. The perils of temporal paradoxes are explored in various ways throughout Benford's book. The astronauts, for instance, go back in time to view the Big Bang in one scene. However, they unintentionally produce a temporal paradox that poses a threat to the fabric of space and time. In a different scene, the astronauts visit a far-off galaxy where they encounter a culture that has perfected time travel. The astronauts quickly discover, though, that the civilization is doomed since they have produced a time paradox that is gradually wiping them off.

Benford's novel examines the moral ramifications of time travel in addition to the perils of temporal paradoxes. The astronauts must, for instance, choose whether it is moral to alter the past, even if it is for the best. The morality of creating other timelines must also be decided. The ideas of cosmic journeys and temporal paradoxes are not unique to Benford's book. These themes have also been covered in a number of other science fiction novels, such as *The Time Machine* by H.G. Wells and *The End of Eternity* by Isaac Asimov. But Benford's book stands out because it examines the moral implications of time travel.

Temporal Paradoxes: When a time traveller alters the past in a way that prohibits them from returning to that point in time and repeating their alteration of the past, this is known as a temporal paradox. The various varieties of temporal paradoxes are numerous. The grandfather paradox is one popular variety. This is the contradiction that arises when a time traveller murders their own grandfather by travelling back in time. If the time traveller murders their grandfather, they would not have been able to return back in time and avenge their grandfather because they would not have been born. The bootstrap paradox is a typical instance of a temporal paradox. When a time traveler takes something back from the future that was crucial to its development, this paradox results. A time traveler might, for instance, bring back the blueprint for a brand-new machine and utilize it to construct the said machine. The machine would not have been created, though, if the time traveler had not brought the blueprint back from the future.

Cosmic Voyages: A cosmic journey is the subject of the novella *Sailing Bright Eternity*. Dr. Robert Aldrin, the main character, and his team journey through time to investigate far-off galaxies. The size of the universe makes cosmic journeys feasible. Light travels from one star to another over millions or even billions of years due to the vastness of the cosmos. This indicates that if a spacecraft could move faster than the speed of light, it would be able to quickly travel to distant galaxies. Dr. Aldrin and his team use a time machine in *Sailing Bright Eternity* to move more quickly than the speed of light. They may now examine faraway galaxies without needing to travel through space for millions or billions of years.

Ethical Implications of Time Travel: Many ethical issues are brought up by time travel. One concern is whether changing the past, even if it is for the better, is morally acceptable. It might be alluring, for instance, to turn the clock back and stop a horrific disaster, like the assassination of a president. But going back in time can have unexpected results. The morality of creating alternate timelines is another ethical concern. A new timeline that is distinct from the previous timeline is produced when a time traveler alters the past. The time traveller is effectively constructing a new universe as a result of this. It is unclear whether it is moral to create new universes without the inhabitants' permission.

Conclusion: *Sailing Bright Eternity* is a complex and thought-provoking novel that explores the themes of temporal paradoxes, cosmic voyages, and the ethical implications of time travel. Benford's work is a valuable contribution to the genre of science fiction and raises important questions about the nature of time and space. In the end, Benford's narrative's examination of time travel goes beyond simple storytelling. It acts as a link between philosophical enquiry, scientific investigation, and literary imagination. The book asks us to think about the ethical and societal ramifications of time travel, the boundaries of human knowledge, and the never-ending struggle to navigate the cosmic time seas. The journey into the universe, whether in fiction or reality, is a journey of limitless potential and enduring interest, as shown by "*Sailing Bright Eternity*," which ultimately leaves us with a profound appreciation for the wonders of time and space.

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A STUDY ON CULTURAL DISPLACEMENT AND IDENTITY IN ANITA RAU BADAMI'S 'THE TAMARIND MEM'

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Abstract: This article refers to Indian diasporic writer Anita Rau Badami. She is a Canadian writer born in Rourkela, Orissa. The study will focus on cultural recognition and identity at homeland and host land in the novel 'The Tamarind Mem'. People migrated from their homeland suffers the identity crisis and they feel in alienation at abroad. Many diasporic writer's thematic concern is the same i.e., cultural identity, discomfort, clash of first, second and third generation ideologies, and relocating their past wherever they have settled in abroad. Likewise, my study focus on cultural background of India and Canada to project their views, ideologies, thoughts on diasporic perception referring to multicultural aspects at foreign land. Tamarind Mem's American title is Tamarind Woman. Its setting is Indian and the context of the story includes Canada as well. It is the depiction between the relationship between a mother and a daughter who try to make sense of their past with different perceptions. The two main characters of Kamini and Saroja employ their memories to reach a final consensus of searching their cultural identity. Culture is a mode of how one lives and reacts, Cultural variation and varieties are found irrespective of country, language and faith. Every community is characterized by its cultural heritage.

Keywords: Diaspora, Ethnicity, Multiculturalism, Quest for identity and Generation Gap.

Introduction: Anita Rau Badami, through her writings, we come across various themes related to diasporic literature. Her native feelings are expressed in her novels. Readers find the revelation of Cultural Gap in her writings. Her works are The Hero's Walk, Can you Hear the Night-bird and Tell it to the Trees. This chapter deals with the delineation of the two destined personalities of Kamini, in the shoes of a daughter and Saroja, in the position of a mother. They share the two halves of the novel. The first part is Kamini's narration and the second half is followed Saroja, her mother. It also highlights the ideological conflicts between them. The title of the story refers to Saroja who represents an Indian mother with a sour and acid tongue. Kamini was born in India just before Indian freedom. Now she is in Calgary, a city in Canada. Her recapitulation forms half of the storyline. Her vivid memories bring her back the unforgettable days in India.

'Dadda', the husband of Saroja and father of Kamini was an employee in the Indian Railways in the position of an engineer. Saroja was junior to him by fifteen years. She had taken the status of a typically traditional wife and parent by taking care of housekeeping and parenting. Saroja was stranded in the midst of two daughters named Kamini and Roopa and Linda, both a maid and nanny. There was a manservant too. The children were left at the mercy of their mother's parenting. In the backdrop of Saroja's life before marriage, she wanted to become a doctor. However, her optimistic dreams were thwarted when she was married in her teenage. To be candid, her matrimony was arranged against her desire. She became a Brahmin Mem.

The publication of this novel in the United States of America has a different title of 'Tamarind Woman'. Kamini remembers her past life in India with a sense of detachment in the background of diasporic life:

“I was always alert to the rivers threading their way through every house we inhabited. I had developed a fine instinct for these unseen bodies of water, knowing which ones ran deep, where the currents were dangerous and the whirlpools lurked. I knew that a chasm gaped between my parents, a hole so deep that even Dadda [her father] with his engineer hands could not build a bridge to span it”.¹

The change in the boundaries and the sense of being away from home and parents makes her nostalgic in the context of the foreign atmosphere in Calgary where life is not the same as she had found in India. The muffled sounds of the city traffic often used to send her to ponder over the distinction between her motherland and the host land.

Cultural Displacement:

The role of globalization has been immense on the life and lifestyle of the peoples of the world. They found it favorable in the sense it enabled them to settle wherever and whenever they wished. With the result, there occurred the blend in different cultures. Conflict and collaboration are the two feasible faces of the coin of moving from one political boundary to the other. A fusion of the internal components has been observed in such multicultural settlements. Racial and ethnic diversity posits umpteen problems of adjustability and perfectibility. After all, multiculturalism creates an internal revolution for the fact that diversity and hybrid nature of the outcome.

Flippancy in the case of the cultural milieu is often observed when multicultural issues emerge from the traditional and orthodox pressure in one's home land. Badami's debutant novel, *Tamarind Mem*, presents such a case through Kamini who goes abroad. Saroja feels imprisoned by the societal suppression because of the complexities found in Indian culture. The impact on her compels her to marry by quitting the ambition of becoming a doctor.

Kamini Moorthy is the first protagonist of the story who resides in Calgary. The two cultures of India and Canada have revolutionized the life of Kamini. She does not enjoy her childhood as it should have been. The homely atmosphere and her divided and distracted parenting has been the cause for it. She would often be surrounded by the Indian mythological and legendary stories. Her nostalgia in Canada is a proof of her attachment to her family and country.

She narrates her part of the story from the apartment in Calgary; she recalls the anecdotes and tales narrated to her in her girlhood. The story presents the conflicts and contradictions among the Hindu traditional and religious dogmas. This exploration shows that modernization and globalization have effected to a great extent. The modern fusion of cultures has resulted in a wide range of varieties in accepting multicultural elements.

Badami describes the nuances in Indian culture through illustrations of colour and representative symbols:

“[Putti] had every doorway decorated with mango-leaf garlands of beaten silver, and she even bought a cradle carved by the cradle makers of Ranganathpuram. She gave silk saris to all the female relatives who came”.²

Orthodoxy speaks volumes in this novel. The cultural values in this novel are related to colour and caste. In India, caste plays an important role as far as marriage is concerned and this is not the case in an alien land. At the time of searching a matrimonial alliance for Saroja, they talk about a person stating that he does not belong to their caste. Kamini staying in Calgary is unable to break the Indian cultural values she knows what they are. She is unable to break the cultural barriers which have been accepted by all and sundry. Cultural limitations mar a man's quality of life. Such conflicts and constraints are found in the host land.

For this reason, Saroja did not encourage her daughter to study well; on the other hand, she forced her to get married like a traditional mother. She was not contented with the settled life of her daughter particularly Kamini's going to Canada:

“They are grown women now, with worlds of their own, and decisions they alone can make. Do I interfere in their lives? Ask Roopa why she ran away like a thief to get married to a perfectly acceptable man? Perhaps the melodrama of the whole thing appealed to her, she was always so fond of cheap films. Do I ask Kamini why she never marries, why she had to go to Canada to study? As if there aren't any colleges in this country! No, I leave them alone, but they cling to me like leeches, sucking up my energy with their constant nagging”.³

The character of Saroja is antonym to a modern woman who longs for migration to an alien country. The mother-daughter relationship sheds light on the homely life of Saroja and the life of Kamini in Canada. It is a matter of multicultural milieu. Kamini finds the cultural differences between her homeland and the host land. Plurality in culture has been observed by her whenever she calls her mother on the phone, writes a letter or she herself is alone in her house.

She recounts the life spent home and regrets for having spent there with constraints and restrictions. The liberty she finds in the foreign ambience makes her to lead a life of contentment in Calgary. Homesickness is a matter of attachment and nothing else. She does not sense an iota of such orthodoxy abroad. She gets conflicting thoughts to her mind in the background of two distinct and contrasting cultural settings. The division of the novel into two parts holds well in the case of two countries with varied traditional features.

The then India bore the signs and ambience of the British Raj in the form of infrastructure and people who had welcomed the English mannerisms. Anglo-Indians and Catholic Convents represented the remnants of their culture. There are many references to the lifestyle of the Anglo-Indians. Badami has successfully and succinctly shown the overseas manners of the Anglo-Indians also. Saroja's marriage was a failure in the strictest sense of the term and ceremony. The character of Paul de Costa embodies the Christian culture who had proposed to her after becoming aware of the estranged matrimonial union.

She points towards the collision of two cultures that have zero resemblance:

“Badami also plays around with the conflict that occurs when two cultures collide, when traditional values clash with modernity. She has a good eye for minute details, the gift of capturing memories in their entirety and translating them into fiction. Details of a life tinged by the Anglo-Indians' manners and habits are well documented in Tamarind Mem, the awareness of the railway life and feel of trains and stations and the superstitions narrated by servants to the children.”⁴

A comparison can be made between the marital lives of the mother and the daughter. Kamini goes overseas studies and marries there. On the other hand, her mother marries against her will. Her parents were in a hurry for her marriage. Kamini's life abroad is successful in the context of her voluntary settlement. Saroja is an embodiment of a woman who suffers from generation gap that happens when two cultures collide owing to their inimical elements.

Roopa and Kamini's selection of their lifestyle was synonymous with the western culture. Their modern ways of living rebel against their traditional principles. This is a new perspective presented by Anita Rau Badami in Tamarind Mem. Being in one's own country, people may follow a foreign fashion which is but a clash between two cultures. The two sisters, Kamini in Vancouver and Roopa in the United States of America, stand for the expatriate people and the mother is an embodiment of Indian cultural heritage.

Identity: In *Tamarind Mem*, the two daughters leave home in search of their identity in an alien country as their girlhood and adolescence did not give them recognition in their homeland. Kamini goes abroad for higher education and Roopa's marriage enables her to migrate to America. Their ultimate aim is to be away from home and obtain some identity even as immigrants. A parallel comparison can be drawn between the mother and the daughter's lives. After the death of her husband, Saroja starts going on pilgrimage, visiting certain holy places and on the other hand, Kamini and Roopa also leave home. This act of theirs has been a defensive weapon for safeguarding their individuality.

Saroja's frustration forces her to foil the matrimonial constraints and travelling across India as a pilgrim is a purgative gesture in her life. It shows escapism from her previous life which was devoid of liberty as a married woman. She was caught in the shackles of her husband to stand for the identity of an ideal Indian woman. The instances of flirtation in the context of the visits of Paul de Costa, a car mechanic in the absence of her husband throw light on the fact that he wanted to give her the identity and need of a married woman. His role represents that of a foreigner in the story.

Roopa's running away to the US and marrying a guy there is an incidence of freedom from the clutches of Indian tradition and longing for a life of identity, may it be in a host land. In the novel, *Tamarind Mem*, here are many references of a girl being exploited and looked down upon as a source of ignominy and burden on the family. In India, girls are given lessons of being alert and self-conscious:

“Listen to me! A woman is never safe” 5

Many a time, Kamini thinks comparatively about the image of Indian traditional and cultural identity reckoned of a woman and the contrast picture present in Canada. The false recognition worn by the patriarchal power highlights the impotence of gender discrimination and preferential dominance of a race. On the birth of Saroja, her grandmother had asked whether it was a boy. As soon as Roopa was born, her grandma bitterly remarked that she looked as if she were the child belonged to the caste of a Sweeper. This remark was the result of Roopa's dark complexion. In India, colour, caste and gender matter much as far as a girl's life is concerned. She has a degraded position in the hierarchy. *Tamarind Mem* evokes the scenes of established discrimination and humiliation on the part of a woman:

“Highlighting how the characters feel about their motherland, the paper further explicates the strong feeling of rootlessness and the perennial struggle to accept a hyphenated identity that in turn leaves the entire immigration experience a traumatic one”. 6

Badami's novel *Tamarind Mem* presents a pristine picture of identity crisis and the horrible life of an Indian woman in the backdrop of a psychological suffering in the form of traumatic tentacles. It assumes the welfare of the immigrants in the new land. The two sisters follow the existential ideology and try to settle their lives in the quest for a new identity. Theirs is an anti-titular role in Indian society sans individuality and hegemony. They go in quest of individual recognition and a secure existence. In other words, they are the marginalized women who suffer all consequences in their family. Subsistence of women has been neglected and exploited in India.

Saroja's helplessness is shown in moving from place to place in the nomenclatures of centres of pilgrimage. It has been just an attempt to secure her individuality and identity. The plight of a woman who strives hard for her so-called individuality and recognition is relentless. The bottomless status of a woman lacks identity. The caste system is so rigid that people do not dare

to think of another section in the same caste. Saroja being a Brahmin marries a Brahmin. It is a tradition for the sake of survival and safety in the compartment of religious society.

Saroja is thus depicted as a frustrated woman who is caught in her traditional and most responsible roles as a wife and a mother. She is always estimated to be the epitome of an ideal woman even by her educated husband. Migration has become a source of the search for self-identity because of the fact that in India people are ardent lovers of their tradition and as the metaphor goes, it is 'The Opium of the People'. Religious and cultural identities are indispensable two faces of the same coin. Such sour facts and figures have made Indians to go abroad in quest for self-identity. They fail to find it in their home land. Both the sisters in Tamarind Mem go overseas quitting their ancestral home. On the contrary, there is an emotional attachment to it. In the quest for identity, a few characters welcome assimilation and some do not. In the context of the present novel, Kamini and Roopa welcome the foreign ambience and feel at home there. They are prepared to lose their native identity in order to settle there.

Conclusion: As a social being, man's culture encompasses all social and societal activities like rites and rituals, customs, traditional practices, festivals and any other celebrations. The gigantic gamut of culture takes into consideration all trials and tribulations, pleasure and pains, issues and ease, festivities and forlorn facets of human experiences. In short, it is a man-made ambience that encircles mundane and spiritual matters that are passed from one generation to the other. There is a gigantic gap between the first generation and the second generation with regard to their attitudes and lifestyles. The first generation is more serious about their cultural and social identity, while the second generation takes things easy. Critics and readers have to read between the lines to discover the novelist's thematic value. These fictional works focus on the predicament, plight, cultural pride, cross-cultural mal-adjustment and linguistic diversity. Culture and life are inter-linked. Culture is an ornament that beautifies human life. Life is chromatic when it is tinted with cultural colours. Culture makes an animal a human being. A human society creates culture. It is multi-faceted. Globalization has brought in varied cultural influences. What is right and what is wrong depends on the tenets of a culture. Its validity is relative to a cultural context. Knowledge of other cultures enables us in evaluating them. For the identity of the self and the nation, Badami has chosen appropriate names of her characters because a name is not just a name; it bears the traits of one's country, culture and faith.

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CULTURAL STUDY OF MONICA ALI'S *BRICK LANE*

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Abstract: The social class, ethnicity, gender, race, ideology and nationality of an individual helps us to understand why s/he responds to a certain situation. The culture, in which the person lives, shapes it and is shaped by it; but when a person comes in contact with a new culture, it either changes him/ her positively or distorts one's identity. This research paper delves into an intricate analysis of the cultural nuances embedded within Monica Ali's novel *Brick Lane*. Focusing on the narrative's portrayal of the Bangladeshi immigrant experience in London, the study examines the interplay of cultural identity, assimilation, and resistance. Through a multidimensional approach, the paper investigates how the characters navigate the complexities of cultural integration, familial dynamics, and gender roles within the framework of a rapidly evolving urban landscape. Employing a blend of postcolonial and feminist perspectives, this analysis seeks to unveil the intricate layers of cultural hybridity and the negotiation of identity in the context of diasporic literature. By exploring the intersections of tradition and modernity, the paper aims to shed light on the multifaceted dimensions of cultural representation and the dynamics of power within contemporary multicultural societies.

Keywords: Cultural identity, assimilation, resistance, hybridity, multiculturalism

Introduction: Cultural studies and literature intersect in the analysis of how literary works reflect and contribute to cultural practices, beliefs, and values. In this interdisciplinary approach, literature serves as a lens through which cultural ideologies, norms, and historical contexts are examined and interpreted. Culture studies in literature explore how texts not only represent but also actively participate in shaping cultural identities and societal narratives. Nazneen, the central character of the novel transforms as a result of being placed in Western culture because of Eastern traditional marriage. Her experiences as an immigrant Bangladeshi Muslim woman make her search for her identity as a result of which she prefers to be a single parent. Her sister who undergoes a love marriage has to bear the pangs of life; on the contrary, Nazneen, though she was a traditional marriage, undergoes a tremendous change in the course of the novel. Monica Ali's parents were settled in London as a result of which she stood at an equal distance from the two cultures. While writing about the motivation to write this novel, she writes:

My experience, for instance, of conflict between first-and second-generation immigrants. The stories that my father used to tell about village life. A book of case studies about Bangladeshi women garment workers in Dhaka and the East End of London, desperate lives drawn together by the common goal of self-empowerment. (Ali, 2003)

James Hiddleston rightly observes that "Ali's novel to a certain extent sets itself up as a fresh look behind the closed doors of a segregated community positioned at the British capital." (2005: 58) Monica Ali's novel *Brick Lane* is a compelling exploration of identity, culture, and the immigrant experience. It is set in the vivacious backdrop of East London. It enquires into the life of a Bangladeshi woman, Nazneen, who traverses the complexities of her arranged marriage and

acclimatizes to the challenges of her new home. The novel provides an intimate representation of the clash between tradition and modernity, and the tensions that arise within immigrant communities. Through Nazneen's journey, the novelist sheds light on themes such as loneliness, empowerment, and the quest for self-discovery. The novel's detailed portrayal of the local Bangladeshi community and its relations with broader British society offers a rich tapestry of cultural dynamics and social complexities, making it a charismatic study of multiculturalism and the human spirit.

Monica Ali masterfully delves into the exploration of identity and culture, particularly through the protagonist, Nazneen. The novel vividly portrays Nazneen's internal conflict as she struggles with her Bangladeshi culture and the new British culture surrounding her. As she confronts the challenges of assimilation and adaptation, her journey becomes an emotional exploration of the complexities of cultural belonging and the constant compromise between tradition and modernity. The narrative also highlights the tensions within immigrant communities, emphasizing the struggle to preserve cultural roots while embracing the opportunities and freedoms of a new environment. Through Nazneen's growing sense of self and her relations with the various characters in the story, the novel offers a thoughtful reflection on the multifaceted nature of identity and the dynamic interaction between personal and cultural dimensions.

Brick Lane vividly captures the multifaceted immigrant experiences through the lens of the protagonist, Nazneen, and the surrounding Bangladeshi community in East London. The novel portrays the challenges and triumphs faced by immigrants, highlighting the complexities of adapting to a new culture while grappling with nostalgia for one's motherland. It delves into the struggles of finding a sense of belonging, the yearning for cultural preservation, and the inevitable transformations that occur within the context of a new society. Ali skillfully explores themes of isolation, discrimination, and the quest for integration, offering a nuanced portrayal of the immigrant experience that resonates with the complexities of identity, belonging, and the pursuit of a better life.

In Brick Lane, Monica Ali provides a compelling portrayal of Bangladeshi women, describing their struggles, resilience, and agency within the context of the immigrant experience. The novel focuses on the experiences of women like Nazneen, highlighting their complex roles within both traditional Bangladeshi society and the modern British world. Through Nazneen's journey, Ali sheds light on the challenges faced by Bangladeshi women, including the tensions between familial responsibilities and personal ambitions, the restraints of traditional gender roles, and the quest for self-empowerment and independence. By exploring the intricacies of their relationships, aspirations, and challenges, the novel offers a poignant and insightful depiction of the diverse and dynamic lives of Bangladeshi women, emphasizing their resilience and strength in navigating the complexities of culture, tradition, and personal identity.

Brick Lane artfully navigates the dynamic interplay between tradition and modernity, highlighting the tensions that arise as characters grapple with the clash between their cultural heritage and the rapidly changing world around them. The novel underscores the challenges faced by individuals striving to reconcile traditional values and customs with the allure of modern lifestyles and opportunities. Through Nazneen's experiences and the interactions of various characters, Monica Ali portrays the complexities of this struggle, illustrating how the pursuit of modernity can both liberate and confound, while the preservation of tradition can provide comfort but also impose limitations. Ali's narrative presents a nuanced exploration of the evolving nature of cultural identity, the push and pull of societal expectations, and the delicate balance between the past and the present in the lives of immigrants and their descendants.

In *Brick Lane*, Monica Ali deftly examines the themes of isolation, empowerment, and the quest for identity, particularly through the protagonist, Nazneen. The novel portrays Nazneen's initial isolation as an immigrant, highlighting her gradual empowerment as she navigates the challenges of her new life. Through her journey, Ali emphasizes the importance of agency and self-discovery, as Nazneen grapples with societal constraints and cultural expectations to ultimately carve out her path. The narrative delves into the complexities of personal growth and the search for autonomy, underscoring the significance of flexibility and willpower in the face of adversity. Ali's exploration of Nazneen's evolution serves as a poignant reflection of the universal human desire for connection, purpose, and the fulfillment of one's true identity.

In *Brick Lane*, Monica Ali intricately weaves together the personal and cultural dimensions of the characters' lives, emphasizing the complex relationship between individual identities and the larger cultural contexts in which they exist. Through the experiences of characters like Nazneen and others within the Bangladeshi community, Ali delves into how personal ambitions, familial responsibilities, and cultural traditions intertwine to shape their decisions and perspectives. Yildiz KILIC says rightly:

Blind adherence to fate is Nazneen's ingrained social and psychological point of departure and signifies her native Muslim roots: 'freewill' is the Western 'self-determination' that she achieves at the end of the novel. (KILIC, 40)

The novel highlights the internal conflicts and external pressures that arise as characters navigate the complex web of personal desires and societal expectations. By intertwining these personal and cultural dimensions, Ali crafts a rich narrative that resonates with the universal struggles of self-discovery, belonging, and the constant negotiation between the individual self and the collective cultural identity.

Through the comprehensive cultural analysis of Monica Ali's *Brick Lane*, this study has revealed the intricate interplay of identity, tradition, and societal change within the context of Bangladeshi immigrant communities in London. By examining the characters' struggles, adaptations, and assertions of agency, this research underscores the complexities of cultural assimilation and the preservation of heritage in the face of globalization and urbanization. The novel's portrayal of cultural hybridity not only highlights the challenges faced by immigrant populations but also emphasizes the resilience and adaptability of these communities in their pursuit of a distinct cultural identity. By acknowledging the intricacies of the immigrant experience, this analysis contributes to the broader discourse on multiculturalism, diasporic literature, and the dynamics of cultural representation in contemporary society. As the narrative of *Brick Lane* unravels the multifaceted layers of cultural negotiation, it serves as a poignant reminder of the enduring human quest for belonging and self-expression amidst the complexities of a rapidly changing world.

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GENDERED CONSTRUCTION OF CULTURE AND WOMEN'S SPACES IN INDIAN DIASPORA

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Abstract: This paper aims to look at gendered construction of culture as observed in select fiction of Indian diaspora especially short stories. The writers selected are Chitra Banerjee Divakaruni and Jhumpa Lahiri with reference to stories in the collection *Arranged Marriage* and *Interpreter of Maladies* respectively. Diaspora is a loosely defined term that is undergoing many changes. Indian diaspora is one of the prominent and second largest diasporas in the United States of America and has its presence felt through some brilliant writers like Bharti Mukherjee, Jhumpa Lahiri, Chitra Banerjee Divakaruni, Akhil Mishra etc. Their works resonate with central themes of exile, identity, memory, home, and homeland, man-woman relationships and most importantly culture. These writers also explore the concept of cultural assimilation and disintegration between the first- and second-generation immigrants. Culture is seen as the construct of society aiding in the formation of identity. Indian diasporic writers often write about male character adapting to the culture of host country whereas women are seen to carry the baggage of culture complete with markers. Often these writers showcase women with conflicts and dichotomies about adjusting to the cultures of the host country. On the one hand the 'adopted' country may liberate them from their native country and cultural aspects but on the other they seem to be trapped within the ambivalent cultural differences. Space is also a cultural construct navigated by women characters explored by diasporic writers also finds a mention in this research paper.

Keywords: gender, diaspora, culture, space

Introduction: Indian writing in English over the years has gained recognition all over the world since far many writers are getting published abroad and Indian diasporic writers have been busy making a mark and creating an identity for themselves in the 'adopted' countries. Diasporic studies have become an integral part of postcolonial literature as these writers do not feel self-conscious of writing in English or have any colonial baggage either. With the advent of globalization in India and dominating Indian writing in English, the diasporic writers feel closer to home both for us and them. South Asian diaspora dominates American literature giving it a multicultural edge over other literatures. Indian diaspora is recognized as significant voices and identity in America be it politics, culture, literature, science and technology, education, medicine, or any field. In literature, Indian diasporic writers have lent unique colour, expression, technique, style, and thematic articulation through keen perception of Indian as well as American culture. Migration started to America in the 1970's for want of better education, employment, and comforts. America and American Dream was seen as wonderful alternative and escape route almost like Alice in Wonderland story to the teeming problems of India. America was the promised land- land of liberation, emancipation, empowerment- a panacea for problems that existed in India. The first-generation migrants carried with them an image of India filled with nostalgia, memory, markers of identity through cultural remembrances and festivals. In the case of women, culture was preserved with vengeance through food, lifestyle, music, observance of festivals, marriage, and child naming ceremonies replete with all the rituals and procedures. Most of the diasporic writers especially Jhumpa Lahiri articulate about these facts as seen in her

famous novel *The Namesake*. For the second-generation, home or homeland is seeing it through a postcard, or a figment of imagination often visited during summer holidays and trying to understand the myriad complexities of extended family system of the Indian society. It often becomes a futile exercise for the children to spend the summers like a tourist on an unending destination.

Diaspora as the term connotes is loosely scattered definition nowadays. Since its origin in Greek etymology referring to *diasperein* meaning scattering or dispersal often attributed to the Jewish diaspora, it projects wider connotations in current times. Himadri Lahiri in his book *Diaspora Theory and Trans-nationalism* (2019) writes, “the entire process of transplantation involves challenges of adaptation to the new environment. The history of the term corresponds to this botanical process of dislocation and relocation. . .” (7). Exile, migration and migrant experience, identity, memory, nation, and nationhood exist simultaneously with newer forms of migration of capital and people often resulting in global flows and trans-nationalism that is seen as a newer dimension of diaspora. Diaspora criticism and studies has been enhanced by newer literary schools like feminism, masculinity, gender constructions, sexuality, trans-nationalism, and culture. Diasporic spaces are also seen as important intersections of gender, ideology and culture treated and articulated differently by men and women. In a multicultural society often, the diasporic subjects refused to be tied down by the dominant culture but the second generation become products of a hybrid culture as seen in Jhumpa Lahiri’s *The Namesake* (2003) through the characters of Gogol and Sonia.

Language and culture undergo changes and transformations in diasporic literature due to contact with dominant culture. Since culture is a societal construct and gender is studied as part of culture, diasporic writers explore the areas between gender and culture. The characters created by diasporic writers like Chitra Banerjee and Lahiri often tread a delicate balance between the culture of their ‘homeland’ and the culture of the adopted country. They question the cultural differences in gender due to new found freedom and liberation in the adopted country. Most of the time the characters especially women find it liberating to be break free from the shackles of cultural baggage imposed upon them in their home country versus the adopted country. Banerjee and Lahiri attempt to juxtapose the gender articulations through interactions and dialogue between characters one present in the host country and the other in the adopted country. Similarly, they also articulate the experiences of the second- generation women migrants turning to live the life of their mothers as they arrived in the adopted country and attempted to maintain the native culture despite challenges. One such example could be the short story “The Unaccustomed Earth” by Jhumpa Lahiri where the protagonist Ruma lived a life of hybridity by wearing clothes, adopting, and assimilating with the lifestyle of the dominant culture, marrying Adam, an American and choosing to give the first born an Indian name Akash. Ruma’s mother continued to live precisely the same manner as she would have lived in India- wearing Indian clothes, markers of married woman like sindoor and jewellery, waiting for her husband to be served first, cooking native food and speaking in Bengali to her children. Ruma’s mother would not have deemed it necessary to ask for permission to visit them and takes over the post pregnancy care of Ruma and the child with effortless ease and responsibility. Ruma’s father on the other hand often wonders with his free time and finds his relationship a bit awkward with Ruma after his wife’s death. He tries to help Ruma as much as he can by taking care of Akash and planting a garden. Ruma’s father moves on after his wife’s death but traveling and finding similar company whereas Ruma sees herself becoming more like her mother. According to Bharti Mukherjee Asian women are adept at adapting to new cultures because of their cultural

indoctrination from a young age. Diasporic literature often focuses more on the effects of this adaptability like experience of expatriation, alienation, and transplantation.

The South Asian diasporic literature in general and Indian diaspora in particular becomes a part of minority discourse offering to be studied under cultural studies. The women writers of Indian diaspora are the product of two cultures- native and adopted and often negotiate an 'in-between' space between the marginal and mainstream culture in their works. Though they live on the peripheries of the mainstream culture they become empowered to explore and create new subjectivities and identities (Deshmukh, 87). This 'in-between' space provides women writers of Indian Diaspora such as Chitra Banerjee, Jhumpa Lahiri, Bharti Mukherjee, Meena Alexander an advantage to introspect their cultures in the background of the dominant cultures and infuse their characters with vulnerabilities, possibilities of negotiations and renegotiations with the past and present selves, dislocation, nostalgia, memory, and survival. Bharti Mukherjee's *Jasmine* and *The Tiger's Daughter or Wife*, Chitra Banerjee Divakaruni's *Arranged Marriage* for example can be seen as texts towards emancipatory articulations of women trying to break from the patriarchal society present in their native countries.

In *Arranged Marriage* (1995), Chitra Banerjee Divakaruni's first short story collection, the woman doubles as a migrant and shares her experience of alienation, exile, identity, freedom, liberation, hybridity, and dichotomy between native and dominant cultures in her protagonists. The characters belong to cross sections of society drawn from native and adopted cultures replete with socialization and cultural constructions of gender. If Divakaruni writes about the courage and boldness of diasporic protagonists she juxtaposes it with the confinement of women within patriarchy in native country. The stories in *Arranged Marriage* describe the angst of lived and shared experiences treading the delicate balance between appropriate behavior, acceptance, and adherence of customs in adopted countries. The 'age' (Lahiri 18) of this collection in the 1990's also explains the women protagonists as the site of cultural constructions of gender in the stories resulting in transnational diaspora as stated by Lahiri as "the phenomenon of diaspora has now embraced transnational dimensions as a result of faster modes of transport, greater scope for interactive contacts due to technological advancements, more flexible government policies and easier investment routes, and effective growth of cultural, political and economic networks. Thus, social and cultural fields have been seamlessly absorbed into economic activities. . ." (18). Cohen lists 'labour diaspora' (Lahiri 19) as one of the types of diaspora that includes indentured Indians. Though America was touted as the land of opportunities and land of milk and honey that attracted Indians for employment to improve their economic status, Indians with their conservative attitudes towards saving money lead a fairly balanced life and maintaining their economic conditions compared to the extravagant lifestyle of the dominant counterparts.

Divakaruni aims to explore the role of relationships in *Arranged Marriage* and women negotiating the success and failures of relationships vis-à-vis dominant cultural traits against the backdrop of the native cultural constructions. In these stories both men and women are sharing, trying, and testing newer waters of liberation offered by the host country compared to the gender stereotypes of the native country. In the story "Clothes" Sumita finds herself in America married to Somesh and with her in-laws playing the role of a dutiful daughter in law. Somesh works hard at the store trying to improve the economic conditions to be able to afford to move to a separate establishment and create a 'space' for the couple only to become a victim of racial abuse and killing is murdered. He brings her western clothes much to the delight of Sumita as she finds herself to be fortunate to be married to Somesh. After his death, she continues to stay in America pursuing her education and working her way like Somesh wanted. This decision displays

exemplary courage on Sumita's part and readiness in navigating life as diaspora compared to the societal pressures imposed on widows in native country, "That's when I know I cannot go back. I don't know yet how I'll manage, here, in this new, dangerous land. I only I must. Because all over India, at this very moment, widows in white saris are bowing their veiled heads, serving tea to in-laws, Doves with cut-off wings". (*Arranged Marriage* 33)

Gender is connected to race, class and ethnicity in an intricate manner. Women are seen as the biological reproducers of the boundaries of ethnic or national groups. The story "The Ultrasound" is an example of women becoming a site of patriarchy controlling reproductive rights and choices of women through the character of Runu. Anju and Runu are close friends enmeshed in the bond of sisterhood and share everything of their lives. Both become pregnant at the same time and Anju from America wants to share every moment of this joyous occasion with Runu much to the chagrin of her husband Sunil who is concerned with the economics of the calls to India. Anju is jolted out of her reverie when Runu says that her conservative in-laws are planning to abort the baby as it is a girl whereas Anju with Sunil is going through the process of ultrasound and happy with the results. She starts questioning whether her husband or in-laws would have behaved the same if she too had a girl. Sunil being practical wonders about the practicality of Runu's decision to be on her own and bring her child. The story ends with Anju deciding to bring Runu and the child to America to give them a new lease of life away from the prying eyes of community and neighbourhood.

In a similar vein the story "Affair" talks about the predictability of arranged marriage compared to dominant culture. Abha finds her best friend Meena having an extramarital affair and Srikant, Meena's husband is accepting it. Abha initially suspects her husband with Meena because of their easy camaraderie but Charles ". . . an ordinary middle-aged man, with kind eyes and a bald spot, no better looking than Srikant" (*Arranged Marriage* 269). The reason for the separation was an emptiness in their marriage, "But I just couldn't keep on. Our marriage—there was nothing left in it— if there had *ever* been anything. I felt slowly dying up inside, my blood turning to dust. . ." to "And this man (Charles) – he made me feel so special. He understood all the things I wanted out of life – he wanted the same things. With him I didn't feel greedy or guilty or ashamed" (*Arranged Marriage* 266-67). Abha is conditioned by her native culture to behave like a proper wife who finds Meena to be graceful and carry herself with ease whereas Meena found Abha to be "perfect" in everything. The story concludes with Abha deciding to leave her perfect existence for the vagaries and struggles of her life.

Space is an important concept in diaspora. In the story "Doors" space becomes a representation of interior and private space for Preeti. Though born in India, Preeti being the only child comes to America and quickly adapts to American lifestyle. Deepak on the other hand moves to America for higher education and subsequent employment falls for Preeti as she is a thinking woman and Preeti finds Deepak to be unlike Indian men. Preeti safeguards her privacy very strongly that irritates Deepak and on the arrival of Raj the cracks begin to appear very strongly in their marriage. Preeti is unable to adjust to the public spaces and openness in relationship and is jealous as Deepak lets his hair down with Raj. The uneasy tension between Raj and Preeti escalates to a degree that Raj is forced to vacate the guest room and Preeti decides to spend some 'me time' with Cathy to iron out the differences. The story also describes the amount of assimilation towards dominant culture by Preeti and its overpowering influence in her life and relationship.

Diaspora and trans-nationalism converge and diverge at many intersections to become synonymous with each other, ". . . both the terms 'refer to cross-border processes', but while

diaspora denotes 'religious or national groups living outside an (imagined) homeland', transnationalism usually refers to 'migrants' durable ties across countries – and, more widely, to capture not only communities, but all sorts of social formations, such as transnationally active networks, groups and organizations' (Lahiri 15). Globalization is embedded within diaspora and trans-nationalism evinced from the story "The Interpreter of Maladies" by Lahiri. Globalization refers to the pace, scope, and interconnections of ideas that flow across the globe. Anthropologist Arjun Appadurai discussed this term through the concept of "flows" of ideas and culture that gets embedded in people in their daily lives. Communication in cultures finds unique channels to articulate emotions, feelings, and experiences often different in diasporic discourses and native narratives. In "The Interpreter of Maladies" the relationship between the Das family is strained though the family is on summer vacation to India. The fragility and tension are visible to Mr. Kapasi, the guide and 'interpreter' who compares the diasporic couple to his own relationship with his wife. Jhumpa Lahiri creates a perfect foil of Mr. Kapasi for Mrs. Das or Mina. The story is full of cultural differences as Das couple have been born and brought up in America and have assimilated into the American culture. Mr. Kapasi is intrigued by child rearing duties shared by the diasporic couple, addressing the wife by the first name in front of children that is sharply contrasted by his own understated and taken for granted relationship with his wife. There is almost little or no communication exchanged between the family during the trip leading the readers hint of communication breakdown. The turning point in the story occurs when Mina decides to reveal the secret of Bobby's birth to Mr. Kapasi instead of Raj shows the extent of appropriateness and decency of the couple towards each other. One would perhaps think that Raj and Mina would be open and free with each other given the influence of dominant culture on their relationship but it is quite the opposite. Mina thinks Mr. Kapasi as the interpreter of 'maladies' – sickness would probably give her medication to be normal once again. In a way Jhumpa Lahiri contrasts and juxtaposes the Das couple and Mr. Kapasi in the same mould- same yet different.

