

S.No	Author	Title	Page
1.	Mr.Velanathan	Hybridity and Divided Identity in Derek Walcott's A Far Cry from Africa	1-11
2	S.Vasantharani	Listening: An Importance Skill In The Life Of Tertiary Students	12-24
3	Dr. Sreekanth Katumala,	A study on the Predicament of Maalis in Aravind Malagatti's Government Brahmana	25-32
4	Dr. Sreekanth Katumala,	A Critical Appraisal of Dalit Aesthetics concerning Dalit Autobiographies	33-39
5	Dr.K.Somasekhara Varaprasad,	The functions of reflexive anaphor taan in Telugu	40-48
6	Adappatu Ancy Antony,	Racial Capitalism, Culture of Illness, and Bio-politics in Ling Ma's Severance	49-53
7	Indra Priyadharshini. M Dr. C. Leena	Identity Quest in Dystopian Literature with reference to the novel The Hunger Games by Suzanne Collins	54-61
8	Madhumitha.R	Post Modernism In Amitav Ghosh's The Shadow Lines	62-70
9	Sandhiya.A,	Post Modernism in Preeti Shenoy's Life Is What You Make It	71-78
10	Rehana Iqbal Imani	Cultural Heritage and Hybridization In I Am Vidya By Living Smile Vidya	79-92

Hybridity and Divided Identity in Derek Walcott's A Far Cry from Africa

Mr. Velanathan J, Assistant Professor, Pg & Research
Department Of English, Hindusthan College Of Arts &
Science Coimbatore

Abstract

Derek Walcott's poem A Far Cry from Africa explores the issue of fractured identity and the anguish it causes in the face of a fight in which the poet could not support either side. It's about the poet's conflicted views regarding Kenyan terrorists and the counter-terrorist white colonial authority, both of whom were 'inhuman' during the country's 1950s independence struggle. Because both types of blood flow through his veins, the persona, most likely the poet himself, can't choose between them. He was given the English language, which he enjoys on the one hand, but he cannot stand the cruel death of Africans with whom he shares blood and some customs on the other. His conscience stops him from siding with the oppressed. He is indecisive and concerned and wishes for peace and harmony in the region.

Keywords: Identity, Conflict, Kenyan Terrorists, Colonial, Indecisive.

Research Journal Of English (RJOE)

Vol-7, Special Issue-3, 2022, Impact Factor: 6.67(SJIF);www.rjoe.org.in,
An International Peer-Reviewed English Journal, ISSN: 2456-2696

Derek Walcott, a poet, and dramatist from Saint Lucia, a former British colony in the West Indies, was schooled as a painter before turning to literature as a young man. At 14, he published his first poem in the local newspaper. He borrowed \$200 to produce his first collection, *25 Poems*, which he distributed on street corners. In *In a Green Night: Poems 1948-1960* (1962), Walcott's breakthrough came with the collection *In a Green Night: Poems 1948-1960*. This work celebrates the Caribbean and its history while investigating colonialism's scars. Throughout his long and illustrious career, Walcott returned to the same themes of language, power, and place. *Tiepolo's Hound* (2000), *The Prodigal* (2004), *Selected Poems* (2007), *White Egrets* (2010), and *Morning, Paramina* (2011) are among his later collections (2016). Walcott was awarded the Nobel Prize in Literature in 1992. "A lyrical oeuvre of exceptional brilliance, maintained by a historical vision, the result of a multicultural devotion," the Nobel committee said of his work.

Walcott received a MacArthur Foundation "genius" prize, a Royal Society of Literature Award, and the Queen's Medal for Poetry in 1988, in addition to his Nobel Prize. He was a member of the American Academy and Institute of Arts and Letters as an honorary member. In 2017, he passed away.

Merriam-Webster dictionary defines a hybrid as a person whose background is a blend of two diverse cultures or traditions. Walcott is also a hybrid of two different diverse cultures, viz. British and African. He does not have a dual

identity but a divided one here because of the division that prevails literally and mentally among them both due to the Uprising triggered by the colonial oppression, which resulted in the economic deprivation of the natives. Oppression can be the root cause directly proportional to the Uprising.

Derek Walcott's poem *A Far Cry from Africa*, published in 1962, depicts ethnic conflict and split loyalties harshly and startlingly. The poem's opening imagery is based on tales of the Mau Mau Uprising, a long and violent conflict between European settlers and the native Kikuyu tribe in what is now Kenya in the 1950s. The first European settlers arrived in the region in the early twentieth century, pushing the Kikuyu people off their ancestral territories. The Kikuyu were reduced to second-class citizens once Europeans acquired control of farming and governance.

Mau Mau, a terrorist organization, dedicated to removing all European influence from Kenya, was founded by a small group of Kikuyus. Still, most Kikuyus chose to remain neutral or assist the British in defeating Mau Mau. The events in Kenya exacerbated the poet's internal conflict over his mixed origins. Walcott's grandmothers were both black, and his grandfathers were both white; therefore, he has African and European ancestry. Furthermore, the poet's homeland, the island of St. Lucia, was still a British colony when the poem was written. While Walcott opposes colonialism and thus appears sympathetic to an anti-colonial revolution, he doubts the Mau Mau: they are or are supposed to be exceedingly

violent—to animals, whites, and Kikuyu was seen as traitors to the Mau Mau cause. The poetry, like Walcott, is divided in two. The first two stanzas are about the Kenyan conflict, while the last one is about the internal conflict between the poet-as-outer/insider and his roles as a blood insider but a geographical outsider to the Mau Mau Uprising. Even though the Mau Mau Uprising, which began in 1952, was put down without a treaty—some say in 1953, 1956, or 1960—the British did depart Kenya in 1963. At least within the poem, Walcott never resolves his ambivalence regarding which side to take, just as the revolt never did.

The poem *A Far Cry from Africa* begins with a dramatic backdrop, depicting a horrific scene of violence on African land. 'Bloodstreams,' 'scattered corpses,' and 'worm' depict a gruesome fighting scene. Following the murder of a white infant in its bed by blacks, native blacks are being killed like Jews during the Holocaust. The poem's title contains an idiom: "a far cry" denotes impossibility. However, the poet appears to utilize the phrases in various contexts; for example, the title suggests that the poet is writing about an African subject from afar. Writing from the Caribbean island of St. Lucia, he feels physically and metaphorically distanced from Africa. "A Far Cry" could also suggest that the actual status of the African "paradise" differs significantly from Africa depicted in representations of beautiful fauna and flora and fascinating village customs. The image of Walcott hearing the poem as a far cry coming over thousands of miles of the ocean

adds a third layer of meaning to the title. The wind carries the cries to him.

Another critical aspect of the poetry is the animal imagery. The nature of the "natural law" of animals killing one other to eat and survive is acceptable violence to Walcott. Still, humans have converted even unsightly animal behavior into worse and pointless violence. Animals fare better than "upright men" because they do what they must and do not seek divinity by inflicting misery. In the Kenyan battle, Walcott feels that humans, unlike animals, have no logic for murdering non-combatants. Violence has devolved into a nightmare of unforgivable atrocities based on race. So we have the "Kikuyu" and violence in Kenya, violence in a "paradise," and we have "numbers" that signify nothing and "scholars" who tend to support colonial policies: Walcott's fury is proportionate and even restrained by the 1960s norms. The poet's image at the end of the poem is more stunning than the animal images. He is torn apart and has no way of escaping. "I who am poisoned with the blood of both, where shall I turn, divided to the vein?" (Walcott 16). This sorrowful conclusion depicts the effects of displacement and solitude. Due to his mixed blood, Walcott feels alienated in both societies.