Gender seems to be a pivotal point in Diaspora as women are seen as retainers of culture and reproduction in homeland as well the adopted land. Writers like Chitra Banerjee Divakaruni and Jhumpa Lahiri negotiate the path that women must take regarding decisions, responsibilities, and identities and it is often an independent path. Diasporic literature is a literature of dislocation, hybridity, identity, multiculturalism and trans-nationalism. Women are at the centre of diaspora- as preservers of memories, shaping of identities, bridging the link between homeland and adopted land and biggest contributors to the creation of nation states. Diasporic narratives by women writers allow them to explore, construct, and recover their own stories.

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OTIOSE PURSUIT OF MATERIALISM PRESENTED IN TOLSTOY'S *HOW MUCH LAND DOES A MAN NEED?*

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Abstract: This research paper attempts to focus on man's otiose pursuit of wealth which leads him to the destruction of life. To prove it, the researcher took the reference of a Russian writer, Leo Tolstoy's short story, *How Much Land Does a Man Need?*. Through the character of Pahom, the protagonist of the story, it has been explored in this paper that a man doesn't understand the ultimate aim of life. He thinks that he needs a big wealth and property so that he may prove himself that he is a dominant and powerful element of the society. Besides this, the present research paper focuses on the concepts like materialism, greed and moral consequence. The paper comments satirically on the sterile attempt of otiose pursuit of Materialism.

Key words: moral consequence, Pahom, hollowness, materialism, greed etc.

Introduction: Leo Tolstoy was a Russian writer and philosopher, best known for his novels, *War and Peace* and *Anna Karenina*. Born into an aristocratic family in Russia and inherited the title of Count, his family's estate, Yasnaya Polyana, played a significant role in his life. He received education at home and later attended Kazan University, but he did not complete his studies there. He served in the Crimean War and wrote a series of sketches based on his experiences. Like Samrat Ashoka in Kalinga war, his military service greatly influenced his later views on war and violence. He observed the miserable condition of man in the war. So he decided to expose this condition through his writing. He started his literary career with works such as *Family Happiness* and *The Cossacks*. The epic novel, *War and Peace* is considered one of the greatest works of literature. It exposes the effect of the Napoleonic era on Russian society and individuals. The novel delves into themes of history, power, and the nature of life. Another masterpiece, *Anna Karenina* examines themes of infidelity, love and the consequences of societal expectations. It is often regarded as one of the greatest novels ever written. Tolstoy's later works contain particularly philosophical and religious writings. In *The Kingdom of God Is Within You*, he developed his ideas on nonviolent struggle and Christian anarchism.

In this research paper, the researcher is going to focus on the human journey to materialism exposed in his short story, *How much land does a man need?* Before directing the proposed view, it is essential to focus on the concept of materialism in brief. Materialism can have different meanings depending on the context, but in general, it refers to a philosophical or cultural orientation that places a high value on material possessions and physical comfort. In philosophy, materialism is a metaphysical stance that asserts the fundamental reality of the material or somatic world. It contends that everything that exists can be explained in terms of physical matter (Crane 25). Materialists often advocate for a reductionist approach, breaking down complex phenomena into their essential physical components. In a societal or cultural context, materialism refers to an attitude or value system that places a high position on acquiring and consuming material goods. It suggests that possessions and wealth are central to one's happiness and well-being.

Materialism is closely associated with consumerism, where individuals are encouraged to acquire and consume goods and services as a primary source of satisfaction and identity. Materialism is often contrasted with idealism, which emphasizes the primacy of ideas, consciousness, or

spiritual values over material concerns. Materialism tends to have a secular orientation, focusing on the tangible and observable aspects of existence rather than relying on spiritual or metaphysical explanations. Critics argue that an excessive focus on material wealth can lead to a shallow and unfulfilling life, as it may neglect spiritual, ethical, or interpersonal dimensions of human experience. Materialism, particularly in the context of consumer culture, is also criticized for contributing to environmental degradation and resource depletion. In economics, materialism can refer to a focus on the production and consumption of goods and services as the primary drivers of economic activity. Economic materialism may prioritize economic growth, profit, and the accumulation of wealth as key indicators of a successful society.

In short, materialism encompasses both philosophical and cultural dimensions, touching on the nature of reality as well as societal values and behaviors related to the acquisition and consumption of material goods. The term is often used in a critical sense to highlight concerns about an overemphasis on material wealth at the expense of other aspects of human well-being.

How Much Land Does a Man Need? revolves around the theme of greed and the consequences it can have on a person's life. The story follows Pahom, a peasant who is dissatisfied with his modest life. He hears about the Bashkirs, a tribe of people who are willing to sell land at a very low price. Pahom becomes greedy and decides to buy as much land as possible, thinking that owning more land will bring him happiness and success. He travels to the Bashkirs and meets their chief. The Bashkirs offer Pahom a deal: for a modest sum, he can buy as much land as he can walk around in one day. The catch is that he must return to the starting point by sundown; if he fails, he will lose both the money and the land. Eager to acquire a large tract of land, Pahom starts walking at sunrise, marking the boundaries as he goes. His greed drives him to cover more and more ground (Huddleston 196). As the day progresses, Pahom becomes exhausted, and he realizes that he might not make it back to the starting point in time. In a desperate attempt to cover more land, he quickens his pace. As the sun begins to set, Pahom arrives back at the starting point just in time. However, the physical exertion and stress take a toll on him, and he collapses and dies on the very land he sought to possess (Miles 48). The story ends with the realization that Pahom's insatiable greed led to his downfall, and he ultimately gained only enough land to accommodate a six-foot grave.

The story explores themes of greed, the consequences of one's actions, and the destructive nature of an insatiable desire for more. Tolstoy uses the character of Pahom to illustrate the folly of pursuing material wealth at the expense of one's well-being and moral values. The title question, "How much land does a man need?" serves as a rhetorical device, highlighting the idea that excessive greed can lead to a tragic and ironic end. *How Much Land Does a Man Need?* delves into several philosophical aspects, with one of the prominent themes being a moral and existential exploration of human greed. The story raises questions about the pursuit of material wealth, the nature of contentment, and the consequences of unchecked desire. The story is a critique of unchecked greed and the relentless pursuit of material possessions. Pahom's insatiable desire for more land symbolizes the human tendency to always want more, often at the expense of spiritual and moral well-being. The narrative explores the moral consequences of one's actions. Pahom's greed leads him to make a pact that ultimately results in his demise (Olson 70). The story suggests that immoral actions, driven by greed, can have severe and tragic repercussions. Pahom's journey becomes an existential quest as he seeks to define the meaning and purpose of his life. The story prompts readers to reflect on the value of life and the emptiness of pursuing possessions without regard for the consequences. Tolstoy employs irony and satire to

criticize societal attitudes toward wealth and the pursuit of success. The irony lies in the fact that Pahom's desire for land, a symbol of prosperity, leads to his downfall.

The story touches upon the theme of the human relationship with nature and the limitations imposed by it. Pahom's attempt to conquer and measure the land becomes a metaphor for humanity's often misguided attempts to control and dominate nature. Tolstoy, known for his philosophical and religious beliefs, infuses the story with a moral lesson. Pahom's tragic end serves as a cautionary tale about the importance of spiritual values and the transient nature of material wealth (Nathan 412). In essence, "How Much Land Does a Man Need?" serves as a philosophical reflection on the human condition, the pursuit of happiness, and the consequences of prioritizing material gain over ethical considerations.

Greed is a central theme in Leo Tolstoy's "How Much Land Does a Man Need?" The story vividly portrays the destructive consequences of unbridled greed through the character of Pahom. The story begins with Pahom feeling dissatisfied with his modest life. Despite having a reasonable amount of land, he is envious of those who possess more. This dissatisfaction serves as the initial spark that fuels his greed. Pahom's journey to the Bashkirs is driven by an insatiable desire for more land. His intent is not just to secure a comfortable living but to accumulate as much land as he can, motivated by the belief that more land equates to greater wealth and happiness. Pahom strikes a deal with the Bashkirs, who offer him a tempting proposition: he can have as much land as he can walk around in a day for a modest sum. The condition is that he must return to the starting point by sundown. Pahom's willingness to accept this deal reflects his extreme greed and overconfidence. As Pahom starts his journey, his greed knows no bounds. He becomes increasingly obsessed with claiming as much land as possible, marking larger and larger boundaries. His ambition blinds him to the potential consequences of his actions.

Pahom's greed drives him to push his physical and mental limits. He becomes exhausted and stressed as he rushes to cover more ground before the sun sets. This physical toll is symbolic of the toll greed takes on a person's well-being. The story's tragic irony lies in the fact that Pahom's insatiable greed, which led him to seek more land, ultimately results in his demise. He dies on the very land he thought would bring him happiness and prosperity, highlighting the hollowness of his pursuit.

The story concludes with a poignant image—the amount of land Pahom actually needed was only enough for a six-foot grave. This serves as a powerful commentary on the futility of excessive greed and the ultimate insignificance of material wealth in the face of mortality. In "How Much Land Does a Man Need?" greed is presented as a destructive force that not only leads to personal tragedy but also serves as a critique of societal values that prioritize material accumulation without considering the moral and spiritual consequences.

Pahom's belief in the correlation between land ownership and happiness reflects a materialistic worldview. He sees happiness as something quantifiable and attainable through the accumulation of material wealth, particularly land. Throughout the story, land serves as a symbol of material wealth and the desire for more. Pahom's constant measuring and marking of land boundaries represent the materialistic mindset that seeks to quantify and possess the external world. The story illustrates the tragic consequences of unchecked materialism. Pahom's relentless pursuit of more land leads to his downfall. Despite acquiring a vast amount of land, he loses everything, including his life. The narrative suggests that an obsessive focus on material possessions can lead to spiritual and moral bankruptcy. The irony in the story lies in the emptiness of Pahom's pursuit. Despite his efforts to acquire as much land as possible, he ultimately only needs enough for a

six-foot grave. This underscores the hollowness of materialistic pursuits and the realization that excessive desire for possessions can be futile.

Tolstoy uses the character of Pahom to critique societal values that prioritize material wealth over spiritual and moral well-being. The story suggests that an individual's worth should not be measured solely by their material possessions. In "How Much Land Does a Man Need?" materialism is presented as a misguided and potentially destructive force that, when pursued without moral and spiritual considerations, can lead to tragic consequences. The narrative encourages reflection on the true sources of happiness and fulfillment beyond the material realm. Pahom's unbridled greed becomes the catalyst for the moral downfall. His desire for more land blinds him to the ethical implications of his actions. As he becomes obsessed with acquiring larger territories, he loses sight of the impact on his own well-being and the well-being of others. Pahom's initial agreement with the Bashkirs involves returning to the starting point by sundown. His greed-driven actions lead him to break this promise, symbolizing the erosion of moral principles in the face of selfish desires. The story highlights the consequences of not keeping one's word. The ultimate moral consequence in the story is Pahom's death. His insatiable greed and unethical pursuit of land lead to physical and spiritual exhaustion. The story suggests that the pursuit of material gain without ethical considerations can result in the loss of one's life and soul. The story concludes with a powerful image—the only land Pahom truly needed was enough for a six-foot grave. This ironic twist serves as a moral lesson, emphasizing that the relentless pursuit of material wealth can lead to a tragic and premature end, reducing the significance of one's desires to a mere plot of land for burial. Tolstoy employs satire to critique societal values that prioritize material gain over ethical conduct. The character of Pahom becomes a satirical representation of individuals who sacrifice moral principles for the pursuit of wealth.

In "How Much Land Does a Man Need?" moral consequences are presented as an integral part of the narrative, showcasing how the choices individuals make, particularly driven by greed, can lead to personal tragedy and moral decay. The story serves as a cautionary tale about the importance of ethical considerations in the pursuit of one's desires (Parsons 46). Leo Tolstoy's "How Much Land Does a Man Need?" incorporates spiritual wisdom as a central element in its narrative. The story conveys moral and spiritual lessons through the experiences of the protagonist, Pahom. Pahom's dissatisfaction with his life at the beginning of the story reflects a spiritual emptiness. Despite having a modest living, he is discontented, highlighting the idea that true fulfillment goes beyond material possessions. The Bashkirs' Simple Lifestyle: The Bashkirs, portrayed as a nomadic and spiritually connected people, live a simple and contented life. Their way of life contrasts sharply with Pahom's materialistic ambitions, suggesting that spiritual richness is not necessarily tied to material wealth. The story uses land as a symbol that represents earthly desires and the pursuit of material wealth. Pahom's relentless quest for more land becomes a metaphor for the human tendency to seek fulfillment in material possessions, neglecting spiritual needs. Pahom's insatiable greed serves as a spiritual folly (Shankar 118). His obsession with acquiring land blinds him to the deeper, more meaningful aspects of life. The narrative suggests that the pursuit of excessive materialism can lead to spiritual bankruptcy.

Pahom's tragic demise serves as a spiritual lesson about the consequences of unchecked desires. His pursuit of land at the cost of his well-being and moral principles results in his death, underscoring the transient nature of material possessions in the face of mortality (Kearns 367). The story's conclusion, where Pahom only needs enough land for a six-foot grave, embodies spiritual wisdom. It implies that the essentials for a meaningful life are minimal and that the relentless pursuit of material wealth may lead to a shallow existence.

Tolstoy's Philosophical and Religious Influence: As with many of Tolstoy's works, "How Much Land Does a Man Need?" reflects his own philosophical and religious beliefs. Tolstoy, who later in life embraced a form of Christian anarchism, often emphasized the importance of moral and spiritual values over material pursuits. The story echoes this worldview.

The theme of the "empty pursuit" of man is a central aspect of Leo Tolstoy's "How Much Land Does a Man Need?" The narrative explores how the relentless pursuit of material wealth and desires, symbolized by the acquisition of land, can lead to an ultimately hollow and unfulfilling existence. Here's how the story presents the concept of the empty pursuit:

The concluding irony in the story reinforces the theme of the empty pursuit. Pahom's tragic end, needing only enough land for a six-foot grave, underscores the superficiality of his desires. It serves as a poignant reminder that the pursuit of excessive wealth can lead to a meaningless and brief existence (Gifford 282). Pahom's focus on material accumulation leads to spiritual bankruptcy. The story critiques the consequences of neglecting spiritual and moral values in the pursuit of worldly gains, highlighting the emptiness that results from such a lifestyle.

Tolstoy uses Pahom as a vehicle to critique societal values that prioritize material success without considering the ethical and spiritual dimensions of life. The story challenges the notion that happiness can be equated with the accumulation of possessions. Pahom's competition with others for more land is depicted as a meaningless endeavour (Olson 42). The competitive nature of his actions contributes to the empty pursuit, emphasizing that comparing oneself to others and seeking to outdo them may not lead to genuine fulfillment.

The contrast between Pahom's relentless pursuit and the contented lifestyle of the Bashkirs highlights the emptiness of excessive desire. The Bashkirs, living a simple life, serve as a foil to Pahom's empty pursuits, emphasizing the value of contentment over ceaseless ambition. In "How Much Land Does a Man Need?" Tolstoy crafts a narrative that serves as a cautionary tale about the potential hollowness of materialistic pursuits. The story encourages reflection on the true sources of fulfillment and warns against the empty pursuit of wealth without considering the deeper aspects of life.

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APPROACHING THE RESTORATION OF IGNORED HISTORY IN RUDY WIEBE'S NOVELS: THE TEMPTATIONS OF BIG BEAR AND THE SCORCHED-WOOD PEOPLE.

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Abstract: Rudy Wiebe is a forerunner of restoring the 'Ignored History' and a devoted writer who turned his attention to the indigenous history of Western Canada at the crucial period when the Dominion Government ruled over Canada. Western Canada was in the position of opening the great West to European settlers and contrastingly encompassing the aboriginal people on reserves. Wiebe in his novels -The Temptations of Big Bear (1973), and The Scorched-Wood People (1977) depict the period of social, cultural, political, and racial upheaval. The fiction writing of Wiebe remains a complex act of reading, as it is mainly based on a fresh and innovative style. His works almost employ narrative practices, multiple voices, and through shifts in perspective and time. The current paper is divided into five parts. The first part offers a general outline of the origin and development of rewriting of official history in postmodernism in context to Canada, the second and the third part of the present paper explore rewriting of history in Wiebe's two novels The Temptations of Big Bear (1973) and The Scorched-Wood People (1977), the fourth part throws light on Wiebe's standpoints on historiography metafiction and the fifth part concludes the paper with research findings. Thus, the current paper is a humble overview on the neglected and undermined histories of Canadian West in postcolonial period in Canada.

Keywords: postcolonial, restoration, rewriting, history, Wiebe, Canada, settlers, dialogic, monologic, neglected, glorifies.

Introduction: The new identity formation in Canadian Literature rejects the traditional forms of realism. The Postmodern Canadian authors produced their works in the globally challenged context and responded to the socio-political events of cultural nationalism. They constructed their literary texts in world literature with formal and linguistic experiments in it. A gendered, regional, and cultural perception of Canada brought at the centre by the new marginalized and ignored status of Canadian people. These writers utilized collage, photography, journalism, regional history, oral culture, and other media to foreground the repressed or forgotten history and culture of the Canadian indigenous communities.

These changing notions compelled post-modernist writers of the 1970s to rethink the role of language in the representation of their philosophical beliefs. They believed that language is self-reflexive, imaginative, and a wordplay that paralyzed so-called foundations of narrative patterns. Their works emerged with the forms of popular culture such as adventure, detective, and horror

stories. Postmodernism cannot be separated from modernism, though, at the same time, deviates from it. These Postmodern Canadian writers questioned the ideas of authority and traditions of limitations that weaken the diverse and multiplicity of truth. Their novels prominently challenge the conventional 'grand narratives.' The multiplicity of truths began to be viewed in re-reading and re-writing Canadian history as an unavoidable task for Canadian writers. Thus, since the 1970s, a new trend of historical novels was being witnessed in Postmodern Canadian Literature. Canadian literary critic Linda Hutcheon labelled these historical novels as 'historiographic metafiction' as she states:

“by this I mean those well-known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages” (104).

The works produced during this period re-contextualize the political and historical events of the country with its intense self-reflexive nature. This literature flourished at the hands of writers such as Margaret Atwood, Margaret Laurence, Matt Cohen, Leonard Cohen, Timothy Findley, Michael Ondaatje, George Bowering, Rudy Wiebe, Leon Rooke, Carol Shields, Austin Clarke, Robert Kroetsch, Aritha Herk, and many others. Their works subverted the traditionally established narratives by crisscrossing diverse genres into them. Thus, these works are evident proofs of the intermingling genres such as (auto) biography and fiction, theory and criticism, prose, and poetry.

Margaret Atwood's novel *The Edible Woman* (1969) aptly deconstructs the patriarchal binaries and attempts a postmodern self-reflexivity. Another significant novel of her *Surfacing* (1972), the masterpiece in Canadian Literature, is a postmodern novel, marked with the unstable plot, anonymous protagonist, and disapproval of female characters. The novel revolves around the quest for the protagonist's father. In this context, in *The Canadian Postmodern* (1988), Linda Hutcheon rightly points out the narrator of *Surfacing* as an “artist-figure” (145). These novels engross the inter-textual references put in the main narratives effectively. In her postmodern novels, Atwood deals with postmodern disbelief towards meta-narratives.

Another instance of initial phase of Canadian Postmodernism includes the works of Leonard Cohen and Robert Kroetsch. Their works mainly deal with the search for identity through a metafictional mockery. Cohen's *Beautiful Losers* (1966) is a parody of the spiritual lifespan of St. Ignatius Loyola and Robert Kroetsch's *Badlands* (1975) is a deconstructed account of a dead father and the search for identity. He interconnects a *Canadian* and *American* notion of postmodernism. Both authors assign flexibility, liberty, and a new role to the readers. These works allow readers to recognize their role and recreate their versions of meaning from the text they read.

Canadian Postmodern novels are largely indebted to Herodotus's history book, *The Histories*, as it serves as a foundation for most of the Canadian literature. Postmodernist authors made a mockery of these established narratives of history to criticize the loopholes found in it. Simultaneously, they aimed to recuperate the suppressed histories of marginalized women, natives, and minority people. In this context, the exemplary voices of marginalized women are backed up in Susan Swan's women narratives. Her novels, such as *The Biggest Modern Women of the World* (1983) and *The Wives of Bath* (1993) throw light on hitherto ignored issues of body and sexuality of women. Her works re-investigate and re-conceptualize the main ideologies of the 1960s.

Rudy Wiebe, a well-explored Canadian novelist, in his postmodern fiction, strengthens the voice of his local community in the period of politics of imperial rule in almost all part of Canada. He

has contributed a lot to the literary horizon of Canada by his profound and passionate vision of the history and mythology of the Canadian West. His novels depict the fight for survival that the natives carry on. His first novel, *Peace Shall Destroy Many* (1962), deals with his Mennonite religious community, and in *First and Vital Candle* (1966) he paints the impact of Christianity. His fictional works underline how Canadian people shape their shared identity and history. Besides Michael Ondaatje and George Bowering, his works foreground the deep-seated issues of how history constructs the new world myths to Canadian literature and contribute to the genre of historiographic metafiction.

The real credit of postmodernist historiographic metafiction writer is attributed to him with his famous novels such as *The Blue Mountains of China* (1970), which deals with the issue of Mennonite diaspora. The important novels of this category are *The Temptations of Big Bear* (1973) and *The Scorched-Wood People* (1977). In these novels, both heroic figures Big Bear and Louis Riel respectively exhibit the postmodern and postcolonial sensibility with their visionary intuitions on the destruction of native inhabitants of Canada during the colonial regime. Thus, considering the historical background the researchers try to highlight the experimental rewriting of history in Rudy Wiebe's select novels.

The Temptations of Big Bear (1973): Wiebe's *The Temptations of Big Bear* (1973) is a masterpiece in the history of the Canadian West which highlights the European settlers' economic imperialism challenged by Big Bear's famous rebel. It covers the longer crucial conflicting incident of twelve years from 1876 to 1888 that happened between native Indians and White settlers in Western Canada. Gradually this struggle continues as the Cree Chief Big Bear is held responsible for the killing of a White representative in 1884 at Frog Lake. This incident ends in his arrest, punishment, and death. Many historical documents record Big Bear with another name as Mistahimaskwa, born possibly near Fort Carlton around 1825. His father, Muckitoo (Black Powder), was a minor chief of an Ojibwa Cree band. Big Bear appears to have grown up as a mixed band of Cree and Ojibwa. In 1871, he came into the limelight as the Chief of Prairie River near Fort Carlton. He rejected to sign Treaty with the authorities of the Canadian Government in 1876. He had to sign the deal in 1882 when his children were against him. Finally, the Métis community launched a massacre against white settlers in 1885.

Consequently, the charges of the massacre are attracted to Big Bear, and he is imprisoned by the Government. In 1888, he dies soon after his release from prison. However, the White Queen's representatives declare him as an agitator due to his refusal to sign the treaty. By sharp contrast, by giving him a different treatment, Wiebe reconceptualizes and reinterprets the life of Cree Chief Big Bear. He portrays Big Bear as a heroic figure and a leader who gathers his native Indian Cree people to fight against justice from which the Cree community and his own family were kept apart by the White settlers.

The main narrative covers twelve years from the refusal of signing Treaty No.6 i.e., from 1876 to his death in 1888. Unlike his other chief men, Big Bear rejects the alternatives of either living on promises of meagre food, shelter and settling on reserves, or fighting. He greatly organizes them and attempts to influence the white settlers with his diplomacy but becomes unsuccessful. Still, he believes that his native Cree peoples' political survival is impossible without their belief in religious faith. Hence, he evokes the feeling of establishing a religious community of his people and other native groups. He reminds his people that unless they strengthen their voices by coming altogether and create it as "Only One," they cannot compete with the deceitful voice of White settlers which represents: "that one Whiteskin than whom there is none higher!" (197).

In his diplomatic meeting with Alexander Morris, Big Bear thinks of Morris as a terrible enemy who hogs the credit of handling of Treaty signing successfully. Morris cleverly controls the native peoples by exploiting them economically and ideologically. Although, Wild West romances portray political talent and bravery of the historical character of Morris, Wiebe glorifies and appreciates Morris's political life as:

“he had personally negotiated three treaties that gave his country more lands than any one negotiator in history, anywhere on earth, bloodlessly, and no one man would stand in the way of the fourth and largest” (18-19).

To figure out his diplomacy, Wiebe focuses on how Morris uses the skills of connecting with natives, i.e., others, by copying their tone of speaking to serve his political purpose. Wiebe transforms Big Bear from an ordinary historical personage to legend. As critic Susan Whaley points out:

“the thing that no one else would even dare to think of doing,” first in his refusal to take a reserve and his determination to continue the dances which the government wished to prohibit” (148).

Robert Kroetsch states in his afterword to the novel: “The voice of Big Bear has gone, and yet, by the strategies and evocations of Wiebe the novelist, we begin to hear it again” (401). One of the characters from the present text during the court case asks a question to herself, “Why couldn't Big Bear speak for himself?” (365). Kroetsch, through his comments explores how Wieberests in his efforts to attribute Big Bear the voice that history refused to give him. The meaning is constructed dialogically with the cooperation between voices speaking in the dynamic milieu of human history. Thus, by doing so, Wiebe challenges the monologic structures of history, anthropology, and religious knowledge. His fiction style enables him to rebel against the authorized government history and the philosophy of Anglo-Protestant politics that assist it. Big Bear foregrounds the pathetic and miserable status of the natives of Canada. The fast moves of white colonies in the country crushed the native land, a source of wealth. This systematic and silent poison of colonization through the policies of imperialism influenced the native people with certain basic questions of identity, nationality, and culture. The author portrays and criticizes this ambitious encroachment of White men who consider natives as savages and primitives and a threat to civilized white culture. Thus, the very sense of ‘nation’ and ‘nationality’ among the native Cree people is fractured, lost, and disintegrated due to the social, cultural, racial, economic, and political discrimination by the white men and their philosophy.

The Scorched-Wood People (1977): Rudy Wiebe's novel *The Scorched-Wood People* (1977) is considered a revolutionary piece of fiction in postmodern Canadian literature as it unmutes the unsettled ethnic and racial distinctions among people who belong to a similar territory. This is a historical story of Louis Riel which begins on 8th December 1869, in the region of Fort Garry located nearby Winnipeg, in a Canadian province of Manitoba. Another historical figure Pierre Falcon, born in 1793 narrates the novel is a poet and singer for the Metis. He connects himself with the incidents that happen before his lifespan.

In the first part of the novel, “Riel's Province,” Louis Riel, the historical character, announces openly the Metis National Committee as the New Provisional Government of the North-West. This part deals with the formation of Manitoba and the endless worries of the Metis people to keep their hold on it. Although a member of parliament, Riel's relationship with Prime Minister John A Macdonald remains problematic and controversial; hence he cannot complete the duties of his office. And, ultimately, he runs away to the United States.

The Metis are a cross-race, a combination of native Indians and French people. The historical narrative of the novel provides a broad history of the birth and origin of Metis:

“... ‘Metis is derived from the Latin participle *mixtus*, which means ‘mixed’, in French ‘*mele*’; it expresses well the idea that is sought to convey. However appropriate the English expression ‘Half-breed’ might have been for the first generation, now that the European and Indian blood are mixed in every degree, it is no longer general enough. The French word ‘Metis’ expresses this idea of mixture well, and thus becomes a proper race name...” (334-335).

The second part, “Wilderness,” explores Riel’s exile in the United States, and when he was in Washington, D.C. in 1875, he acknowledges a holy vision that appealed to come up with as a prophet for the Metis. Moreover, surprisingly, he begins identifying himself as David and copies the King of Israel. Ultimately, in 1879 he travels to Montana, later marries Marguerite, starts a family. In 1884 a delegation of Metis, represented by Gabriel Dumont, appealed to Riel to represent their land that claims to the Canadian Government, and he returns for his people as a leader.

The Metis’ resistance explores the religious, nationalistic, racial, political, and economic tensions and deals with land rights against the invasion of Anglophone Protestant settlers from Ontario. Though Riel is a complex man, he is a visionary, impassioned and a peaceful speaker. Above all, he is a believer of words rather than a bullet and it is manifested when he states to Gabriel: “People have words; they don’t have to kill each other!” (54). However, Riel meets actual misery because of unfaithful behavior and plotting of the Prime Minister Macdonald.

The story achieves its real peak point in part three, “Gabriel’s Army,” when the mighty Canadian government crushes the uprising of the Metis people and defeats them at Batoche in Saskatchewan. This incident compels Riel’s surrender, yet Dumont’s escape. Eventually, it ends with the hanging of Riel on 16th November 1885 by the Canadian Government. The disintegration of Metis continues and the *bois-brules*, i.e., scorched-wood people undergo poverty and the feeling of hopelessness. The story concludes with the short epilogue in part four “Riel and Gabriel”.

The narrator depicts the miserable condition of Metis as:

“The lost rebellion of course quite destroyed our people. Not only had their farms been burned, their crops not been planted, their animals slaughtered, and sons and fathers either wounded or fled to the United States or in prison or killed, but the religious commitment they had given Riel had been, apparently destroyed” (328).

This touching condition of Metis hampers their social, economic, religious, spiritual, and political life. He also gets affected when the church priests deny indulging into the affairs intermingled with the political issues. Thus, he realizes that mere power of words is insufficient to finish the oppression and exploitation of his people. On the other hand, he says: “To those who will not listen to words, guns must speak” (225). Wiebe selects the title of the present text from the French term “*Bois-Brules*” the Metis liked to choose for them to identify and build them as a separate community. “*Bois-Brules*” stands for “scorched-wood people” it means the wood left after the forest fire. The title of the novel not only deals with the Metis name but also wider implications of the existence and probable renewal after outward abolition.

Hence, Wiebe, through his revival of historical narrative reshapes the shared selfhood and spiritual life to acknowledge the past both personally and communally. Although Riel is hanged on 16th November 1885, he remains remembered in the collective consciousness of Canada, and

the significance of his contribution is reminded forever. The text provides Wiebe's perception on Riel, through his narrator Falcon, the singer-poet of Metis as:

"Sure. All his life he tried to show how the government was destroying us in the West. He got away from them once, to the States, so he could fight them again, but he wouldn't run this time. You know why, you know?" Gabriel's big hand was clenched in Crozier's collar; their faces bent slowly together until the darkness of the bar found no passage between them. "So his body on the end of that rope would prove forever how Canada destroyed us!" (351).

In addition to this, Wiebe, in his essay "In the West Sir John A., is a Bastard and Riel a Saint. Ever Ask Why?" shows a total reverse of the conservative portraits linked with Riel. Through his novel *The Scorched Wood People* (1977), he assigns a greater original quality to prairie literature. Louis Riel, the historical figure of Wiebe, carries certain political views upon which the Metis build up nationalism and political liberation. Wiebe utilizes the historical viewpoint to explore how people identify their nationality by arousing their past. In this context, Wolfgang Kloos, an international expert on historiography, characterizes *The Scorched Wood People* as "a novel dealing with the rise and fall of a nation," namely the Metis nation (207). Wiebe exhibits how the economic power of the Canadian expansionists challenges the semi-nomadic lifestyle of the Métis and effortlessly demolishes the old direction in the Northwest.

Thus, the specialty of Wiebe remains in his skillful treatment of the historical rebellions of the Red River in 1869-70 and Saskatchewan in 1885. Throughout his novels, he brings into light the social, religious, and political upheavals from Metis' point of view. This attitude is revealed when in an interview, Wiebe claims:

"What we have to do is to dig up the whole tradition, not just the White one. It's not a recorded tradition, it's a verbal one" (Melnyk, 206).

At the deepest level, he re-interprets the two historical personalities, specifically, Louis Riel and John A. Macdonald, with some deviations from their available official historical records. On the one hand, the White historiography portrays Louis Riel as an enthusiastic madman. This historiography criticizes him for his ridiculous political statements on behalf of the Metis people and considers him as a hurdle in the smooth expansion of the Canadian Confederation and its ideology. On the other, the novelist, in a remarkable distinction, describes Riel as a religious prophet who always remains alert for humanity and the betterment of Metis people. His sincerity and kindness became a hurdle for the treacherous White men represented by John A. Macdonald.

Rudy Wiebe as Spokesman of the Prairie Cree and the Metis: The selected novels of Rudy Wiebe for the present research study confirm his as forerunner and spokesperson of Prairie literature. He cleverly depicts the natives as victimized by the threatening, imperialistic epidemic that thoroughly breaks down the harmony of their beautiful land and world. However, they are also portrayed as capable of facing the challenges of colonial influence. The narratives of Plain Cree Chief, Big Bear and Metis leader Louis Riel discover the vital era in the history of the Canadian prairies. It focuses on the time of Indian Treaty negotiations in the 1870s and its official discourse, and Louis Riel's Northwest Rebellions in 1880s. The narratives re-open and re-create such eminent incidents from the history of Western Canada

Both his novels *The Temptations of Big Bear* (1973), *The Scorched Wood People* (1977) dismantle the officially recorded history and expose certain distinct characteristics of Wiebe's historiographic metafiction. Complementary to Canadian White historiography, these novels reconstruct the history of Prairie Cree and the Metis with an afresh point of view. It skillfully

imitates Wiebe's religious point of view and explores the historical reconstruction and religious understandings in the lives of his characters.

No doubt in the "giant slag-heap left by the heroic white history" (VL I 34) the historical figures such as the Plain Cree Chief Big Bear and Metis leader Louis Riel are the victims of imperialist and expansionist ideology of Dominion Government and of Sir John A Macdonald respectively. However, it can be claimed that Wiebe through his extraordinary treatment to the repressed history of these historical figures has forced the Canadian readers to pay attention towards their life stories with the rising intensity and passion, than before.

Conclusion: Rudy Wiebe through his novels *The Temptations of Big Bear* (1973), *The Scorched Wood People* (1977) firmly advocates that the Western Canadian history of Plain Cree Chief Big Bear and Metis leader Louis Riel being capable of holding new sources of values strongly replaces the conventional world's history. The researchers conclude that the selected novels have the potential to restore the collective identity of the ignored individuals caught in the complex network of history. These protagonists are the altered versions of their representation available in the official history of Canada; however, through Wiebe's treatment, they are made free from the forces of history. The researchers additionally investigate the reflection of Wiebe's philosophy of personal, religious, and spiritual life with varied perspectives. The peculiarity of Wiebe, compared to many other Canadian historiographic metafiction novelists, sets in his anticipation of spiritual freedom of his indigenous community crucial to reorient their suppressed local voices. Thus, the notion of 'Restoration of Ignored History' explored in the novels of Rudy Wiebe attribute afresh flavour to the old frame of history, which installs a newer picture of historiographic metafiction through the different narrative techniques such as dialogism, dramatic monologue, and rhetorical device. Besides history, he also problematizes the notion of nationality, racism, and colonialism as evident in his characters' exclusion from the recorded and official history of Canada.

Rudy Wiebe, through his novels, offers a scope and an innovative point of view to the deep-seated history of marginalized and colonized people. Thus, his protagonists represent the suppressed voices of indigenous, immigrants, and working-class people of the Western Canada who are ignorant and neglected in the government's authorized history and Anglo-Protestant politics of the Western Canada.

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PSYCHOLOGICAL CONFLICT IN ANITA DESAI'S "IN CUSTODY"

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Abstract: Anita Desai, the most known post-independence Indian woman writer in English. In Custody is widely discussed novel from various angles of literary theories. This paper depicts a picture of inner psyche of existential characters in Anita Desai's fiction In Custody. she has consciously examined the difficult situation and psyche of women in isolation. Anita Desai depicts the life of Devan, a lecturer in Hindi. Imagination, illusion, fantasies, wish- fulfilment, disappointment, fear, obsession & isolation finds in the story, which creates psychological conflict. The novel "In Custody" reflects Devan's love for Urdu poetry and his fantasy on the great hero Nur leads him to sadness, hopelessness and often helplessness. Devan's dream clashes with the realism of Nur the Urdu poet. This prediction leads her to examine the psyche of her character and draws her gaze towards the aspects of life. The paper entitled Psychological Conflict in Anita Desai's "In Custody".

Key Words: Psychological Conflict, Isolation, Realism, fantasy and obsession.

Introduction: Anita Desai is one of the most significant Novelists of the Twentieth century. Her preoccupation is explored by the deep psychic of her character. She has shown her craftsmanship in her novels like *Cry, the Peacock* (1963), *Voices in the City* (1965), *Fire on the Mountain* (1977), *In Custody* (1964), *Fasting Feasting* (1998), and *The Zigzag way* (2004). Desai herself states that "*In Custody*" is an attempt to symbolize the decay of the Urdu language. This novel was shortlisted for the Booker Prize. The protagonist of this novel, Devan Sharma comes from a lower-middle-class family. He is a junior lecturer in Hindi literature, at Mirapore a small town near Delhi in a provincial college. He endures the pangs of abortive pursuits in professional and domestic life. He seeks to reach out into a wider world in the hope of self-fulfilment. Desai depicts him as an average man who lacks initiative traits due to his timid nature. He leads an unhappy domestic life with his wife Sarala and small son Manu. He considers himself a failure and thinks of his existence as that of one caught in "*a cruel prison*" (p.19). Unable to stop one night, he paces up and down thinking that,

"... he must look like a caged animal in a zoo... And that was all he was – a trapped animal. In his youth, he had the illusion of having free will, not knowing he was in a trap. Marriage, a family and a job had placed him in this cage; now there was no way out of it. The unexpected friendship with Nur had given him the illusion that the door of the trap had opened and he could escape after all into a wider world that lay outside but a closer familiarity with the poet had shown him that what he thought of as 'the wider world' was an illusion too..." (p.131).

Illusion and Reality: The story revolves around Devan, His feelings and his excitement when he gets the chance to interview the greatest and living Urdu poet NurShahjehanabadi. Devan's love for Urdu language is an illusion whereas his job as Hindi Lecturer is the realism. Always it is a battle between mind and heart, illusion and reality. Anita Desai depicts very impressively the conflict between fantasy and realism in the novel "*In Custody*". The class situation forces the hero to enter into fantasies of sudden wealth, unexpected cheques and acceptance in the literary circles of the metropolis.

Psychic balance, wholeness and inner self: Deven, the protagonist of the novel “In Custody” presents the stage in psychic balance and wholeness. He stands at a crossroad, not knowing where to turn to. In the end, he finds strength in his inner self and restores to face life as it comes to him. Throughout the novel, socio-economic factor colours his personality and molds his psyche. The title ‘In Custody’ represents the way that characters in the fiction are figuratively trapped in their lives. The inner selves of characters in combination with external social forces make them feel imprisoned. This is Anita Desai’s second novel to be short-listed for Booker Prize. It marks a “conscious” shift in her writing. Anita Desai is not interested in registering surface realities of Indian life. Instead, she is interested in the probing of inner truths lying under the surface level. To present submerged psychic truth, she employs various linguistic devices.

Resistance of female character in male-dominated Indian Society: In the earlier novels, Anita Desai concentrated on the internal consciousness of the Individual on the other hand ‘In Custody’ depicts a world beyond the individual. This novel has a male-protagonist Deven Sharma, who comes from a lower middle-class family and who seeks to reach out into a wider world in the hope of self- fulfillment. As we know, he is a lecturer in Hindi at a college in Mirpore, a small town near Delhi. He is portrayed as an average man completely lacking in initiative because of his timidity. He is portrayed as a different and awkward hero, who feels himself a victim of circumstances. As a protagonist he is seen thrown from one problem to another, without getting any solution or relief. Though the protagonist of the novel is male character, the present study focuses on the portrayed of women and female instances of resistance and the spaces through which they manage to survive in a male-dominated, post-Independence Indian Society.

Marginalization and Subordination of women:The oppression and marginalization brought about by the colonial condition has provided a space for feminism and post-colonialism to move in parallel as discourses of resistance, since they both share the mutual aim of challenging modes of oppression. ‘In Custody’ is primarily, in terms of plot and narrative, the story of Deven, a lover of Urdu poetry. The women in the world of ‘In Custody’ are sealed in silence. By silencing the women, Desi rather than convincing with patriarchal structures of thought, is raising an accusing finger at a society, which, by cultural default, believes in the marginalization and subordination of women, enforcing them to remain shackled within the bounds of an imposed stereotype.

Frustrated quest for idealism: Evidently throughout the narrative of ‘In Custody’ the relationship between male and female characters emerges as a hierarchal relationship and shares the same inequalities of the hierarchal relationship and shares the same inequalities of the hierarchal relationship of colonizer and colonized. Desai manages to create a subaltern character screaming from the margins of the very narrative form of her novel. By making her women silent and articulating them through male thought-processes Desai is uncovering the ways in which womanhood as a whole is defined in terms of male desire and are exploited in all possible manners –physically, emotionally, philosophically and verbally.

Desai depicts the picture of village roads, temples, houses, wells and villages very minutely. She points out the conflict between illusion and reality by depicting the changed picture of village, killing the calm and healthy past life. Devan memorizes those days full of enjoyment at the background of industrial world. The reference of Nur and his thoughts, “The first white hair on a man’s head appearing like a white flower out of grave.” (p.26) indicates the fantasy avoiding the realism. The clash between illusion and reality showed very cleverly in the following line. “Life

is no more than a funeral procession winding towards the grave, its small joys, the flowers of funeral wreaths..." (p.26).

New courageous "self": *In Custody*, Desai however like her earlier novels ends up with positive note. Devan is able to perceive a ray of hope even in his boundless suffering and humiliation. Towards the end of the novel, he becomes convinced. The sunlight dissolving the darkness of the night before is symbolic of the emergence of new courageous "self" of Devan dispersing his previous timid, vulnerable self.

Marriage is the destiny traditionally offered to women by society – Simone De Beauvoir presented the thematic problem of man-woman relationship, the importance of love in marriage. Although the theme of husband-and-wife alienation and marital disharmony is not a new theme in the novels of women writers, but with depth of the writing of Desai it gains new depth and meaning. In her novels, Desai points out the incompatibility of man and woman in carrying out their marriage, love, compatibility due to the predicament of modern world tension and stressful life. Women always shown to long for love and communion of the spirit with their partners who tend to reciprocate their feelings.

Conclusion: Nur is representation of illusion for Deven. However, his journey of realisation passes through a series of illuminary intervals. "In Custody" offers a subtle transcendence of existence which is quite symbolic of a convergence of all contradictory pulls. It shows multiple psychological conflicts. Her fiction is symbolic, sensitive and psychological.

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“RITUAL CULTURE OF CREMATION IN JEET THAYIL’S NOVEL LOW”

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Abstract: The research paper focuses on ritual culture of cremation as described in Jeet Thayil’s novel ‘Low’. The ritual cremation is very important cultural ceremony across the world. If any person wants to offer tribute to dead person and gives emancipation to the soul, he must have to celebrate ritual cremation. Now-a-days we celebrate many ceremonies from someone’s birth to death. The protagonist of the novel, Dominic Ullis made a trip of oblivion for offering tribute to his beloved dead wife, Aki as he want to celebrate cremation of the bone and ash of her body in Bombay from Delhi. He seems many delusion of his wife. It also describes about emotional turmoil and hallucination of the protagonist. He was going to attend the cremation of his wife who has fulfilled her life-long dream of killing herself. After funeral ceremony, the protagonist carried his wife’s ash in a white urn, flies, on whim to his native city of Bombay to tribute her soul and to sustain the culture. The entire ritual cremation program has specific importance in the Hindu culture. Here, a major portion of the paper showcases the ritual culture of cremation in India English novel, ‘Low’

Key words: Culture, Cremation, Low, Ritual, Ceremony, Bombay, Hallucination, Delusion, Life, Death, Emotional, Funeral, Tribute, Crematorium, Ullis, Aki and Ash.

Introduction: The Indian culture often labeled as an amalgamation of several various cultures across the Indian subcontinent and has been heavily influenced by ritual ceremony. India has had a prevailing tradition of the joint family system. It is when extended members of family parents, children, the children’s spouses, and their offspring, etc. live together. Any person in this universe who has birth, He/she has to die in the same place i.e. Earth is the culture of the world. When one has special experience of something he expressed his thought in form of literature and we understood about the culture that period. Literature is very good and important source to find out historical culture of the world. It comes out when the writer become mad and he start writing. When someone fell in love with desire, the creativity or new literature comes out. Indian English Literature has great culture and tradition. Culture means referring to the way of life of a particularly people, especially as shown in their ordinary behaviors and habits, their attitudes toward each other, and their moral and religious beliefs.

Jeet Thayil is an Indian born, poet, novelist, journalist and musician. He is very famous for his novels which have been prevalent for a decade in the history of Indian writing in English. He got his education in Hong Kong, New York and Bombay. Thayil has worked as a journalist for 23 years in Bombay, Bangalore, Hong Kong and New York. From time to time, he brought out collections of his verses, which included Gemini II: Selected Poems (1994), Apocalypso (1997), English (2004), These Errors are Correct (2008) and Anthology of Contemporary Indian Poetry (2015). His first debut novel Narcopolis (2012) is shortlisted for the Man Booker Prize in 2012. His second novel The Book of Chocolate Saints (2017) has received DSC prize for South Asian Literature, Sahitya Akademi Award and finalist for the Man Booker Prize, Low (2020) and the

Names of the Woman (2021) on his credit. For over two decades, while Thayil led a normal life, a strong affinity with literature and those who practiced the craft stirred deep within him, as did a strong, though latent desire to become a writer. He received many prestigious awards from various foundations for his literature.

An elegiac famous autobiographical novel, 'Low' is written in lamenting on death of protagonist's wife after completing his award winning novels. Thayil started to write his memoir emotions in his present novel, 'Low' that is an exploration of the yearning for oblivion. The story follows an Indian poet named Ullis whose wife, Aki has recently died of suicide. On a whim he takes her ashes to Mumbai to immerse them and while there he tries to deal with his grief by gorging on every substance he could get. As Indian people celebrates ritual's ceremonies like religious act, birth, marriage, funeral events, purification acts Baptism, Initiation, Puberty, Graduation, Award, Retirement and Death. As Ullis's wife, Aki fulfills her long-natured dream for death by hanging herself in a grief at Defence colony in Delhi. Ullis discovers that his wife, Aki has committed suicide, he called his mother-in-law and they drove to Aki into the hospital in emergency room. He sat like a heavy beer on his chest grief His mind disengaged from the surroundings. Sometime he felt that his soul also separated from his body. As a grief of his wife's death, he drank only beer and he developed hepatitis C and His liver damaged due to drinking beer and wine. When they completed funeral ceremony Ullis's mother-in-law divided his wife's ash into two boxes and said: "One for you and one for me". Ullis walked into street of the concrete dusty enclosed courtyard. In a grief he didn't thought to go to the apartment he preferred to Bombay carrying his wife's ash to immerse into the sea. He escapes to Bombay with a bag of drugs and a white urn of his wife's ash for one final party. There was emotional turmoil of the protagonist, but he has to do ritual cremation as they live in Indian Hindu culture. He remembered the crematorium as the priests in his costumes started the ritual cremation. Aki's mother dressed her in a spectacularly inappropriate multi coloured Sari, as well as Ullis dressed black suit, white shirt and tie as if it seems like husband had arrived in a wedding with his dead wife but they were at crematorium. There were unnecessary of suit and sari. There was no mourners, no witnesses, other handful of crematorium employs, Ullis and his dry eyed mother-in-laws. They didn't have much time to call their relatives so he planned a trip to oblivion to their native place Bombay with a whim of his wife's ash for cremation ceremony as her soul would get emancipation and many the relatives might attend the ritual ceremony. In culture of the world for any ritual ceremony, we gathered together to sustain or maintain our relation and culture.

Low plays out over a single weekend as Ullis, so freshly bereaved he is still carrying his wife's ashes in a white urn, flies on a whim to his native city of Mumbai without packing so much as a change of underwear. Ullis went to the bathroom and carefully unfolded the business card and placed it on the sink. Then he rolled up a note and snorted the last of his wife's ashes. His quest is to perform the Hindu rite of immersing his beloved's ashes in pure and flowing water, none of which is to be found in Delhi. His true destination, though, is oblivion. Flailing in grief and guilt, Ullis gorges on every substance he can lay his hands on.

In his flight trip to Bombay, Ullis has hallucination of his wife's sound in his ear. On the plane, he finds himself sitting by a glamorous society lady called Payal, who wore a starched sari and heavy jewelry, her hair was so silver and a friendship of sorts blooms into life. Sometime he became unconscious in the day. When airhostess asked him whether he preferred coffee or tea on it he replied he wanted wine to forget the grief. When aircraft dropped through the cloud he peeped for land. He observed and floated towards the lovely slum city with white plastic box. He

had left, on a whim carrying only the base from crematorium. He would repeatedly wring them. Aki was dead and he didn't know what to do for a moment.

When Ullis arrived at the Bombay airport he bought bottled water and to the other half of the Ambien. The water was clean in the sea but above it floating island of garbage as he swam dreamily through scenes of underwater. The water was so hot that his skin was beginning to pucker. As he went to Dr. Amrut, for diagnosis the girl inquired about the box.

What's the box ? said the girl

"My wife," said Ullis.

"Your wife. Is she dead?"

Of course she's dead, said the guys...

"Her heart stopped," said Ullis.

She remembered about emancipation of about the vanished girl in their youth; Mumtaz or Dimple or Helen, she would call the collections. Shahajan has created 'Taj Mahal and Thayil created novel 'Low' as a memoir. "Nothing gold can stay". If gold cannot say it meant the soul reaper was on his way. According to Hindu mythology; if the wife died before his husband, she has entry to haven and she becomes like Goddess, A woman whose death precedes her husband's is considered so fortunate that her face and especially her forehead be smeared with red, Sindoor or Kumkum Tital.

Rob Doyle writes in The Guardian "Low is like traversing a traffic-clogged Indian sprawl in the midday heat, drug and alcohol blowouts are notoriously enervating: Low offers vicarious kicks without the comedown." Ashutosh Bhardwaj writes about the novel Low. Both the characters Ullis and Aki are melancholic. Ullis was a heroin addict; Aki had been living with a wish death. Since early childhood, who believed that "every one of us lives with a death sentence". Both were together for a mere four years before she ended her life. Her favourite word was 'Low'; she used it many time in multiple ways. She had always been living "the low". If Ullis asked Aki what she'd been doing all day she would say? "I was low." Edward St Aubyn's Bad News (1992). In that novel, the protagonist, Patrick Melrose is summoned to New York to collect the body of his abusive father. He tried to fulfill his grief and indiscriminate addiction, Melrose totters from high-rise hotel to squat, grieving and avoiding his grief in turn. For all his emotional turmoil, Ullis is a companionable protagonist. To send texts to dealer and junkie friends from his Mumbai years, he lets himself go with the megacity flow, briefly bonding with characters. The protagonist intones, impressed by the deranging coalition of sleeping pills, opium, a great deal of alcohol, narcotic drugs and meow-meow. Ullis's concerned with balancing his highs and lows, uppers and downers, booze and powder generates its own kind of narrative dynamism.

Ullis engages his deceased wife in hallucinatory dialogue in a succession of taxi rides, dim bars and hotel suites. An erratic chapter assumes the perspective of her disembodied spirit, swirling about in the ashes Ullis lugs around Mumbai. Recollections of the couple's life together in New York and Delhi sketch his wife, Aki. She tells Ullis at the outset of their relationship. "Ever since I was little, I've wanted to die," Ullis always travels with his wife Aki physically, but this time she is evident in the form of ashes, which Ullis carries, and as a ghost. She had also mental burden, being the focus of his grief and a nagging notion that he could have prevented her from death by making her counseling about life.

Kevin Power review that Ullis made a trip to immerse his wife's remains in sacred water, as per the Hindu culture. However, he immerses himself once more in his addictions, stumbling from party to party and from one brief encounter to the next drugs and wine. He has been living in

New York for few years. As Indian born, person, he is irreparably an 'English wallah'. Through his western eyes, and body language, the novel shows us Bombay's high places and low life.

Conclusion: The research paper comes to a conclusion that the concept of ritual culture of cremation as presented in the novel 'low'. The novel explores the way some are drawn to the peace of oblivion through killing herself. It is also an interesting commentary on grief, life and death. The novel is not just about his high, but, as the title suggests, his lows and the thoughts they bring. This is the journey of the protagonist to Mumbai to celebrate condolence of cremation and to sprinkle his beloved's ashes turns into a drug-fuelled trip to oblivion.

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THE ROLE OF GLOBAL ENGLISH LITERATURE IN SHAPING IDENTITY

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Abstract: The role of global English literature in shaping identity is a multifaceted and dynamic phenomenon that reflects the intricate interplay between language, culture, and individual self-concept in an increasingly interconnected world. This paper delves into the intricate relationship between literature written in English and the formation of individual and collective identities. In an era of globalization, where the boundaries between cultures are becoming increasingly porous, global English literature serves as a mirror to society's evolving identities. This literature encompasses works written by authors from diverse linguistic and cultural backgrounds, providing readers with a unique window into the myriad facets of human existence. From the works of postcolonial writers like Chinua Achebe and Salman Rushdie to the diaspora literature of authors such as Jhumpa Lahiri and Chimamanda Ngozi Adichie, global English literature captures the essence of identity formation in a multicultural world.

This paper explores how global English literature allows individuals to explore and reconcile their own identities in a global context. It delves into the role of literature in fostering empathy and understanding across cultures, thus aiding the development of a more inclusive and interconnected global community. Additionally, it addresses the influence of global English literature on the perceptions of identity, highlighting the impact on concepts of nationality, ethnicity, gender, and more. The paper concludes by emphasizing that the study of the role of global English literature in shaping identity is not only academically significant but also imperative for individuals seeking a deeper understanding of their place in a rapidly changing global landscape. The rich tapestry of voices and perspectives found in global English literature offers a platform for dialogue and self-reflection, fostering the realization that, despite our differences, we share a common humanity.

Keywords: Global English Literature, Identity, individuals, self-reflection, Chinua Achebe, Salman Rushdie, Jhumpa Lahiri, Chimamanda Ngozi Adichie Arundhati Roy

Introduction: In today's globalized world, the influence of literature in shaping individual and collective identities cannot be underestimated. As societies become increasingly interconnected and multicultural, literature serves as a powerful medium through which people explore, understand, and articulate their identities. In this context, global English literature, which includes works written in English by authors from diverse linguistic and cultural backgrounds, plays a pivotal role in reflecting the intricate interplay between language, culture, and identity. This paper explores the multifaceted and dynamic relationship between global English literature and the formation of identities, emphasizing how this literature enables individuals to navigate their evolving sense of self in an ever-changing world.

Globalization and the Evolution of Global English Literature: One of the key features of this evolution is the emergence of a transnational literary tradition, characterized by authors who move between different countries and cultures, both physically and intellectually (Clifford, 1992). Such authors, often labelled as "transnational writers," navigate their identities and narratives through multiple cultural lenses. For instance, the works of authors like Salman

Rushdie and Jhumpa Lahiri exemplify this trend. Rushdie's *Midnight's Children* brilliantly blends Indian history and mythology with Western literary influences, offering a prime example of the intersection of global and local identities in literature (Rushdie, 1981). Similarly, Jhumpa Lahiri's *The Namesake* explores the experiences of Indian-Americans, reflecting the complexities of dual identities in a globalized world (Lahiri, 2003).

This globalization of English literature has also given rise to a genre known as "world literature," in which literary works are evaluated based on their global significance rather than their national origin (Damrosch, 2003). This approach broadens the scope of literature, encouraging readers and scholars to appreciate works from different regions and cultures. As a result, the canon of world literature has expanded to include authors from diverse linguistic backgrounds and cultures.

Globalization has ushered in a new era for English literature, transforming it into a dynamic, interconnected, and inclusive global phenomenon. The roots of this evolution can be traced to the historical spread of English through colonialism, but the drivers of globalization, such as technology and decolonization, have propelled English literature into a truly global context. In this transformed landscape, literature serves as a mirror, reflecting evolving identities in an increasingly interconnected world, and allowing for the exploration of diverse voices, cultural hybridity, and the complexities of identity. This section offers a comprehensive exploration of the relationship between globalization and the evolution of global English literature, highlighting the challenges and opportunities that come with this transformation.

Literature as a Lens for Identity Exploration: Global English literature serves as a powerful lens through which individuals explore and reconcile their identities in a global context. Readers can identify with characters and situations in these literary works, leading to a deeper understanding of the human experience across cultures. By engaging with stories from different parts of the world, readers develop a more empathetic and nuanced view of the complexities of identity. For example, Arundhati Roy's *The God of Small Things* offers a vivid portrayal of identity issues in postcolonial India, while Zadie Smith's *White Teeth* delves into the experiences of immigrant communities in the UK. These works provide readers with the opportunity to relate to characters who grapple with questions of nationality, ethnicity, and cultural heritage.

Chinua Achebe, in his seminal work *Things Fall Apart*, takes readers on a journey through the Igbo culture of Nigeria, enabling them to delve into the intricacies of identity within a postcolonial context. Achebe's portrayal of Okonkwo's struggle with the clash of traditional values and colonial influences serves as a poignant example of how literature can shed light on the dynamics of cultural identity in the face of external forces. It is through Achebe's storytelling that readers gain insight into the individual and collective identity of the Igbo people and their response to a changing world.

Similarly, Salman Rushdie, in *Midnight's Children*, weaves a narrative that intertwines personal identity with the political and historical backdrop of India. The protagonist, Saleem Sinai, is born at the stroke of midnight on India's Independence Day, and his life becomes emblematic of the nation's post-independence journey. Rushdie's narrative style invites readers to connect with Saleem's quest for identity, a reflection of the larger search for a national identity in a postcolonial, post-independence India.

Jhumpa Lahiri, in her novel *The Namesake*, explores the complexities of immigrant identity, portraying the experiences of the Ganguli family as they navigate their dual identity as both Indian and American. The novel captures the tensions between generations, the struggle to preserve cultural heritage, and the process of adaptation to a new culture. Lahiri's work

demonstrates how literature can be a mirror to the experiences of those straddling different cultural and national identities.

These authors exemplify how global English literature provides readers with a lens through which they can witness, empathize with, and understand the intricate dance of individual and collective identities in a rapidly changing world. By engaging with these narratives, readers gain a deeper appreciation for the diversity of human experience and a heightened awareness of the challenges and triumphs that shape our identities. Literature not only reflects the complexities of identity but also invites readers to embark on a journey of self-discovery and self-acceptance, making it an invaluable resource for exploring the multifaceted nature of identity in a global context.

Cultural Hybridity and Identity Formation: The concept of cultural hybridity is a recurring theme in global English literature. Authors often explore the blending of cultures and the resulting impact on individual identities. Writers like Salman Rushdie, with his magical realism in *Midnight's Children*, and Jhumpa Lahiri, with her intimate portrayals of Indian-American experiences in *The Namesake*, showcase the complexities of cultural hybridity. These literary narratives not only resonate with individuals who have experienced similar challenges but also educate others about the nuances of identity in a globalized world.

Authors such as Salman Rushdie, celebrated for his work *Midnight's Children*, provide a vivid portrayal of cultural hybridity. Rushdie's narrative unfolds within the context of postcolonial India, where multiple cultural, religious, and linguistic traditions converge. The protagonist, Saleem Sinai, embodies the complexities of cultural hybridity, being born at the precise moment of India's independence. His identity, shaped by the fusion of multiple cultural and historical influences, epitomizes the challenges and opportunities inherent in cultural hybridity (Rushdie, 1981).

Jhumpa Lahiri, in her novel *The Namesake*, delves into the experiences of the Indian-American diaspora. The protagonist, Gogol Ganguli, navigates a dual cultural identity - one rooted in his Bengali heritage and another shaped by his life in the United States. Lahiri's portrayal of Gogol's journey towards self-discovery reflects the nuanced process of identity formation within the context of cultural hybridity (Lahiri, 2003).

These literary narratives not only resonate with individuals who have experienced similar challenges in reconciling diverse cultural influences but also educate readers about the intricacies of identity in a globalized world. They underscore that identity is not static but, rather, a fluid construct shaped by an individual's engagement with different cultures, traditions, and experiences. The theme of cultural hybridity in global English literature demonstrates that identity is a dynamic and evolving construct, shaped by the interplay of different cultural elements. Authors like Salman Rushdie, Jhumpa Lahiri, and Amy Tan, through their narratives, invite readers to contemplate the intricacies of identity in a world marked by cultural diversity, globalization, and cultural hybridity. These works not only provide insight into the complexities of identity formation but also highlight the significance of acknowledging and embracing cultural hybridity as an inherent part of the human experience in the globalized era.

Postcolonial Literature and Identity Reclamation: Postcolonial literature stands as a vibrant and critical subset of global English literature, embodying the struggles and triumphs of formerly colonized societies as they grapple with their historical experiences and work to reclaim and assert their identities. This genre often serves as a powerful tool for shedding light on the enduring legacy of colonialism and the impact it has on identity formation in a postcolonial world. Chinua Achebe's magnum opus, *Things Fall Apart*, serves as a seminal example of

postcolonial literature. Achebe, a Nigerian author, crafts a narrative that portrays the complexities of Igbo culture as it confronts the forces of British colonialism. Through the character of Okonkwo, Achebe explores the clash of traditional Igbo identity and the encroaching influence of colonial values and systems. Achebe's work underscores how colonialism disrupts indigenous identities, challenging established norms and traditions. This narrative is, in essence, a potent depiction of the struggle for identity reclamation as a response to colonial intrusion.

Ngũgĩ wa Thiong'o, a Kenyan writer, also contributes significantly to the discourse of identity reclamation in postcolonial literature. His novel *Petals of Blood* serves as an indictment of the lingering effects of colonialism and neo-colonialism on the African continent. In this work, Ngũgĩ explores themes of cultural displacement, exploitation, and the quest for self-determination. Through his characters and their experiences, Ngũgĩ demonstrates the transformative power of literature as a means of asserting and reviving cultural identities in the face of colonial oppression.

The narratives presented by Achebe and Ngũgĩ emphasize the role of postcolonial literature in exposing the complex process of identity reclamation. They highlight how postcolonial authors, often writing in English, use their literary works to challenge the dominant colonial narratives and advocate for the restoration of marginalized indigenous identities. In this manner, postcolonial literature serves as a means of documenting and preserving the cultural heritage and histories that colonialism sought to erase. Beyond these iconic authors, numerous other voices contribute to the rich tapestry of postcolonial literature, each addressing the themes of identity reclamation and cultural resilience in unique ways. The works of Arundhati Roy, as seen in *The God of Small Things*, offer a lens into the postcolonial struggles of India, exposing the interplay of caste, class, and identity in a rapidly changing society. Roy's work is a testament to the ongoing process of asserting and reclaiming Indian identities in a postcolonial context.

Postcolonial literature within the global English literary canon plays a pivotal role in understanding how formerly colonized societies navigate the intricacies of identity reclamation. Through the narratives of authors like Achebe, Ngũgĩ, and Roy, this genre delves into the enduring impacts of colonialism on culture and identity. It provides a platform for the voices of marginalized communities to be heard and their identities to be reclaimed. As societies continue to grapple with the multifaceted challenges of postcolonial existence, postcolonial literature remains an indispensable source of insight into the ongoing journey of identity reclamation and the affirmation of cultural heritage.

Language and Linguistic Identity in Global English Literature: Language is a central element in the construction of identity, and within the realm of global English literature, it holds a unique and multifaceted role in shaping how individuals perceive themselves and their cultural affiliations. The linguistic diversity found in global English literature is reflective of the complex, interconnected nature of our world today. Authors from various linguistic backgrounds employ English to express their thoughts and experiences, enriching the literary landscape with distinct linguistic characteristics and expressions. This linguistic diversity transcends the traditional boundaries of English and provides readers with an authentic representation of English as a global language.

In the context of postcolonial literature, the influence of language on identity is evident. Writers like Chinua Achebe, renowned for his seminal work *Things Fall Apart*, address linguistic identity as a critical element in the preservation of cultural heritage. Achebe's portrayal of the Igbo language and the impact of colonialism on its suppression underscores the importance of

language as a key component of identity. His narrative serves as a powerful reminder of the intersection between linguistic and cultural identity within the framework of global English literature [Achebe, 1958].

The linguistic choices made by authors who write in English but hail from diverse linguistic backgrounds contribute to the authenticity of their narratives. This authenticity is evident in the works of authors such as Jhumpa Lahiri, an Indian-American writer, who skilfully weaves elements of Bengali and other languages into her English prose. Her novel *The Namesake* is a testament to the intricate relationship between language and identity in a diaspora context, illustrating how linguistic heritage shapes the characters' sense of self [Lahiri, 2003].

Furthermore, the process of code-switching and the use of hybrid languages in literature highlight the complexity of linguistic identity in global English literature. Salman Rushdie, celebrated for his magical realism in *Midnight's Children*, incorporates a rich tapestry of linguistic elements from Indian languages, Urdu, and English. This linguistic fusion underscores the idea that language is not a static entity but rather a fluid tool that evolves as individuals navigate their identities in a globalized world [Rushdie, 1981].

In addition to authors who actively engage with linguistic diversity, readers of global English literature also encounter linguistic diversity in the form of dialects, accents, and regional expressions. This diversity serves to enrich the reader's experience and offers insights into the cultural nuances associated with specific linguistic identities. The language and linguistic identity in global English literature are central to the complex process of identity formation in an interconnected world. Through linguistic diversity, code-switching, and linguistic innovation, authors capture the intricate relationship between language and culture. The stories they tell, and the languages in which they tell them, provide readers with a deeper understanding of the role of language in shaping individual and collective identities. By examining the linguistic choices made by authors and the impact of language on characters within the narratives, we gain valuable insights into the dynamic nature of linguistic identity within the global English literary context.

Gender and Identity in Global English Literature:

The intersection of gender and identity is a prominent and complex theme in global English literature. Authors from various cultural and linguistic backgrounds have used their works to explore how gender roles, expectations, and norms shape individual identities. This section of the paper delves into the multifaceted nature of this theme with reference to specific literary works and authors.

Chimamanda Ngozi Adichie is a prominent figure in global English literature who has made significant contributions to the exploration of gender and identity. In her novel *Half of a Yellow Sun*, Adichie delves into the lives of characters who are deeply affected by the Biafran War in Nigeria. Through the experiences of female characters like Olanna and Kainene, Adichie dissects the impact of war and societal expectations on women's identities. The novel challenges traditional gender roles and underscores how the struggle for independence and self-identity is intertwined with the fight for a nation's identity.

Additionally, the writings of Arundhati Roy in *The God of Small Things* also shed light on gender and identity in a global context. Roy's narrative follows the lives of Ammu and Velutha, characters who transgress societal norms, leading to tragic consequences. The novel explores how gender and caste-based identities intersect, creating a complex web of social hierarchies and individual struggles. Through the lens of these characters, Roy highlights how rigid gender roles can affect one's ability to assert their identity in a world dominated by tradition and prejudice.

Zadie Smith's *White Teeth* offers a poignant look at the experiences of immigrant communities in the UK. The novel features female characters such as Clara and Alsana, who grapple with their cultural identities in a foreign land. Smith addresses how gender identity, in combination with cultural background, influences the characters' sense of self and belonging. The work highlights the interplay between gender and cultural identity, showing that these aspects are inseparable in shaping the characters' identities.

The exploration of gender and identity in global English literature is a rich and multifaceted area that is essential to understanding the complexities of human existence in a globalized world. Authors like Chimamanda Ngozi Adichie, Arundhati Roy, Zadie Smith, and Amitav Ghosh have used their literary talents to shed light on the ways in which gender roles, societal expectations, and cultural backgrounds intersect and influence individual and collective identities. Their works provide readers with a nuanced and diverse perspective on the challenges and opportunities presented by the evolving landscapes of gender and identity in a global context.

Global English Literature in the Digital Age: The digital age has ushered in a transformative era in the world of literature. The accessibility and immediacy of digital platforms have not only changed how literature is consumed but have also democratized the production and dissemination of literary works. This digital landscape has had a profound impact on global English literature, enabling a broader and more diverse readership, fostering greater intercultural dialogue, and providing opportunities for previously marginalized voices to be heard.

Digital Accessibility and Global Reach: The advent of digital platforms, including e-books, audiobooks, and online reading communities, has dramatically increased the accessibility of global English literature. Readers from various corners of the world can now access literary works instantaneously, transcending geographic boundaries. This digital accessibility is transforming the way we engage with literature. For example, a reader in Mumbai can simultaneously explore the works of Nigerian author Chimamanda Ngozi Adichie, gaining insights into the complexities of Nigerian society and culture through her writings. Digital access has essentially broken down the barriers that once separated readers from literature written in English across the globe. Digital platforms have also made it easier for independent and lesser-known authors to publish their works, reducing the traditional reliance on large publishing houses. Self-publishing, crowdfunding, and digital publishing platforms have empowered authors to reach global audiences without the need for extensive marketing campaigns or traditional publishing contracts. This has resulted in a more diverse array of voices in global English literature, encompassing a broader range of perspectives and experiences.

Online Literary Communities and Social Media:

Online literary communities and social media platforms have become integral to the global literary landscape. Websites like Goodreads, Wattpad, and Bookstagram on Instagram, among others, provide readers with opportunities to engage in discussions, share recommendations, and connect with fellow literature enthusiasts from around the world. These platforms have fostered a global literary culture that transcends borders and time zones. Readers can engage in conversations about literature, discover new authors, and build a sense of global literary community, all from the comfort of their digital devices. Social media has become a powerful tool for authors to connect with their readers and promote their works. Platforms like Twitter, Instagram, and TikTok allow authors to engage directly with their audience, sharing insights into their creative processes, book recommendations, and personal stories. These interactions humanize authors and make the world of literature more accessible and relatable to readers, contributing to the shaping of literary identities in the digital age.

The Impact of Online Reviews and Recommendations: Online reviews and recommendations have become instrumental in shaping the reading habits and literary identities of individuals. Platforms like Amazon, Goodreads, and review blogs provide readers with a wealth of feedback and critiques about literary works. These reviews often come from a global audience, offering diverse perspectives and insights into the cultural and societal aspects of the works. The influence of online reviews and recommendations on literary choices is well-documented. According to a study by Chevalier and Mayzlin (2006), online reviews can significantly impact book sales, and this influence is more pronounced for books with a larger number of reviews. Readers often turn to online reviews not only to make informed decisions but also to engage in discussions about the themes, characters, and cultural elements presented in the works. This exchange of ideas and interpretations further deepens the reader's connection to the literature and contributes to their evolving literary identity.

Challenges and Concerns in the Digital Age: Despite the many benefits of the digital age for global English literature, challenges and concerns persist. One major concern is the potential homogenization of literature as digital platforms tend to promote popular and commercially successful works, potentially sidelining smaller, independent, or culturally diverse voices. This issue has prompted discussions about the need for curated digital spaces that highlight and promote underrepresented literary voices. Additionally, the digital age has raised questions about the future of physical books and local bookstores. The convenience of e-books and online shopping has disrupted traditional publishing and bookselling industries, leading to concerns about the survival of local bookshops and the tangible reading experience. The impact of these changes on the identity of the reader and the literary community remains a subject of ongoing debate.

However, while the digital age offers numerous advantages, it also presents challenges related to the potential homogenization of literature and the survival of physical bookstores. As global English literature continues to evolve in the digital age, it is essential to address these challenges while embracing the opportunities for greater inclusivity and intercultural understanding. In doing so, global English literature will continue to play a central role in shaping the identities of readers and authors in our increasingly interconnected world.

Conclusion: Global English literature serves as a mirror reflecting the evolving identities of individuals and societies in our globalized world. It offers a rich tapestry of voices and perspectives, enabling readers to explore their own identities while engaging with the diverse identities of others. As the boundaries between cultures blur and societies become increasingly interconnected, literature continues to play a pivotal role in helping individuals navigate the complexities of their own identities. Whether through exploring cultural hybridity, postcolonial legacies, linguistic diversity, or gender issues, global English literature offers a platform for dialogue, self-reflection, and the realization that, despite our differences, we share a common humanity. It is through the power of literature that the human experience is beautifully and authentically depicted, allowing us to celebrate our individuality while embracing our shared global identity.

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NARRATIVE STRUCTURE OF AGATHA CHRISTIE'S NOVELS AND FILM ADAPTATION: A COMPARATIVE STUDY

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Abstract: Agatha Christie usually began her writing process by devising the core elements of the mystery. It is the murder method, killer identity and motives shown with brilliant narrative skill. Agatha Christie populated her story with suspense which mislead the readers. She took care in constructing puzzle like plots with multilayered clues that built towards the climatic unveiling of the culprit. This research designs to compare the narrative structure in Christie's novel and film adaptations. It concentrates on how the stories are told in different angle of perception in two diverse genres.

Key words: Adaptation, Suspense, Plot, Climax, Narration etc.

Introduction: A novel is the most typical source material for a film adaptation, but non-fiction, autobiographies, comic books, religious texts, dramas, historical accounts, and even other movies have also been converted into movies. Since the earliest days of cinema in nineteenth-century Europe, adaptation from such a wide range of materials has been a common practice in filmmaking. Filmmakers typically use more creative freedom when developing an adaptation than when making a remake. Agatha Christie's plots have been interpreted for the screen with diverse narrative style. Novels and Films, off course, have different narrative styles. One focuses on language and the other on visual aspects. Both genres use the plot and chain of events to create suspense and wonder among the reader.

Plot in Death on the Nile and It's Film Adaptation: Death on the Nile narrative follows Linnet Ridgeway-Doyle and Simon Doyle, two infatuated newlyweds, as they celebrate their marriage in Egypt in Kenneth Branagh's 2022 film. Simon, the heir apparent, was enamoured with her childhood friend Jacqueline 'Jackie' de Bellefort when Heiress Linnet swooped in and captured him. Jackie was devastated by this and made a vow to ruin the couple's relationship by following them everywhere they went. Poirot is invited to the celebrations after running into his old acquaintance Bouc and his artist mother Euphemia. Once the visitors and hosts board the S.S. Karnak for the honeymoon, Linnet tells Poirot that she doesn't have any faith in any of them and worries about what Jackie might do. After Linnet almost loses her life during a temple visit in Abu Simbel, her concerns grow, and when she returns, she finds Jackie has joined them on the boat. Later that evening, after Linnet has gone to bed, Jackie confronts Simon angrily and shoots him in the leg before going insane. He receives care and demands Jackie not be left alone, given his condition. Poirot gets thrown into the deep end as he tries to figure out who might be guilty after Linnet is found dead the next morning and her incredibly costly jewelry has been taken. The heiress put an end to Linnet's maid Louise's plans to leave and get married, so she was found dead with money during the investigation.

The Belgian detective quickly surmises that she was blackmailing the murderer and knew more than she was willing to admit. But regrettably, his friend Bouc, who had stolen the jewelry, was the only witness to Louise's murder, too, perishes. Along the way, it becomes clear that

Euphemia, the mother of Bouc, had secretly engaged Poirot to investigate Rosalie, a potential love interest of Bouc's who is also a passenger aboard the S.S. Karnak and a former classmate of Linnet. In the end, it appears Linnet should have looked a little closer to home when she was concerned about attempts on her life, as the detective unearths the truth.

Narrative Structure in Death on the Nile and its Film Adaptation: The Murder on the Nile narrative diverges significantly from Agatha Christie's original Poirot mystery in many respects, even in the best book-to-film adaptations. To begin with, the S.S. Karnak's passengers are not invited to Linnet and Simon's honeymoon in the Death on the Nile novel. As opposed to this, only a select few, including Jackie, maid Louise, and Andrew Pennington, actually know the newlyweds. Although many of the passengers do recognize Linnet because she is a famous and gorgeous heiress, they are not specifically invited to her wedding. Far from it, as Linnet and Simon board the ship to seek privacy while attempting to flee Jackie. There are a number of significant characters from the Death in the Nile story in the books who are also absent from the movie.

The most notable examples of this are Dr. Bessner (instead, Linnet has a former partner named Linus Windlesham who is a doctor) and Marie Van Schuyler's niece Cornelia Robson, who, much to her wealthy cousin's chagrin, becomes engaged to Dr. Bessner. Also, Tim Allerton, Rosalie's love interest, takes the place of Bouc in the *Death on the Nile* narrative in the book when he does not appear. Poirot is also not recruited by Tim's mother because he is Bouc's in the movie and is just on vacation, and Tim has a significant subplot in the books that isn't included in the movie.

In Agatha Christie's original story, Tim teamed up with his distant cousin Joanna Southwood (who is named but does not appear on the S.S. Kanak) to replace Linnet's extremely valuable necklace with fake pearls that Joanna had produced. He succeeds in flipping the switch (while being unaware that she is lying dead in her bed), but Poirot isn't so easily duped. When Tim is confronted, he confesses his guilt but decides that things won't get any worse if he returns Linnet's pearls. The pearls are significant to Marie Van Schuyler as well, who suffers from kleptomania and stole the imitation pearls before Cornelia returned them. This raised suspicions about Marie twice, since her stole was discovered in the Nile with a revolver that might have been used as evidence.