Cultural influences define one's character according to the standards of a particular civilization; the poet's mixed origin precludes him from identifying directly with one culture. As a result, a sense of solitude develops. Walcott portrays Africa and Britain in the traditional roles of conquered

and conqueror, yet he describes the British's terrible imperialistic deeds without evoking pity for the African tribe members. This permits Walcott to objectively analyze the flaws of each culture without succumbing to the bias induced by moral considerations.

In the ensuing words, however, Walcott contrasts the British rescuer image with a negative portrayal. "Waste no compassion on their separated dead," (16) shouts only the worm, "colonel of carrion." The word 'colonel' is also a pun on the word 'colonial.' The Africans are portrayed as having a primitive natural strength, and the British, who are described as having an artificially augmented might compete for dominance of Africa and its people. Walcott's conflicted loyalties make him feel guilty since he wants to emulate the British "civilized" society but cannot justify their inhumane treatment of Africans. The poet's struggle to address the problem of his hybrid inheritance reflects the extent of Walcott's distress in the poem.

Reference:

Walcott, Derek. *In a Green Knight: Poems, 1948 – 1960*. Indiana: J. Cape, 2009. Print.

**E-Culture As The Root Of Multicultural With The
Reference To The Movie *Her***

R.Vijayalakshmi, Assistant Professor, PG& Research
Department of English, Hindusthan College of Arts and
Science, Coimbatore

Abstract

The multicultural ambiance is inevitable in this twenty-first century. When the root of it has been traced, it is found that multicultural exposure reaches the people through the platform called-culture. Internet paves the path to getting exposed to all the cultures under the sun. This paper is attempted to foresee the impact of e-culture in the future through the movie *Her*.

Keywords: Multicultural, Internet, e-culture, future, and movie *Her*.

“Technology... is a queer thing. It brings you great gifts with one hand and stabs you in the back with the other” – Carrie Snow.

Due to the drastic development of science and technology over the past two centuries paved the way for changes in many fields, for example, information technology, medicine, literature, psychology, and so on. So this development made it possible for every individual to know about all the cultures around under the sun. Admiring and

adapting to other cultures is quite a nature for human beings. When society has access to many cultures, multiculturalism arises. Moreover, multicultural countries like India accept the other culture quite quickly. When the root has been traced, it is found that E-Culture is the root of multiculturalism. Multiculturalism may lead to cultural integration and gives way to the people who are cultural minorities. But still, it has its darker side in a sense; each culture has its flaws in one or the other. There are possible ways to eradicate such weaknesses. Still, to get rid of the scars, if the society starts moving to a multicultural ambiance, it loses its own identity. Destroying the essence of an organization leads to the destruction of humanity itself. This paper tries to come out with the root cause of multiculturalism and insists on the futuristic perspective concerning the science fiction movie *Her*. The film projects the bitter truth that machines and software's will take away the importance of human beings in the future.

The movie has an unusual love story. Theodore, the film's hero, represents the mentality of the future younger generation. After his divorce, Theodore feels that he is all alone. He needs a companion with whom he can share his feelings. He falls in love with an artificial intelligent Operating System on his computer. The movie shows how the advertised product is in high demand in the market, and people are ready to buy it in remarkable quantity. Theodore starts to interact with the Operating System of his computer, OS1. The

operating system named itself Samantha. Theodore wants the operating system to be in a female voice.

Samantha starts to recognize Theodore's files and also as the best companion for him. It was not demandable, curious, and kind towards Theodore. Theodore feels that it is the best companion for him. They both shared everything and had no secrets. At the highest level, Theodore believes that he is giving soul and body to the operating system and goes beyond. Like a human being, it goes outing. Theodore makes the machine feel that nature is highly impossible for a machine to handle. Like his life partner, he carries the phone in his pocket facing the lenses outside and gets it on vacation. These show Theodore's obsession with an operating system. He blindly forgets that it is an operating system and starts acting like a puppet in the hand of technology. His ex-wife shouted at him that he could not feel human emotion. And when the OS gets corrupted, Theodore runs away searching for his Operating System like his lost wife. Then later realizes that the Operating System is chatting with more than 60,000 people at a time and loving more than 600 of them. He admits it is foolish to believe a machine and joins hands with Amy, his college friend, at the end.

Spike Jonze, in this movie, shows that man needs and seeks a love who should be curious but not demandable. As man is filled with emotion, he expects the same from others. When man detached himself from human beings, he relied totally upon machines. And this leads to so many problems,

and he ultimately gets addicted. Jonze, with his movie, shows how modern people seek romantic connections in this brave new world.. Theodor loves Samantha because she is comfortable. All of the problems of human relationships are mimicked here, the honeymoon phase, the walking on air interludes, and of course, the jealousy and suspicion. Theodore's friend Amy, who is going through relationship woes, is nonjudgmental about Theodore's newfound love. Theodore asks whether his relationship was genuine, and Amy answers I don't know. This may sound like abdication- an admission that in our worldly cyberspace, we are so cut off from human connection that the only tenderness we can expect is from cyberspace. The human mind does not expect love or better half; instead, it demands an enslaved person or puppet to rule. This demand is impossible to satisfy, so human brains seek the same from technology. This movie *Her* is a warning to humanity to be aware of themselves. Many science fiction movies and novels try to bring awareness about technology and its usage. Technology reaches its pinnacle of success but cannot replace the human mind. Search engines may be the knowledge pack, but they cannot teach the values and experience. Whatever a machine is, a machine is a machine. Many legendary personalities like Stephen Hawkins prophesized technology usage and the mishap that would happen in a few decades. This movie represents the same ideology that humans, irrespective of different cultures and identities, mess up with other cultures through E- culture.

This is a science fiction movie, so it takes place in more or like a dystopian ambiance where machines try to take the place of humans. In this movie, the software and the story are not genuine, but they may happen in the future. Humans feel more comfortable with machines rather than with humans nowadays. They rely more on technologies than themselves. Technology is used as a tool to expose other countries and its culture under their roof. People started admiring other's cultures, and they started following them. Multiculturalism has its positive side for cultural minorities. In the name of culture, the marginalized people can break their chains when they opt for a multicultural ambiance. Every culture has flaws like irrational attitudes, marginalization, superstitious beliefs, etc. It has to be weed out to make the civilization more civilized. Instead, the culture cannot be abandoned by people of its own. When it happens, people start to lose their roots and identity. Multiculturalism and globalization are inseparable. Both give an excellent platform to capitalists worldwide, but as far as the others are concerned, it contributes significantly less to society. The citizens of that country may violate the values and culture considered a nation's identity.

Listening: An Importance Skill In The Life Of Tertiary Students

S.Vasantharani, Assistant Professor,
Hindusthan College Of Arts and Science, Coimbatore.