The introduction of Poirot's romantic interest in jazz singer Salome Otterbourne in the movie and a back-story involving his fiancée Katherine during the war are two other significant differences between the Murder on the Nile narrative in the novel and the movie. Salome has Booker at his most uninterested, and his love life is even more shrouded in mystery. The last murder is switched from Salome to Bouc, which is another significant alteration in terms of who perishes. Similar to the book, Bouc sought to steal Linnet's pearls in the Kenneth Branagh film but was stopped before he could do so in order to become financially independent from his mother. As the movie Death on the Nile nears its conclusion, there are also a few more small adjustments. This includes the use of nail polish in the movie instead of paint to simulate blood in a fictional accident, which was done by Bouc's mother Euphemia's artist. And possibly, the more significant *Death on the Nile* plot variations will be more evident to book lovers. Despite the modifications, both the Murder on the Nile novel and movie offer compelling plots filled with fascinating suspects for Poirot to masterfully question.

The identity of the murderer remains the same in the film despite the significant modifications made to the Death on the Nile plot overall. Or, perhaps more appropriately, the 'killers,' as Jackie and Simon are both implicated in the three killings of Linnet, Louise, and Bouc. Although

the motivation and preparation are the same, Salome is killed in the Agatha Christie novel instead of Bouc. Despite the fact that Simon seemed to be shifting his affection from Linnet to Jackie, his feelings remained the same. He merely married Linnet for the money, intending to kill her and take her fortune. He and Jackie are still very much in love.

Jackie wanted to give himself an alibi for the murder by giving the idea that Simon was unable to walk on the night Linnet died. Jackie never actually shot Simon. In the movie, she just fired a blank that looked like a genuine bullet; in the book, she discharged the bullet into the table close to his leg. He held a handkerchief that was already painted to look like blood. Now in true pain, he wrapped the revolver in Marie Van Schuyler's scarf and hurled it out the window. Everything appeared to be going according to plan until Louise, anticipating a sizable payout, began to drop hints that she had seen him kill her mistress. At a rare quiet moment, a distraught Simon manages to inform Jackie about Louise's threat while she pretends to apologize for shooting him. His lover takes swift action to kill their blackmailer. Sadly for the murderous duo, Jackie is caught by Bouc doing so, and she is compelled to hastily kill him as well before he can tell his detective buddy the truth.

When Poirot finally learns the truth, Jackie, who was always pragmatic and calmly plotted the original murder of Linnet so that Simon, the man of action, could carry it out, understands there is no way out. So every time you modify something, you must identify its best qualities. You must make sure that what you love about it comes through at the price of a lot of other things. Also he declared that "And sometimes you have to undo some beautiful things in the book or some delicate things in the book, or even some interesting things in the book in order to make room for what has to happen."

Conclusion: With all the above discussion, Agatha Christie's novel *Death on the Nile* and its film adaptation produced by Kenneth Branagh, we come to find that the actual book, novels, stories, and its film adaptation are quite different, and it is needed to make such changes to glorify and create the effect and entertainment in it.

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PASSIONATE DENUNCIATION OF NEOLIBERAL ABUSES IN NGUGI'S DEVIL ON THE CROSS

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Abstract: *Devil on the Cross* is an angry book of Ngugi's presentation of Kenyan society in neoliberal phase. The concept 'Neoliberalism' means the geopolitical practice of using capitalism, business globalization and cultural imperialism to influence a country. It is the continuation of the economic model of colonialism after a colonized territory has achieved formal political independence. The concept was applied most commonly to Africa in the latter half of the twentieth century. It is a legalized system in Western nations. It allows exploiting a workers, peasants, masses in the hands of various authorities. Capitalism has influenced a lot more on every sector of Kenya. A novel serves as the literary realization of the Ngugi's intention, the awakening of masses. Ngugi bitterly criticizes imperialism and demonstrates the fighting spirit of Kenyan masses. He is optimistic and thinks that a new dawn will bring out prosperity and equality in Kenya. He proposes a strong organization from the masses to fight for liberating themselves from the clutches of oppressive neo liberal forces in Kenya. It is a continuation so far Ngugi's socio-political analysis of contemporary society is concerned. Corruption is inhabited in all forms in Kenya in a means of neo liberalism. It is promoting exploitation of common masses on larger scale.

Key Words: Neoliberal, capitalism, liberating, oppressive, exploitation.

Introduction: *Devil on the Cross* is written on the only material as toilet paper provided by jail authorities during Ngugi's year in prison. It is a multi-protagonist novel. The characters in the novel are mostly- peasants and caught in the trap of unethical politicians, agents of capitalists and bureaucrats of neoliberal Kenya. Ngugi's *Devil on the Cross* is originally written in Gikuyu, a regional language of Kenya under the title *Caitani Mutharabini*. It is later translated in English, is about the ghost of corruption in Kenyan society. It is a continuation so far Ngugi's socio-political analysis of contemporary society is concerned. Corruption is inhabited in all forms in Kenya. It is an obstacle in the national progress. It presents the transformation of Kenya into an advanced nation. It is a notion in which a common man, peasants, workers, females have exploited in the hands of capitalists and local politicians. It is an angry book of Ngugi's presentation of Kenyan society in neo-colonial phase. Ngugi calls it as a neo-colonial exploitation of common Kenyan masses. Ngugi claims that capitalism is responsible for rampant growth of corruption in Kenya. The peasants and working class are the major victims of corruption.

The novel opens with a journey in taxi from Nairobi to Ilmorog. In the journey the driver and five passengers are discussing on various social issues. It is relevant to the subject matter of the novel. Every passenger is sharing his/her experience with others. The passengers observe different invitation cards received for the Devil's Feast in Ilmorog. The local agents of the exploitative agency have arranged the Feast. The foreign representatives are also invited for it. They are the agents of corruption and exploitation. These agents are responsible for weakening the Kenyan economy by exploiting the natural resources and are helped by the local agents in this task. These agents accompanied with local agents deprived the natives from their own land.

The education sector in Kenya is moving in the wrong direction. The tendencies like Gitutu have entered in education sector. He started converting it from social service to the money earning business. In his school Gitutu have appointed European principal. Native languages, names, song are prohibited in the school. The foreign languages, names and toys are allowed. All this clearly gives an idea of how Gitutu differentiates the natives and exploits them. The high fees are not affordable to the poor natives. The fee payers are only from rich class. In any democratic nation education is considered as fundamental right and public service. But in Kenya the obstacles are laid down before the natives as far as public service sector is concerned. In fact, the natives are unable to get education. This system is depriving the Kenyans from the education. It remains just money earning business in the hands of Gitutu.

Gitutu decides to join a politics to legalize his business. To win election, he has used the corrupt practices. "*Devil on the Cross* represents an effort towards the liberalization of Kenyans from the claws and shackles of imperialism as they deal with neo-colonialism in all its virulent manifestations" (Narang, 94). The novel glorifies the struggle of the Kenyan masses against the corrupt forces. In the past, the natives were victimized by the imperialists. It is continued by the native rulers in neo-colonial days. The natives determine to liberate themselves. In the neo-colonial period, Kenyan society is moving with a speed on the way of valueless system. In the *Devil's Feast* the desecration of female has exhibited openly. "Barmaids move from table to table, taking orders for drinks. They all dressed in cat suits of black wool. The suits were from-fitting: they clung to the contours of the girls bodies so closely that a distant on looker might have thought that the girls were naked. On the girls bottoms were fixed small white patches shaped like rabbit's tails. On their breasts were pinned two plastic fruits. Each girl also was a band around her head on which was written in English: I Love You" (Thiong'o, 90). In the feast, the foreign delegates are invited. To please them the native females are thus desecrated. It is nothing but a sexual exploitation by the native authorities to please the foreigners who participated in the *Devil's Feast*. It is a defamation of native females in a name of promoting tourism in Kenya. A profane alliance of capitalists and politicians and bureaucrats' legalized every anti- social activity in Kenya. Government authorities in the name of development started to dehumanize the above sections. In the wave of corruption the poor, peasants, workers are exploited and grinded coarsely. The exploiters never hesitate to sell water, charcoal and proposed to sell air to the peasants and workers and gain a profit. Gitutu by joining hands with foreigners exploits the peasants, workers and students. The capitalistic authorities stalemated the Kenyan masses.

Wangari curses capitalist's forces for depriving the Kenyan masses from basic needs. The selfish agencies have greeted hands with foreign capitalists. Wangari claims death is the only punishment for such crime. It is Wangari's fierce protest. When the police saw the master of ceremony Gakono, Police Superintendent feel sorry and initiated no action. But even the fate had turned against her. Wangari did not display any fear. She merely asked, in a voice that was quite steady, "So you, the Police force, are the servants of one class only? And to think that I stupidly went ahead and entrusted my love of any country to treacherous rats that love to devour patriotism!" Then Wangari raised her voice in song as they prodded at her and shoved her with clubs and batons and spat at her" (Ibid. 203). It is a stark picture of corrupt police system in Kenya. Its functioning is on a warning of exploiters. It indicates the degradation of the law and order conditions in Kenya. The feelings of Wangari are with a deep sense of protest against the guards of law. Ngugi in the novel presents a combat between two opposite sections. The first is

of peasants, workers and common masses. And second is of capitalist and its followers. The second generates fear, unrest and violence. His sympathy is with victims. To understand the natives he chooses his mother – tongue language Gikuyu instead of English. He presents a picture of how structure of capitalism destroys the workers and peasants class on global level. These capitalistic forces are once again trying to shift the liberated nations on the way of slavery.

Gitutu has used all the ways of hooliganism to finish his opponents. Actually drugs are banned in every democratic nation, but in Kenya the law and order is totally collapsed. It could be easily available in Kenyan markets. In fact alcohol and drugs are used openly for finishing the opponents. Gitutu has used the way of giving the opponents in the mouth of hyena or crocodile. Gitutu's keeping the thugs with him and points out the poor condition of Kenyan law and order. Gatuiria says,

"My father is a business tycoon. He owns several shops in Nakuru, and lots of farms in the Rift Valley, and countless other business to do with import and export: footwear, fabrics, flowers, seedlings. Just mentions any type of trade and my father win have a hand in it. He runs special planes for many of those exports and imports of his. I am his only son. His aim was to send me to America to learn how to manage property and profit.... business administration ... the kind of education the MwireriWaMukiraai was bragging about last night. But as for me, I've never wanted to follow in my father's footsteps"(Ibid. 133).

Gaturia is aware of exploitation of the masses in the hands of both internal and external forces. His father BossKihara a money – minded man collected a huge property by playing the game of exploitation. He desires from Gaturia to help him in his business. But Gaturia does not accept the proposal of his father. So he opposes his father and chooses to do research in African culture. Gatuiria has loitered in the tea plantations and workers. At the time of working the workers sing beautiful songs. Through the songs the workers express their miserable experiences. Gatuiria has spent many days among them for research. The procession has joined many people and it became huge. The crowd surrounded the cave. Several thieves and robbers somehow escaped from the cave. The foreign robbers have waved from being torn into pieces. All the thieves ran away and Muturi got a victory. The people gathered outside the cave, expecting speeches and guidance from their leaders. Muturi in his address expresses that the bellies of the thieves fattened because they have eaten the sweat and blood of workers and peasants, "We build houses; others occupy them; and we the builders, are left out in the rain. We make clothes others take them, and dress well, and we the tailors go naked. We grow food; other's eat it; and we the farmers, sleep without stomachs growling through the night. Look here we build good schools, other people's children find places in them, and ours go looking for food in rubbish heaps and dustbins. Today we are taking a stand. Today, here, we refuse to go on being the pot that cook but never tastes the food"(Ibid.,214). Muturi has arranged a procession to protest the act of police for torturing Wangari. Muturi in his speech through conversation claims that the workers and peasants are real builders of nation. These sections of society are active participants in liberation struggle. But today they are outsiders, homeless. The others never participate in any struggle for independence is remained wealthy. The farmers supply the food to others, but they are forced to sleep with empty stomach by the exploiters. The education system is far away from it. The Ilmorog students' leader is the next speaker. He declares his full support to the workers and peasants' for the task of fighting against the system of modern theft and robbery. He admits that the students union has invited for the people for the Devil's Feast in cave. He also appeals that

all should join hands with working people in the war against imperial forces prospered in a new form. Ilmorog proletarian leader is the third speaker. He congratulates the university students for supporting the workers in the struggle. He appeals the crowd that they should not divide themselves in the name of religion, color and tribe. He stated importance of unity which is need of time. The police force appears near the cave to maintain law and order and opened firing in which many innocents died.

The Rich Old Man, forcing Wariinga to leave Gatuiria. He is the thorough representative of capitalism. He thinks that everything can be purchased with money. He further requests Wariinga to accept his proposal in a very defeated manner. But Wariinga denies his proposal: "You snatcher of other people's lives! Do you remember the game you and I used to play, the game of the hunter and hunted? Did you imagine that a day might come when the hunted would become the hunter? What's done cannot be undone? I'm not going to save you. But I shall save many other people, whose lives will not be ruined by words of honey and perfume"(Ibid. 260). Wariinga is cursing Boss Kihara. The Rich Old Man is responsible to destroy her life. She reminds him the game he has played with her in the past. She admonishes him that she is going to save many others lives. But still he is pleading her to leave Gatuiria. At last Wariinga opens her hand bag and shoots him – the destroyer of her life. She is aware that the struggle of life is started now. Wariinga's this act is the outcome of endless exploitation by Boss Kihara.

In short, *Devil on the Cross* is an angry book of passionate denunciation of capitalistic system in Kenya in neoliberal phase. The novel presents a society full of brutality, abuse, corruption, theft, robbery and social inequalities. Neoliberalism itself is a legalized system in West. It leads the Kenya into underdevelopment, poverty, and endless problems. It has influenced every sector of Kenya. A novel serves as the literary realization of the author's intention: the awakening of masses.

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EXPLORATION OF ETHICAL DILEMMAS AND MORAL CHOICES REPRESENTED IN R K NARAYAN'S SELECT SHORT STORIES FROM *MALGUDI DAYS*

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Abstract: R K Narayan, a legendary Indian author, in his prominent collection of short stories *Malgudi Days* delineates an array of characters with differing personalities with vices and virtues. In an introduction to *Malgudi Days*, Jhumpa Lahiri opines that these characters face failure in the life due to laziness, avarice, dishonesty, cowardice, and chicanery proving detrimental in their endeavours. The short stories selected for the research *The Astrologer's Day*, *The Missing Mail*, *The Doctor's Word*, and *The Blind Dog* are the select narratives from Narayan's iconic work that explores the profound universal themes of human values. Using the theoretical framework of Utilitarianism, Deontology and Virtue theory, the researcher will delve deeper into the nuances of narratives and will examine the motivations that drive the characters' actions and the moral choices of the characters in quandary on the backdrop of the context and the external influence. The study will examine Narayan's exploration of universal values of ethics and morality in Indian context and understand the enduring relevance of his work in current times. This research will contribute to a deeper understanding of ethical and moral dimensions in literature concurrently throwing light on R K Narayan's enduring impact on the discourse of universal values.

Keywords: Ethics, dilemma, *Malgudi Days*, virtues and vices, moral choice, personal ethics

Introduction: Luminary Indian author R K Narayan known for his penchant of converting ordinary characters into remarkable masterpieces is admired by literary critics as well as enthusiastic readers worldwide. *Malgudi* as a fictional town is a common setting for his fictional world of novels and short stories. His short story collection *Malgudi Days* portrays various characters showcasing their simple life punctured with intricate situations which reveal the real character of the characters. Townsfolk from *Malgudi*, like any person from any corner of the world face trials and tribulations of life and their choices when faced with moral and ethical dilemma make or break them. R K Narayan catches the frustration of middle class, with their small desires and longings going awry many a times due to several reasons like lack of money, means or simple follies and foibles which are at times harmless to others but can be detrimental in their journey of life. (Lahiri, 2006)

As per the scholarly deliberations since ages, the functions of literature are to delight, to instruct, to persuade and to move. Though Narayan's literary output is not overtly didactic, the reader going through his works is compelled to ponder over the issues of morality. Appropriate moral and ethical behaviour is expected in a civilized society. Yet, when it comes to practicing, men do not shy away from behaving unethically. Ethics is a philosophical concept which has been talked about since ancient times. Socrates, Plato, Aristotle, Hobbes, Rousseau, Kant, etc. have dealt with ethical issues in the socio-political context at length in the western world. Indian scriptures

have also dealt with ethics exhaustively. In fact, all the religions in the world have dealt with ethics since many centuries. From ancient days to the current times, the study of ethics explores the concept of moral virtue and its connection with human pursuit of happiness and literature using its power of imagination offers valuable insight into this connection. Literature cultivates our understanding of ethics and its real-life applications by enriching our experiences through the fictional and historical characterizations ((Kearney & Williams, 1996). Ethics tries to establish the standard behaviour or ideal behaviour in socio-political arena. There are three prominent classical ethical theories that have emerged: Utilitarianism, Deontology, and Virtue Ethics. These three types of ethics have three different styles of decision-making. These theories guide the person in dilemma to solve the issues.

Utilitarianism: Utilitarianism was theorized by Jeremy Bentham (1748–1832) and John Stuart Mill (1806– 73). It is a philosophy that believes in the greatest good for the greatest number of people. It is mainly concerned with the results of actions and not the intentions of the people making the decisions. According to this theory lying could be justified if it did more good than harm. It is a version of consequentialism which evaluates the morality of the action based on the consequences it produces.

Deontology: According to this theory the set rules decide whether the actions are good or bad. The root word of the term deontology is Greek word *deon*, which means duty. This theory proposes that actions are morally obligatory irrespective of their consequences. The set moral principles become more important than the consequences (Larriera, 2022). For example, in the *Mahabharata*, Bhishma follows rules as he sticks to his oath even though he had to fight against *dharma*.

Virtue Ethics: This theory is a person-based ethics unlike other ethics based on actions and examines the moral character of a person who is carrying out an action. It ignores rules, ethical duties, or the consequences of the actions. While discussing virtue ethics, Aristotle says that a virtuous man has ideal character traits. According to him the goal of life is to continuously strive to become good and considered happiness as an ongoing task. He said we should avoid extremes and follow moderation to be virtuous. In China, Confucius emphasized on cultivating virtue to live a good life.(Dr. Fletcher et al., 2020) Virtue ethics does not have set rules or guidelines. It expects a person to act in a certain situation behaving a virtuous person. In any civic society, virtuous behaviour is considered as an important social ideal. Literature has remained a moral teacher of virtues all over the world since ages. In India, the greatness of virtuous behaviour is emphasized from Vedas, Puranas to modern literary output.

Ethics and Literature: Ethics and literature are inter-connected. As the life is reflected in literature, literary characters are faced with various challenges like real life people face. The characters have to make choices many times which might put them in ethical dilemma. The characters in R K Narayan's- *Malgudi Days* are faced with these challenges. They succumb to the pressure of life and fall for unethical practices. Sometimes, their follies and foibles make them take the wrong path. Astrologer from "An Astrologer's Day" violates professional code of ethics to his skin while the doctor from "The Doctor's Word" decides to lie to save a patient. This lie could be unethical according to Kantian Deontological ethics.

"To paraphrase Kant, the passionate imagination of literature is blind without the cool head of philosophy, but the cool head of philosophy is sterile and as frigid as an iceberg without the passions of life, conveyed in literature". (Pojman, 2000)

Characters play an important role in any story. The character of the character is made by various factors like parents, their culture, the environment in which they are brought up, the context of

the story, the situations, the time period, their friend circle, etc. Malgudi is a fictional setting created by R K Narayan for his all fictional short stories and novels. Malgudi too plays a great role in the characterization of the characters. Though the characters of the present study are taken from the setting of a small town from India, they represent the universal characteristics. Narayan himself emphasizes on the universality of his characters (write reference from his introduction). In “The World of Malgudi: a Study of the Novels of R. K. Narayan”, Nirmal Mukerji briefly discusses that the characters and the town are portrayed realistically by Narayan. The people living in the town are of all types: simple, sincere, absurd and scheming.(Mukerji, 1960) They live a simple life in a simple town, yet find themselves in intricate situations due to several factors like error of judgment, intentional malice, ignorance, laziness etc. It is in such situation that their real character is revealed. Narayan’s characters like most of us face ethical dilemmas. According to John Maxwell, it is “an undesirable or unpleasant choice relating to a moral principle or practice.”(Maxwell, 2005)

Analysis of Characters:

An astrologer’s day:

Vices: Form the close reading of the story, we can surmise that the astrologer in the story is not a genuine professional who can tell the fortune of the people visiting him believing that he could alleviate their sufferings and resolve their issues in life. He is essentially a fraud who pretends to know about astrology and can help the persons in distress who visit him. His vices include deception, exploitation, and callousness. Normally, a person who is doing well in life may not visit any sage, astrologer etc. The astrologer uses sacred ash, saffron turban, vermilion etc. which are symbols of cultural beliefs to attract the attention of the prospective customer. People get attracted to mystical appearances due to cultural and superstitious beliefs. People usually seek for the help of astrologers, godmen, *babas*, etc. when they are in trouble. These people are very vulnerable as they are prone to believe when someone gives them a ray of hope. The astrologer in the story exploits this situation of the help seeker and manipulates their emotions and beliefs for personal gain. Generally, these kind of frauds make general remarks and vague predictions and do not provide any direct answer to a problem. Their cryptic answers to the problems are open to interpretations.

The astrologer uses his soft skills gained from the experience of life to exploit the fears and insecurities of the people seeking help from him. He offers them false hopes and assurances misguiding them. The desperation of people aids astrologer in cheating them. The astrologer’s actions are motivated by self-interest and he has no genuine empathy for his clients. The clients are unaware that the astrologer uses his shrewd guesswork to predict their future. This raises the ethical issue of transparency and honesty of the astrologer.

Virtues: The astrologer is diligent student of life who understands the pulse of the people coming for his words. He is a keen observer who studies the body language, facial expressions, appearance and uses this knowledge to foretell. The astrologer does not delve into the past much and tries to make his present and future better by focusing on what is at hand. He successfully comes out of the complex situation in his life as he moves on from his criminal past.

The missing mail:

Thanappa is a postman from the story The Missing Mail who is yet another common character who falls in a conundrum of ethical dilemma. Though his duty was to deliver to posts to the people and move on, he takes keen interest in the lives of the people coming across him in the village. As a postman, he delivers good as well as bad news to the people. He rejoices with the recipients of the post when they receive good news, and he is very empathetic while delivering

bad news. He socializes with the villagers and does not hesitate to help them when they are need. Thanappa confirms to the traditional belief system as he believes in destiny, horoscopes, *muhurtam*, etc. As with various characters of R K Narayan's literary output, he is a common man who goes with the flow rather than resisting the system of blind beliefs and dowry. Thanappa's decision of withholding information regarding death to avoid interfering in wedding can raise the ethical questions of responsibility, honesty and professional ethics. Thanappa's actions have blurred the lines between professional and personal relationships.

THE DOCTOR'S WORD: Dr Raman is a trustworthy and able doctor whose words are considered final verdict by the patients and the families. He is a strongly ethical professional who told the truth to the patients without mincing the words. He does not believe in telling comforting lies to the patients. Apart from being considerate and diligent he is an expert in his field whom patients have good faith. R K Narayan has portrayed idealistic characters like Dr Raman in other stories Sekhar (Like the Sun), Soma (Such Perfection), Vijaya (The Comedians) etc. and these characters may be self-willed or wayward (Trivedi & Soni, n.d.). However, when he finds his friend in a life and death situation, he decides to lie to the patient and family to improve the chance of survival of the patient.

THE BLIND DOG: The dog is blind to the cruelty of the blind man hence the name blind dog to the story. The beggar who was blind with in both eyes was struggling to survive with the help of an old lady. After the death of the old lady, he faces several problems to live. However, the blind man being a resilient and resourceful man takes a stray dog for his support. The blind man becomes very callous and harsh taskmaster he treats the dog cruelly. His greed of earning money with the help of dog is responsible for the exploitation of the dog. The dog goes through starvation and beating from him. The dog is so attached to the blind man that it deserts its freedom even after enjoying it briefly. The dog is resourceful, courageous, and loyal. But these qualities of the dog are exploited by the blind man. The virtues of one character become tools of exploitation of other character. This represents how the gullible, vulnerable, weak can be manipulated and exploited by the crooked people. The dog's restlessness and submissive nature makes it succumb and fall in the trap of the blind man again. The blind man and the dog 'tiger' are interdependent on each other.

Identification of ethical dilemmas:

AN ASTROLOGER'S DAY: The astrologer faces an ethical dilemma when Guru Nayak approaches him asking about his enemy. The astrologer realizes that Guru Nayak is the one whom he had tried to kill once in a fight. The astrologer must decide between his professional ethics and saving his life. If the astrologer revealed his identity following the professional ethics, he would certainly be in danger as Guru Nayak was looking to take vengeance. The astrologer does not jeopardize his life by revealing his identity. He thinks practically and gets rid of Guru Nayak by telling a lie that the person he was looking for was dead long ago.

THE MISSING MAIL: Thanappa faces the moral dilemma of whether to handover the telegram containing the news of death or not. If he would have handed over the telegram, the wedding of Kamakshi would have been stopped. On the other hand, if Ramanujam had complained about Thanappa to the higher authorities, Thanappa would have lost his job. Thanappa, by not delivering the card and telegram to Ramanujam on time, deprives him the moral autonomy. Thanappa's actions can be analysed from two ethical perspectives: utilitarianism and deontology. As per the theory of utilitarianism, his actions are justified, however, deontology ethics raises the questions. According to deontology, he should have

delivered the post and telegram promptly regardless of consequences. The decisions taken by Thanappa undermine Ramanujan's emotions.

THE DOCTOR'S WORD: The doctor faces ethical conundrum in his life when he is faced with a tussle between his professional and personal relations. His close friend Gopal is on death bed, and he cannot tell the truth to the family and patient that he has very slim chances of survival. By not telling the truth, the doctor violates the professional code which is unethical. Though, the lie saves the life of his friend, it deprives his friend from moral autonomy and could have been disastrous if the worst had happened to Gopal. Looking at the critical condition of his life, he could have taken some important decisions about his life. The doctor's action can be analysed from the ethical perspective of beneficence and non-maleficence. The story touches upon ethical dilemmas faced in End-of-Life care situations in the field of medical profession. The family members also are strongly ethical as they do not think it is appropriate to trouble the doctor about Gopal's health condition which could have disturbed the doctor from doing his professional duties.

THE BLIND DOG: The story explores several ethical aspects like animal cruelty and exploitation, human callousness etc. The story can be analysed from utilitarian vs. right-based ethics. According to utilitarian perspective the blind man's actions may be seen positively as he prefers his own benefit over the well being of the dog. On the other hand, right-based ethics question his actions as he exploits the dog and violates the animal rights. The dog helps the blind man and serves him loyally. It chases away his tormenter and accompanies him all the time. In return, the man exploits the dog and gives meagre food to the dog. Thanks to perfume seller, it gets freedom from the blind man. However, the dog is torn between its own freedom and its loyalty to the blind man. Finally, the loyalty of the dog overpowers, and it returns to the man who thinks that it has returned back to him for food. Now, he ties it with a steel chain and the dog has lost its freedom forever.

Cultural and contextual factors: R K Narayan's stories set in a small town and are ingrained in Indian socio-cultural ethos. The stories are the reflection of Indian society from all the angles. The Indian society is grappled with superstition, deep belief in destiny and follows traditional norms with great rigidity. People have great belief in astrology and seek guidance from astrologers on various matters of life starting from birth to death. This is reflected in the stories like Astrologer's Day and The Missing Mail.

AN ASTROLOGER'S DAY: Generally, life is not smooth roller coaster for anyone. Every man goes through hiccups in the life. A common man's general problems are marriage, money, relations etc. The astrologer, being a keen observer of life had a working knowledge about these matters. Even though the astrologer does not know astrology, his appearance: painted forehead, dark whiskers, gleaming eyes, saffron-coloured turban around head gave him a prophetic look for which people were attracted to him. His study, practice and shrewd guesswork helped him fetch customers. The story reflects upon the actions of people based on astrology and superstitious beliefs. When one day, at his usual marketplace, Guru Nayak with whom the astrologer had a fight in the past approaches him to know his enemy, the astrologer is terrified. However, using his common sense, he tricks Guru Nayak and gets rid of him.

THE DOCTOR'S WORD: Dr. Raman's approach towards the patients exhibits Indian value system. He shows empathy, has a personalized approach, and deep connection with his patients and families. He has earned trust and respect of the villagers. Doctors are regarded highly by Indians and carry significant weight in the society. The story reflects the cultural norms in medical practice as the doctor avoids causing emotional harm by withholding the information.

THE MISSING MAIL: The story shows the value system of Indian culture and tradition in positive as well as negative. On one hand, it shows how the Indians help each other in various important matters of life like marriage, celebrations etc., it also shows dowry system, caste hierarchy, surrendering to destiny, *Muhurtam* and other superstitious beliefs. For a family who has a daughter of marriageable age, arranging a marriage is a Herculean task. The socio-cultural norms are very stringent in Indian society. If Thanappa would not have stopped the news of death reaching Ramanujan, all the efforts taken for wedding would have been in vain. Losing a close relative is traumatic experience. Ramanujan was upset as he could not go to funeral of his uncle. Ramanujan is considerate and does not decide to complain against Thanappa as he knows the good intention behind Thanappa's choice. Ramanujan faces the issue of moral heteronomy as he faces tremendous pressure from his family to find a suitable match for his daughter. Moral heteronomy brings an external pressure upon Ramanujan to take decisions. There is a great importance given to marriage in Indian culture and tradition. This influences the decisions taken by Thanappa in the story as seen in his choice of not revealing the news of death to Ramanujan.

THE BLIND DOG: Indians have always been compassionated towards animals. In fact, animals like cow, bull, Naga (cobra), elephants, have even been worshipped in India. Dogs are considered as avatar of Dattatreya in some part of Karnataka and Maharashtra. However, in the story, the blind man takes undue advantage of good-natured dog and starts exploiting, harassing, and torturing the dog. The dog and the blind man are interdependent which reflects the cultural value of interdependence.

Evaluation of moral choices: The stories in *Malgudi Days* describe various moral choices made by the characters. These choices can be evaluated on the basis of context, background, character motivation and the consequences of the choices made by the characters. Astrologer's choice of not revealing his identity and getting rid of his nemesis is a clever act. This certainly violates the virtue ethics. However, it reflects the astrologer's ability to escape from the danger and shows how his worldly knowledge becomes helpful to him. Thanappa's choice of not revealing the news of death was to not hinder the marriage of Kamakshi. It would have changed not only the life of Kamakshi but also of the family. It would have caused distress to all of them. Death is inevitable. Ramanujan's uncle's death was a sad event. Due to Thanappa's decision to not hand over the telegram, Ramanujan and his family could not go to funeral of uncle. Dr. Raman violates basic professional ethics by not revealing the truth to save the life of patient; however, it can perfectly fit in consequentialism theory of ethics. The act of telling lie seems to be the best possible option at the time to save the patient's life. In *The Blind Dog*, the blind man violates virtue ethics and harms the dog. The dog on the other hand, falls back into the trap of the blind man, loses its freedom due to its submissive nature. Tiger, the dog does not want street struggle and meekly sacrifices its freedom and returns to the beggar.

Impact and relevance: R K Narayan's treatment of animals and poor is very sympathetic (Trivedi & Soni, n.d.). In *The Blind Dog*, the portrayal of dog shows that Narayan is taking a dig at the people who exploit poor animals for their monetary benefit. Astrologer, the blind man, the postman and Dr Raman are practical people. Astrologer using the smart tactics gained through years of experience gets rid of Guru Nayak, the blind man uses the blind dog for his help, the postman Thanappa does not deliver the letter to Ramanujan until the marriage of Kamakshi takes place and Dr. Raman understands the need of telling the lie to save his patient and not falling for the ethical confusion, he saves the life of his friend Gopal. While discussing the language style of Narayan, HC Trivedi and N C Soni opine that to comprehend Narayan's story one needs vocabulary of only 5000 words and they depict Indian ethos and are helpful to foreigners to

understand the Indian culture due to simplicity of the language of the stories(Trivedi & Soni, n.d.).

CONCLUSION: In this way, the characters in Malgudi Days exhibit rich experience of complexities of human life. Narayan stories depict the ethical dilemmas and moral choices of the characters through masterful storytelling. The stories reflect the complex situation in life realistically. These tough situations in life test the real character of the characters in the stories. The clash of personal value system and socio-cultural value system makes it difficult for the characters to make the choices. The social context, the backgrounds of the character, their tradition, culture, and the personal problems influence their decisions. Malgudi Days make the readers to reflect upon their own moral choices. The stories pose several questions on sympathy, empathy, friendship, profession, compassion, etc. With the help of stories, Narayan is able to make the readers ponder over their own belief system provoking thoughts and offering some insights into the universal ethical dilemmas that everyone faces.

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ENGLISH NOUN PHRASES IN SUBJECTIVE CASE AND MARATHI EQUIVALENTS

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Abstract-The present research topic is the case system in both English and Marathi languages but the structure of the case system in both languages is different. So this research study has majorly focused on it. There is a noun phrase in both the languages. There are some differences and similarities also in them. The grammar, the noun phrase, case system, especially the subjective case and how the subjective case is equivalent to both English and Marathi language is there search area. This research paper highlighted on the concepts of noun phrase, case system, and the subjective case in both the languages and the problem which the non- native speakers are facing in the communication and also in translation. And major similarities in the case system of both Marathi and English language and the differences also highlighted. So the researcher has chosen this topic for further study. In both English and Marathi languages, in the grammar, here is a Noun Phrase, but the structure is different that is the English-Subject + Predicate(Verb) + Object .and the Marathi- Subject +Object +Predicate (Verb).though his research study, I is found in both he languages there is a Case System. This Case system helps the new language learner through the similarities in structure like- in the Nominative Case the subject is same in both the languages. and the subject of the sentence is the noun itself and there is no change in the noun form .as well as there are some differences also like –in Marathi, there are suffixes but in English it is not like that. So it is a major problem in translation for the non- native speakers.

Keywords-Noun phrase, Case, Subjective Case, Equivalent etc

Introduction – This research paper is study of English and Marathi language so it is necessary to understand aboutthe language and language family. English language is descendant from Indo-European language family. In that, the English language is comes from the sub-branch Germanic-West –Germanic language family. As well as Marathi language is also belongs to the same language family. Hat is Indo-European in that, the sub-branch Indo- Iranian language family. A language family is a group of language related through decent from a common ancestral language or a parental language called the protolanguage of that family. According to Ethnologies there are 71539 living human languages distributes in 142 language families. English is a West Germanic language of the Indo--European Language Family and Marathi is an Indo- Aryan Language Family, mainly spoken by Marathi people in Indian state Maharashtra.

Panini was Sanskrit grammarian, admired scholar and philologist in earliest India dated between6thand4thcenturyBCE. Panini has been considered as the first descriptive linguist and also known as the father of Linguistics before Discovery and publishing his work `A stadhyaayee` in the 19th Century by Europeans. He was influenced by such a fundamental linguists as in Ferdinand the Sassaure and Leonard Bloomfield. As tadhyaayee was a text on Sanskrit grammar.it was known as a work on a Sutra style work on Sanskrit grammar. 3996 rules on Linguistic,, Syntax and Semantics in 8 chapters and that the fundamental text of the Vyakarana, the branch of Vedanga.

Grammar is a linguistic term in language the grammar comprises the primary dictums like Verb,

Tenses, Articles and Adjectives and their proper order. Language cannot work except grammar. it just doesn't make no sense. With the help of grammar people can communicate effectively. The term grammar also studies Phonology, Morphology, and syntax with phonetics, Semantics, and Pragmatics.. The speakers and listeners, authors and their readers understand each other by using this grammatical system. Omission of grammar in a language is like an accumulation of bricks without mortar to conjoin them, the term "Grammar" is taken for the Greek (gramm atike techne), it means "art of letters". English grammar is a set of structural rules of English language. In this we find that, the structure of words, phrases, sentences and the whole texts. English grammar is a grammar of English language. Grammar means a set of rules of how to speak and how to write in a particular language. English grammar was originated from old English which is affiliated with Germanic language. 'Grammar is a book that describe the rule of a language' - Collins English dictionary According to the above definition, grammar means the rules of language, carrying the sounds, words, phrases, sentences and other components and their positions. The grammar also contains all these conceptual characteristics or a book conferring these rules in a limited perception. This constructs only the study of sentences and word structure not vocabulary and pronunciation.

The Marathi grammar is a part of other branch of Indo-Aryan languages the Marathi grammar has more similarities with the Indo-Aryan language like Odia, Gujarati or Punjabi. Each and every language has its own tradition so Marathi also has its own ancestry. Marathi language is originated and developed from Sanskrit and Prakrit and Marathi language has a great influence of Parsi, Arabic Hindi Gujarati comedy and English. The Marathi language uses devnagri script and it is written from left to right. The language first then the grammar.

'Grammar is the science of explained rules or it is the science of pure language- '(Paripoorn Marathi Vyakarana Balasaheb Shinde, p-10)The grammar denotes, its mutual thoughts are expressed in the specific way it becomes easier to correlate and understand. Grammar can be used what we speak or write in a neat, attractive, organized and pure form. The word vyakarana is made up of vi + a: + kru = Karan vi + Karan the meaning of this explanation'. - (Sugam Marathi Vyakaran Va Lekhan- M. R. Walambe, p- 20). The emotions, feelings, thoughts which we want to express exactly we have to study the grammar of that particular language. We use grammar in our daily life. Grammar is the study of writing as well as speaking explanation skills and writing skills. Thereis distinctive pronunciation, precision, the word order in a sentence. We can understand through the study of grammar.

What is noun phrase?

- 1) The girl wants something.
- 2) The child wants to go to school.

In the first sentence something is a noun and it is the object of the verb wants in a sentence and in sentence 2 the word to go to school is the object of the verb so, these group of words does the work of noun. Thus, the group of words to go home is a noun phrase.

Meaning: 'A noun phrase is a group of words that does the work of noun's. -(-Wren and Martin, p -258) .A noun phrase is a small unit of words which carries a noun accompanying the changing Words for that noun. The noun phrase is the subject/object of the sentence A noun is a person, place, things or idea. The noun phrase holds a noun with the words that describe or modify the noun? A word or group of words in a sentences that behave in the same way as a noun"(-The Oxford Learners Dictionary) Just like a noun, the noun phrase also consists of the place of the

subject or an object. According to the above definition, The Noun can also act as the subject, object, a complement or as the object of the preposition, The structure of Noun Phrase = possessors + nominal modifiers + head noun and opposite modifiers + adjectives + determiners + relative clause Possessor –A noun phrase and a phrasal pronoun

Adjective-modifiers-functions as Head of MP

Determiners-affix occurred with noun or noun phrase for example,

- 1 . The monkey climbed on the car.
- 2 . I found the owner of the house.
- 3 . The book was in the cupboard
- 4 . He loves to eat Mango
- 5 I saw a dog at the zoo.

The Grammatical Case: The grammatical case is the correlation between a noun or pronoun to be some other word in the sentence or the form of the noun or pronoun that manifest the relation/In old English noun had five cases –Nominative/Subjective, Vocative, Accusative, Genitive and Dative case and which are normally formed in case endings .And in modern English there are three cases – Nominative, Accusative, possessive. The word ‘Case’ comes from the Latin word ‘Casus’ which is taken from the verb ‘Cadere’, ‘To fall’, from the Proto-Indo-European root. “Kad” (Online Etymology Dictionary). Grammatical case is the study of classification of noun and noun modifiers. Modifiers like determiners, adjectives, participles and numerals which co-relates with one or more potential functions for minimal group in wording. In many languages nominal groups comprises of the noun and its modifiers for example in English language:

- 1 I meet them. 2. They meet me.

The nominative pronoun I/They represents the viewer and the accusative me/ them represents the situation viewed. So the nominative and accusative cases are the classification of pronoun containing to their functions. English has mostly lost its applied case system but personal pronouns are having three cases. They are-Nominative case/ Subjective case, Objective Case and Genitive case used with personal pronouns that are I, He, She, you, it, we they, who whoever etc. Objective case-me, you, him, her it’s, us, them, whom, whom ever and possessive case- my mine your, yours his, her, hers, its,, their, theirs whose, whosever for example forms like I, he, she, we are used for subject as in:

1. I brought mango. 2 He saw movie

As well as forms such as me, him, her us are used for the object as in:

1. Raj slapped him. 2. Shyam kicked her.

Meaning of Case System : Case indicates the grammatical functions of nouns and pronouns according to the relation with rest of the words in a sentence.(grammar . net) Case is a grammatical classification, it alludes to inflections that clears absolutely what the given word functions in given sentence. And these inflections are – nouns, pronouns, adjectives, numerals, and in some languages adverbs. Words are modified into a given case by adding suffixes or by changing fully .For example,

- 1 Nikita works in the clinic.
- 2 Rohit does not eat Pizza.
- 3 Rahul’s school is near the temple.

In English the case system we notice through the nouns and pronouns and the other words determiners have their syntactic meaning in the sentence by their word position. The English word cases There are three cases in modern English, .they are Subjective, Objective and Possessive. They

may appear more in the old English form-Nominative, Accusative and genitive. There is no Dative Case in modern English. We find most of the cases system is easier in English than many other language some indefinite pronouns like someone, anyone, anything, something, everyone have a distinctive case that is the possessive case there are some distinctive Pronouns in the old English in all three cases In Subjective/ case,-pronouns used as subject 2, Objective case- pronouns used as object of a verb or prepositions 3 possessive case pronouns which expresses ownership

Personal pronouns Changing According to the Case

subjective/	nominative	Objective/accusative	possessivetypes
I		ME	MINE
YOU		YOU	YOURS
HE		HIM	HIS
SHE		HER	HER'S
IT		IT	IT'S
WE		US	OUR'S
THEY		THEM	THEIR'S
WHO		US	WHOSE

Types of case system in modern English there are only three kinds of cases case:

- 1) Subjective/ Nominative
2. Objective/Acquisitive
3. Possessive

Nominative/Subjective Case: Subjective case/ Nominative case- when a noun or pronoun functions as a subject in the sentence, a subjective case appears. The subjective case is the case that is used for a noun or pronoun that is a subject of a verb for example, The girl Sees a monkey. The noun girl is the subject of the verb sees girl is in the subjective case in English pronouns can be change but nouns does not change. In different cases eg. They eats ice-cream. The pronoun “they” is the subjects of the verb eat ‘they’ is the subjective case eg. Raju is an actor. In this example, Raju is the subjective case because it is the subject of the ‘is’ and ‘acto’ is in the subjective case because, it is a subject complement. It renames the subject. As in, He is a doctor. In this example, ‘He’ is the subjective case because He is the subject of ‘was’ and ‘Doctor’ is the subjective case because, it is a subject complement, that is labeled as subject \ Pronouns only change their forms. In the English language, there is no change in the form of noun any case (exception the possessive case) As in, The boy looked at the cat In this sentence, ‘boy’ is the subjective case because it is the subject of ‘looked’. The cat look at the boy. In this example, ‘man’ is in the objective case but there has been no change in spelling But pronouns can change their forms according to their case as stated in the above table As in, She met the man. The man met her. In this example, ‘she’ is the subject of the verb ‘met’. It is subjective pronoun but I changes to ‘her’ when it is not in the subjective case means I is not the subject of a verb or a subject complement.

Marathi Case System-The words that appear in a sentence do appear in their original form or they normally do but they have to change their form when used in a sentence. For instance, Shezari, kutara, Rasta, Radha, Kathi, Mar putting such words one after the other makes no sense. This group of words cannot be called as sentence. For this sentence to be She jarchya Radhanekutryala Rasyatkathine Marle.Wargatlya, Shikshkani, shikshya, keli, mulana putting all these words one by one makes non- sense. So the group of the word putting together without meaning cannot be called as a sentence. For this sentence, we can put the words like as follows in the correct order. Shikaniwargatlyamulanashikshakeli.We have to make such type of word structure. change or disorder in the form of a noun or pronoun to show the relationship of words in a sentence is called

vibhakti in Marathi means Case. Grammar case relates noun or pronoun to the verb appears in sentence so that noun or pronoun is inflected to match with the action of the verb. To form inflectional forms of nouns or pronouns the letters that follows are called suffixes for example:

1. RamaneRavanala bananane marale.
2. AAj Adityachya shales suttu ahe.
3. Mazyababanimazitondbhrunstutikeli.
4. Aaine balalachamchyanedoodhpajle
5. Yanda ambyala changlach mohor ala ahe

In the above sentence, ‘*Ne, la, Ne, le, chya, s, ch i, un*’ are case suffixes. By adding these type of suffixes, we can make the meaningful sentences While removing all these suffixes the sentences will be non-sense and useless.

Type of case system- There are 8 cases in Marathi first Nominative case - *Prathama*, Accusative Case-*Dvitiya*, Instrumental - *Tritiya*, Dative – *Chaturthi*, Ablative -*panchami*, Possessive - *Shasthi*, Locative - *saptami*, Vocative – *Sambodhan* In this the first seven has given the Sanskrit names and the eighth addresses the call is made so it is not called *Ashtami* it is called as *sambodhan*. We can see the suffixes which are added to the nouns and noun changes its form as following chart

CASE	SINGULARSUFFIX	PLURALSUFFIX
Nominative/ <i>prathama</i>	-	-
Accusative/ <i>dvitiya</i>	salate	sala nate
Instrumental/ <i>Titiya</i>	neeshi	nishieehi
Dative/ <i>Chaturhi</i>	salate	sala nate

Ablative/ <i>panchami</i>	oon hoon	oon hoon
Possessive/ <i>Shasthi</i>	chya chi che	chechya chi
Locative/ <i>Sapami</i>	taeaa	taeaa
Vocative/ <i>Sambohan</i>	-	<i>Upapdarth</i>

Nouns denoting <i>karta</i> , karma and the place of action time are in the <i>prathama</i> vibhakti. If they are not suffixed while <i>karakarrh</i> is determined by action.. For ex- <i>Raj saha mahine foot-ball khelala.</i> Raj – karta (<i>Prathama</i>), foot-ball-karrma (<i>Prathama</i>), mahine – Adhikaran (<i>Prathama</i>)	Purpose, Statement Complement, Dimension, Distance, Value denoting nouns do not have suffixes, they are in <i>prathama</i> vibhakti or Nominative / Subjective case. For ex – 1. <i>Shrikrishna dev ahe</i> Shrikrishna – purpose (<i>Prathama</i>) dev-statement, complement 2. <i>Raghavravani daha poti gahoo</i> pikavala. Daha poti –Dimension (<i>Prathama</i>) Value - <i>Visheshan</i> /adjective 3 Rakesh <i>Prathama pach mail chalato.</i> Maiil –distance () Doodh shambher rupaye liter mmilte. Rupaye – value
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Marathi subjective case - subjective case is also called *Prathama* in Marathi. In subjective case we could not find any suffixes. Nominative case or Prathama Vibhakti constitutes the noun form. The questions like who or what in a sentence to be asked to the verb in the sentence. And especially Nominative Case deals with the subject or *Karta* of the sentence for instance:

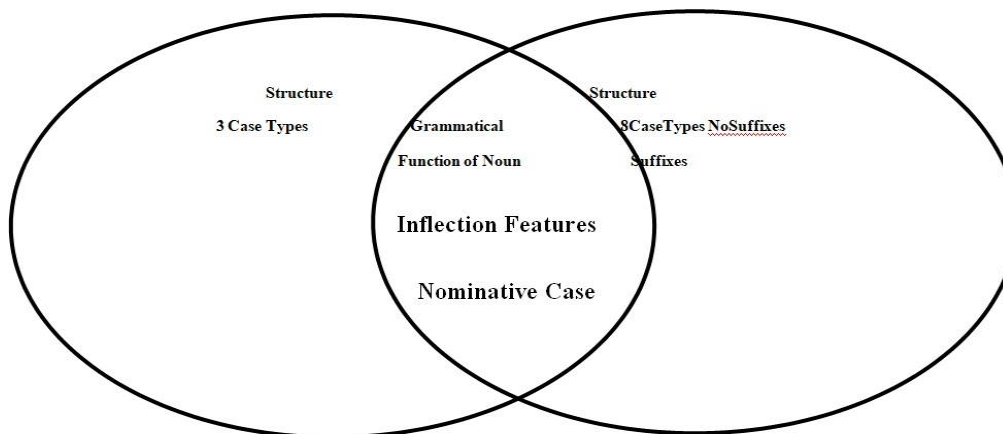
1. Rahul cricket Khelto
2. Seema Pustak vachate.
- 3 Mule baget kheltat
4. RamAmba Khato.
5. Seema Pustak vachate.

In the above examples, ‘Rahul, Seema, Mule, Surya, Ram’ etc are the subject of the verb and they performing as action so they all are in the subjective case. On the basis of case system in both English and Marathi languages, a comparison should be made in the similarities and differences. Nominative case/ Subjective case, is the subject of the sentence, is common in both the languages. As it is the subject of the sentence, there is no change in the noun form because the noun itself is the subject of the sentence. For instance, He is a Professor

When a noun or a pronoun is used as the subject of a verb, it is said to be in the nominative case. From the above example the pronoun ‘He’ is the subject performing the action so ‘He’ is the nominative case. Vedant is busy with his homework. ‘Vedant’ is the subject performing the action so ‘Vedant’ is the nominative case. It is also same in the Marathi Subjective Case. As in, *Lata gane gate*. Lata is the subject performing the action so, ‘Lata’ is in the Subjective Case. *To pustakwachato*. In this sentence also the pronoun ‘to’ is the subject performing the action so ‘To’ is in the nominative case. The accusative case also carries the same sense as the subjective case in both the language. It is the direct or indirect object sentence and answer the question ‘whom’. There are no any morphological changes in English language. For example, 1 Radhika saw Ram. 2 Seeta likes Ram. 3 She loves him. In the above two sentences, Rama and Ram are the direct objects which functions as an objective of the sentences so it is in objective case. In the third sentence, him is a pronoun and it is also functions as an objective of the sentence. So it is in the objective case. It also same in the Marathi accusative case. For instance,

- 1 *Sirani vidhyarthana bolavle*.
- 2 *Aaine balala hasawale*.
- 3 *Tyani amhalajayla sangitle*.

In the above examples, ‘vidyarthana’ and ‘balala,’ ‘amhala’ are the direct objects of the sentence which functions as an objectives. So it is in accusative case. The Similarities and Differences between English and Marathi Case System .



We find suffixes in Marathi case system but we could not find suffixes in English language. While translating English into Marathi or Marathi into English language we the speaker faces so many problems. As in, *Akbar ne Birbalala bolavale*. In this sentence 'ne, la' are the suffixes but we could not find such type of suffixes in English so it is a very problematic one to translate. The structure of the subjective case / Nominative Case is different in English than in Marathi language that is English--subject+verb+object and- Marathi = subject + object + verb. This type of differences creates the problems for the non- native speakers in the translation. While translating English in to Marathi or Marathi in to English, the non-native speakers have to various problems. For instance, the grammatical structure of the English and Marathi language is different,. As in, **English = Subject +Predicate +Object** and **Marathi = Subject + Object +Predicate**. For example, the English sentence -Teacher teaches to the students and the same sentence in Marathi – Shikshak vidhyarthiyana shikavitat. In both sentences, the subject is 'Teacher' and 'Shikshak' are at the beginning of the sentence as a noun. But, the object and verb are not in the same order they were changed their places. So while speaking his should be create complications. Another difficulty is regarding suffixes. In Marathi we find suffixes but we could not find it in English. For instance, Polisanichorala pakadle. In this sentence, 'Ni, La' are the suffixes but the police caught the thief. Is the same sentence in English, .we did not find any suffix in it. So it is also a major problematic situation for the both the non- native speakers they could not understand actually where should be the suffix used and where should not etc.it is observed that, it is a very complicated thing to know and understand and also confusing because, Vibhktipratyay table include many suffixes which are not used in English language. For example, Kakane kakuche kale kes katrine karakra kaple.This sentence we can translate in to English like- 'Uncle cut ant's black hair with scissors'.in this translation we find some problems as, the suffixes like 'Ne, che, ,ne, le' are omitted in English translation and this is the biggest challenge in front ofthe non- native speakers. And he word inthe Marathi sentence 'karakara' has no any English word for that so this word 'karakara' is omitted. This type of problem is also arise while translating.'Ayesha works hard for the company'. This is an English example we can translate it into Marathi like this- 'Ayesha company sathi khoop mehnat karte'in the English example, we could not find any suffix but in the Marathi translation it is added as in, 'sathi'. Sothe non- native speaker confused while translating. Another feature is that the word 'Khoop'. in the English language, there are no such specific words but in Marathi, we find such type of specific words for specific expressions. So it is also a huge challenge in front of the non- native speakers while translating both the languages.

Conclusion-English language has its origin from the Indo European language family and Marathi language is from Indo Aryan language English family. Both the languages have the grammatical case system. Both languages also have the subjective case system the subjective case in both English and Marathi language is the same, the subject represents in the sentence in both the languages. In both the English and Marathi language has the subject that can be the noun or the pronoun noun phrase in both the languages the subject has a relationship with the verb the similarities in both the English and Marathi case system help the language learner while he differences create some problems in speaking. This research is about the noun phrase and the case system of English and Marathi language especially, the Subjective Case of the language. In this we find some similarities and differences. From this study, it is can be said that English language is little bit complicated regarding Case structure as it is inflexible with regard to the changing position of the words in a sentence. However, it can be one very easily because, of the suffixes, endings and nouns itself.

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IDENTITY CRISIS AND RACIAL CONSCIOUSNESS IN THE SELECT NOVELS OF JAMES BALDWIN

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Abstract: This research paper explores major issues postcolonial world that are represented in the novels James Baldwin. Focuses the search for identity found in the novels of James Baldwin. This study looks into four novels written by Baldwin: *Go Tell It on the Mountain*, *Giovanni's Room*, *Another Country* and *If Beale Street Could Talk*. Baldwin's novels and essays have had a stunning impact on American life and have opened up new ways to understand contemporary societal problems. It also focuses on. Postcolonial criticism mainly concerned with literature critiques from countries that are colonies of other countries. James Baldwin used novels and essays to focus on the questions of racial and sexual identity and the political and social worlds that shaped the black American. He was intent upon pricking the consciousness of Americans in the twentieth century. He was an interpreter of the black psyche. This is seen in the development of new elites in post-colonial nations that are often supported by neo-colonial institutions, as is suggested by the development of divisions within these societies that are based on discriminations as varied as race, language or religion.

Key Words: Identity, racial consciousness, colonialism, neocolonialism, post-colonialism, imperialist, culture etc.

Introduction: 'Identity' and 'identity crisis' have in popular usage become terms which alternately circumscribe something so large and so seemingly self-evident that a definition has become impossible. The term 'identity crisis' was first used in the Mt. Zion Veterans' Rehabilitation Clinic during the Second World War to refer to patients who had neither been "shell shocked" nor become malingerers, but had through the exigencies lost a sense of personal sameness and historical continuity. Identity is defined by psychologists as a subjective sense of sameness and continuity. William James describes it as a man's character which is "discernible in the mental or moral attitude in which... he felt himself most deeply and intensely active and alive" (Henry James, *The Letters of William James*).

Identity is the central element in interpersonal competence and development of a personality. It defines the role of an individual in a society. A person in his search for identity and self-realization goes through a series of existential encounters with society and in the end achieves insightful wisdom and learns about the world and its evils. A man's life is a never-ending search for identity and self-realization. American society has been characterized, by what one calls 'pluralisation within a consensus', and what another refers to as 'pluralistic integration'. It proposes social identities aimed at a stable polity, viable economy, and proper need for personal freedom combined with social responsibility. But the realities of disorder, and anxieties about potential disorder, have persisted in the communities. Indeed, those twin concerns have contributed to the associate impulse in American life- an impulse which has brought some people together in an effort to restrain or exclude others. Whites managed to reduce the extraordinary diversity of American tribal cultures to a mental image of simply, the Indian, the Negro etc. As a result the blacks in America were on the verge of losing their identity through white American

misunderstanding. But these attitudes are changing subtly with the passage of time, in ways that are instructive for an understanding of the warp and woof of communal experience.

The changing phases of American society have created severe identity crisis in the blacks. Still black Americans live with the memory of slavery and struggle to strike a balance between being a black on the one hand and an American on the other. They strive for emancipation from a more dominant group identity which is all pervasive, but hard to grasp identity which is located in the core of the individual and also in the core of his communal culture. Then there came a host of black American writer with James Baldwin in prominent places, who used art as a weapon to demonstrate the dark realities and struggles of the black American, to achieve identity and self-realization. They have focused on the tension between black self-image (achieved self) and white stereotype (ascribed self) and expose the imbalance between white and black cultures.

The different aspects of black identity as depicted in the selected novels of these writers, in the light of Erik H. Erikson's psychosocial theory of identity formation. Erikson, described as probably the most significant post-Freudian thinker in the field of psychoanalysis, places great emphasis on the development of a healthy identity. He conceives of identity as psychosocial and defines it as a process located in the core of the individual and yet also in the core of his communal culture. It tends to cover four primary aspects of personality- a conscious sense of individual identity, an unconscious striving for continuity of personal character, the silent doings of ego synthesis, and an inner solidarity with a group's ideals and identity. The paper analyses the role and identity of the black in American society by an examination of a few characters in the novels of James Baldwin. It also focuses on the social conditions of America which have determined the black's identity. The key component of the study lies in analysing the different ways in which identity is achieved by the novels.

The chapter studies the process of identity formation in critical moments, and under conditions of break- down. Identity formation is always an unconscious, changing and developing process, a process of increasing differentiation. It is an on-going evolving process and is the subjective sense of one's own situation resulting from various social experiences. Erikson's concept of Life Cycle, which divides human development into eight stages, is explained in detail to explicate the inner process of identity formation. This chapter gives special emphasis on the fifth stage of identity formation, *Identity vs. Role Confusion* and explains the concept of *Psychosocial Moratorium* and *Negative Identity*. This chapter highlights the psychosocial process of identity formation in a particular social and historical context, which is relevant for the study of identity crisis of the black Americans.

The "Psychosocial Identity of the Black American", explains how the social and cultural milieu of America has destroyed the identity of black Americans. It states what it means to be a black American and the role of race in determining the fate of blacks. This part focus on the double consciousness of black Americans resulting from racism. Racism is an ideology of intellectual or moral superiority based upon the biological characteristics of a race. The study focuses on how American society maintains the separation of whites and blacks through stereotypes, racial prejudice, discrimination and separation. It proves that racism has become a permanent staple of the American psyche which is difficult to eradicate. Baldwin explore the disastrous effects of racism on the black American and formulate the black American identity as a hateful outcome of psychosocial process.

His novels explore black man's search for identity in a world dominated by white morals and rules. His protagonists try to discover their own values, build their ethics in a world that denies them access to "white" morality. They are the embodiment of violence and crime by revolting

against dominant white society. His heroes' loss of identity results from a particular social context and they stand as victims of social milieu. They are like caged animals who have never known freedom. Their search for identity and freedom end up in a social pocket from which there is no return. Wright's heroes lack a sense of positive identity. They are always an embodiment of fear and anxiety which eventually leads them to wrong paths. For their fulfillment they go beyond prohibitions, natural instincts, and morality and create a system of values for themselves. Racial Identities of Sexuality James Baldwin", focuses the search for identity found in the novels of James Baldwin. This study looks into four novels written by Baldwin: *Go Tell It on the Mountain*, *Giovanni's Room*, *Another Country* and *If Beale Street Could Talk*. Baldwin's novels and essays have had a stunning impact on American life and have opened up new ways to understand contemporary societal problems. There is no other writer in America who expresses with such poignancy and abrasiveness the dark realities of racial ferment in America. He presents the fierce and polemical black American life and exposes the innumerable overtones and undertones of interracial relations. His fictional works show an increasing and painful awareness of the problems inherent in the quest for personal and artistic identity. The crises in Baldwin's life, most often communicated through his works, have given rise to a single minded dedication in search of discovery of the self. He demonstrates the burden of being black and bisexual in an American cultural environment. His novels evoke the reader to the distinctiveness of black life in America. His novels portray the world of the black American in its diversity and richness, not as a mere spectre of protest. His vision has been substantially shaped by his private anguish as a mistreated stepson, black and homosexual and is a product of his own struggle to define the chaos of his experience to achieve an orderly sense of self. In the depths of despair, he has forged his own identity, and through his novels he has helped blacks to shape their own. Baldwin's novels portray the black American in search of the eternal, elusive identity. The theme of identity is the most pervasive one in his works and involves the major issues of race, nationality, sexuality, art and morality.

Their works are complementary because they are intimately linked with their involvement in race relations. He had undergone painful and disturbing childhoods and therefore have developed 'surrendered identity' which means the invisibility namelessness and facelessness, all the black in America face.

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URMILA PAWAR: A DYNAMIC MODEL OF DALIT FEMINISM

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Abstract: Dalit Feminism, a literary theoretical framework emerged after 1990's in India. It was modeled on the legacy of Jotiba Phule, Dr. Bhimrao Ambedkar, and Mukta Salve and the revolutionary notions of western feminists. This literary trend refers to the writings of Dalit women who strongly criticized their constant exploitation, degradation and social injustice in the private as well as public life. They hold caste, gender and patriarchal notions responsible for their subordination. Dalit women writers boldly exposed the issues of casteism and patriarchy through their poetry, short stories and autobiographies. This literary endeavour of Kumud Pawade, Baby Kamble, Shantabai Kamble and Urmila Pawar subverted the literary foundations of mainstream literature. Urmila Pawar being Dalit writer and activist argued that mainstream literature neglected the issues of Dalit women and Dalit men's writing too focused more on the issues of untouchability, caste discrimination, social inequality and injustice and very less attention is paid to Dalit women's problems. Urmila Pawar intrepidly developed her literary career and aimed towards the liberation and emancipation of Dalit women. The present research paper studies her memoir 'The Weave of My life' and proves her as a dynamic model of Dalit feminism that leads to the subversion of evils of Indian society.

Key Words: Dalit Feminism, patriarchy, untouchability, inequality, injustice

Origin and Formation of Dalit Writing: Indian literatures have been greatly known for the demonstration of diversity of Indian ethos. It has manifested the doctrines of different cultures, religions and local. But it is the true fact that in India mainstream and marginalized literary domains are in contrast and have possessed dissimilarity so far as literary representations are concerned. Indian society is largely a Hindu society consisting caste system and divided the society in the multiple sections and subsections in the form of castes and sub-castes in which untouchables were treated as the lowest members of Indian society. Dalit literature is an outcome of Dalit socio-political movement spearheaded by Dr. B.R. Ambedkar who was inspired by from lower caste social reformers like Ayyankali, Narayan Guru, Periyar, E.V Ramasamy and Jotiba Phule. It emerged as a powerful literary canon due to various social and political causes and it aimed to find out the philosophical base and life experiences of Dalit writers. His ideology has a base of socio-ethical philosophy that stands for the human dignity, freedom and socioeconomic justice. His life lessons showed the path of enlightenment to the Indian society having the ideology of social humanism and his concept of Human dignity (to have the respect of human nature) liberated Dalit's from the clutches of the upper caste Hindus for centuries. For the upliftment and dignity of Dalit's, Dr. Ambedkar gave his heart and soul throughout his life. In pre pre-independence period the British government identified the lowest caste people as untouchable and Dr. Ambedkar placed them a scheduled caste in the Indian Constitution. The personal experiences of injustice and cruelty made Dr. B.R. Ambedkar a strong fighter against oppression and brought tremendous change among Dalit's and became an ideal model for this section. His slogan 'Get Education, Be United and Fight for Right' brought revolutionary transformation among Dalit. He further opined that the caste system is a great obstacle in the path of the removal of untouchability. Because of this Dalit's turned to education and started

writing about their sufferings in their mother tongue. They contributed in a variety of literary forms and have not exposed the sufferings of one particular caste of the section but they demanded to establish equality in the republic of India. Actually, Dalit literature is served and recognized as the document of struggle for humanity. Maharashtra land in the Deccan has witnessed the flowering growth of Buddhism and gave birth to Saints like Namdeo, Eknath, Chokhamela, Sawata Mali, Gora Kumbhar, Dnyaneshwar and others. Bhakti Movement initially raised its voice against untouchability and exploitation of the oppressed and employed the aesthetics of revolt. Chokhamela was a 13th and 14th century Maharashtra saint through his Abhanagas revolted against untouchability and exposed the worst conditions of untouchables

In pre-independence period Dalit social movements were emerged that resulted into the formation of Dalit literature. The relentless struggles of social reformers and educationists Jyotirao Phule, Maharshi Vitthal Ramji Shinde, and Chh. Shahu Maharaj toiled for the abolition of caste system and rigorously devoted themselves for betterment of the downtrodden classes by teaching them the importance of education. They cultivated and taught the lessons of social activism. The philosophical legacy of Dr. Bhimrao Ambedkar laid down the foundation of protest against the inhuman practices based on the Varna Theory.

Dalit consciousness triggered after the rise of Dr. B.R. Ambedkar, a prolific writer, a renowned economist, an assiduous anthropologist, and sociologist, an eminent constitutional lawyer, a foremost social reformer and humanist, a profound thinker, visionary and nationalist to the core, great scholar, true historian, electrifying orator, emancipator of millions of downtrodden and chief Architect of Indian Constitution, toiled in the eradication of the evils of Indian Caste System in India. He wrote *Who Were the Shudras?* a critical book of based on different Varnas of caste system and expressed his reverence to Phule for spreading Dalit consciousness.

Dr. B.R. Ambedkar embarked on the mission of caste annihilation and the evil practices of Manusmriti. He not only subverted the caste system but also emphasized the importance of education to Dalit's. Dalit Movement advocated inspiration from Dr. B.R. Ambedkar and paved the rightful direction for the Dalit's. Gradually, Dalit's realized the subordinate and neglected positions of them in India and started ceaseless revolt against the evil caste system. Dalit writers employed the literary expression as a one of means for their outburst and revolt against the evils of their lives. Dalit literature is the by-product of Dalit movement that concentrates on exposing the Dalit issues like exploitation, casteism, and inhuman treatment of the upper caste people in India. Dalit and African- American literature assimilated similar literary devices and exposed pain, anguish, tyranny, and brutality of established socio-political order. Dalit literature emerged from the Dalit Movement and African-American literature is the outcome of the Black or Civil Rights movement.

Dalit literature is uniquely Indian as it is a result of an evil caste system that existed for many years in India. It can be called as a collective revolt of Dalit's against the exploitation both in the form of class, caste and creed, cultural and social exploitation in the society. This exploitation is due to the discrimination followed by age-old caste hierarchical tradition in India. This hierarchy has been the cause for oppression of Dalit's in each and every sphere of society since centuries. It has subjected the Dalit's to poverty and humiliation. Dalit movement attacked the socio-cultural hegemony of the upper caste and craved for justice through the speeches, literary works, dramas, songs, cultural organizations and all the other possible measures. So, it can be called a movement which has been led by Dalit's to seek equality with all other castes of Hindu society. It is a movement of revolt against untouchability, casteism and superstitions. It aims at establishing Dalit's upliftment to the equal level of non -Dalit's. J. M. Waghmare, a very

prominent and pioneering critic of Dalit and African American literatures writes in his article entitled as Black Literature and Dalit Literature about the Dalit writing:

Emergence of Dalit literature has a great historical significance in India. It is generic in the sense that all other marginalized and oppressed groups of people are under its sway and sweep. It has struck a keynote awakening their consciousness for forging their identities. It has given ample inspiration and insight to the writers emerging from the tribal and nomadic communities. Writers like Laxman Mane, Laxman Gaikwad, Kishore Kale and Waharu Sonvane are a few outstanding examples. (Waghmare 22).¹

Dalit literature has been labeled as the literature of oppressed or depressed classes. It stands in opposition to Sadashiv Pethi Literature (literature written by the upper caste people in Maharashtra) in its literary perspectives and has strong resemblance with African American literature as far as experiences and themes are concerned. No doubt, the writers like Baburao Bagul, Anna Bhau Sathe, Shankarrao Kharat, Dr. Sharankumar Limbale, Namdeo Dhasal, Laxman Mane, Daya Pawar, Urmila Pawar and Dr. Narendra Jadhav had followed the attacked the Hindu social order and the practice of oppression. Dr. Sharankumar Limbale, a notable author and critic says that:

Dalit literature is marked by a wholesale rejection of the tradition, the aesthetics, the language and concerns of Brahminical literature that even, at its best, carried within it the signs of the caste based social and cultural order. Instead, Dalit literature has established its own tradition with anti-caste or untouchable thinkers like Kabir, Phule and Ambedkar as its signposts. (Limbale 10)²

Their indomitable spirit has tried to eradicate the heinous caste system and engrossed themselves in exposing Dalit concerns like caste discrimination, exploitation, humiliation, Dalit feminism and revolt against the hegemony of Indian caste system. It bloomed in poetry, novel, drama and above all in autobiography. Moreover, the emergence of Translation Studies has played a pivotal role in gaining widespread attention and popularity to the Dalit literature around the globe.

Theory of Dalit Feminism: Mainstream literature was profoundly criticized for excluding and neglecting the problems of marginalized women. Dalit women modeled their think tank on revolutionary thinking of Dalit intellectuals and thinkers. In India, the feminist ideas highlighted by Simone de Beauvoir, Betty Friedan, Germaine Greer and a number of other feminists played an instrumental role in the formation of mainstream Indian feminism. It is quite true that the in the West the feminist movement was led by only the narrow group of white women, middle class university educated women who focused on their personal problems. Similarly, In India also mainstream Indian feminism uncovered the very basic foundations of evils of Indian society but they fail to depict the sorrows and wretched condition of Dalit women. The writers like Kamala Markandeya, Ruth Prawar Jhabvala, Narayntara Senegal, Anita Desai and Shashi Deshpande exposed the patriarchal issues and neglected the issues of Dalit women. Dalit writers too even focused more on the issues of caste and social stratification of themselves but didn't pay much attention to Dalit women's problems of survival. Dalit women writers attempted to delve into the inner reality of Dalit women, particularly they followed the footprints of Dr. Ambedkar and brought out significant issues which were untouched.

Dalit feminism has been influenced by the mainstream feminist discourse and Dr. Ambedkar's position on Indian women. Generally, mainstream feminism focused on the issues related to

gender relations, patriarchy and empowerment. The scintillating presence of Dr. Ambedkar has formulated the legacy of Dalit feminism which focused the issues of patriarchy, caste-based discrimination, violence and impunity against Dalit women. Dalit women writers argued with mainstream feminists for the seeming invisibility of caste and gender discrimination of Dalit and lower-caste women in their discourse and had experienced complex relationship with the community. Dalit women too immersed themselves into the caste protest movements in colonial period. Jotiba Phule's (1827-1890) the extensive writing and Satyashodak's Samaj's experiments against sexual violence and gender exploitation served as the big tremor to the Brahminical order. Mukta Salve's essay on *About the grief of Mangs* and Mahars served an important base to the formation of Dalit feminism in India. Salve was the discipline of Jotiba Phule and Savitribai Phule who wrote an essay at the age of 14 openly questioned and criticized the discriminatory caste system and gender norms of the Indian society in the 19th century. Her essay was published in year 1855 in Gyanoday. This article served a scathing attack on Brahmanism. She said;

The Brahmins have degraded us so low; they consider people like us even lower than cows and buffaloes. (Salve 2)³

Theory of Dalit Feminism and its development could be found in the mainstream feminist discourse and Dr. Ambedkar's position on Indian women. Generally, mainstream feminism focused on the issues related to gender relations, patriarchy and empowerment. The scintillating presence of Dr. Ambedkar has formulated the legacy of Dalit feminism which focused the issues of patriarchy, caste-based discrimination, violence and impunity against Dalit women. Dalit women writers argued with mainstream feminists for the seeming invisibility of caste and gender discrimination of Dalit and lower-caste women in their discourse and had experienced complex relationship with the community. Dalit women too immersed themselves into the caste protest movements in colonial period.

Urmila Pawar- A Dynamic model of Dalit feminism: Urmila Pawar was born in Adgaon village in Ratnagiri District, has well understood the life of Dalit women and their position in Hindu society. Like Baby Kamble and Kumud Pawade, Pawar deals with the life struggle of Dalit women and shows trapped conditions. Urmila Pawar originally wrote literature in the Marathi language and published two important short story collections *Shava Bot* and *Chauthi Bhint* with Minaxi Moon co-authored a book on the role of women in the Ambedkarite Movement. As a writer, she found multiple issues of Dalit women like double exploitation, problems of illiteracy due to that the established orders deliberately kept Dalit women deprived of all rights. Even though she isn't allowed to live her life as a human being due to caste, patriarchy, and gender discrimination. The condition of Dalit women is rightly pointed out by Mahey Sonia as;

Dalit women face a triple burden of caste, class and gender" in which she sums up the plight of Dalit women, highlighting the fact that Dalit women are a distinct social group and cannot be masked under the general categories or 'Dalit's'. (Mahey 149)⁴.

Urmila Pawar was an advocate of the Ambedkarite movement who trod the progressive path of the legendary figures of Maharashtra. Pawar realized that Dalit women under the laws of Hinduism and the caste system experienced trapped conditions. That's why she felt to uncover the social realities which kept Dalit women in-progressive for many years. Pawar's writing offers pungent satire on the evils of Hinduism due to this Dalit woman never felt part of the society. She mainly deals with the problems of Dalit women as Arjun Dangle defined the purpose of Dalit literature and her writing fits into it.

Likewise Urmila Pawar wasn't known till 1990 as a Dalit writer to Maharashtra due to Urmila Pawar ushered a new kind of writing in the canon of Dalit literature. She advocated the Dalit women's rights through literary endeavor and established herself as a voice of Dalit Feminist. Her political activism aimed to liberate Dalit women free from the clutches of male dominated society and challenged the caste hegemony. In addition to that she tried to protect the rights of women mill workers and exposed their exploitation. Her preoccupation with Dalit women's lives gave her a new identity as a feminist who followed the footprints of first generation of Dalit women 152 writers. *The Weave of My Life: A Dalit woman's Memoir* 'is originally written in Marathi as *Aaydaan* means 'weaving of cane baskets'. It was the main economic profession by which Dalits somehow gratified their basic needs. Urmila Pawar belonged to this Mahar community whose men and women mostly depended on this activity of weaving as far as their survival concerned.

Pawar's writing deals with dissonant social realities and tortures of Dalits which is self-reflective and makes readers ponder over these felt oppressions. Urmila Pawar's *Aaydaanun* folds the journey of the writer as well as her community in general. *Aaydaan* means an act of creating something new, however metaphorically it shows varied experiences of an individual who successfully asserts her identity as a protest writer. The act of weaving stands for literary creation whereby she demonstrated the cultural, historical and traditional issues of Indian society. In addition to that she manifested the inter-personal, inter-communal relationships of Dalit women who underwent varied experiences related to survival. *The Weave of My Life* unfolds the life of her family, for them weaving of bamboo baskets was the main 153 profession of Urmila's mother and the entire Mahar community. This profession she has referred to as the source of income by which her family somehow managed the economic crisis. Pawar expressed great respect towards her mother because after the death of her husband she continuously kept herself busy in her work and nurtured children in her own capacity. She neither visited her relatives nor friends but nurtured and shaped her children properly. The mother's act of weaving illustrates the act of literary creations which are closely associated with the pains and deplorable conditions of Dalits.

Urmila Pawar's journey signaled a new literary approach whereby she shows transformation of Dalits as they followed the philosophy of Dr. Ambedkar. She says that conversion of Dalits into Buddhism marked a new beginning for Dalits. *The Weave of My Life* shows the influence of Dr. Ambedkar and also manifests the 155 structure of Hindu society which predominantly rests on the legitimized Varna theory and its religious foundation of the patriarchy, Dr. Ambedkar used the term Ostracized to define the life and condition of Dalits.

Conclusion: Urmila Pawar considers writing as the way of liberation and also expresses her accountability towards fellow Dalit women who have been living in the world of ignorance. *The Weave of My Life* demonstrates misconceptions about the women's existence related to the Hindu traditions and customs that are collectively rooted in Indian community. With the help of her artistic creations she wants to uproot misconceptions of Dalit women. Literary contribution of Urmila Pawar is a replica of personal, family and social life which has been found tormenting but her literary endeavor has subverted the evils of Indian society and shows the path of women's liberation and progress that's why she must be considered as the dynamic model of Dalit feminism.

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EXPLORATION OF INTERTEXTUALITY IN ANITA BROOKNER'S *THE DEBUT*

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Abstract: Interrelationship between texts can be taken as device that pervades in literature all over the world. This device is also called Intertextuality which produces related perceptive in separate works. These references are made to influence the readers and insert coating of deepness to a text, based on the readers' prior knowledge and understanding. This interrelationship is a literary discourse policy utilized by writers in novels, poetry, and theatre and even in non-written texts. It treats literature as an association and invites us to pick up on how a text relates to other texts. Lots of postmodern fiction has this type of interrelationship which is the shaping of a text's meaning by another text. It is the interconnection between similar or related works of literature that reflect and influence an audience's interpretation. This paper is a modest attempt to explore the intersexuality in *The Debut* by Anita Brookner.

Key words: Interrelationship, inter-textuality, interconnection, association etc.