Abstract

Listening skill plays a pivotal role in learning any subject. Listening is part and parcel of students' life. To understand any subject in Arts or Science, students must use listening, speaking, reading, and writing skills. Listening plays a significant role in the life of the students. There are many studies regarding listening skills. The present study has investigated the importance of listening strategies in the life of students. The main motto of this study is to train and explore the role of students' listening skills and to find out how much it helps them. Listening strategies start when how the second language listeners think of listening to study or speak. The role of Listening skill is essential to achieve the remaining skills. It is the primary skill in language learning. Learning a skill for language learning has several benefits, and it also increases working memory, quality, grammar, verbal intelligence, and best language skills.

Keywords: Pivotal, Strategies, Motto, Language Proficiency, Verbal Intelligence

Introduction

The importance of listening starts when how the second language listeners think of listening. It is accepted that the level of speed, noise, lighting, knowledge, the meaning of the particular concept, and limited vocabulary are the factors that define one's ability to learn a new language. Students face a lot of problems in understanding a new language. Listening reflects the growing need for the skill of any language learning (Oxford 1993, David J.Mendelsohn and Joan Rubin1995, Clement 2007). Listening should be impossible, and fluent in speech is a motorway pileup, said to J.J.Wilson 2015.

According to Berne 2004, Non-Native English Speakers of English study English as their first language in their language journey. Second language learners store the information in their short-term memory. The second language learner is in the urgency of getting knowledge and translating the message immediately in their known language already fixed in their brains (DavidJ.MendelsohnandJoanRubin1995). Genuine listening, proper eye contact, and paying attention are expected to improve listening skills. Listening without thinking of the matter and judging the person giving a speech should not be encouraged.

Planning prior and what to say next is not listening. The habit of children is trying to intrude on a matter. The human mind's structure of language is biologically determined (Noam Chomsky 1978). Age undeniably factors language learning (Carmen Munoz and David Singleton, Jan2011). We can find that L2 listeners are rarely taught how to listen effectively instead of developing listening comprehension abilities. According to Geetha Anand2011, students at the tertiary level

are in the position of fluency in English and survival after the student's life as a job holder. Good listening is a critical element of communication skills. A good listener also becomes a good leader (Tracey L.Smith, Mary Taque-Busler 2015). Active listening needs the habit of practice; indeed, the language learner will learn not only a language but also how to move with the people in and around them.

Methods

Listeners pick up the signals, re-imagine them into words, turn words into meaningful sentences, and organize the sentences by using both the linguistics complex and cognitive processes J.J.Wilson. The learning process makes the learner easier because the benefits of learning steps make them further for being good. Learning a skill for language learning has unexpected gifts, and it also improves working memory, quality verbal intelligence, and best language skills. The best method of learning a new skill or technique is to practice (Amy Gallo 2012). Brown et al. (1983) point out that the term metacognition in listening skills has two distinct components: metacognitive knowledge and metacognitive strategies. According to New Yorker 2013, when anyone learns something new, the brain changes substantially.

Listening skill is essential to gain information, comprehend, retain, interpret, respond (nodding, accepting, or showing facial reaction), communicate, reduce problems, or try to solve issues officially and personally to increase cooperation and confidence (Richard Salim, 2013). Students listen primarily because there are things they hear to know. They learn through stories, movies, games, music, e-resources, etc. Games for listening skills also help students to improve their

skills (*Christine Switzer*). Listening to music picks up the words quickly.

Predominantly students from vernacular mediums suffer from learning and competing in a second language such as English for studies and jobs in the global world (Priya Sasidaran2012).

Listeners select top-down and bottom-up approaches and pre, while, and post-listening activities. The process of listening strategies follows like this; the listener connects the matter, predicts and thinks about new words, concludes his ideas, answers the questions, takes notes, responds, summarises, and extends it (Palmer Rebecca June 2014). Listening strategies are classified by how the listener processes the input language, his use of background knowledge, and procedural knowledge in listening (YichingChen2005).

Language Acquisition and Language Learning

Second language learner in a new country finds it difficult to listen to lectures even though it is the same language he has used earlier. The users' fast speech, their discipline, without giving importance to a different group of students from other countries, and separate style of taking classes and class rooms which is new to the students, makes the second language learner understand the lecture. As a new student, the second language learner connects the matter, guesses what he listens and imagines it with the real world. Second language learners have two different ways of learning a language: grasping a new language at high speed (because there is no second chance for him to hear it again) and learning a new language side by side. There are controversies in unconscious language learning and conversational fluency regarding which comes first. Brown (1994) argues that both

learning a new language and new language acquisition are required for language competency.

In considering the various problems of learning listening comprehension as related to learners' backgrounds such as their culture and education includes a substantial 'storytelling' and communication in oral tradition are 'better' at listening comprehension than reading and book-based cultural and educational background (Underwood1989). We learn to listen, and we listen to understand (JJ.Wilson2015). At the first level, second language learners experience many difficulties. The content word used in the new language develops a depiction and works as a gist. Listening to certain information makes the second language learners concentrate only on the exact knowledge and will not give importance to inappropriate matters.

Picking up a language happens unconsciously without giving importance to grammar, but grasping a new language for minimum accuracy. Language learning refers to the conscious knowledge of using or picking up words from a new language by eloquent usage, knowing the basic rules, and an individual's ability to talk about a particular language. Thus language learning could be defined as learning about a language. Moreover, adults do not leave words like children (Stephen Krashen 1981).

Results

According to Krashen's "Theory of second language acquisition and language learning," language learning means not learning a new language by learning strict grammatical rules or monotonous drills; it needs a meaningful interaction in the transmission of ideas and understanding the target language. The best way of acquiring a language is what the

students want to hear, too, in low anxiety should be given as comprehensible input. Listening to music helps a learner to pick up a language quickly. Music is a universal language of man (Chris Dobrian 1992).

Learning through listening skills helps students pick up a language at any level, like how the remaining skills help to learn a language. Listening skills provided at the correct level will also help to improve the automatic processing of language called immediate and fluency processing, which also allows the working memory to concentrate on comprehending what a person is listening. Building fluency defines building one's listening speed (Extensive Reading Central, 2012). They find it easy to follow the stories and movies and unknowingly pick up the vocabulary and pronunciation.

The quite important thing is the difficulty is not the matter of the text but on the part of the listener. The provided text is accessible for one student, and it is difficult for another student, proving the text's level. Once he becomes the master of that language and lives in the circumstance they hear continuously, he struggles to pick up the words if he does not use his mother tongue. If he does not use his mother tongue every day, he feels difficult and searches for words when he meets his native speakers. His total pronunciation becomes new or changes according to the other language he uses.

Selected Materials according to the Level of the Students:

Stephen Krashen's authentic way of learning a language happens not force someone to learn a second language because, in the real world, the native speakers are willing to correct and help the language acquirer. Second language acquisition, theory, and applied linguistics researches support each other and direct for reaching common

conclusions. According to the level of the students, a teacher has to select the material and train them. "It is challenging for a teacher to train the students and make them attentive to improve their listening skills. So teachers need patience and have the habit of listening and encourage the students to improve their listening skills".