Introduction: Anita Brookner was one of the leading postmodern British novelists. She was the first woman to hold the position of Slade Professor at the University of Cambridge and was a fellow of New Hall, Cambridge. She was a fellow of the Royal Society of Literature. In 1984, her *Hotel Du Lac*, a novel, was awarded Booker McConnell prize. She was not only the author of studies on eighteenth and nineteenth century French Art, but also an admirer of literature. She presented herself as a novelist in the form of her first novel *The Debut* in 1981, and she added a novel, a year. She has painted different types of characters but her women characters are most notable. She has skillfully interlinked her works with the other works. Hence, it can be said that intertextuality is present in her novels

Brookner was influenced by eighteenth century literature and the influence of literature is invasive in nearly all the works of fiction of Brookner. Her characters, in this way or that way, are linked to the field of education. They are teachers, students and authors. As observed by Eileen Williams Wanquet (2004), the protagonists of Brookner are associated with university, reading and writing. The characters are found reading a lot and they are well-informed all the way through books, chiefly through the literature of nineteenth century. Influence of literature on Brookner can be seen in the opening words of the novel where she says "Dr. Ruth Weiss, at forty, knew that her life had been ruined by literature...as her nurse breathed the words, "Cinderella shall go to the ball. But the ball had never materialized" (Brookner, *The Debut* 1).

The influence of literature on Brookner and the interrelationship can be noticed in *The Debut* which is her first novel. Brookner was greatly influenced by Charles Dickens. Dickens is all-pervading in the novels and the characters, particularly protagonists, often refer to Dickens. Brookner herself admits that her education is mostly influenced by Dickens who entered in her life when she was seven. The first novel announces that the central character, Ruth, was counseled to follow the careers of David Copperfield and Little Dorrit. A citation from Dickens *A Tale of Two Cities* is employed to demonstrate Ruth's early days: "It was the best of times, it was the worst times" (Brookner, *The Debut*, 17).

The protagonist, Ruth, in the novel is a great reader of books. Her father supplies her books as he is the owner of a bookstall. Her favourite author is Balzac and as an academician she often goes

through the books of Balzac. The novel has ample references from the books of Balzac. Balzac is ubiquitous in the novels of Brookner. Ruth, being a lecturer and busy in writing a multivolume study called *Women in Balzac's Novels*, increases her significance in Balzac at university when she plans her dissertation on *Vice and Virtue in Balzac's Novels*.

Ruth is brought up under the heed of her parents, principally, her father, George, who supplies her best books to comprehend all through her childhood. Brookner puts this provision of books, in apt words, "from Grimm and Hans Andresen, she graduated to the works of Charles Dickens" (18). Ruth reminds that her father had given her the Everyman version, with its guarantee of happiness on the flyleaf. "Everyman I'll go with thee and be thy guide in thy most need to go by thy side" (18). The role of literature is perceptible in moulding her persona. Ruth reviews her childhood in second chapter and her adolescence in chapter three with the quotation from Charles Dickens. She estimates: "It was the best of times, it was the worst of times, maintained in her childhood by her youthful parents and her aging grandmother," (17). In connection with the influence of Charles Dickens, Brookner, who herself was influenced by Dickens, informs the readers about the childhood of Ruth. It seems to be the best of the times as her parents care her, they feel affection for each other and this is the positive thing she appreciates in her house. It is the worst of the times as she has scarcely any friends. Miss. Parker is one of her favourite teachers in the school and the teacher knew her curiosity in reading which is reflected in the conversation between the two. To understand the interrelation between the texts can be seen in the dialogue "What are you reading now, Ruth?" Miss Parker would say, removing the book from under her arm. 'Zola?' 'Yes, I suppose that's no bad thing; but don't believe it all' (24). The teacher knows that she has great influenced of books on her. Realizing her potentials which can flourish in the university, She desires Ruth, "...to go to university and become a scholar" (25). Brookner's heroines have been modeled after the heroines of Charles Dickens

The credit of presenting the ethical cosmos which pervades in her goes to Dickens. She tells Haffenden that the recognition of setting herself to such 'terrifying high standard' and 'moral rectitude' goes to Dickens and the nineteenth century novels. Good and bad characters are at all times at hand in the novels of Dickens and the reflection of the same can be found in the novels of Brookner. According to Eileen Wanquet (2004) "Dickens's novels embody a certain ideology, a certain moral universe, a code of virtuous or good behavior..." (Wanquet, 136). Little Dorrit in *Little Dorrit* and Agnes in *David Copperfield* are the angels in home, and Brookner's protagonists attempt to follow them almost in every respect. Brookner was educated by the novels which exemplify a definite philosophy. The same upright feminine characters can be found in the Victorian novels, and Dickens novels are full of the legend of the great women. To sum up, the novel has a great influence of other texts. There are a lot of references of the other texts. These references are made to influence the readers and they help the readers to understand the deepness to a text, based on the readers' prior knowledge and understanding.

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MAPPING THE SPATIO-TEMPORAL TRAJECTORIES OF EXPATS: A DIASPORIC READING OF AMY TAN'S *THE BONESETTERS DAUGHTER*

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Abstract: Amy Tan is a prominent and influential figure in the realm of literature, and she is recognized as one of the most significant ethnic Chinese writers to have made America her home. Her novels marks the dilemma so natural that of the immigrant. Her narratives often probe into the dualities of cultural heritage and the challenge faced by those caught between two worlds, the rich tapestry of their ancestral roots and the ever-evolving American landscape. *The Bonesetters Daughter* radically archives the angst-ridden, devoted relationship between Luling and her American born Chinese daughter, Ruth. Diaspora in literature for the most part deals with the predicaments of those who inhabit in another geographical location with the mixture of culture. Although the expats subsist in the settled land for a long time, they contemplate over the land which left. The present paper scrutinizes the spatio and temporal scope of Chinese immigrants in an exotic land and demonstrates how they take on board into the mainstream culture and constructs manifold identities distinct from the identity they previously had. It also examines the issues of immigrated families adaption problems, crisis and cultural clashes in terms of mother-daughter relationship.

Key words: Diaspora, spatial movement, dual identity, Assimilation.

Introduction: Amy Tan is a renowned Chinese-American writer whose works often delve large into the complexities of cultural identity, migration, and the experiences of those who have traversed geographic and cultural boundaries. Her novel *The Bonesetters Daughter*, unveils the ways of Chinese expats' amalgamation into the mainstream culture and their ways of generating a new identity, distinct from the identity previously held. The novel is a judicious supplements to her other well-liked oeuvre of fiction writing. Amy being born to the Chinese immigrant parents eloquently captures the daily lives of Asian Americans in her novels. Standing on the cusp of modernity, Amy brings into limelight the cultural tension between first generation and second generation expats as they venture to seize their American dreams.

Diaspora is nothing but the dispersion or scattering of a particular group of people from their original homeland or ancestral territory to different regions or countries. This faction often occurs due to diverse factors, such as economic, political, social, or religious reasons. Chinese migration to America has been driven by a combination of factors, with economic opportunities being a primary motivation. Furthermore, social and political factors, such as instability and lack of opportunities in China, have also pushed the expats to migrate from China. During relocation, the expats stumble upon few problems like despondency, estrangement, identity crisis and

communication barrier. In the diasporic community, the expats though living in present are frequently plagued by recollections of their native countries. Though they reside in the migrated sphere for a while, they still occasionally reminisce about the homeland that they left so long ago. Thought of the homeland prevents them from assimilating into the established land's society. In many instances, expats adopt both the local culture and their native culture, paving the way for multiple identities. The formation of multiple identities causes the diasporic group to be heterogeneous. However, in the process, the expats often find themselves entangled in complex and dynamic spatio-temporal trajectories. The present paper analysis the spatio and temporal scope of Chinese immigrants in an exotic land and demonstrates how they take on board into the mainstream culture and constructs manifold identities distinctive from the identity they have previously held. It also examines the issues of immigrated families adaption problems, crisis and cultural clashes in terms of mother-daughter relationship.

The Bonesetters Daughter radically archives the angst-ridden, devoted relationship between Luling and her American born Chinese daughter, Ruth. The novel is broadly divided into two interconnected stories. The stories run parallel all through the novel, each featuring a distinct set of characters and narratives. The first story revolves around Ruth, a middle-aged Chinese-American woman who works as a freelance writer in San Francisco. Ruth's narrative follows her struggles in her personal life, especially her strained relationship with her mother. The second story unfolds LuLing's past, her traumatic occurrences, and the relationships she forms with her family members and the loved ones in China.

Amy Tan through the three central characters namely Precious Aunt, LuLing, and Ruth, tries to shed light on the history of China. She outwardly highlights the cultural and behavioral disparities that exist between the two generations of the diasporic community through these significant characters. In the novel, the author highlights that it is the discrepancies that cause a schism between the two generations. Cultural barrier is palpable in Luling and Ruth's relationship. The main reason for the tension that exists between the mother and the daughter is because of growing up in different circumstances. Marina Heung argues that "In tan's novel, the maternal experience of generational conflict and differentiation takes into account the realities of cultural difference"(32).

Luling has had a dismal history in China. Despite all of life's challenges, she emerges as a strong and independent lady. As a mother, she is terrific and always sought to nurture her daughter with confidence. Ruth as a child always finds an emotional connectivity with her mother. Like other American girls, she always wishes for her mother to be more sociable with her. Ruth has certain expectations of her mother especially when it comes to her freedom. She desires an echelon of independence and autonomy that she perceives as general amongst her American peers.

On the other hand, Luling was rigorous, especially when it comes to rearing her daughter, and this instilled animosity within Ruth. As a result Ruth at many instances hesitates to acknowledge her mother in front of others because of her nature, "Experience had taught her that her mother worried too much even when she had no reason to worry" (120). Luling often has an assumption that that if her daughter interacts with Americans, the alien culture will undoubtedly undermine her Chinese history and customs, "Things too bad to say. They could not trust each other. That was how dishonesty and betrayal started, not in big lies but in small secrets" (139). Her constant nagging towards Ruth creates a rift between the mother and the daughter's relationship.

It is common that, when people migrate to another place, they naturally confront problems such as adjusting to the country's climate variations, time, and the norms and culture of the settled society. Amy Tan in the novel *The Bonesetters Daughter* attempts to depict the tribulations

encountered by the Chinese expats as they try to comprehend the language and culture of the host land. In the process of migration, these expats often find themselves entangled in complex and dynamic spatio-temporal trajectories. In the case of Luling, the ember of spatial movement arises when she leaves her homeland behind, and immerses herself in the unfamiliar terrain of America. And in the case of Ruth, she navigates between the complexities of her cultural roots and at the same time grapples the present-day realities of her family's past.

In the novel, the spatial movement also brings implausible alteration in the nature of the characters and it changes the basic nature of the characters itself. In the case of Gao Ling, her behavioral style changes dramatically following immigration. Back in China, Gao Ling was an innocent and naive woman who suffered greatly at the hands of her vindictive husband. However, after immigrating to America, she emerges as a self-centered woman. In few cases spatial displacement helps the characters to lead an improved and sophisticated life. After transferring to the new spatial location, Luling's life alters radically. Luling did not have a contented life in China, but her life in America offers her happiness.

However, the expats in mapping the temporal space of their new ambiance gradually experience difficulties in coping with dual identities. Almost all of the diasporic female characters face the crisis of dual identity. Some characters deal it through self-doubt, while others deal with it through passivity. In the novel readers could observe Ruth's dilemma in balancing her dual identity. Luling was very particular in raising her daughter by upholding Chinese beliefs and customs. She insists her daughter to learn Chinese calligraphy.

LuLing's proposition for Ruth to become skilled at Chinese calligraphy represents her aspiration to pass down a cherished aspect of their shared Chinese cultural heritage. Calligraphy holds a profound cultural implication in China, embodying a form of artistic expression and communication that spans centuries. By encouraging Ruth to be trained to this long-established art form, LuLing hopes to viaduct the breach between their distinct cultural identities and create a tangible link to their ancestral roots. Ruth learning this art form for the sake of her mother, thereby indirectly shows her consideration for her Chinese roots. However, Ruth's American identity also makes distinct especially when her mother tries to fence boundary on her freedom, " 'I' am an American, Ruth shouted. 'I have a right to privacy, to pursue my own happiness' (140). Ruth comprehends her hyphenated identity especially after unearthing her mother's past. She becomes sentient of the parallel between her own experiences and those of LuLing. The hyphen between Chinese and American in her identity starts to haze, and she embraces the richness of being a hybrid of both cultures. Ruth begins to distinguish that her individuality is not just one or the other but an inimitable fusion of influences from her family's past and her upbringing in America. To end with, the novel bears witness to the complexities and resilience of individuals who cross geographical and temporal borders while retaining their cultural roots. Amy Tan expertly deepens her readers' awareness of the different and interconnected human experiences in the context of migration and cultural identity through a diasporic lens.

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H.G. WELLS'S "THE TIME MACHINE" : A WORK IN SCIENCE FICTION

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Abstract: H.G. Wells (Herbert George Wells) was born on 21 September 1866 in Kent England. H.G. Wells, an English novelist, journalist, sociologist, historian was best known for science fiction novels such as 'The Time Machine', 'The War in The Air' 1908. He graduated from London University in 1888 and became a science teacher. Wells first published book was Textbook Biology (1893). His first novel, The Time Machine (1895) is a post-apocalyptic science fiction novella. It created history of success and he began writing a series of science fiction novels with original ideas, and immense fecundity of ideas as a writer.

Eventually, Wells decided to abandon science fiction for comic novels of lower middle-class life. The sombre vision of a dying world in The Time Machine shows that, in his long-term view of humanities prospects. Wells felt much of pessimism prevalent in the 1890s. Wells's book The Time Machine carries an important message that the division between the classes should be abolished before humanity ruins itself.

The rest of the novella deals with the science fiction of time travel. Before Wells, other writers had written fantasies of time travel, but Wells was the first to bring a strong dose of scientific speculation to the genre. Wells has his Time Travellers speak at length on the 4th dimension and on the strange astronomy and evolutionary trends he observes as he travels through time. Much of this was inspired by ideas of entropy and decay promulgated by Wells's teacher Thomas Henry Huxley. It is dystopia, a vision of a troubled future. It recommends that current society change its ways lest it end up like the Eloi, terrified of an underground race of Morlocks. In the Eloi, Wells satirizes Victorian decadence. In the form of Morlocks, Wells provides a potentially Marxist critique of capitalism. Wells has a strong belief that scientific and technological progress leads to better tomorrow.

Introduction: The Time Machine has 2 main threads. The first is the adventure tale of the Eloi and Morlocks in the year 802,701 A.D. The second is the science fiction on the Time Machine. H.G. Wells's Time Machine is a great model, a sample of science fiction story about science evolution and development of humanity. H.G. Wells travels beyond time and shares all dimensions of future era. Time Machine is hardly light entertainment and response to popular utopian and fiction. The time traveler, a scientist invents a machine that transports him through time. He travels forward to flee the war like world of 1900. He stops the machine in 1917 in 1940 and in 1966 but he finds the world at war on all 3 occasions.

The narrator of The Time Machine is all but absent from the book. He is one of the time traveler's dinner companions which suggests that he is also a member of the British elite.

The tale of 802,701 is political commentary of late Victorian England. It's a dystopia, vision of a troubled future. It recommends that current society change its ways lest it end up like the Eloi, terrified of an underground race of Morlocks. Wells satirizes Victorian decades in the form of Morlocks. The Time Traveler is protagonist, an eminent but eccentric British scientist, and his

particular interest in time travel leads him to build a time machine that transports him into the future. The time traveler sits with his friends including an unnamed narrator and he shows through experimentation man can travel back and forth in time. Time Machine has 2 levers on machine one for future and one for past. Time traveller sat in time machine at 10:00 o'clock he started travelling and lab disappeared itself. As years passed his fear began to grow. The Time traveler was able to stop. He yanked a stopping liver and abruptly flung out of the machine. He found himself in garden in middle of storm, he noticed white statue of spring zone bronze pedestal and began to worry about new world. Suddenly he saw a group of robbed figures. One of them spoke in lovely language. He explained where he came from. Creatures covered time traveler in flowers and laid him lovely warm buildings. He ate strange fruits and learn their language after that time traveler went back outside to explore the world of 802, 701 A.D. Time traveler saw a number of rooms and standing structures appeared large castle like building, no single family homes, no sign of age or disease with same style of clothing, no difference between male and female and strength or gentleness.

Eventually, society begins its slow decline, he went back towards time machine but it disappeared. He saw white creatures ran out he came towards white statue after much weeping and cursing and fell asleep. The next morning, he saw Time Machine inside statues bronze pedestal he asked a passer-by but no use. He saw natural beauty of place he saved creatures from drowning in river. Weena, gentle figure followed at a time traveler everywhere. Time traveler detected that society divided into 2 spaces above and below the ground and underground race was final result of widening gap between capital and labour. Morlocks are forced underground in history, they had to choose without working for or Landers the risk to starvation or suffocation. Weena or her people Eloi were not result of society triumph. The Time traveler kiss Weena goodbye and began to descend. He slipped and found number of more Morlocks running away to tunnel. Morlocks grab at him attempted to seize him but managed to scramble up shaft unharmed he climbed back. Wonders as it was all dream or madness, he returned to time machine it was covered in dirt and Greece. The narrator notes the 3 years pastor telling of his story worried about humanities future. Venus, two faded flowers prove that good and admirable fall away from society but tenderness will remain.

Walking time, traveller heard Morlocks behind them. He used a match for fire and escape. After that he realized, he lost signs of direction. Sitting by fire, the time traveller feel asleep he attacked and killed some Morlocks. He found Morlocks blinded by heat and rendering them helpless when he arrived to statue, he was shocked as a pedestal was opened. He lost last fire stick soapbox. Time traveler managed to get inside machine. Thousands of years passed, time traveler noticed the shift from right today moves slowly at last earth seemed to stop turning. He thought time machine to halt time traveler looked a strange landscape surrounding. He landed upon earth covered with greenery, thin air but giant butterfly began to crawl towards him after that he found dozens of crab's triggers on beach. The time traveler move 100 years ahead he continued stopping every 1000 years to see earth decay before stopping 30,000,000 year in future he saw bitterly cold air sun took giant portion of sky nothing alike except Moss. Snowfall and mercury began to eclipse the sun time traveler sounded round black creatures flashing in red ocean towards him he climbed back and started to back in time he started to breathe easily and found himself back within laboratory.

Elements of science fiction:

Theme/Idea: H.G Wells published a steady stream of non-fiction meditations, mainly focused on themes salient to his stories: the effects of technology, human folly and the idea of progress.

The brutal Morlocks are the decedents of the industrial workers, while the child like Eloi is the remnants of the leisured upper classes.

The Eloi, human like creatures was small unintelligent uncured, weak and also importantly benevolent and happy. They are the evolutionary descendants of the British elite, who exploited the British poor for so long. The British poor toiled in dark conditions for so long that they evolved into a subterranean race of humans who could no longer see in the daylight while they once likely ate animals like rats. Characterization human and superhuman is remarked via Morlocks, Eloi and traveler. The adventure story includes many archetypal elements. The Time Traveler's journey to the underworld, his fear of the great forest, his relationship to Weena; mirror imagery prevalent in earlier literature. Imagery strongly associated with the inner workings of human psyche.

That the time traveler's invention the time machine ultimately leaves him stranded in the future and unable to return to his own time is an example of situational irony. Statue of white springs model of sculpture of mythical creature fire symbolical well's view of technology that is industrial revolution improved human life. Weena's flower says proof of veracity of time symbol of gratitude and tenderness that society will retain all as good as about humanity passes away. Weena is symbol of loneliness delicate tenderness and focus on upper classes. The palace of green porcelain is a symbol of human achievement. Wells believed in speculative fiction.

Tone, point of view and omniscient narrator: H.G. Wells worried about future of humanity while he hoped for progress in human affairs. Throughout his career he celebrated the technological development but feared they might lead to eventual degeneration or catastrophic war. "The Time Machine" he imagined his time traveler projected through Eras of future progress but it ends up in a world brought down by social division and degeneration.

H.G. Wells was much influenced by Darwinian Theory. Progress happed in both of evolution and in human history from the Stone Age onwards but Wells shows that there was no predetermined upward trained. Truly progressive steps in both areas were Sporadic, unpredictable, open ended. Well supported for democratic socializing was predicted on his behalf that class division incompatible with scientific advancement.

Conclusion:

Inequality and social class: The Time Machine was written in Britain in 1895. It is the product of an era of great anxiety about social class and economic inequality. Class conflicts coincides with evolving theories about society relationship both science and politics. scientific method of hypothesis and experimentation is used. Darwinians terms also interrelated with ignorance and poverty as maintenance of their inherent degradation. Nature never appeals to intelligence until habit and instinct without need of changes on intelligence. The two narrators share similar storytelling style and tone.

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THE REINVENTION OF FAITH IN SELECTED POEMS OF H.W. LONGFELLOW AMID COVID-19 CRISIS.

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Abstract: Henry Wadsworth Longfellow is an American poet whose poem provides an element of awe and inspiration all over the ages of literature. The poems of H.W. Longfellow provide a rhythmic motion for the readers that connect themselves with the harsh and turbulent reality. This gruesome reality amidst COVID-19 acts as a barrier to difficulties in the minds of the people. Their connection towards the real work they undergo outside their home came to a standstill for a couple of months. Their penchant for mental strength automatically lessens their thought processes and other adventurous tasks they undergo in their day-to-day life. This labyrinth of disappointed negativity stimulates a huge blow to human beings. Through this research article, the individual researcher worked on the selected poems of H.W. Longfellow along with the present COVID-19 pandemic crisis. Human beings could be inspired by reading some of the lines of the poems of Longfellow. Through the selected poems of Longfellow, human beings can reinvent the harsh reality and accept its unacceptance wholeheartedly, which may stimulate the invisible spirits and energy throughout themselves.

Keywords: COVID-19, Longfellow, human beings, poems and reality

Introduction: Henry Wadsworth Longfellow was a famous and reputed American poet in his lifetime. His popularity lies in his poetic style that he had composed with simple rhyming schemes that every reader finds an element of comfort and relief within it. The COVID-19 pandemic has disrupted and dismantled the hopes of different people around the globe. People lose their innermost faith of hope in this lockdown as things have come down to a standstill all of a sudden. Due to the pandemic of COVID-19, many of the innocent people lose their lives. This pandemic brought an end to different vistas of people who could make a striking difference in the world if they get the golden chance to survive and bear the struggles of life. These people can bring joy to many of our life but unfortunately, the element of death stimulated a dead-end to their vast reality. The world is losing the real diamonds one day after another and it is a very pungent experience for the lives of human beings to bear. People die of COVID-19 and they move into the different world but what about those people who may be called the family members, friends, relatives and the so-called die admirers of these people. Their only hope got diminished with the passing away of such youths at some tender age. They had to live for their life to bring faith and joy to their life but could not forget their passing away of their beloved soul. So, the element of death is brought out in reality. One such similar thematic poem is related to H.W. Longfellow's 'The Cross of Snow' (1879).

In 'The Cross of Snow': H.W. Longfellow talks about his tribute to his beloved wife Frances Appleton. At every night, the poet with an empty face recalls about his dead beloved wife gazing at him over the walls. The night lamp brings a "halo" of light in this process. The poet could portray the picture of the room where she passed away and his unflinching sorrow is brought to notice through the lines. It took eighteen long years of his wife to pass away but each day torments the poet and could not draw two and two together. The descriptions of nature change with time, such emotional outburst is brought by the poet in the lines:

“through all the changing scenes

And seasons, changeless since the day she died.”

In an article from The Hindustan Times, we find the majority of the cases have increased to 74% in May. We find the worst affected states are Maharashtra (the worst-hit state in India) along with Gujrat, Tamil Nadu and Delhi. All the government of different states are trying their level best to follow the lockdown but things are generally moving out of their hands. The month of May is used to be a month of pleasure and merriment. Now, things have changed automatically in the present scenario. We, somehow get nostalgic after reading the poem of Longfellow’s “It is not Always May”. Here in this poem, the writer talks about the natural descriptions of the “buds” and “leaves” of the season of May. It also advises the readers to enjoy every beautiful image in May as it will not stay there forever.

“Enjoy thy youth, it will not stay;
Enjoy the fragrance of thy prime,
For oh, it is not always May!”

One must enjoy the season of spring of “love and youth”. As it is mentioned by Longfellow, “Time will teach thee soon the truth,” indeed the COVID-19 crisis had taught us how to remain safe and healthy together with our family members. In this COVID – 19 pandemic we need a panacea that could cure our mental health because we are overburdened by the dazzling news of COVID-19. This hope and element of enthusiasm will transform us into better human beings tomorrow. The poet Longfellow too can adjust the frequency of his vision on composing the poem, “The Goblet of Life”. We know that a goblet is a drinking glass with no handles and a long stem in the end. The poet could visualise the goblet of life and could reproduce the element of naked reality by the lines:

“Filled is Life’s goblet to the brim;
And though my eyes with tears are dim,
I see its sparkling bubbles swim,
And chant a melancholy hymn
With solemn voice and slow.”

The poet in his meticulous vision could watch the watery bubbles of experience overflowing from the brim and speaking its heart out automatically. It gave the poet an element of “new strength, and fearless mood” thereby. In COVID-19, when we find ourselves blooming with the miracle of sadness and the death threats, fear and horrors act as a stumbling block in our mind, and we do not find any panacea to overcome this particular situation. Even, if we try to break the clutter, obnoxious thoughts stem into our mind that destroys the peace we bestow daily in our life. The negative energy that we imbibe through listening to stories of the present world or watching the sad news through social networking sites or television sets hampers our true potential ourselves. Every day we tend to stay at home to remain safe and doing nothing makes us feel dizzy and morose. We get tired after we come across a hectic day earlier and now, we get more dejected if we stay in our home without performing any productive work. We tend to move through our autopilot mode and somehow, we could not come out from this labyrinth. People find different works to keep them mentally busy and active. Work from home has already been taking its place accordingly to feed the hungry needs of people to satisfy their incomplete tasks. This engagement of any work besides moving out from our home gives a piece of intended satisfaction within our minds. This may help us to tune up with the naked reality at some point of the time. In the poem ‘The Day is Done’ (1845) when the poet Longfellow, after a day’s hard toil and labour, gets extremely dissatisfied with his mundane reality and could not come up with any

pristine thought, he could read and think about some poems which would revitalize him again. This will also lift his morale and support to “banish the thoughts of the day”. This process of reading changes his attitude of thoughts. This arises a new meaning to the poet and he automatically takes a new horizon and vista of cheerfulness spreads in all directions. He could hear:

“in his soul the music
Of wonderful melodies.
Such songs have power to quiet
The restless pulse of care”

The poet has the choice to read poems from his collected treasure volume and bring an element of plenitude and exhilaration in his soul, thereby. The things may take place accordingly but he could understand his peace of mind. In the COVID-19 crisis, if we find joy to any task that we undergo and act accordingly, we would achieve the hidden peace of happiness and respect within ourselves.

In The COVID-19 pandemic, we need to understand that we human beings are the most minute creations in comparison with the humongous world. Human beings have limited knowledge and experience in tuning up with the vast reality. It does not at all mean that human beings will relinquish their life and not to work accordingly. We need to accept the fact that indeed there is a higher reality that controls all of us. We are the invisible puppets in His hands and we are still fighting for the welfare of our prosperity and happiness. The philosophy of the hard-core reality of life is illustrated exclusively in the lines of Longfellow’s ‘A Psalm of Life’ (1839).

“Life is real! Life is earnest!
And the grave is not its goal;”

Life is the hidden reality on the stage of our human consciousness. It has all the elements in and out of it. Life has to be experienced by every human souls and death is not the ultimate reality of our life. We know that the influx of COVID-19 has reached its peak all over the world. Vaccines, PPT kits are the prime need of our hour. Human beings pass away from this tough world and it is a fact but it does not also mean that everything has become a standstill all of a sudden. Due to COVID-19, everything had paused for a certain time but there is a “play” button of life and that is taking place accordingly. We must acknowledge the fact that the things are going slowly as compared to its normal mode but it is working and that is the need of the hour today. We experience the death toll of different human beings, similarly, we also need to accept the fact that some people are discovering themselves both internally and externally at this phase of life. They never get time to focus on themselves at their busy schedule of life but now they could find time to focus on themselves and work on their physical and mental habits gingerly.

“Dust thou art, to dust returnest,
Was not spoken of the soul.”

It is an undoubted fact that human beings are made of dust and they would automatically return into dust as said by Longfellow in the above lines of the same poem. In the COVID-19, if we accept that as a reality then we could not fear about death. None of us stays there forever, none of us could live eternally. Both birth and death are the core aspects of our life and cannot be replaced by anything. The element of choice in the middle of birth and death act accordingly and bring a diverse factual truth of life. Our life is our indomitable responsibility and one must face it and live life to the fullest.

“But to act, that each to-morrow
Find us farther than to-day.”

In the COVID 19 crisis, we must respond to the situation by looking after ourselves by wearing masks, gloves and use sanitizers at regular intervals if we move out from our home due to some extra-ordinary work. Our heroic qualities may not be understood by every stratum of people and could not even be brought to air. If we follow the rules of the destined hours and be safe and act safe, isn't our heroic mould be written through our Life's books?

We fail sometimes to perform our regular duties at times; we are brought to suffer the pangs of the hidden reality. In the end, we realize that we are the real winners in a sense, we win with experience and learn through our failures that make us the number Uno in the game of our mind with Life as our guiding referee.

“Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act, —act in the living Present!
Heart within, and God o'erhead!”

In the COVID-19 pandemic, we do not have the complete faith about the future and we do not know when this pandemic will fly away accordingly, therefore, the only thing we can perform at this present juncture is to work on ourselves. This free job with a healthy salary lifelong may help us to know ourselves into a better human being and we can change ourselves for the betterment of us. This change of our lifestyle could help us in the future to gain and gather experience and revitalizes the message that we become strong internally.

“And, departing, leave behind us
Footprints on the sands of time;
Footprints, that perhaps another,
Sailing o'er life's solemn main,”

People come in our lives to bring a different experience in our life that helps us to grow internally within our minds. In the COVID-19, when people depart from our lives, we need to understand the fact that there is nothing permanent in the world. Everything is continuously changing through its twists and turns.

“Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.”

In the concluding quatrain of 'A Psalm of life', the poet Longfellow addresses the readers to lift their spirits and their fame and perform their tasks as per the situation demands. They must work and bring forward their working ideals and minds bestowed within themselves. Thus, through the selected poems of Henry Wadsworth Longfellow, we could imbibe the hidden strength that is present in us and uplift its spiritual charm dexterously. The COVID-19 epidemic has destroyed us but we can choose to respond against this pandemic by staying indoors, following the rules of both the Central and the State Governments. COVID-19 helps individuals to gather courage and bounce back again to their normal work life with hope, grit and courage when the disease flies away from Mother Earth very soon.

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A CRITICAL ANALYSIS OF POPULAR CULTURE AND YOUTH IDENTITY IN ANITA BROOKNER'S NOVEL 'HOTEL DU LAC'

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Abstract: This article critically examines the portrayal of popular culture and youth identity in Anita Brookner's novel "Hotel du Lac." It explores how the protagonist's interactions with popular culture and her own evolving sense of identity reflect the broader cultural and societal context of the novel. Anita Brookner's "Hotel du Lac" is a classic work of literature known for its intricate character development and exploration of themes related to identity and social expectations. In this article, we delve into the representation of popular culture and youth identity in the novel, seeking to understand how these elements contribute to the broader narrative. In her each and every novel, women are the protagonist. The stories revolve around the female or woman character and the male characters are for the supporting but what kind of thought and what kind of psychology is there while depicting the Popular Culture and Youth Identity in her novels is very important and will be interesting to study.

Key words: Popular Culture, youth identity, 'Hotel du Lac'

Introduction: Anita Brookner's "*Hotel du Lac*" is a classic work of literature known for its intricate character development and exploration of themes related to identity and social expectations. In her each and every novel, women are the protagonist. The stories revolve around the female or woman character and the male characters are for the supporting but what kind of thought and what kind of psychology is there while depicting the Popular Culture and Youth Identity in her novels is very important and will be interesting to study. In this article, researcher investigates into the representation of popular culture and youth identity in the novel, seeking to understand how these elements contribute to the broader narrative.

Objectives:

The primary objectives of this research are to:

- Analyze the protagonist's engagement with popular culture and its impact on her identity.
- Investigate how Anita Brookner uses the novel to comment on the prevailing societal attitudes toward women's roles and expectations during the era in which the story is set.

Importance of the Research: This study is crucial in understanding the ways in which literature can reflect and critique popular culture and societal norms. "*Hotel du Lac*" serves as a microcosm of the cultural and social forces that shaped the lives of women in the late 20th century. The present study is A Critical Analysis of Popular Culture and Youth Identity in Anita Brookner's Novel '*Hotel du Lac*'.

Literature Review: *Hunger Art: The Novels of Anita Brookner* (1995), is a valuable article composed by Ann Fisher. Olga Kenyon in her book "*Women Novelists Today: A Survey of English Writing in the Seventies and Eighties*, (1989) MALCOLM, Cheryl Alexander. *Understanding Anita Brookner*. Columbia: University of South Press. Prior research has highlighted Anita Brookner's nuanced character development and her focus on the interior lives of her female protagonists. These studies provide a foundation for our analysis of popular culture and identity within "*Hotel du Lac*."

Methodology: For this analysis, we selected "*Hotel du Lac*" as the focal point. We closely examined the protagonist Edith Hope's relationship with popular culture, her evolving sense of

identity, and how these aspects interact within the novel. Researcher has selected analytical method for Analysis of Popular Culture and Youth Identity in Anita Brookner's Novel '*Hotel du Lac*'.

Analysis and Findings: Anita Brookner is especially known as a feminist writer in the modern era. She depicted female characters in most her novels as a main character or as a protagonist. "*Hotel du Lac*" presents Edith Hope, a writer who grapples with the influences of popular culture on her identity. Her struggles with her own image and expectations are mirrored in her writing, reflecting the larger societal expectations of women at the time. Her interactions with other characters and the cultural artifacts of the era, such as books and magazines, reveal the external pressures that shape her sense of self.

Influence of Popular Culture on Identity: The novel showcases how popular culture exerts a significant influence on the protagonist, Edith Hope. Her awareness of societal expectations and the portrayal of successful individuals in popular culture create a conflict within her as she grapples with her own identity. This highlights the pervasive impact of popular culture on individuals' self-perception.

Challenges of Non-Conformity: Edith's decision to break away from societal norms, as seen in her chosen life of solitude in the hotel, illustrates the challenges individuals face when they resist the pressures of popular culture and societal expectations. Her isolation serves as a metaphor for the isolation that can come with non-conformity.

Critique of Gender Expectations: Through Edith's character, the novel offers a critique of the gender expectations and limitations placed on women during the time the story is set. The portrayal of Edith's inner conflicts and the role of popular culture in shaping her identity highlight the broader issue of how women were defined by societal norms and expectations.

Timeless Themes: Despite the novel's specific historical and cultural context, the themes of popular culture and identity explored in "*Hotel du Lac*" remain relevant. The pressures and influences of popular culture on one's sense of self are enduring concerns that resonate with readers across different eras.

Anita Brookner's Subtle Commentary: The novel's subtlety in addressing these themes is a testament to Anita Brookner's skill as a writer. She uses Edith's character and her interactions with popular culture as a means of offering a nuanced commentary on the complexities of identity and societal expectations.

Discussion: The novel highlights Edith's internal conflicts and societal pressures as she navigates the cultural expectations of femininity. Through Edith's character, Brookner critiques the limitations and expectations placed on women in her time. The novel serves as a commentary on how popular culture and societal norms influence women's identities.

Conclusion: "*Hotel du Lac*" by Anita Brookner offers a profound exploration of how popular culture and societal expectations can shape the identity of women. The novel's complex character development and narrative style allow us to understand the multifaceted ways in which individuals respond to and negotiate with popular culture in the quest for self-identity. Here are some conclusions that can be drawn from the analysis of popular culture and youth identity in Anita Brookner's novel "*Hotel du Lac*":

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A COSMOPOLITAN ACCOUNT FOR SOCIAL CHANGE SOCIAL CAUSES, PROCESSES, AND MODERNITY

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Abstract: In recent years, social science has taken a cosmopolitan slant. The implications for explaining social change are the most crucial of the numerous concerns that arise as a result of this. While cosmopolitanism is fundamentally about social transformation, much cosmopolitan theory lacks explanatory ability due to its normative emphasis. The challenge of explanation is one that plagues all 'big question' methods in social research. In this study, a general description of cosmopolitanism is provided, followed by an exposition of its epistemological, ontological, and methodological underpinnings. A relational model of cosmopolitanism is proposed as an alternative to dispositional/agency-based and systemic views, with a focus on the latter two. First, I argue that there are four major types of cosmopolitan relationships, which comprise the social ontology of cosmopolitanism. These are the relativization of identity, positive acknowledgment of the other, mutual cultural evaluation, and the formation of a normative world culture. A methodological framework is proposed that distinguishes between the preconditions of cosmopolitanism, its social mechanisms and processes (of which three are specified: generative, transformative, and institutionalizing), and historical change trajectories.. The claim is made that cosmopolitan phenomena may be explained using this ontological and methodological framework. The advantage of this approach is that it provides cosmopolitan analysis with a broadly explanatory macro level account of social change that can account for both the diachronic and synchronic levels of the emergence of cosmopolitanism as both a counter-factual normative cultural model and as a component of social and political practices and institutional arrangements.

Keywords: Cosmopolitanism, explanation, methodology, ontology, social mechanisms, processes, social change, modernity.

Introduction: The task for social and political analysis today is to account for and explain substantial shifts in contemporary society's moral and political frontiers. Regrettably, existing theory is not well suited to this task. The reasons are various and include a certain retreat in social science from long-term historical analysis of major societal trends and a general preference for micro- analysis that does not connect with macro-level analysis. Furthermore, in explanatory theories, the diachronic level is frequently overemphasized at the expense of the synchronic. The issue under consideration, sociological approaches to cosmopolitanism, has been greatly explored within political theory, and globalization theorists have much to give on the level of a general theory of political community transformation. What is lacking is a sociological technique of analysis and a theoretical framework capable of explaining how such processes may be described and how macro and micro dimensions, as well as

diachronic and synchronic levels of analysis, can be linked. In this article, I will discuss some ideas on how we may go about understanding fundamental socio-cultural developments in modern cultures' moral and political vistas, which could be interpreted in terms of a critical social theory of cosmopolitanism. It is critical for social science to explain macro processes rather than merely offering broad interpretations or normative appraisals of a phenomena that, it is supposed, takes numerous historical shapes.

An explanation in this perspective has an empirical reference and is normatively led; it is founded on an ontological theory - a theory of society or social reality - and a normatively guided epistemology. In what follows, I will propose an explanatory framework for cosmopolitan analysis. This is especially significant since cosmopolitanism is fundamentally concerned with social change, notably transformations in moral and political norms. Of course, cosmopolitanism is an approach in normative political theory, but it is also an analytical method in social science that contains some normative judgment. Explanation, on the other hand, necessitates a methodological framework capable of accounting for empirical reality in terms of diachronic and synchronic dimensions, i.e. levels of According to this viewpoint, an explanation has an empirical reference and is normatively led; it is founded on an ontological theory - a theory of social analysis that can account for long-run historical patterns as well as the development of specific occurrences at a given period. In other words, an important question in cosmopolitanism is how to account for the emergence of new cultural models that challenge society's normative and cognitive assumptions, and how such models become embroiled in political praxis and enter into institutional arrangements. In summary, the purpose of this study is to improve the explanatory component of cosmopolitanism as an analytical method in social science and to apply it to concerns of substantial social change.