Students at the tertiary level skim for main ideas, scan for facts, and think in problem-solving methods. A student gain or track the following statements, distinguish the central views or details, manages time and paraphrases the information, gives importance to academic vocabulary building, finds meaning for unfamiliar words, understands active and passive vocabulary, stimulates better speaking habits, the good listener finds out assumptions, evaluates the message, involves judging and acceptability and detects prejudices and gives a proper feedback.

The students who are not at a level to receive comprehensible input through autonomous learning learn it through classroom teaching. Independent learning helps the students to search more and learn a lot. Moreover, the students attract various formats such as proverbs, riddles, folk tales, myths, dances, songs, masks, costumes, and other devices. A teacher makes it interesting by adding some information about the current day events or avoiding some stories to make the students good. Materials based on levels have their characteristics. Interaction, storytelling techniques, and imagery play a vital role. Sometimes whole line and stanza are repeated. In this place, the text grows stronger and shows how important it is for the stories. And sometimes the lines become famous and used everywhere. For example: "You too Brutus" from Shakespeare.

Psychology of Human Being:

From the first birth of the human being, it has become a tradition to tell stories of beliefs, values, and culture. Amid a technologically developed globe, still, we search for new varieties of stories every day through any e-resources or classes. Stories became part and parcel of human life from the ancient period to till date. It helps for focussed listening and reacting, acts as an effective communication skills developer, and encourages students' active participation. Both adults and children actively participate in storytelling. A small story is needed in between a lesson in class or a speech if a teacher or an orator wants to say a required method or message. Storytelling expands students' inner strength and incites their thinking power. Stories create connectivity of the past, present, and future.

Influential listening impacts career, relationships, and ability to lead life and society. The skill of presentation, public speaking, and group discussion are developed for the student's career. Reading, writing, drawing, and playing skills have also been improved through stories. It brings excitement, educates them, and teaches them to follow teamwork. The level of students' vocabulary has been improved when they search the words to tell new stories. One cannot use the same expression of the heard stories. So he searches for new words when he forgets the old term used by the teacher or media. This automatically increases the students' vocabulary.

Thinking and Questioning Power can be improved:

Listening to stories automatically improves thinking and questioning habits. After listening and sometimes while listening, the human brain automatically thinks and searches for answers and asks some questions. Better questions appear

through deep listening and deep thinking. So thinking habits can be provoked while listening. The collection of thinking creates an awareness of the past events with current events and own experience in difficult positions. It also helps people with their meditation practice. Language acquirers use the rules they have already acquired from their first language. Popular language teaching methods of today become a question of the authenticity of how much these various methods fares?

The habit of listening helps to understand people. When pupils go for an interview or after getting a job, it allows them to create a bond between co-workers and higher authorities. Everybody craves understanding today. The habit of listening not only uses our ears but also incites our senses. Listening opens ears and hearts, which solves most of the problems at home, in education, in workplaces, in society, and around the globe. Listening connects people. Listening is essential for any friendship or relationship. If a person does not listen, there is a break and misunderstanding. If there is no response, there is the use of our speech.

Technology-Based Learning:

Most of the advanced technologies create and help the pupil to face real-world problems in listening and writing not only for examinations but also for the environment at an urgent speed. Technology side by side allows them to resolve the natural world and problems. Students could create authentic materials. How to use new technology is a guideline needed thing. Digitalized classrooms are required in all places. People use smart phones and advanced technology for entertainment, trade, and commerce.

Conclusion

Better communication happens if there is better listening. No contact if there is no listening. So there is no learning in education if there is no listening. According to Jack, the expectation of the students' level has increased. C.Richards's teaching of listening has two different perspectives. Train a student using listening comprehension is a traditional method or nature of listening. Listening for attainment tricks the further development of second language proficiency. When there is stimulation for language learning that is incited up to the subconscious level, language acquisition which every normal human being have, is initiated automatically.

Conscious learning happens differently, but conscious learning has a role that initiates the human being than conscious learning. Still, there are controversies about what language-teaching literature is on grammar. Whether the grammar been taught deductively or inductively? Both these methods help language learning and not language acquisition. We must accept that the real world teaches a lot to the students. The second language learning classroom plays a vital role in bringing the students to the outside world for promoting them to acquire a language.

Teachers have to provide comprehensible input to prepare the students for second language competence. So we can say second language classes can have multi equipment not only electronic equipment human intelligence of both the staff and students are a needed. Language acquisition differs from person to person. The second language can be acquired when we interact with interesting people too. This paper deals with how listening helps improve the students at the tertiary level,

what benefits they get to understand their other subjects effectively, and how to mingle with people at the job after education.

Listening is one of the highly valued soft skills. Michael Rost (1994) pointed out that listening is essential in new language learning. Pourhosein Gilakjani and Ahmadi (2011) say listening plays a vital role in communication. Purdy (1997) says listening involves getting information, making a gist, and answering nonverbal and verbal messages.

References:

- Lyons, John (1978). *Noam Chomsky (Revised edition)*. Harmondsworth: Penguin Books.
- Richardson Tim (2015) *The Responsible Leader: Developing a Culture of Responsibility in an Uncertain World*, Kogan Page Publishers.
- Krashen, Stephen D. 1981. *Principles and Practice in Second Language Acquisition*. English Language Teaching series. London: Prentice-Hall International (UK) Ltd. 202 pages.
- Crystal, David. *The Cambridge Encyclopedia of Language*. Cambridge University Press, 1997.
- Richards.C.Jack. 2008. *Teaching Listening and Speaking From theory to practice*. Cambridge University Press. 2008.
- Reid Wilson. 2000. *A Summary of Stephen Krashen's "Principles and Practice in Second Language Acquisition."*
- Tracey L.Smith, Mary Taque-Busler. 2015. *Icebreaker: A Manual for Public Speaking-Language Arts & Disciplines*. Waveland Press, Inc. Long Grove. Illinois.

Research Journal Of English (RJOE)

Vol-7, Special Issue-3, 2022, Impact Factor: 6.67(SJIF);www.rjoe.org.in,
An International Peer-Reviewed English Journal, ISSN: 2456-2696

- Wilson. JJ. (2015) How to teach Listening, Pearson Education Limited.
- Munoz Carmen and Singleton David.2010 &2011 Language Teaching, Surveys and studies.A critical review of age-related research on L2ultimate attainment. Language Teaching, Cambridge University Press.
- David J. Mendelsohn and Joan Rubin (eds.) (1995) A Guide for the Teaching of Second Language Listening. San Diego, CA: Dominic Press, ISBN 1-56270-404-6 (paper)
- Gallo Amy November 29, 2012, How to master a new skill?.Harvard Business Review
- KlosowskiThorin, July 25, 2013, The Science Behind How We Learn New Skills
- Salim, Richard. July 2003 "Empathic Listening." *Beyond Intractability*.Eds. Guy Burgess and Heidi Burgess. Conflict Information Consortium, University of Colorado, Boulder.
- Yichang Chen,2005Barriers to Acquiring Listening Strategies for EFL Learners and Their Pedagogical Implications, Taiwan.
- Switzer Christine, Media Demand. The modern method of teaching listening skills.
- Sasidaran.Priya. 2012.A Needs-Based Approach to Teaching and Learning of English for Engineering Purposes.
- Palmer Rebecca, TESOL Connections: June 2014. Listening strategies that develop active listeners.