Questions of definition: Cosmopolitanism is both a normative theory (making cognitive claims) and a type of social phenomena. In the increasing literature, it is both a lived experience of reality and a quantifiable factual state, as well as an interpretation of such experiences. Normative considerations participate into the interpretive process. The theoretical challenge is that cosmopolitanism is a phenomenon that is both empirical and normative. In the increasing literature, it is both a lived experience of reality and a quantifiable factual state, as well as an interpretation of such experiences. Normative considerations participate into the interpretive process. The theoretical challenge is that cosmopolitanism is a phenomenon that is both empirical and normative. Insofar as it includes interpretive aspects, it can also be described as having an evaluative dimension. In this latter meaning, cosmopolitanism may be defined as a critical attitude and, from the standpoint of social science, a specific type of analysis concerned with identifying transformational potentials in the present. This is a critical analysis in the sense that it regards social reality not just as an empirical occurrence, but also as one given shape by moral and political counter-factuals. This is due to the nature of these counter-factuals. because they entail normative notions. Normative standards, in this perspective, do not transcend social reality, but are inherent in it. To begin, cosmopolitanism is concerned with empirical facts or actuality, interpretations (which are also empirical but normatively led), and evaluations (which are of a higher order and require explanations, which is where social science enters the picture). As a result, it must be conceptualized in a way that does not contradict the normative and empirical.

The literature on cosmopolitanism is now vast and includes ideas primarily concerned with normative descriptions of political community - moral and political cosmopolitanism - or cultural globalization and hybridization (culture cosmopolitanism). Other approaches based on

postcolonial philosophy frequently blend the cultural and the political. Sociological Cosmopolitanism has risen to prominence in recent years, with an emphasis on empirical facts rather than normative ideology. For space considerations, I will not attempt to summarize these developments and their various notions of cosmopolitanism in this paper, but will instead seek to derive a basic working definition of cosmopolitanism from them.

Cosmopolitanism's epistemic framework: I will be brief on the epistemic framework of cosmopolitanism because the philosophical and normative aspect of cosmopolitanism has been greatly debated. The presuppositions about knowledge implied by the concept of cosmopolitanism are overtly normative statements. This places cosmopolitanism in the realm of normativity and critique. Cosmopolitan arguments are basically critical evaluations of certain types of human experiences that emerge as a result of new ways of experiencing the world. As such, cosmopolitanism is concerned with an empirically grounded normativity in which universalistic orientations develop from a critical engagement with one's position, the specific, the here and now inasmuch as it involves a relation with others. The creation of cosmopolitan perspectives results from the contacts of a diverse set of social actors who, in meeting one another, critically engage with their own conditions. The use of universalistic standards and principles gives meta-frameworks for interpretation but not much else.

The methodological framework of cosmopolitanism: The previous analysis has attempted to clarify the ontological framework of cosmopolitanism as consisting of particular kinds of relationships that entail reflexively worked out normative orientations. The big question for cosmopolitan analysis – as opposed to a normative conception of cosmopolitanism or what I have characterized as an account confined to social ontology – is the challenge of explanation, namely how to explain major socio-cultural change entailing shifts in moral and political values (and which can be defined in the relational terms of the ontological framework discussed above). The general characteristics of cosmopolitanism include: the centrality of openness and overcoming of divisions, interaction, the logic of exchange, encounter and dialogue, deliberative communication, self and societal transformation, critical evaluation.

Social mechanisms: Explanation by recourse to social mechanisms offers a more specific and rigorous way to solve the problem of distinguishing between cosmopolitanism as an *explanandum* from the events or phenomena that give rise to it. A large body of methodological literature now exists on social mechanisms. It will suffice to mention that social mechanisms offer a means of explanation, but not of prediction. Mechanisms frequently employed in social science include competition, adaptation, conflict, diffusion, conformism. Social mechanisms are causal forces that not only generate and establish discourses, structures, institutions and other macro-level entities, but also transform such emergent phenomena. Mechanisms could therefore also be seen as intermediary links between cause and effect. In this latter capacity, they work synchronically, for instance, to connect social action with discourses, structures, institutions and other macro-level entities.

The ontological framework of cosmopolitanism: As previously stated, cosmopolitanism relates to a certain type of reality and is not only a normative or interpretive approach that may be used without regard for social reality. The sociologically oriented approach I advocate emphasizes the ontological framework of cosmopolitanism, providing a more elaborate theorization than one confined to the epistemological/normative level of analysis, which is separated from reality or those realms of experience that can be regarded as constituting social reality.

Of course, the cosmopolitan tendency in most social research makes implicit, if not explicit, assumptions about social ontology. The ontological framework proposed in this study departs from some of the most widely held contemporary beliefs. These tend to fall into two main viewpoints on the nature of social reality, which I suggest are more in line with the epistemic understanding of cosmopolitanism mentioned above.

Conclusion: An adequate social scientific theory of cosmopolitanism must be explanatory. The logic of explanation requires a theory capable of showing how a particular phenomenon has been created, what its main properties or characteristics are, and what its significance or consequences are. For these reasons, I have argued that explanation requires a critical commitment in that it is inescapably bound up with normative issues in the sense of moral and political counter-factuals and how these enter into the social life and political practice. In the case of cosmopolitanism, I have argued that an explanatory methodology is needed in order to avoid the problems that have beset much of the literature whichever tries to use cosmopolitanism to explain cosmopolitanism or, in those accounts that are more successful in offering explanatory models, reduces cosmopolitanism to the dispositions of social actors or to other processes, such as globalization.

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PORTRAYAL OF EVERYDAY LIFE IN CHARLES BUKOWSKI'S THE PLEASURES OF THE DAMNED

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Abstract: Charles Bukowski's poetry collection *The Pleasures of the Damned* is a gritty and unflinching portrayal of everyday life. His poems explore the dark side of the human experience, from poverty and addiction to despair and loneliness. But Bukowski also finds beauty in the broken and the downtrodden. His poems are a celebration of the survivors, the ones who keep going even when things are tough. One of the most striking things about Bukowski's poetry is its realism. He doesn't shy away from the harsh realities of life. He writes about the things that other people are afraid to talk about: poverty, hunger, addiction, and depression. He also writes about the small moments of joy and happiness that can be found even in the darkest of times.

Keywords: Realistic Portrayal, Love, Loss, Death

Introduction: Charles Bukowski's poetry is known for its gritty and realistic portrayal of everyday life. His work often deals with the mundane and the overlooked; he has a knack for finding beauty in the broken and the discarded. In his collection *The Pleasures of the Damned*, Bukowski continues to explore the everyday world, but this time he does so with a more reflective and introspective tone. In this paper, I will examine Bukowski's portrayal of everyday life in *The Pleasures of the Damned*. I will argue that Bukowski's poetry offers a unique and valuable perspective on the human experience, and that it can help us to see the world in a new way. In addition to the above, I would like to add that Bukowski's poetry is also valuable because it is a reflection of everyday life in the post-war world. His poems are often funny and self-deprecating, and they can help us to see the absurdity of our lives. Bukowski's poetry is also valuable because it can inspire us to be honest and authentic. He was not afraid to write about his own weaknesses and flaws, and his work can encourage us to be more honest with ourselves and others. Charles Bukowski's poetry is a valuable and important work of art. It is a work that can help us to understand the human experience in all its complexity and beauty.

Bukowski's portrayal of the everyday: Bukowski's poetry is full of everyday details. He writes about the things that people do every day, such as going to work, drinking at bars, and having sex. He also writes about the things that people think about every day, such as love, loss, and death. Bukowski's portrayal of the everyday is often bleak and unforgiving. He does not shy away from the dark side of human nature, and he often writes about the pain and suffering that people experience. In this book, poems like *A Smile to Remember*, *Society Should Realize*, *Afternoon into Night* represent Bukowski's world. However, Bukowski's poetry is not all despair. He also finds beauty and hope in the everyday world. He writes about the simple pleasures of life, such as a good meal, a cold beer, or a warm bed. He also writes about the human connection that can be found in even the most difficult circumstances. In the poem "If We Take," Bukowski writes about the good and bad side of ordinary life: 'Flowers rotting, flies web-caught, riots, roars of caged lions, clowns in love with dollar bills, nations moving people like pawns' and towards the end he writes 'But they left us a bit of music, and a spooked show in the corner, a jigger of scotch a blue neck tie, a small volume of poems by Rimbaud'

Bukowski doesn't sugarcoat the reality of poverty. He writes about the hunger, the despair, and the hopelessness. But he also writes about the resilience of the human spirit. He shows us that even when things are at their worst, there is always hope.

Another common theme in Bukowski's poetry is love. In this book Bukowski has written at least three poems about his ex-girlfriend Jane. In which he talks about his love for her and the pain of losing her. The poem is not just about love and loss, it's also about suffering through grief and surviving it. The poem starts with '225 days under the grass and you know more than I, they have long taken your blood, you are a dry stick in a basket, and toward the end he writes 'what you were will never happen again, the tigers have found me and I do not care'

Many poems in this book are about suffering, he talks about suffering from grief, addiction, childhood trauma, suffering as an artist, and loneliness. Bukowski's poetry is not for everyone. It is dark, it is disturbing, and it can be difficult to read. But it is also honest, it is powerful, and it is ultimately hopeful. Bukowski's poems show us the dark side of human nature, but they also show us that even in the darkest of times, there is always hope. There are also glimpses of Bukowski's artistic life in his poems. There are poems like *Bluebird*; *A Poem is a City*, and *Self Inflicted Wounds* which talks about struggles and suffering of an artist. In the poem *Bluebird* Bukowski's creates an image of pouring whisky on a bluebird which represents the uneasiness of creativity but also manages to make impact on readers' mind. Anti-romantic poems like *Girl on Escalator* and *Hell is a Lonely Place* makes readers question their beliefs, emotions and thoughts on love. In addition to the themes of love, loss and addiction, Bukowski's poetry also explores other aspects of everyday life, such as blue collar jobs, poverty and the search for meaning. Bukowski's poems are a reflection of his own life and experiences, but they are also universal in their appeal. Bukowski's poetry has been praised for its realism, its honesty, and its power. He is considered one of the most important American poets of the 20th century. His work continues to resonate with readers today, and his poems offer a unique and unflinching look at the human experience.

The value of Bukowski's poetry: Bukowski's poetry is valuable because it offers a unique and honest perspective on the human experience. His work can help us to see the world in a new way, and to appreciate the beauty and resilience of the human spirit. Bukowski's poetry is also valuable because it can help us to connect with others. His poems often deal with universal human experiences, such as love, loss, and pain. By reading Bukowski's poetry, we can see that we are not alone in our struggles, and that we are all connected to each other in some way.

Critics on Bukowski are The Pleasures of the Damned: Charles Bukowski's poetry collection *The Pleasures of the Damned* has been praised by critics for its honest, gritty, and often humorous portrayal of everyday life. However, it has also been criticized for its bleak outlook and its focus on the negative aspects of human existence.

Positive criticism: One of the most common criticisms of Bukowski's poetry is that it is too negative and nihilistic. However, many critics have also praised Bukowski for his honesty and his willingness to confront the dark side of human nature. For example, critic Jim Harrison called Bukowski's a 'king of pain'. He said that this book offers you a fair chance to make up your own mind on this quarrelsome monster. Other critics have praised Bukowski for his humor and his ability to find beauty in the everyday life. Bukowski represents low life, he wrote extensively about struggle of working class people. Bukowski's work filled with struggle with money, alcoholism and depression which connects him to a wider audience.

Negative criticism: Other critics have argued that Bukowski's poetry is sexist and misogynistic. Bukowski's use of curse words in his work has been criticized many times. Some critics argue that Bukowski's is degrading his female characters in his work and objectifying women in his writing. The writing about sex in Bukowski's work has also been topic of discussion for some time. Those who criticize Bukowski's for his behavior and his opinions also appreciate his writing. Al Martinez from Los Angeles time wrote article titles 'do we need to admire Charles Bukowski to honor his poetry'

My own thoughts: I believe that Bukowski's poetry is a valuable and important work of art. It captures the essence of human experience in most unapologetic way possible. Bukowski's straightforward and unpretentious style of writing creates a powerful impact on the mind of the reader, often leaving them thinking about their existence and the struggle they face. I also believe that Bukowski's poetry is important because it gives a voice to the marginalized and the dispossessed. Bukowski wrote about the people who are often ignored or forgotten by society: the poor, the working class, the alcoholics, the drug addicts, and the mentally ill. He gave his people a voice and a platform, and he helped us to understand their lives and their experiences. Bukowski's poetry is not perfect, but it is important. It is poetry that can help us to understand ourselves and the world around us better.

Conclusion: Charles Bukowski's poetry offers a unique and valuable perspective on the human experience. His work can help us to see the world in a new way, and to appreciate the beauty and resilience of the human spirit. Bukowski's poetry is also valuable because it can help us to connect with others, and to see that we are not alone in our struggles. Despite the criticisms, *The Pleasures of the Damned* remains a popular and influential work of poetry. Bukowski's honest and gritty portrayal of everyday life has resonated with readers for decades. Critics Have praised Bukowski's portrayal of everyday life in *The Pleasures of the Damned*. They have noted that his poetry is honest, unflinching, and often humorous. They have also praised his ability to find beauty in the mundane and the overlooked. Bukowski's poetry is a valuable contribution to American literature, and it continues to resonate with readers today.

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HUMANISTIC APPROACH TO STUDY IN RUSKIN BOND'S 'THE BLUE UMBRELLA'

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Abstract: Humanism is a psychology that emphasizes seeing the “whole” person. Present research paper trying to focuses on humanistic approach in Ruskin Bond’s novel “*The Blue Umbrella*”. The primary assumptions of humanism are have free will, have the ability and desire to self-actualize and humans are inherently good. Humanism is a branch of psychology. It is related to theories of Abraham Maslow and Carla Rogers. The “father of humanism” is “Petrarch” and even the “first modern scholar”. Petrarch’s humanism appears in his many poems, essays, letters and biographies looked back to ancient pagan Roman times. Abraham Maslow is considered to be the father of Humanistic Psychology, also known as the “Third Force”, and also Carl R Rogers is one of the founders of humanistic psychology. Humanism comes from the Latin Humanities, means “education” that refits civilized man. Present research paper suggests that people should be realistic and humanists in their lives. Ruskin Bond writes, what he has experienced order of the order and lived in his real life. The novel teaches to keep others happy by sharing out the things that you love the most and it also possess how selfishness and greed are harmful to friendship and society. Today we were no surprised of when a psychological researcher wants to study cognitions thinking and feeling as part of psychological research. In wider culture, the growing popularity of personal and executive coaching also points to humanistic psychology’s should find new ways of helping people strengthen what’s right. Humanism stresses the importance of human values and dignity. People can solve problems through science and reason. Looking to religious traditions, humanism focuses on helping people live well, achieve personal growth and make the world better place. [<https://www.verywellmind.com>>w] Present research paper trying to focuses on humanistic approach, child psychology, different shades of human behavior, emotion, making decisions. Each of us realize the beauty of humanism, its urgency and need of present in society.

Keywords: Humanism, Psychology, Ruskin Bond, Humanistic Psychology, Carl Roger, human sciencepsychology,

Introduction: Humanistic psychology is a dynamic ever-growing moment. Psychology is concerned with human, with the behavior, emotions, dreams and instinct of humans. Religious humanism is without a god, without a belief in supernatural, without a belief in afterlife, and without a belief in a “higher” source of moral values. This is commonly used as organizing principle for societies and other systems such as education. The Humanistic approach studies the whole person and uniqueness of each individual and Psychology is the scientific study of the human mind. The influence of psychology has grown stronger day by day no field had remained by the use and application of psychology nowadays in any field to have better performance the understanding of human aptitude and realizing it's intrinsic worth is significant. Psychology is the study of mind and behavior of humans and animals. Even though it is a complex object and seems hard or difficult to study also understand psychology is not a pseudoscience but scientifically studies and the behavior of an organism. Psychology is the only subject of that common to everybody we used psychology in every moment when we talk to ourselves in our

minds and when we communicate with others we use psychology. Because of psychology today we are able to understand how humans think, what they do, why they do? When humanistic psychology came to the fore in the 1950s, psychology was restricted to studying observable behavior for the most part, “says Moss, a partner at West Michigan Behavioral Health Services in Grand Haven and Muskegon. Psychology has reclaimed the totality of human experience”. For many humanistic psychologists resent positive psychology movement is simply humanistic psychology repackaged. Carl Roger gave importance to self-carry becoming a fully functioning person he says that people who strive to experience life to the fullest and who to restore their own feelings they are sensitive to the need and right of others but they do not hello societies standards to shape their feelings or actions to an excessive degree. Humanistic psychologists look at human behavior not only through the eyes of the observer but through the eyes of the person doing the behaving. During the late 90s Abraham Maslow and other psychologists held meetings to discuss a professional organization devoted to a more humanist approach to psychology and agree that topics helper actualization creativity, individuality and related topics where the central themes of this new approach. . Humanism is an approach to life based on reason and our common humanity, recognizing that moral values are properly founded on human nature and experience alone- [The Bristol Humanist Group] Humanism is alternative to religious that believe in a supernatural god and life in hereafter. Carl Ransom Rogers [January 8 1902-February 4 1987] was an American psychologist who was one of the founders of humanistic psychology and known for his person- centered psychotherapy. [<http://en.m.wikipedia.org>>wiki] In the late 1950s humanistic psychology began as a reaction against two schools through then dominating American Psychology. Psychoanalysis emphasis on unconscious drives relegated the conscious mind to relative unimportance.

Some major ideas and concepts of humanistic movement are as follows:

- Self-actualization
- Free will
- Fully-functioning person
- Self-concept
- Hierarchy of needs
- Unconditional positive regard

Today's humanistic psychology approach: The American Association for Humanistic Psychology was officially established in 1961. In 1962 Maslow population toward a psychology of being in which he described the humanistic psychology as the “third force” in psychology. Humanistic Psychology belief in the basic goodness and respect of humankind.

Methodology: The multidisciplinary methods such as analytical, interpretative and qualitative will be adopted for the study. This paper will be focuses on the analysis of humanistic approach in Ruskin Bond's selected novel “*The Blue Umbrella*”.

Discussion: Bond is well known Indian writer of British descent. Most of his works are influenced life in the hill stations where he is spent his childhood. On writing for children he said, “I had a pretty lonely childhood and it helps me to understand a child better”. Children are the current theme in Bond's collection. He experimented with different genres of literature, fiction, novels, non-fiction, romance, nature, short stories and books for children. Children are the main characters in his writing. The novel teaches a lesson such as, what is right or what is

wrong, and how to make decisions and how to treat other people. When Binya gives her most loving and important thing in life to Ram Bharosa, this event teaches us that human relations are more important than any other things. Bond's writings present a trail of his lifelong experiences from his childhood to the old age. Ruskin Bond's journey of life is so varied, colourful and mixed of bitter-sour sweet experiences. It was based on his experiences at Dehradun in his small rented room on the roof and his friends. Bond created world for every character. Ruskin Bond's novels, stories revolve around the axis of humanism. He becomes a part of the problems of his character's so in this context. Ruskin Bond is a "True Humanist". "*The Blue Umbrella*" is a 1980 Indian novel written by the Ruskin Bond. We can see byreading "*The Blue Umbrella*" how selfishness and materialism are harmful to society while showing benefits of friendship and generosity through Binya and Ram Bharosa. India is a small mountain girl obtain years older who leader with her older brother Bijju and her mother see lost to her father when she was just two years older had a great pastime with her two cows- Neelu and Gori. The loss of her father didn't affect the much to the family as they had three tiny terrestrial fields on the side of the mountain and they grew potatoes, onions, ginger, beans, mustard and mix which is enough for them to live. One day when she was roaming with her cow seek water sight of the beakers they are basically holiday maker people from the plain land Her eyes were caught on a blue umbrella which was laying beside them. She manager to get that blue umbrella by exchanging her lucky charm the pendant holding or tigers claw. The umbrella was become the matter of discussion in the village. Days were passing and old Ram Bharosa still wanted that umbrella. She gave the umbrella to him. Now, Ram Bharosa was changed to a completely new man, when in winter a bear jumped to his shop and its claw broken and fallen inside the shop he kept it and make a silver pendent for Binya. From the beginning to the end Binya becomes perfect and true to her emotion about the umbrella. It wasnot just a matter to have or possesses it, it is the beauty of the umbrella that attracts her. Ruskin Bond himself highlighted the bonding between Binya and the blue umbrella.

Ruskin Bond describes different shades of her characters- humanitarian, kind hearted and humanistic:

"A few nights ago, a bear visited Ram Bharosa's shop. Ram Bharosa found the claw just outside the door of his shop. A bear's claw was a lucky find. A day later, when he went into the market town, he took the claw with him, and left it with a silversmith, giving the craftsman certain instructions. He placed the pendent on Binya. He says he will never forget the smile she gavehim when left the shop". [ch. 7 p. 77, 78, 81]

Bond's novels display human feelings like affection, care, sorrow, adjust. He describes the poor middle class man and women. He writes about beggars, villagers, andthieves. He points out that every human being whether thief, sweeper, beggar has since up on our and self-respect. Bond loves humanity. Born is a real humanist.The umbrella teaches both Binya and Ram Bharosa a ultimate lesson of kindness and sacrifice. Here, in present novel the authors approach was very prominent to make ordinary characters into heroic. It teaches, "What goes around, comes around". "She was always ready with her smile, and would willingly have lent it to anyone who was feeling unhappy". "*The Blue Umbrella*" is a simple shorter story of kindness and humanity. The Bollywood director Vishal Bharadwaj made a film based on Bond's popular novel for children "*The Blue Umbrella*" in 2005. The movie won the National Award for Best

Children's film.

Conclusion: Present research paper attempts to focus on humanistic approach in Ruskin Bond's novel "*The Blue Umbrella*". Ruskin Bond's all novels, stories protagonist have full freedom to take decisions, they have their own identity, they have their own principles, world, way of thinking, friends. This paper contributes to the humanistic psychology. The core theme which attracts the reader is Indian-ness, the simple and narrative style and his way of storytelling. Many of his stories are with the real people, in the real world. Ruskin Bond's "*The Blue Umbrella*" has become a masterpiece, by its simple but colourful narrative style. "*The Blue Umbrella*" gives a moral lesson to all readers.

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A STUDY OF AGNOSTICISM IN ARTHUR CANON DOYLE'S SHERLOCK HOLMES

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Abstract: Science, religion and beliefs are always inevitable and the most discussed aspects of society. Whether God exists or not is the question of paramount interest. But Agnosticism, the term which neither affirms nor denies the existence of any almighty, God or any supernatural elements stands as an intriguing perspective that grapples with the ever-existing questions of the society in the realm of religious and philosophical thought. It's a neutral phenomenon between theism and atheism. It can be considered as a subject of profound philosophical reflection and debate. The writers of nineteenth century came up with a world view of the society through the term agnosticism. A lot of instances of agnosticism and agnostic characters can be found in several works of art. Many authors have like Aldous Huxley, Thomas Hardy, Charles Darwin, Arthur Conan Doyle, Somerset Maugham, etc. This research article focuses on the term Agnosticism in the detective fiction 'Sherlock Holmes' of the British author Sir Arthur Conan Doyle and the portrayal of the iconic character Sherlock Holmes. The paper explores the character of Sherlock Holmes as an agnostic on the basis of Holmes' reliance on empirical evidences, reason, skepticism, views, beliefs etc.

Keywords: Agnosticism, God, Almighty, Religion, Belief, Skepticism, etc.

Introduction: Science and Religion were always a matter of argument before the nineteenth century. The Society was an amalgamation of these two factors. In general Religion, Spirituality and the Existence of God were given more importance. The society is grappled with the questions of religion, beliefs, misbeliefs, etc. In this world full of religious turmoil, Agnosticism emerged as an important worldview of every individual's life in the middle of the nineteenth century in England. Some of the writers of the nineteenth century were influenced by the new way of thinking. The Victorian writers chose the subject of agnosticism to write novels. Many authors like Aldous Huxley, Thomas Hardy, Charles Darwin, Arthur Conan Doyle, Somerset Maugham, etc. have used the term in their writings.

Agnosticism: Merriam-Webster defines the term Agnosticism as:

"The view that any ultimate reality (such as a deity) is unknown and probably unknowable: a philosophical or religious position characterized by uncertainty about the existence of a god or any gods".

The term Agnosticism was coined by the British biologist Thomas Henry Huxley in the 19th century. The term is derived from the Greek word 'agnosis' which is portmanteau of 'a' and 'gnosis' which means without knowledge ("not knowing" or "unknown") is the doctrine which asserts that man does not know and cannot know whether anything exists behind and beyond phenomena. Since the age of Aristotle, the arguments related to the existence of God have been raised. He said that all knowledge begins with the senses.

Agnosticism represents a philosophical stance that acknowledges the limits of human knowledge and the inherent mystery surrounding questions of ultimate reality. It neither asserts the existence of a higher power nor denies it definitively, but rather emphasizes the importance of skepticism, inquiry, and the continuous pursuit of understanding. This nuanced perspective has had a

significant influence on the fields of theology, science, and ethics, and has raised profound questions about the nature of faith, reason, and the boundaries of human comprehension.

Agnosticism and Sherlock Holmes: Sir Arthur Canon Doyle was a British writer and physician. He is well known for his masterpieces in detective fiction including fantasy, science fiction, historical novels and non-fiction. He was the one who created the iconic character Sherlock Holmes in 1887 for *A Study in Scarlet*, the first of four novels and fifty-six short stories about Holmes including "A Study in Scarlet," "The Sign of the Four," "The Hound of the Baskervilles," and "The Valley of Fear." The short stories were collected in five volumes, with titles like "The Adventures of Sherlock Holmes," "The Memoirs of Sherlock Holmes," "The Return of Sherlock Holmes," "His Last Bow," and "The Case-Book of Sherlock Holmes." The Sherlock Holmes stories are milestones in the field of crime fiction.

Sherlock Holmes was the most celebrated detective one has ever produced before. Sherlock Holmes is popularly known in the fictional world for his meticulous attention to detail, logical reasoning, and use of forensic science. He often employs methods like deductive reasoning, fingerprint analysis, and disguise to solve crimes. Holmes is a character with a strong rational and scientific approach to problem-solving. His religious beliefs are not explicitly discussed in the stories, his character is generally portrayed as a highly logical and analytical thinker, which aligns with an agnostic. The agnostics are the ones who emphasize scientific grounds and rational and logical thinking, and Sherlock Holmes is of that kind. There are several aspects and instances which align with the agnostic characteristics.

Empirical and Rational Thinking: The character Sherlock Holmes is well-known for his insistence on reason, evidence, and deduction to solve complex cases rather than blindly accepting them. Holmes uses chemical experiments and scientific analysis in the story "A Study in Scarlet". He uses logical analysis and empirical thinking in the story "The Adventure of the Musgrave Ritual". Holmes applies his deductive skills and empirical observations to uncover the truth behind the mystery in "The Adventure of the Greek Interpreter". His firm commitment to empirical methods reflects an agnostic approach to questions of belief.

Skepticism: The character of Sherlock Holmes is a perfect example of skepticism. Conventional wisdom, superstitions, and supernatural explanations are meticulously questioned by him. There are some stories like "A Scandal in Bohemia", "The Hound of the Baskervilles", "The Adventure of the Blue Carbuncle", etc. in which the readers can witness skepticism of Sherlock Holmes. In these stories, sometimes Holmes insists on finding a rational explanation for events, sometimes he scrutinizes the evidence and uncovers true stories, and sometimes he solves mysteries through reason and evidence. The instances of these stories demonstrate the agnostic approach of Sherlock Holmes.

Religious Affiliation: Sherlock Holmes is an iconic detective character who investigates many cases on the grounds of reason, evidence, empirical knowledge and logical and analytical thinking. Holmes' religious beliefs or affiliations are inexplicit in all these stories. He is shown as an apathetic agnostic who has very little interest in the religion and beliefs related to the Almighty. Therefore, his character can be seen as secular or agnostic, emphasizing human reason over religious doctrine.

Scientific Method: The character Sherlock Holmes is a man of scientific temperament. He always tries to investigate the cases through scientific methods. His approach consists of gathering evidence, conducting experiments, and applying critical and analytical reasoning to solve the cases. In almost every story he has tried using his keen observation, data from various sources, and deductive reasoning to conclude. Sherlock Holmes is a chemist, so he uses chemical

experiments in the story "A Study in Scarlet" to determine the ingredients of a pill. He also uses handwriting analysis as a tool for his investigation in detecting forgeries. In the story 'Adventures of the Musgrave Ritual' he scrutinizes handwriting to solve the mystery.

Conclusion: Agnosticism is a term which offers a unique perspective between theism and atheism. It promotes the scientific approach in terms of beliefs and misbeliefs existing in society and literature. The term provides several scientific ways of investigation, quest and the journey towards the truth. This research paper aims to provide a study of Agnosticism and the portrayal of Sherlock Holmes as an agnostic character based on numerous instances in numerous stories which portray the character of Sherlock Holmes as an agnostic character on the grounds of reason, evidence, logic etc. rather than believing something blindly.

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CHINESE DIASPORIC LITERATURE IN ENGLISH

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Abstract: The present study aims to give the statistics on the Chinese Diaspora's receptivity in international English literature. English-language works of Chinese diasporic literature have become a thriving and varied field of study, reflecting the varied experiences of Chinese immigrants and their offspring around the globe. It is widely acknowledged that the fundamental focus of all literature is the human being, including his or her deeds, thoughts, feelings, and religious beliefs. Literature deals with a variety of sociological topics and aesthetically pleasing arrangements. Literature written by the diaspora explores emigrant sensitivity. It focuses on immigrants' life and the internal and external struggles they face in a strange country. Diasporic literature has a significant position in the literary world by focusing on topics like cultural predicament, search for identity, multiculturalism, and universal characteristics of human existence. The paper aims to shed light on the distinctive voices in Chinese diasporic literature and its changing significance in a globalized society by studying major works and authors.

Keywords: Chinese diaspora, Diasporic literature, Cultural identity, transnational narratives, Multiculturalism, Literary representation.

Introduction: Literature has the unique ability to cross international borders and navigate the intricacies of cultural variety. Chinese diasporic literature in English has emerged as a vibrant and varied subject of study among the numerous elements of world literature, capturing the collective experiences, memories, and narratives of Chinese immigrants and their descendants dispersed throughout the world. Giving voice to a varied population and a long history of migration, these literary works explore the complexities of identity, belonging, and adaptability. The centuries-long diasporic journey of the Chinese people is marked by waves of emigration caused by a variety of circumstances, such as economic opportunities, political turbulence, and social discontent. People and communities set out on these voyages while bringing their rich cultural heritage, traditions, and languages with them. Along the way, they experienced opportunities as well as difficulties and complications.

This research paper makes a conscious effort to examine the rich tapestry of literature written in the English language by the Chinese diaspora. It is an invitation to dig deeply into a realm of writing where the intimate transforms into the universal, and the person becomes a representation of collective memory. Understanding the development of the genre of literature is important, but it is also important to comprehend its historical foundations, key themes, and the significant impact it has had on the cultural and social narratives of the Chinese diaspora. This investigation has relevance that goes beyond just literary research. Chinese diasporic literature in English provides as a vital link, promoting empathy and understanding between cultures in a world characterized by growing globalization and interconnection. It challenges stereotypes, debunks cultural prejudices, and gives individuals whose views have frequently been ignored or silenced an opportunity to speak.

One finds reoccurring themes of identity and belonging, cultural hybridity, family and generational tensions, racism and discrimination, and the difficulties of transnational experiences in the pages of Chinese diasporic literature. These topics, which are frequently entwined and dependent upon one another, serve as both the background and the inspiration for the authors'

works. The following paper will conduct a thorough analysis of significant writers and their ground-breaking English-language works in the field of Chinese diasporic literature. Authors who have captured the spirit of the diasporic experience include Maxine Hong Kingston, Amy Tan, Ha Jin, Xiaolu Guo, and Yiyun Li. Their narratives have been woven into the fabric of this literary heritage. The literature of the Chinese diaspora in English will also be positioned in the larger context of literary and theoretical frameworks like post-colonialism, trans-nationalism, inter-sectionality, and hybridity in this study. These frameworks offer the analytical tools necessary to appreciate the extreme subtleties and complexities present in these narratives.

In conclusion, this research paper is an opportunity to take a literary journey that crosses continents, generations, and a variety of experiences. Chinese diasporic literature in English is more than a study of the written word; it is a tribute to the Chinese diaspora's ongoing resiliency, adaptation, and innovation. By studying this literary legacy, we hope to advance understanding of its influence on our interconnected globe, as well as its function in bridging cultures and promoting empathy.

Foreign student Literature was the precursor to Chinese diasporic literature. Xi Rang Liu in his thesis refers Wang Dewei claims that "although foreign student Literature began in the late Qing (Ch'ing) Dynasty, it lacked information about student life. The most of the fiction written by Chinese students studying abroad appeared after The May Fourth Movement of 1919. It is a political, an anti-despotism, anti-imperialist, and cultural movement. The well-known short story *Sank* (1921) of Yu Dafu depicts the depression and culture shock of a Chinese student living in Japan in the 1920s. *Unofficial History of Chinese Students in Japan* by Xiang Kairan and *Unofficial History of Chinese Students in Europe* by Chun Sui are two works of fiction that are comparable. During 1930's Satirical works like *Mr. Mas and East and West* by Lao She and *Three PhDs* by Xu Dishan began to appear. The most caustic and well-known work of such fiction is *Fortress Besieged* by Qian Zhongshu (1947), which, however, concentrates on the lives of Chinese students after they return to China.

Professor Hsia (Xia) of Columbia University, a pioneer in modern Chinese literary studies in the West harshly criticized the fixation with China in contemporary Chinese literature as most of this literature in the first half of the 20th century had an obsession with China. Most of the fiction written by these Chinese students studying abroad emphasizes patriotism. In this fiction, the characters travel abroad to find a solution to save China. Many overseas Chinese writers adopted a national consciousness by obsessing over China, concerned exclusively with how to make China strong and without the creativity to recognize the relevance of the diaspora (533-536).

Chinese diaspora literature begins to emerge in the 1950s with Chinese-American authors like Jade Snow Wong and her book *Fifth Chinese Daughter* (1950). When Taiwanese students travelled to the USA to study in the 1960s, themes of the Chinese diaspora began to show up in certain Overseas Chinese Students' novels in Taiwan. Typical works include the 1967 novel *Seeing the Palm Again, Seeing the Palm Again* by Yu Lihua and the short story collection *Stranger in New York* by Bai Xianyong (1975). These pieces explore themes of exile that Chinese students in the US encountered. Chinese Americans of second or third generation who were born in the United States, such as Amy Tan and Maxine Hong Kingston, have articulated aspects of the Chinese diaspora in the country since the 1970s. However, according to Jon Kowallis, "theirs is only a partial vision and is heavily tailored to their own domestic audience of American middle-class readers." (62-67) It is understandable why the original English version has larger markets in the English-speaking world than the Chinese translations do. Late in the 1970s, Western nations welcomed students from the mainland China. Since then, a significant

amount of literature by Overseas Chinese Students has been produced by students in mainland China. A number of these publications, mostly collections of short tales written by Chinese students studying abroad in the United States and Japan, have been released in China since the late 1980s, including *The Glacier from the Forest* (1990). Overseas Chinese Students' Literature has flourished since that time. But most nevertheless carry on the legacy of concern with China, with the exception of a few historical books about the Chinese diaspora, like Van Geling's *Fu Sang* (1996).

The literature of the Chinese diaspora reflects the history of the communities. The psychological agony, intense homesickness, and hard daily living of those early Chinese diasporas are documented in early literature like *Songs of Gold Mountain: Cantonese Rhymes from San Francisco and Island Poetry*. They felt as though their spiritual home and cultural identity was in China, a faraway place. They were obviously not part of the local culture. They made the decision to congregate in Chinatown because of the severe bigotry, various obstacles, and inconveniences they may face if they were separated from other people of the diaspora. Their main reason for choosing to live abroad was to make money so they could support their families back in China and go back home wealthier.

Chinese diasporic writing has typically dealt with themes of nostalgia, homesickness, cultural identity, and a sense of belonging during the previous few decades. A number of writers whose works on these issues gained great attention as a new generation of Chinese intellectuals started residing in Europe and the US after travelling there to continue their education throughout the 1960s and 1970s. These writers include Luo Fu (1928-2018), Nieh Hualing (1925-), Yu Guangzhong (1928-2017), Yu Lihua (1931-), Xianyong Bai (1937-), Pai Hsien-yung (1937-), and Li Yu (1944-2014). This group of writers distinguished themselves from other diasporic Chinese American authors like Amy Tan, Hong Kingston, Maxine and Frank Chin, by presenting a picture of homesickness that blends nostalgia with a strong sense of self-exile and reflects the shifting historical, cultural, and political backdrop that has come to inspire the Chinese diaspora. Early Chinese American literature from the 19th century was primarily composed in Chinese and English. The majority of the content was devoted to dispelling American notions of the "Yellow Peril" and the prejudices that early Chinese Americans experienced. There was a dearth of literature following the passage of the Exclusion Act, with Winifred Eaton and her sister Edith Maude Eaton standing out. Winifred used the pen name Onoto Watanna and pretended to be a Japanese American, while Edith went by the name Sui Sin Far. The sisters were in reality multiracial, Chinese and English. *Mrs. Nume* of Japan was the first book of Chinese descent to be published in 1899 by Winifred. In 1912, Edith released *Mrs. Spring Fragrance*, a compilation of her short stories. It is noteworthy that Edith Maude Eaton was one of the first to write about her experiences as a Chinese woman in America and to document the prejudice and discrimination she encountered. Her observations on being torn between the Chinese and the white worlds are very moving. Once Jade Snow Wong wrote a novel that also detailed her experiences as a Chinese American woman, Chinese American literature began to surface once more. She published her two autobiographies, *Fifth Chinese Daughter* and *No Chinese Stranger* in 1945. Her struggle as a member of an immigrant family and to integrate into American society was detailed in her first autobiography, which was chosen as a Book of the Month Club pick and a bestseller in 1950. C.Y. Lee was the first Chinese American to make a name for him in literature. Before writing one of the most well-known Chinese American novels, *The Flower Drum Song*, in 1957, he dabbled with journalism. This swiftly developed into the 1958 Broadway debut of the popular *Flower Drum Song* musical by Rodgers and Hammerstein. The

plot dealt with generational issues and the collision of contemporary American values with ancient Chinese customs. The 1961 movie with the same name was inspired by the book and musical. By having an entirely Asian American cast, the movie broke down significant barriers. This achievement was a rare instance of a triple triumph because it was a famous novel, Hollywood film and Broadway musical that cut across important racial barriers.