Research Journal Of English (RJOE)

Vol-7, Special Issue-3, 2022, Impact Factor: 6.67(SJIF);www.rjoe.org.in.

An International Peer-Reviewed English Journal, ISSN: 2456-2696

Saxby Karen, Learning English through stories Cambridge English. *Storyful for Movers*, Cambridge University Press, 2011.

Extensive Reading Central, (ER Central) 2012.

Dobrian Chris, Music and Language 1992.

**A study on the Predicament of *Maalis* in Aravind
Malagatti's *Government Brahmana***

Dr. Sreekanth Katumala, Assistant Professor, Department of
English, Rajiv Gandhi University of Knowledge and
Technology, IT Nuzvid, Andhra Pradesh

Abstract

The Dalit autobiographies are considered a genre of a counter-cultural movement in Indian literature in recent times. Aravind Malagatti's *Government Brahmana* is commendable and noteworthy as it genuinely portrays the integrity of the social, cultural, economic, and religious lives of Dalits in India. Dalits struggle to acquire basic facilities like food, shelter, clothing, education, and medical facilities. *Government Brahmana* is a document of social reality. Dalits are sidelined because of their social, economic, and cultural background. Animals are better treated than Dalits. The study focuses on how the dominant castes practice caste ideology in their daily interaction with Dalits in the village, which destroys peace and tranquility. The article presents how the *Maali* (also called Dalits or untouchables or SC community in Maharashtra) are categorically sidelined from the mainstream society in Karnataka.

Keywords: Dalit, Autobiography, Culture, Alienation, and Caste.

The author's biographical details strongly affirm the genuineness of his experiences and justify the actual presentation of Dalit sufferings. *Government Brahmana* is the English translation of the first Kannada Dalit autobiography of Aravind Malagatti. The twenty-one episodes in *Government Brahmana* cover the issues like caste discrimination, suffering experiences, and the author's social, economic, religious, and political conditions. It receives the Karnataka Sahitya Academy award. Aravind Malagatti writes and publishes prose, poetry, fiction, novel, essays, and criticism. He is also a folklore scholar. He is an eminent author of more than forty-one books. His first book of poetry is *When the Dumb Learn to Speak*.

The autobiography opens with the narration of how affluent families in the village offer money to *the Maalis* community disgracefully. Three families, namely *Shojis*, *Marathis*, and *Veerashaivas*, the dominant castes, are known for their affluence. There seems to be a competition among those three families, manifested in matters such as the construction of their luxurious individual houses and donations for building temples. It is more apparent whenever there is a birth or death in their communities.

One day, a person dies in the *Veerashaiva* community. They have a custom of tossing coins on the corpse. The author narrates how *Veerashaivas* remove the corpse. First and foremost, they wait until *Maalis* come. As they lift the carcass, the coins are tossed so that they roll through the feet of the

corpse bearers and the mourners who follow them. Walking on the coins is believed to be an act of redemption for them. After everyone walks on, *Maalis* pick up the cash. They step on coins no sooner than the older ones among *Maalis* scramble for them. Children collect change at the feet of corpse bearers.

When *Maalis* are caught between their feet, they almost trip over them. Sometimes, they have servants with sticks to watch over them. *Maali* children fight among themselves for the coins. When *Maali* children get higher denomination coins, it brings them joy and bitter fights. Elderly *Maalis*, children, *Aayi* (grandmother), and the author follow the procession to collect coins. The author's grandmother uses that source of income to bring up the family. The author asks himself, "If there were no Dalits, what worth would their coins have?" (GB 7). It would be better if money were distributed to *Maalis* in a decent manner rather than a humiliating manner.

The food culture of the author's community shows the miserable condition of the *Maalis* and proves why they become physically weak. The author arrests the readers' attention as he pathetically narrates how self-dignity has no room in the lives of *Maalis* because of poverty. The author describes the wedding feast of the only daughter of *Shetji*. *Maalis* and other Dalit communities of the surrounding villages also attend *Shetji's* daughter's marriage for the meal.

The author's grandmother drags all her grandchildren and sits them beside her. Seeing *Shinji* is like seeing god. *Veerashaiva* workers stand holding sticks to hit dogs and pigs,

and the same post is used to control *Maalis*. Only after serving all the other people of the village are *Maalis* allowed to eat. During festive meals, specific rules are to be followed. The 'commandant' standing at the gate, with a long stick, would let Dalits in only after briefing them about the following rules: "Not ask for more food, to accept only as much food as you can eat, not to carry any food home, while going home after the meal, we should dip our hands in the ink kept outside" (GB 10).

Those rules do not apply to the other people of the village. Those people are served on plantain leaves. Only *Maalis* and other Dalit communities are made to dip their hands in colored water for fear of *Maalis* and other Dalit communities flocking again to eat for the second time. It is like the indelible ink mark placed on the nail of the index finger at election time. *Maalis* and other Dalit communities are experts in breaking such rules. The author's grandmother uses numerous tricks to escape that marking by applying oil to children's heads. Grandmother instructs children to wipe their hands on their heads once the meal is over and only then dip their hands in the colored water.

The autobiography opens with the narration of how affluent families in the village offer money to *the Maalis* community disgracefully. Three families, namely *Shojis*, *Marathis*, and *Veerashaivas*, the dominant castes, are known for their affluence. There seems to be a competition among those three families, manifested in matters such as the

construction of their luxurious individual houses and donations for building temples. It is more apparent whenever there is a birth or death in their communities. One day, a person dies in the *Veerashaiva* community. They have a custom of tossing coins on the corpse.

The author narrates how *Veerashaivas* remove the corpse. First and foremost, they wait until *Maalis* come. As they lift the carcass, the coins are tossed so that they roll through the feet of the corpse bearers and the mourners who follow them. Walking on the coins is believed to be an act of redemption for them. After everyone walks on, *Maalis* pick up the cash. They step on coins no sooner than the older ones among *Maalis* scramble for them. Children collect change at the feet of corpse bearers.

When *Maalis* are caught between their feet, they almost trip over them. Sometimes, they have servants with sticks to watch over them. *Maali* children fight among themselves for the coins. When *Maali* children get higher denomination coins, it brings them joy and bitter fights. Elderly *Maalis*, children, *Aayi*, and the author follow the procession to collect coins. The author's grandmother uses that source of income to bring up the family. The author asks himself, "If there were no Dalits, what worth would their coins have?" (GB 7). It would be better if money were distributed to *Maalis* in a decent manner rather than a humiliating manner.

The food culture of the author's community shows the miserable condition of the *Maalis* and proves why they

become physically weak. The author arrests the readers' attention as he pathetically narrates how self-dignity has no room in the lives of *Maalis* because of poverty. The author describes the wedding feast of the only daughter of *Shetji*. *Maalis* and other Dalit communities of the surrounding villages also attend *Shetji's* daughter's marriage for the meal. The author's grandmother drags all her grandchildren and sits them beside her. Seeing *Shinji* is like seeing god.

Veerashaiva workers stand holding sticks to hit dogs and pigs, and the same post is used to control *Maalis*. Only after serving all the other people of the village are *Maalis* allowed to eat. During festive meals, specific rules are to be followed. The 'commandant' standing at the gate, with a long stick, would let Dalits in only after briefing them about the following rules: "Not ask for more food, to accept only as much food as you can eat, not to carry any food home, while going home after the meal, we should dip our hands in the ink kept outside" (GB 10).

Those rules do not apply to the other people of the village. Those people are served on plantain leaves. Only *Maalis* and other Dalit communities are made to dip their hands in colored water for fear of *Maalis* and other Dalit communities flocking again to eat for the second time. It is like the indelible ink mark placed on the nail of the index finger at election time. *Maalis* and other Dalit communities are experts in breaking such rules. The author's grandmother uses numerous tricks to escape that marking by applying oil to

children's heads. Grandmother instructs children to wipe their hands on their heads once the meal is over and only then dip their hands in the colored water.

The author observes the social, cultural, economic, and psychological deprivation that makes the lives of *Maalis* deplorable. In that context, due to poverty, self-dignity has no room in their lives. It is pathetic that *Maalis* who produce food for the entire nation remains hungry. It may be understood that the act of *Shetji* offering food for the poor is magnanimous. *Maalis* is one of the rigid working castes in India. They need more social and economic justice rather than arms.

Conclusion:

Occasional act of kindness is not the solution to the problem because the caste system is the main reason for the deplorable conditions of *Maalis* and other Dalit communities. They need work to do and wish to live with dignity by doing work. The problem is that they are paid fewer wages and exploited economically and socially. They are deliberately made poor so that they might rely solely upon dominant groups' mercy for everything. Problems will be significantly solved if the resources are equally shared among different castes and communities based on their numerical strength. Subsequently, *Maalis*, and other Dalit communities, will not have to face such humiliation.

Research Journal Of English (RJOE)

Vol-7, Special Issue-3, 2022, Impact Factor: 6.67(SJIF);www.rjoe.org.in.

An International Peer-Reviewed English Journal, ISSN: 2456-2696

References:

- Ambedkar, B. R. *Writings, and Speeches*. Bombay: Education Dept., Government of Maharashtra, Vol. 1, 1996. Print.
- Ilaiah, kancha. *Why I am Not a Hindu: A Sudra Critique of Hindutva philosophy, culture, and political economy*. Calcutta: Samya, 1996. Print.
- . *Buffalo Nationalism*. Kolkata: Samya, 2009. Print.
- Limbal, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies, and Considerations*. Trans. New Delhi: Orient Black Swan, 2014. Print.
- Malaguti, Aravind. *Government Brahmana*. Trans. Chennai: Orient Longman, 2007. Print.
- Mangalwadi, Vishal. *The Book That Made Your World*. New Delhi: Forward Press, 2013. Print.
- . *The Book That Made Your World*. New Delhi: Forward Press, 2013. Print.
- Philippe Lejeune, *On Autobiography*, University of Minnesota Press, Minneapolis, 1989.
- Rajashekar, V.T. *Caste: A Nation within a Nation*. New Delhi: Gyan Books (P) Ltd, 2015. Print.
- Still, Clarinda. *Dalit Women: Honour and Patriarchy in South India*. New Delhi: EshaBeteille Social Science Press, 2014. Print.
- Webster, John. *Casteism and Human Rights: Toward Ontology of the Social Order*. Singapore: Marshall Cavendish Academic, 2005. Print.

A Critical Appraisal of Dalit Aesthetics concerning Dalit Autobiographies

Dr. Sreekanth Katumala, Assistant Professor, Department of English, Rajiv Gandhi University of Knowledge and Technology, IIIT Nuzvid.

Abstract

The Dalit autobiography as a genre immensely contributes to the growth and development of the Indian literary world. Dalit autobiography is a means of self-reflection, analysis, examination, evolution, creation, and regeneration. It is a retrospective narrative. It is a creative assertion of the inner self and its relationship with family, community, nature, and society. Dalit autobiography is not a story of an individual self; instead, it is a document of the social, economic, religious, political, and cultural conditions of the Dalit community and society at large. It exposes the disorders of a caste-ridden society. It explores the neglected aspects of Dalit life. It does not promote revenge against the oppressor but invites all sections of the people to eradicate destructive structures and establish an egalitarian society. The paper examines the salient features of Dalit literature concerning Dalit autobiographies.

Keywords: Autobiography, Dalit, Literature, Suffering, Slavery, Untouchability, and Caste.

Dalits adopt the genre of autobiography as a proper channel to rewrite history from Dalit's point of view. They describe their pain and pathos, which serve as social history. They document legendary life sagas of Buddha and Ambedkar for their inspiration. Dalit writers choose the genre of autobiography as a proper channel to express their sufferings and articulate thoughts and feelings in their own words. The critical factors that lead Dalits to choose the genre of autobiography are nomadic communities seeking the status of human beings, faith in education as the key to progress, identity consciousness, and desire to attain educational, political, and economic growth. The concerns of the Dalit writers include suffering, violence, humiliation, equality, justice, dignity, and other issues.

Dalit autobiographies present real-life experiences. Dalit autobiography is not a mere passive narration of pain; instead, it is a literary protest against oppressive structures in society. It is active in shifting the narration of pain to protest, from rally to attain equality, justice, freedom, dignity, and identity. It is a literary form of social protest. Dalit autobiographies describe the pain, focusing on Dalit culture, traditions, and religious and social conditions. It covers various aspects of Dalit life. In about the essence of Dalit autobiography, M.F. Jilthe comments:

The autobiography is a reliving of his past. It tells how 'his story' becomes history. This reliving of the past burns him with renewed

pain and humiliation in the present. Dalit autobiographies lay the foundation of the future on a critical examination of the past. It helps Dalits to be aware of their roots (16).

Dalit autobiographies cover various themes like Ambedkar's ideology, the ancient-old pain, sufferings, anger, the problem of untouchability, issues of the exploitation of the Dalits, the exploitation of the Dalit women by both Dalit and non-Dalit men, protest against injustice, social discrimination, the struggle to make two ends meet, struggle for religious, cultural, political, economic, social equality and justice. Attack on the caste system is commonly presented in the literary creations of the Dalit writers. Limbal explains Dalit literature as literature that 'artistically portrays' the sufferings and complexities 'endured' by Dalits. It affirms freedom and justice for all subalterns (30-31).

Dalit literary criticism includes a comparative discussion of African American literature and Dalit literature. Africans have been captured, brought to America, and sold since August 1619. On the other hand, Dalit society has experienced slavery since ancient times. Unlike the Blacks, whose motherland is Africa, India is the motherland of the Dalits. If Dalit is the protagonist of India's alienated society, the African American is the protagonist of America. Both are slaves. Alex Haley in *Roots* points out that African American has been robbed and degraded by the White society. In Indian culture,

Dalits are disregarded by Indian society.

Apart from similarities, there are fundamental differences between Dalit and Black literature. The African Americans are bought and sold, and some pay their masters to buy their freedom. However, emancipation from the caste system can't be purchased in the Indian social system. The enslaved African Americans could live in the master's house. Untouchables are societal enslaved people. The problem and reason for African American slavery are economic. The reason for Dalits' untouchability is social and religious. Though African Americans do menial jobs, their work is not considered shameful, whereas Dalits perform menial jobs, which are regarded as impure.