During the civil rights movement, Chinese American literature underwent a major change. The Vietnam War and the Women's Movement altered the nation's view of the Asian "outsider." Themes of challenging the status quo and defying the authorities were more prevalent in ethnic literature. Even though gender was given more attention, the concepts of identity and assimilation were still present. Maxine Hong Kingston addressed these concerns on a personal level with her best-selling books *The Woman Warrior* (1976) and *China Men* (1980). An American literary classic is thought to be *The Woman Warrior*. Maxine incorporated both fantasy and semi-biographical aspects into her memoirs to describe her experiences as a Chinese American growing up. She talked about how it was tough for her to bridge the gap between herself and her ancestors and how it was impossible for her to reconcile her Chinese identity with her American way of life. After winning the 1981 National Book Award, *China Men* went on to enjoy further success. In this book, Maxine examines the other viewpoint and talks on the difficulties faced by the men in her family. Amy Tan's most well-known book, *The Joy Luck Club*, centers on four female characters and their moms in 1989. Despite the book's obvious cultural allusions to China, the generational tensions, family concerns, and gender it discusses are universal. *The Joy Luck Club* received the 1989 National Book Award, spent nine months on The New York Times best seller list, and gave rise to the successful film of the same name. Many Americans began to view Chinese American writing as American literature rather than literature about foreigners. A few Chinese American authors have critiqued Maxine Hong Kingston and Amy Tan. Frank Chin, the author of *The Chickencoop Chinaman*, *Donald Duk*, and two other well-known anthologies of Asian American literature, alleged them of perpetuating gender and racial stereotypes by emphasizing American values and beliefs at the expense of Chinese ones and by depicting Chinese men as brutal, one-sided traditionalists. Since the 19th century, Chinese American literature has advanced significantly. The content has represented the shifting times and the advancements made by Chinese Americans in America. Chinese Americans initially wrote about their challenges adjusting to life abroad before gradually talking about their struggles fitting in and juggling their Chinese and American identities.

The rush of new immigrants from Taiwan, Singapore, Hong Kong, and Mainland China has caused a rapid change in the Chinese Canadian population. Recent Chinese immigrants in Canada have written more literary works with a wider range of subject matter, styles, and genres; however, they still deal with issues like displacement, the politics of identity, cultural disputes, and immigration. For instance, Lien Chao is the Chinese Canadian writer who born in 1950 and immigrated to Canada in 1984. He published a bilingual narrative long poem titled *Maples and the Stream* in 1999. Ting-Xing Ye, another Chinese Canadian writer born in 1952 and moved to Toronto in 1987. She followed up her memoir *Leaf in a Bitter Wind* (1998) with fiction. Ying Chen who was born in 1961 and immigrated to Montreal in 1989, writes in French. Yan Li, who immigrated to Canada in 1987, stands out because she writes stories in both Chinese and English. *Daughters of the Red Land*, her debut book in English, were 1996 Books in Canada First Novel Award finalist and were later translated into Chinese by Li. *Married to the West Wind* and *The Lambs of Mapleton* are two of her books in Chinese.

Chinese-Australian fiction has grown with rising migration and established itself in Chinese diasporic literature. Chinese-Australian writing is a hybrid kind of art that contributes significantly to both Chinese and Australian literature. Australian-Chinese literature began to emerge in the 1950s and flourish in the 1980s. It made significant strides in localized Chinese-Australian fiction in the 1990s. The hybrid narrative is becoming more prevalent in Chinese-Australian fiction at the start of the new millennium. Over the past two decades, a sizable body of writing by Australian-Chinese diaspora has grown. It captures the hardships of exile and the culture shock that immigrants experience as they adjust to life in Australia. The voices of Australia's multicultural society are enriched by the literature written by Chinese Australians. People from all over the world have expressed interest in the depiction of the Australian people, their habits, and their social structures. Furthermore, by exploring diasporic themes related to exile, Chinese-Australian fiction has influenced literature on the Chinese diaspora abroad. The well-known Chinese-Australian Novelists are Huang Yuye, Shen Zhimin, Liu Ao, Zhang Zhizhang, and Qing Xiaoqi.

In Conclusion, the study of Chinese diasporic literature in English is a profound journey through the difficulties of identity, culture, and relocation. This study has looked into the rich and varied terrain of writings by Chinese authors who have left their own country and are now based abroad, providing insights into the complex interaction between their multiple identities. The diasporic experience, characterized by the conflict between the past and the present, the home country and the host country, has given rise to a corpus of literature that not only highlights the difficulties and accomplishments of the Chinese diaspora but also adds to the larger fabric of international literature. As we've seen, writers from the Chinese diaspora, whether they live in the US, Canada, the UK, or anywhere else, offer distinctive viewpoints that shed light on the cultural hybridity that comes from their conflicting allegiances. A fuller understanding of the global scope of contemporary literature and the complexity of human migration and adaptation are promised by further study of this literature.

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SUCCESS STRATEGY PRESENTED IN ROBIN SHARMA'S "THE 5 AM CLUB".

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Abstract: This paper focuses on how Robin Sharma presented success strategy in '5 AM Club' in different ways. It speaks about getting up at 5 am every morning, building daily morning routine for self-improvement and victory. The main story is all about how the Entrepreneur and Artist followed the tactics explained by Billionaire and how their life changed afterwards. The 5AM Club illustrates different things like: The four focuses of History makers, The Habit Installation protocol, the 20/20/20 formula, the 10 tactics of lifelong Genius. Robin Sharma introduced this revolutionary morning routine that has helped many people and his own clients maximize their productivity, activate their best health etc.. Human beings have a tendency to follow the paths of successful people in order to become successful into their selected fields. Successful people are confident and they have consistency into their work. They lead themselves as well as others with their own perfect vision, "Winners don't do different things, they do things differently" that's why they become successful in their life.

Key words: Consistency, Victory, Success, Performance.

Introduction: Robin Sharma was born on June 16, 1964, to Indian (Kashmiri) parents Shiv Sharma and Shashi Sharma in Uganda. Sharma's family shifted to Canada when he was a year old. Robin Sharma has influenced by his father's philosophy also from his childhood period. His famous book 'Who Will Cry When You Die' was inspired by a life lesson from his father, who quoted Rabindranath Tagore, one of the most prolific writers of India, saying, "Robin, when you were born, you cried while the world rejoiced. Live your life in such a way that when you die, the world cries, while you rejoice".

Robin Sharma was a well-known lawyer before he chooses the path of writing. Robin Sharma is famous for his well known book called 'The Monk Who Sold His Ferrari' book series. He is supposed to be one of the top 5 leadership experts in the world. His followers includes many fortune 100 companies, famous billionaires, professional sportspersons, superstars, music icons, actors, entrepreneurs, royalty, rock stars and many celebrity CEOs. He is also one of the most in-demand key note speaker in the world.

Robin Sharma's another famous book is "The 5AM Club". Own your morning elevate your life from which Robin Sharma describes revolutionary morning routine preferred by successful persons of the world. In this book Robin Sharma put forth different success strategies in everyday life. 'Victory demands consistency and persistency'. Following the method of '5A M Club' any person be victorious person with the consistent practice given in this book. The 5 AM Club is an enchanting and amusing story about two struggling persons: an Entrepreneur and an Artist which were in difficulties, pissed off with their lives, attends one conference in which they met the Spellbinder and the Business Tycoon who convinced them to come with him in a trip to learn some impactful methodologies and practices of 5AM Club. During their journey they learned several model and techniques and each formula was so unique. After following the same rule both Entrepreneur and Artist started seeing the progress among themselves, became more productive. Following the methodologies and techniques regularly at 5AM, the Entrepreneur became a successful woman in her business and the Artist became the most celebrated painter.

The key features of 5AM Club: Following are some features of Robin Sharma's 5AM Club.

1) The four focuses of History Makers:

- a) **Capitalization IQ:-** Natural talent is not what defines great individuals. It is the extent of what potential that they capitalize on through matter what sport or specialism an individual engages with. Those willing to put in exceptional dedication and commitment will become iconic.
- b) **Freedom from distraction:** An addiction to distraction is the death of your creative production. Strip away all the layers of complexity from your days, simplify and streamline everything. Concentrate on only a few projects, so you can make them exceptional, link with a few friends, but go deep with them. Have friends on you can always trust.
- c) **Personal mastery practice:** All your actions within your environment are a result of what's happening within you. Your fortune always follows your fearlessness and your influence in world is entirely attributable to the glory, nobility, vitality and luminosity you have accessed in your consciousness. External always expresses internal. Your creativity, productivity, prosperity, performance and impact on the planet are always an expression of what's going on inside you. If you can master your inner world, you will master the external world too.
- d) **Day Stacking:** Each day is equally important in the bigger picture of your life so craft your life based on each day focusing on the bigger picture of your life. Each of your special days represents your precious life in miniature. What we are doing today is creating our future. So always consistently and relentlessly stick to your focus

2. **The Habit Installation protocol:** Robin Sharma says it takes around 66 days for any habit to become automatic. These 66 days are divided into three stages.

- 1) Stage one is destruction where we destroy our old habits and try to adopt a new one.
- 2) The following 22 days are part of the installation stage. This is the most challenging phase of all there. Installation is where we attempt to install this habit into our lives.

We deal with how the habit impacts and is impacted by the rest of our habits.

- 3) The last stage is integration. Integration is where the habits slowly start to become more like an automatic response. To summarize. All change is hard at first, messy in the middle and gorgeous at the end.

3. **The 20/20/20 Formula:** Robin Sharma advises that it is essential to reserve the first hour of your morning for our personal development. Start your morning right by first spending the 20 minutes in intense exercise sweating leads to the release of BDNF, a brain chemical that grows neural connections working out also releases dopamine and serotonin, which makes you feel happy. After the first window of exercising, the next 20 minute pocket is to review your goals and reflect deeply on the steps you need to take to achieve them. As Robin Sharma said, clarity precedes mastery and this practice will deepen your focus through the day lastly, invest the final 20 minutes of your morning routine on learning. You can autobiographies of great humans or listen to an educational podcast or take online classes, all efforts to learn many new skills you can apply to your craft. Eventually, this will all turn into powerful habits.

4. **The 10 Tactics of lifelong Genius:** Sharma believes there are ten tactics that you should implement for the rest of your life to sustain success.

- i) **The Tight Bubble of Total focus:** People who succeed in their field stay away from distraction. They work in the tight bubble of total focus. They make sure that nobody can interrupt them. All you have to do is preparing a scheduled routine away from any interruptions and distractions and continue it.
- ii) **The 90/90/1 Rule:** For the next 90 days, you should use the first 90 minutes of your work to realize one thing that could revolutionize your work focus you day's first 90

- minutes on the single most important activity of your career or ambition for getting best results.
- iii) The 60/10 method: After each working hour take a 10 minute short break. During this you can walk, drink some water, do some stretches. Because of this you don't feel over stressed and refuel your energy for the work also.
 - iv) The Five daily concepts:
Write five goals that you want to complete on each single day in the morning and try to complete it on the same day so that your every day become the best day Because every day small victories will turned into big victory.
 - v) The second-wind workout: We know the importance of workouts for us. So prepare the schedule of your important workouts during two sessions in a day so that your day may end on an energetic way.
 - vi) The Two Massage Protocols: Sharma suggests having two massagers per week. Doing this massage helps people to relax and gain the lost energy back throughout the week and you become fresh and alive again.
 - vii) Traffic University: This tactic is about not wasting our time during public transport you can use this time for thinking of creative ideas or you can just listen to a audio book, any podcast.
 - viii) The Dream Team Technique: We cannot succeed in what we want to accomplish without taking help of others so, prepare a dream team and distribute some responsibilities on them also. This team can perform important role in our life.
 - ix) The Weekly Design system: Robin says, plan your entire week, every weekend, specially on Sunday, which things you want to accomplish during the next seven days? You can then develop this plan again by breaking those goals into five daily goals.
 - x) The 60 Minute Students: Form a schedule of 60 minutes study each day. During this 60 minute you can read a book about your field or the latest update in your field, any kind of motivational book. It could even be talking with your mentor. We should use this 60 minutes for our personal growth with the help of learning. So following all the techniques and strategies presented by Robin Sharma in 5 Am Club book any person can transform his /her own life and becomes a successful one.
- 5) The Twin Cycles of Elite Performance: We have five assets of genius: your mental focus, your physical energy, your personal willpower, your original talent and your daily time. We have to protect these five assets by following twin cycle – the high excellence cycle (the time when you work) and deep refueling cycle (when you take rest). The balance should be maintained between these two cycles.

The legendary performance equation:

Pressure × Refueling = Growth + Endurance.

Conclusion: In today's modern world many human beings are suffering from certain kinds of stress, worries because of hectic schedule of work and too much competition in society. 'The 5AM Club' book provides supportive tool for the people to lead a good and successful life. It emphasizes the importance of incorporating daily rituals into our lives. The techniques and methods presented by Robin Sharma regarding of getting up early in the morning at 5a.m and utilizing that victory hour to get a good outcome is remarkable. It gives us positive energy to look after our lives with the help of a revolutionary morning routine.

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DELIGHTING IN DIFFERENCE AND DIVERSITY: DAVID SMALL'S *IMOGENE'S ANTLERS*

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Abstract: Literature holds a mirror to life and reflects the mores of contemporary reality, often commenting on it, as it plays a corrective and didactic role. As the basic function of literature is to inform, instruct and to persuade, it is an effective tool to instill values in readers, while still being entertaining. Children's literature is particularly important, as books and stories play a major role in shaping children's attitudes and strengthening their basic value system. Along with providing entertainment, literature assists in children's cognitive and emotional development, augments their linguistic skills and develops the faculty of imagination. The researcher wishes to focus on children's literature and explore the way in which books can influence children positively, and while entertaining them, through pictures and stories teach moral lessons. *Imogene's Antlers*, by David Small presents a very important message, and does it in a delightfully celebratory manner. The paper will briefly touch upon children's literature and its import as a tool in teaching children basic human values; discuss the book and its message in detail and then present the conclusion.

Keywords: Literature, Human values, Picture, books, Diversity.

Introduction: The purpose of literature is manifold as it can in form, instruct, persuade, entertain, and enable one to express one's feelings and experiences and to understand others' perspectives. As literature has a universal human element, it feels relevant to all readers and creates empathy and understanding. 'World Literature' is a term derived from the German term *welt literature* coined by Goethe in the Nineteenth century. The term is used to refer to literary works that are read, not only in the country of their origin, but are circulated and appreciated worldwide. Today, due to globalization and technological advances, one has easy access to almost any book one wishes to read. Exposure to world literature leads to an exchange of ideas, an exposure to various cultural artifacts and experiences that provide intellectual enrichment and stimulation. This paper attempts to touch upon children's literature briefly, discuss its power and influence as a means of instruction, information and dissemination; to undertake a close reading of the text, understand its message, refer to some similar work and present the conclusion.

Objectives:

1. To study the importance of children's literature as a tool to teach values to young children
2. To underline the importance of representation, difference and diversity in life and literature
3. To study the text under review in detail and present some others with similar concerns

Methodology: A close reading of primary and relevant secondary material will be done and contribute towards the analysis and conclusion.

Study areas: Children's Literature, Pedagogy and Value Education.

Analysis: Children's literature as a separate category emerged after the 1760s and though not considered 'serious' in the past, is now a flourishing discipline of Scholarship. Though certain works such as picture books, lullabies and nursery rhymes are meant for younger children, most literature written for children and young adults is enjoyed by adults as well. The term sometimes seems like a misnomer as literature for children is written, selected, published, sold, bought and

read to children by adults, and thus, is controlled by adults. In the past, most books meant for children were not written for children, but were adapted from work written for adults such as adventure stories like *Treasure Island* and *Robinson Crusoe*; edited fairy and folktales by brothers Grimm and Andrew Lang, fables and parables and bridged versions of literary classics. Later, however, books began to be written especially for children by writers such as Lewis Carroll, Roald Dahl, Kenneth Grahame, Enid Blyton, Beatrix Potter, and others. In the present day, writing for children is a thriving industry, with *Lord of the Rings*, *Harry Potter*, *Percy Jackson* and *His Dark Materials* being made in to high-grossing films. Children's literature has always contained a didactic element and most works for children, such as folk and fairytales, fables and parables, myths and legends have always tried to inculcate values like bravery, selflessness, honour, humility, obedience and virtue. Children are impressionable and malleable in their formative years and literature helps in their development by making them caring, friendly and open-minded. Both parents and educators have realized the immense potential books and stories hold for the holistic development of children in terms of enhancing linguistic and communication skills, providing patterns of positive behaviour through identification with virtuous characters, and the development of imagination. Reading about fantastic creatures, magical objects and miraculous incidents helps develop the faculty of imagination, though contrary to the fear expressed by some parents, children can discern between the real and the fictional. Picture-books are a major type of children's literature that features a combination of verbal and visual information and are, often, a child's first introduction to the world of literature. For very young children who are not able to read, vivid and colorful pictures add a new dimension to the accompanying story read or narrated by a parent or care giver. Picture-books contribute to a child's linguistic skills in various significant ways by associating spoken words with images, by increasing vocabulary, improving comprehension skills and by instilling the love for reading. Along with the linguistic benefits, picture-books, properly selected, also help in disseminating concepts such as socio-cultural differences, and diversity, thus encouraging citizenship skills.

Imogene's Antlers (1985): The book is written and illustrated by David Small. It is a picture book aimed at children between 4-9 years of age, a small book consisting of only 32 pages, containing beautiful illustrations. Because it is a picture book, the verbal story is limited to an average one sentence per page. It is the genius of the writer and illustrator, that such a small book, with such limited written script, imparts a very important lesson that is relevant to all age groups. The book describes just one day in the life of Imogene, a small girl, the protagonist of the story. The first line reads, "On Thursday, when Imogene woke up, she found she had grown antlers." The story depicts how Imogene with her huge antlers has troubles with getting dressed, navigating doorways and sliding down the banister of the main staircase on way to breakfast, when her antlers get caught in the chandelier, and she hangs from it. Imogene's mother, looking at this spectacle faints away. Then begin the investigations and the solutions to the 'problem' of the antlers. The grownups react in a predictable manner, are shocked and horrified: mother faints repeatedly, the doctor is nonplussed and has no solution, the school principal visits and disapproves of this novel reason for truancy, but has no advice to offer. Norman, Imogene's brother, after consulting the encyclopedia, declares that she has turned into a kind of miniature Elk, causing Mother to faint again. The cook Mrs. Perkins and the kitchen maid Lucy love the antlers though, and put them to good use. Lucy has Imogene sit near the oven to dry some towels hung on the antlers. Mrs. Perkins bakes doughnuts, gives one to Imogene, puts several on the antlers and ends her out in the garden to feed the birds. She is already looking forward to

decorating the antlers at Christmas.

Imogene's mother is lying in her bed, suffering from shock, surrounded by the family and declares that they have decided to hide the antlers under a hat. A celebrated milliner arrives with his entourage of admiring assistants and designs a huge contraption with a bow, wings and flowers that covers Imogene's antlers, but causes her mother to faint yet again. The evening finds Imogene practicing her piano lessons with her antlers being used as candelabra, then, kissing her family a goodnight, she goes to bed, remembering the long and eventful day. The next morning, when she wakes up, the antlers are gone, and her family is overjoyed to see her back to 'normal'...till she enters the room with her tail of peacock feathers.

Discussion: Though the book is small and contains very little text, the story is unfolded through illustrations that depict everyone's emotions and characters perfectly. Imogene is born in an affluent family, though is well-behaved and not vain. The affluence becomes obvious through the large home, large garden, the sweeping decorative staircase, elegant furniture, a piano room, servants and celebrated milliners who would come when summoned.

The characters come through very distinctly as well. Simple and happy Imogene, her pedantic but loving brother Norman, her father and grandfather who seem to follow her mother's lead in everything, the cheerful and supportive Mrs. Perkins and Lucy, and Imogene's mother. Imogene, in spite of her initial surprise at the antlers, and the difficulties in her movements, seems to be enjoying herself thoroughly. Her picture show her hanging gleefully from the chandelier, sitting in the garden with abroad smile, feeding the birds and the smile on her face at night when she remembers her wonderfully eventful day. Imogene's mother comes through as one who is highly status-conscious, full of self-importance and has a sense of entitlement. She considers the antlers as an embarrassment, a deformity, an ailment that needs to be cured or hidden immediately. Her reactions are stereo typical and melodramatic as she considers the antlers a personal affront to her seemingly Victorian dignity. The word 'normal' used when Imogene's family realizes that she has lost her antlers is important as it gently, apparently critiques the mindset, the attitude and the reactions of the grownups to Imogene's antlers. Their relief and joy at getting rid of the abomination and at life returning to normalcy, however is short-lived when they see her peacock feather tail.

Relevant Literature with Similar Concerns: *Imogene Comes Back*: In 2020, thirty-five years after *Imogene's Antlers* was written, Small wrote as equal on similar lines. Here, every day brings a surprise element to Imogene's day and life, further exasperating and irritating her mother. Imogene emerges from her room with a giraffe's neck, an elephant's trunk and flying on butterfly wings. True to her old self, she handles each transformation with aplomb, good humour and evident enjoyment, putting them all to good use. As a giraffe with a long neck, she is able to find Norman's lost football from the top of a cupboard and rescues a kitten stuck in a tree; as an elephant, She waters the garden, "...the lilies, the lavender, the lilacs and the lady next door." Her mother loses her cool when Imogene flies around as a butterfly and shouts, "Enough is enough." The next morning sees Imogene without any animal appendage and the family is relieved. There life is short-lived, though, as it is her mother who sprouts antlers now. *The Man Who Lost His Head* (1942): The book, written by Claire Huchet Bishop and illustrated by Robert McCloskey narrates the fantastic tale of a man who wakes up one morning and discovers that he has lost his head. Search all he could, he is unable to find it or remember where he may have lost it. He carves himself several heads out of a pumpkin, a parsnip and a block of wood in place of the one he has lost and visits a fair. Finally, a small boy helps him find the head in a surprise ending.

The Shrinking of Treehorn (1971): This book, written by Florence Perry Heide and illustrated by Edward Gorey, comes eerily close to *Imogene's Antlers* in style and themes. The book begins with, "Something very strange was happening to Treehorn,"... and features Treehorn, a small boy, who realizes he is shrinking gradually and is unable to reach cupboard shelves. His parents do not realize his predicament and pay no attention to him when he tries to tell them. No-one including his parents, his teacher, the school principal, the school bus driver, has any solution to the problem. His mother, reminiscent of Imogene's mother, is concerned with what people will say about the Shrinking and his father says, "May be, he's doing it on purpose, just to be different." The story underlines parents blaming everything on the child, the refusal and inability of adults to understand and address issues and problems faced by children and their lack of interest in listening to children and their voices.

Result and Discussion Themes: Imogene's antlers, peacock tail or other appendages could be a symbol, a metaphor for disability, deformity, or special needs. The inability of grown-ups to interest themselves with children's issues and problems become very clear through the attitude of most of the adults. Acceptance is a major theme in the book: acceptance of adversity or problem by the person or sufferer, and affectionate, good-humored acceptance by others of the person and the possible adversity

1. Diversity should be seen as being different, special and unique, not inferior or substandard, and should not be hidden. The book not only advocates the acceptance of difference, but the Celebration of it.
2. Positive attitude and flexibility in the face of adversity leads to problem-solving as the antlers and the later appendages are put to good use by Imogene, Mrs. Perkins and Lucy.
3. Body image issues caused by societal prescriptive expectations, standards and norms of beauty and expected conformity to them causes a lot of damage to many young people's self esteem and this book advises against this conformity in a fun way.
4. Misfortune, adversity and one's response to it is important. Imogene's antlers cause her mother and the elders to feel shocked and embarrassed, but Imogene faces it with good humour and even enjoys her adventure.

Conclusion: As one lives in a multicultural society one comes across people of different religious faiths, colours, ethnicities and orientations and one must learn to co-exist in order to create a homogeneous, cohesive society that leads to peaceful co-existence. To achieve this harmony, one must learn to respect difference and diversity, uphold equal rights and reject discrimination in every form. Difference does not mean inferiority or lack of beauty, in fact, difference creates variety which is beautiful. These egalitarian ideas and values may be introduced through stories at a very young age and help in still them when children are most impressionable, malleable and receptive. Identifying with characters in stories, identifying with their issues and struggles encourages in young readers the motions of awareness, empathy and understanding. If exposed from an early age to different cultural identities, backgrounds and perspectives, children can learn acceptance of diversity and the importance of inclusion naturally. Parents and educators need to select books that advocate inclusion, acceptance and representation. A lack of this may lead to the creation of stereo types and attitudes of non-tolerance and discrimination.

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A THEMATIC STUDY OF HENRY DEROZIO'S SELECTED POEMS

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Abstract: *'It is not length of life, but depth of life'*, a quote by Ralph Waldo Emerson which best suits to the early 19th century poet Henry Derozio, who achieved great success in his short lifespan. Henry Louis Vivian Derozio was one of the torch bearers of the Indian English Poetry who came into limelight in his early age. He was one of the acclaimed poets who has deep patriotic feelings for his country, which he expressed through his poetry. His poetry is the amalgamation of nationalism and patriotism which gives the pleasure and an inspiration to every Indian in being a true patriot. He was such a multifaceted personality who as a poet, thinker, teacher and a reformer made an impact on every Indian. His most celebrated poems *'The Harp India'* and *'To India-My Native Land'* describe his love for the nation and the rich and glorious culture of India. The present research paper gives an account of the thematic study of the Henry Derozio's select poems namely *'The Harp India'* and *'To India-My Native Land'*.

Keywords: Indian Culture, Patriotism.

Introduction: Literature and patriotism both the terms attain a very intimate connection. Literature is a way through which one can express his/her love for the country by their writings and there are many significant literary poets especially the Indian English poets who gave their best in doing so. They were best known for demonstrating its rich and glorious past through their writings. The list of such poets is infinite, the first name comes in the top of the list is Henry Derozio, the first Indian English poet who with his flawless writing depicted the past of India's glory, Indian culture, Indian society and the love for the motherland. In this paper the detailed analysis of the first Indian English poet Henry Derozio, his life and his role as a true patriot which reflected through his poems namely *'The Harp India'* and *'To India-My Native Land'* has been discussed.

Early Life: Henry Louis Vivian Derozio (1809-1831), a Bengali poet with Portuguese origin was born in the early 19th century in Calcutta in an Anglo-Indian family. He got educated at David Drummond Dharmatalla Academy School and he began writing poetry at an early age of 14 and became the pioneer of Indian English poetry by publishing his first collection of *'Poems'* in 1827. He was much fascinated by British literature and he had a great impact of the English Romantic poets like John Keats, Percy Shelly and Lord Byron. He wrote many poems out of which *'The Fakeer of Jungheera: A Metrical Tale and Other Poems'*, *'Song of the Hindoostani Minstrel'* and *'To the Pupils of the Hindu College'* are some of his notable works. Inspired and influenced by the social activist Raja Ram Mohan Roy, Henry took an initiative and as a reformer he played a significant role in disseminating western learning and science among the young men of Bengal. Henry played many roles, as a poet he wrote numerous poems and he worked as an assistant headmaster of English literature at Hindu College, Kolkata. Not only as a poet and a teacher but also as a journalist, a reformer, a scholar, a thinker and what not in every field he gave his best and within a short length of time he gained much popularity in Calcutta. His sudden demise at the age of 22 gave a big loss to the Indian English poetry.

The Harp of India: The poem '*The Harp of India*' was published in 1923. It is written in the form of a Shakespearean sonnet which has three quatrains and a couplet at the end of the poem and has a rhyme scheme of ababbabcdcb. The first part of this poem depicts the renowned history and culture of India which was forgotten because of the colonialism and at the end of the poem the poet wants to revive its forgotten fame:

Why hang'st thou lonely on yon withered Bough?

Unstrung forever, must thou there remain;

Thy music once was sweet—who hears it now?

Why doth the breeze sigh over thee in vain?

The first stanza starts with the sorrowful lines. The Harp means a stringed musical instrument and, in this poem, Harp refers to the poets or the poetry of India. They were the representatives of the culture and now they are alone, no one cares for them, their sweet and melodious poetry also forgotten and it is unstrung forever because of the colonization. There was a time when India was rich in every field and in the course of time it got dead and hung forever like the dead branch.

Silence hath bound thee with her fatal chain;

Neglected, mute, and desolate art thou,

Like ruined monument on desert plain:

O! many a hand more worthy far than mine

In the second stanza of the poem, Silence denotes that the poets or the poetry got dead. The poet metaphorically says that because of the British colonization the poets were deprived of writing and no one cared for them, they were like a ruined monument on a desert plain.

Once thy harmonious chords to sweetness

gave, And many a wreath for them did

Fame entwine Of flowers still blooming on

the minstrel's grave: Those hands are

cold— but if thy notes divine

May be by mortal wakened once

again, Harp of my country, let me

strike the strain!

Further poet says that there were more worthy poets before him and their poetry was so blissful to the listeners. And even though they were not alive today, their poetry was still remembered, their poetry was immortal even during Derozio's times too. The poet is quite hopeful about the possible resurrection of the past glory of Indian culture and literature.

To India-My Native Land: Henry Derozio published '*To India – My Native Land*' poem as part of his anthology '*The Fakeer of Jungheera :Ametrical Tale and Other Poems*' in the year 1828. It was written in the form of Petrarchan sonnet with the rhyme scheme of abababccdedeff and it is composed in iambic pentameter. This poem was written in the period of Indian renaissance when India was under the British rule. In this poem Henry describes the past glory of India by employing various symbols.

My country! In thy days of glory past

A beautiful halo circled round thy brow

and worshipped as a deity thou wast—

Where is thy glory, where the reverence now?

Indian people considered India as *Bharat Mata*, which means the Mother India. They worshipped their nation as a deity. In the first four lines of the above poem the poet also praises

his native land and compares with a goddess. He says that in the past days, his country had a very rich and glorious tradition, in every field of art, literature, architecture, culture, science etc. But, in the wake of the foreign rule, this past had been forgotten. He questions where this glory and the reverence went away.

*Thy eagle pinion is chained down at last,
And grovelling in the lowly dust art thou,
Thy minstrel hath now reath to weave for
thee Save the sad story of thy misery!*

In the 2nd stanza the poet compares his motherland India with an eagle, king of the birds and says that it is tied in chains. He metaphorically says that India was under the British rule and the British government for their benefits they cut off the wings of the eagle and that's why they were groveling in the dust. They closed all the doors through which India could improve. He further says that he could sing nothing but a sad story in his country's honor.

*Well—let me dive into the depths of time
And bring from out the ages, that have rolled
A few small fragments of these wrecks
sublime Which human eye may never more
behold And let the guerd on of my labour be,
My fallen country! One kind wish for thee!*

The poet wants to go back to those forgotten days, back in the history where he could find his country's glorious past and the honor and he wished to revive the brilliance of India and let the world or today's generation know how much honored his country in the past days was. And he also wants to spread India's significance, its artistry, and its fame, which it had in the past days and he would not compromise on that.

Themes of the two poems: In the poem, "The Harp of India" the poet laments the loss of the glory of India and he wants to revive the lost glory. The Harp is metaphorically used by the poet to refer the past Indian poets or the past Indian glory. In the poem titled "To India my Native Land", the poet symbolically compares India as the deity and eagle which represent the nation's greatness and sacredness, also the words like chained, groveling and lowly dust are the variations of the then pitiable state of the nation under a foreigner rule. In both the poems, he contrasted the present and the past i.e. the former India and the India during the 19th century. The impact of Britishers on India giving rise to the loss of glorious culture and literature is essentially emphasized by the poet. Both the poems express a strong nostalgia and the wish of the poet to revive the old and lost culture and literature of India.

Conclusion: In conclusion it can be said that, although Henry Derozio belongs to mixed cultures, he loves India and it is seen in both of his poems. We can aptly say that Henry Derozio's poems 'The Harp India' and 'To India-My Native Land' epitomize patriotism. Eventually, the contribution of Henry's works to the development of Indian society, culture and literature is commendable and worthy in the period of colonialism. He inspired upcoming poets in being true patriots through his poems and his poems will forever be remembered as the representative voices of patriotism and glory.

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PROBLEMS FACED BY 10TH STD STUDENTS WHILE LEARNING ENGLISH GRAMMAR: A CASE STUDY OF SHRI SAI SAMARTH HIGHSCHOOL, SARNOBATWADI IN KOLHAPUR DISTRICT OF MAHARASHTRA

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Abstract:The aim of this research article is to examine the difficulties of grammar faced by 10th std students while learning English from Shri Sai Samarth Highschool, Sarnobatwadi in Kolhapur district of Maharashtra. Many students face problems while learning tense, parts of speech, change the voice, types of sentences, clauses and figures of speech. Student's basic knowledge about grammar is very poor. Lack of awareness is one of the reason. Grammar is a necessary skill in the English language but it is not an easy task to master. Students have fear about English. They think learning English grammar is boring task. So it is the responsibility of teachers to solve these problems and change their method to make learning enjoyable while teaching grammar. This study aims to find out the difficulties along with some effective solutions so that students can be properly benefitted in learning English language for their future success.

Key Words: 10th std students, English grammar, Sarnobatwadi in Kolhapur district.

Introduction: English is very important for studies. With help of this language students become aware of new technologies. Maximum details are available today in English language only. So it is must for 10th std students to have the knowledge of English. The UNO (United Nations Organization) has given English the status of an official language. If English would not have been there, we would not have seen India's development. English plays an important role in Indian education system. One can achieve success in any field due to English, because English is an international language. so the ability to communicate in English is essential to each & everyone. However, it may be very difficult for some learners to speak in English. It is true that not everyone who born is able to learn English while it is a second language to them. Not every student makes effective progress in English. This lack of progress can have negative impact on their life & their achievement. It can be a great obstacle in the learner's progress. It should be frustrating for a learner. Due to this learner feel ashamed. Students can have various difficulties and problems in learning English. So it is necessary to find out the real reasons behind their problems. Learning English will be effective if we also understand the grammar. Grammar is the essential thing in learning English. However, there are still many students have difficulties in understanding grammar. We all know that learning English language can put us ahead in our career. English is a world language, language of international Communication. English is the language of business so that learning English is essential for students to compete with world. To learn English students have to master English grammar. Learning English grammar can make students smart. It can improve their decision-making power. Learning English grammar can boost the confidence of student. English has gained a significant role in technological business,

economic or political areas and has been a part of education policies in different countries however; many learners of English have difficulties in learning and using the languages effectively due to a number of reasons.

Review of Literature: Jacob Ado Ama written in his article (may 8, 2019) “Learning a second language is never easy. Learning English as a second language is even less easy. Particularly if you are learning English outside of English – speaking country, for instance, English language learners in African countries like Nigeria, Ghana, Liberia, Zambia, Malawi, and some other African Countries face a lot of challenges because English is not the native language of these Countries. Just as there are problems faced in learning English as foreign language, so there are Challenges in learning English as Second language.”

“English as a second Language (ESL) becomes inseparable & unavoidable in Indian Education System. To learn a second language, a physical, intellectual & emotional involvement is needed to successfully send & interpret linguistic message.” “The result of their study indicated that the Environment was the leading cause for the problems in learning ESL. Comparing to girls, boys perceived more problems. Another major finding was that rural students perceived more problems than urban students. Lack of reading habit and listening tends to confront several problems in learning ESL.” (B Raja, K Selvi, 2011)

“English Language is regarded as most Spoken language around the globe, and many people learn this language in order to have better career, job security or communicate more effectively with more people. English might be a popular language to learn, but this doesn’t mean it is a simple to master, there are many challenges people face when learning English.” (Hafsa Riyaz, Aban Parvaz Mullick, 2016)

Many Vietnamese students beginning to study English have much trouble learning English grammar. One of the problems they usually have is handling English aspect. This may be because verbs are not marked for tense and aspects in Vietnamese. As a result, students usually transfer non-conjugated verbs and implied tense and aspect into English. Another problem is that they often transfer Vietnamese sentential structures into English words using Vietnamese word order. (Van, 2008)

Proficiency in English language depends on the knowledge of its vocabulary possessed by the second and foreign language learners and even the native speakers. Though developing the vocabulary is vital, it posses several problems, especially to non-native students of English. Students with a low vocabulary knowledge show weak academic performance in different courses related to the language skill, linguistics, literature and translation at the university level of education. (Afzal, 2019)

Aims and objectives of the study:

- 1) To find out problems faced by students while learning English tense and voice.
- 2) To find out problems faced by students while learning English Parts of speech, specially use of preposition.
- 3) To search the problems faced by students while learning Clauses.
- 4) To investigate the problems faced by students while learning parts of speech.
- 5) To find out the problems faced by students while learning types of sentences.
- 6) To search problems faced by students while learning linking words& English vocabulary.
- 7) To find out the problems faced by students while learning figures of speech.

Methodology: In this study several strategies have been applied by the researcher to select the sample from the population of the study. The researcher takes into account the true representation of the total population during selecting the sample. 30 students from 10th std are chosen for the study. In this study 30 students have selected randomly from Shri Sai Samarth High School form Kolhapur city. In this study, the researcher used close ended questions in the questionnaire. The questionnaire used includes multiple choice questions. It is used to collect quantitative data from participants in Shri Sai Samarth High School Kolhapur city of Maharashtra. This study aims to find out students difficulties in grammar of 10th std students from Shri Sai Samarth High School Kolhapur. The study was a case study. The participants considered of 30 students. The main data were obtained from the questionnaire. The result show that students have difficulties in grammar involves tense, parts of speech, changing the voice, types of sentences and identifying figure of speech.

Table : 1

Que. No	Questions	Agree	Disagree	Strongly agree
1	I struggle to use appropriate verbs while writing in English.	19	8	3
2	I have difficulties in using correct tense.	18	9	3
3	I make errors in using apt voice.	21	5	4
4	I make errors in identifying types of sentences.	16	4	10
5	I have difficulties in using parts of speech.	18	8	4
6	I struggle to find out meaning of English vocabulary.	17	6	7
7	I make errors in clauses.	23	5	2
8	I face problems while linking two words, two phrases and two sentences.	17	6	7
9	I have difficulties in learning complex sentences.	15	8	7
10	I make errors while identifying figures of speech.	10	9	11
Total answers		174	68	58
Out Of		300	300	300
Percentage		58%	22.66%	19.33%

The above table shows that 58% Students agree, 22.66% Students disagree and 19.33% Students strongly agree. This study shows that majority Students face problems while learning English grammar.

Conclusion: This study revealed that 10th std students from Shri Sai Samarth High School Kolhapur has many problems while learning English grammar. They are not easily answering all these basic grammar questions. It is also observed that the performance of the 10th std students from Shri Sai Samarth High School in Kolhapur District is very low.

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