The characteristic features of Dalit aesthetics are that Dalit writers go beyond the world of romantic fantasy. The Dalit writers use the same local language as they use it in their day-to-day life in their literary works. Language brings life to the story. Dalit writers use the language of the Dalit communities to relive their actual experiences. Non-Dalit writers consider Dalit language in literature as rustic, undignified, and unorthodox. Dalit writers use rugged, natural, and crude language to depict their real-life situations and experiences. The use of local dialect with the first-hand experiences of being Dalit is presented in Dalit literature effectively. The use of local vernacular enriches the Dalit writings.

Social realism is another essential characteristic feature

of Dalit autobiography. Personal narratives are true stories based on experiences in life. In Dalit autobiographical narratives, there is an interconnection between the individual self and the actual historical environment of the individual, family, community, and society. Dalit literature is an unprecedented branch of Indian literature. It contributes to Indian literature regarding language, thought, and activity expansion. Indian literary criticism has also been stimulated to introspect. The future of Dalit literature is that as long as the caste system prevails, Dalit literature expands.

Dalit literature has been criticized as a propagandist, unsophisticated, univocal, and harmful. It is further critiqued that it does not represent the person, and excessive resentment is seen in Dalit literature. It has been alleged that the literature lacks artistic finesse. It has been charged that it expresses the frenzy of a movement and doesn't possess neutrality and objectivity.

According to Limbale, Dalit's autobiography is propagandistic because it is written to bring about social change (36). Valmiki argues that it is full of anger because it is impossible to represent the never-ending torments of Dalit life in mellifluous poetic stanzas (61). He opines that it does not provide enjoyment because it is written from the Dalit writers' confrontation with their agony born of exploitation (50). In response to the critiques who argue that Dalit literature lacks an aesthetic sophistication, he says, "Equality, freedom, justice, and love are basic sentiments of people and society,

and they are more important than pleasure and beauty" (19).

Conclusion: The Dalit writers argue that non-Dalit writers cannot explain the humiliation of Dalits. Non-Dalit writers are not sufferers of untouchability. They are more concerned with economic inequality, whereas Dalit writers are concerned with social justice. Dalits argue that dominant caste writers can't reach the bottom of Dalits' trauma, suffering, and sensibility. There is no exaggeration in saying that only those who have suffered the pain can give a faithful presentation of that pain. However, most Dalit writers welcome the intellectual input and solidarity of the non-Dalit writers to affirm humanitarian and constitutional values.

References:

- Bama. *Sangati: Events*. Trans. Lakshmi Holmstrom. New Delhi: OUP, 2005. Print.
- Barman, G. Ch. *Emerging Dalit Identity in Indian Literature: A Select Study of Five Autobiographies*. North-Eastern Hill University: Tura, 2014. Print.
- Iyengar K.R.S. *Indian Writing in English*. New Delhi: Sterling Publishers. (1985). Print.
- Limal, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies, and Considerations*. Trans. New Delhi: Orient Black Swan, 2014. Print.

Research Journal Of English (RJOE)

Vol-7, Special Issue-3, 2022, Impact Factor: 6.67(SJIF);www.rjoe.org.in,
An International Peer-Reviewed English Journal, ISSN: 2456-2696

- . *Towards an Aesthetic of Dalit Literature: History, Controversies, and Considerations*. Trans. New Delhi: Orient Black Swan, 2014. Print.
- Lingaiah, Sidda. *Ooru Keri*. New Delhi: Sahitya Academy, 2003. Print.
- Lewis, O. *Village Life in North India: Studies in a Dalit Village, Urbana, Anthropology*, Delhi: Oxford University Press University of Illinois, 1965. Print.
- Nagaiah, B.S. *Writing the Self: A Thematic Study of Select Dalit Autobiographies*. 2011. Acharya Nagarjuna University, Guntur.
- Nirad C. Chaudhuri. *The Autobiography of an Unknown Indian*. University of California Press. (1969).
- Philippe Lejeune, *On Autobiography*, University of Minnesota Press, Minneapolis, 1989.
- Valmiki, Omprakash. *Jonathan*. Trans. Mukherjee Arun P. Illinois: Columbia University Press, 2003. Print.

The functions of reflexive anaphor *taan* in Telugu

Dr.K.Somasekhara Varaprasad, Assistant Professor,
Department of English,Rajiv Gandhi University of Knowledge
and Technology, IIT Srikakulam

Abstract: Telugu, a Dravidian language, is spoken in the state of Andhra Pradesh in the southern part of India. Telugu is a verb-final language. The complementizer follows the embedded clause. Verb carries pronominal suffixes as their ending. Telugu is a pro drop language. The subject, direct object, indirect object, and Adverbial phrase of the finite embedded and matrix sentence may be dropped. The forms commonly labeled as reflexives in traditional grammars are *taanu* ‘self’ (singular) and *taamu* ‘self’ (plural) in the third person. Reflexives do not exhibit any formal gender distinction. There are no distinct/specific first and second –person reflexive; rather, the ordinary pronouns are used.

Case forms of third-person reflexives:

	Sg	Pl
Nom	<i>taanu</i>	<i>taamu</i>
Acc	<i>tana-ni</i>	<i>tama-ni</i>
Dat	<i>tana-ki</i>	<i>tama-ki</i>
Poss	<i>tana</i>	<i>tama</i>
Loc	<i>tana-miida</i>	<i>tama-miida</i>

Research Journal Of English (RJOE)

Vol-7, Special Issue-3, 2022, Impact Factor: 6.67(SJIF);www.rjoe.org.in,
An International Peer-Reviewed English Journal, ISSN: 2456-2696

Abl	<i>tama-nunci</i>	<i>tana-nunci</i>
-----	-------------------	-------------------

Let's look at one of the important constraints of *taanu*

tanu can be co-indexed only with a third person subject which means it is third person subject-oriented.

But not in the case with Hindi, in Hindi language the reflexive *apna* can be used to refer to 2nd or 1st person.

- 1) Raajui tana-ni tanui kotukonaaDu
Raaju.Nom self acc self bear VR pst 3rd sm
Raju beats himself.
- 2) *Neenui tana-ni tanu*i kotukonaaNu
I self acc self beat VR pst 1st sn
I beat myself.
- 3) atanui tana-nii pogudukunaaDu
he.nom self acc praise-VR-pst 3rd sm
He praised himself
- 4) *nuwwui tana-nipogudukunaavu.
You self acc praise pst 2nd sn
You praised her/him.

Among the above four sentences,(2) and (4) are considered ungrammatical as they violated the 'third person subject oriented condition' which says that the reflexive *tanu* 'self' can only be co indexed with the third person pronouns.

Taan and the verb kon:

taanu is also used with *kon* to refer to the subject unambiguously.

- 5) rajui tana-ni tanui poguDu-kon-aaDu
raju self acc self praise-VR-3sn

Raju praised himself.

- 6) Raadhai tana-ni tanui wimarsincu-kon-di
Raadha self acc self criticize-VR-3sm
Raadha criticized herself.

Even if we delete the reduplicated reflexive, it can still refer to 'raju' as there is *kon* on the verbs. The same kind of relation is obtained when *taan* occurs with *kon* in the embedded clauses.

When *tanu* occurs in the embedded clause along with *kon* on the verb, it refers only to subject of the embedded clause and not the subject in the matrix clause.

- 7) Raajui Krishnaj tana-ni**i/j* kotu-kon-aa-Du ani ceepa Du
Raaju Krishna self acc beat VR pst 3sm COMP tell 3sm
Raaju told Krishna that he hit himself.
- 8) Raajui tanai**j* pakana pustakam petu-kon-aa-Du ani ceepadu
Raaju self side book keep VR pst 3sm COMP tell 3sm

Raju said that he kept his book by himself.

If there had been no *kon* on the verb, the reflexive would have referred to the subject of the matrix clause 'raaju' or someone other than 'raaju' creating ambiguity.

The insertion of reduplicated reflexive *tanu* can make the sentence unambiguous.

- 9) Maadurii siitaj too [kamala-kik tanai,*j,*k* miida koopam waccindi] ani] ceepindi

Madhuri Sita with Kamala-to self on anger
came COMP told

Madhuri told Sita that Kamala got mad at her

In (9) *taanu* can be co-indexed either with the subject or the indirect object of the matrix sentence or someone from outside. A reduplicated reflexive, on the other hand, can be co-indexed only with the embedded dative subject making the sentence unambiguous.

10) Maadurii siitaj too kamala-kik tana miida tana-ki**i, *j, k*
koopam waccindi ani cepppindi.

Madhuri Sita with Kamla dat self on self dat anger
came COMP said

Madhuri told Sita that Kamala got mad at herself.

***taan* as a long-distance anaphor**

A long distance anaphor is the one which occurs in a finite embedded tensed clause and is co indexed with the antecedent that occurs outside of it's a clause/governing category. In the principles and parameters theory, a tensed clause is considered as a barrier for government. Long distance anaphors are present even in English too.

11) Johni told Maryi [that there were [some pictures of themselves_i] for sale on e-bay

Now we will look at *ani* clauses occurring with different types of verbs. To begin with, we will look at *ani* clause which occurs as an argument of the verbs of communication.

- *ani* clause is a finite CP clause.
- The complementizer *ani* which is a functional *head* occurs clause finally since Telugu is a head final language.
- The embedded verb inflects for tense and agreement.

- One of the important uses of *ani* clause is that it is used in reported speech.
- *ani* clause occurs with other verbs also but here we will look at *ani* clause with verbs of communication and performative verbs.

Verbs of communication: ceppu (to tell), pramaanam(to promise), teliyajeyu (to inform), vivarinccu (to explain), telusu (know),

We have already discussed that *taan* is third person subject oriented and it never refers to either first person or second person subject.

- 12) Raajui naaku ceppaaDu [tanui eeroju ooriki vastaanu] ani
Raju I say 3rd sn self today village come 1st sn
comp
Raju said to me that he would come today.

In the above sentence *taan* is coindexed with the matrix subject *Raju* as the subject is third person. But in the sentence (13) the reflexive *taan* is coindexed with 1st person subject which makes the sentence ungrammatical. But, if we drop *taan* in the embedded clause, the sentence will become grammatical as in (14). Therefore, we say that if the matrix subject is either 1st person or 2nd person, there will be no need of '*taan*' to be inserted (we leave *taan*) instead we use a null pro or a pronoun like (15).

- 13) *naakui telusu [tanui party ki vastaaDu] ani
I know self party dat come 1st sn Comp
I know that he will come to the party
- 14) Naakui telusu [*pro*i party ki vastaanu] ani
I know party dat come 1st sn Comp

I know that I will come to the party

15) Naaku telusu [raaju party ki vastaaDu] ani

I know Raju party dat come 3rd s n Comp

I know that Raju comes to the party.

Agreement plays a very important role for *taan* to be coindexed with the antecedent. When the subject of an embedded clause is co indexed with the matrix subject, then the verb in embedded clause takes first person agreement no matter whether it is null subject or *taan*

16) Raajui rameshj too ceepaaDu [tanui/*jiiroju inti ki
vastaanu] ani

Raju ramesh with say 3rd sn self today home dat come
1st sn Comp

Raju said to Ramesh that he will come to his home today.

17) Raajui rameshj too ceepaaDu [tanu/*i/*jiiroju inti ki
vastaaDu] ani

Raju Ramesh with say 3rd sn self today home dat
come 3rd sn Comp

Raju said to Ramesh that he will come to his home today.

If we observe the above sentences, *taan* in (16) is co-indexed with the matrix subject '*Raju*' as the embedded clause ends with 1st person agreement. But, in (17) *taan* is neither co indexed with *Raju* nor *Ramesh* as the embedded clause takes 3rd person agreement.

18) Raajui Rameshj ki [tanui/*j aapada lo unaanu] ani
teliyaceesaaDu

Raju ramesh dat self danger in 1st sn Comp inform

Raju said to Ramesh that he is in danger

19) Raajui Rameshj ki [tanu*/i/j aapada lo unaaDu] ani
teliyaceesaaDu

Raju ramesh dat self danger in 3rd sn Comp inform 3rd
sn

Raju said to Ramesh that he is in danger.

If we observe the above sentences, *taan* in (18) is co indexed with the matrix subject '*Raju*' as the embedded clause ends with 1st person agreement. And, in (19) *taan* is coindexed with *Ramesh* as the embedded clause ends with 3rd person agreement. Thus, we can say that agreement on embedded clause decides the co indexation of '*taanu*'. If the embedded clause ends with first person agreement, *taan* refers to the subject of matrix subject. But, if the embedded clause ends with third person agreement *taan* refers either the object or someone from outside.

Now let us look at how '*taan*' works in a sentence where there are series of embedded clauses.

20) [tanui/*j cinema ki veltaanu] ani rajui ceppaaDu] ani
rameshj ki telusu]]

Self Nom cinema dat go 1st sn Comp raju say 3rd sn Comp
ramesh dat know

Ramesh knows that Raju told that he will go to a movie.

In the above sentence (20)*taan* refers to thenext highest subject but not the matrix subject. When there are series of

embedded clauses then it does not have to refer to matrix subject but refers to the one which is next higher from it.

If there are no series of embedded clause then the reflexive *taan* does refer to the matrix subject as in (21)

21) rameshi raajuj ki ceppaaDu [tanui/*j cinema ki
veltaanu] ani
ramesh raaju dat tell 3rd sn self Nom cinema dat go 1t sn
Comp
Ramesh said to Raju that he will go to a movie.

Conclusion:

- One of the important characteristics of *taan* is that it is third person subject oriented.
- Agreement on the verb decides the referential properties of *taan*
- If the subject of an embedded clause is co indexed with the matrix subject, then the verb in the embedded clause takes the first person agreement no matter whether it is null subject or *taan*
- if the matrix subject is either 1st person or 2nd person, there will be no need of '*taan*' to be inserted (we leave *taan*) instead we use a null pro or a pronoun
- When there are series of embedded clauses then *taan* does not have to refer to the matrix subject but refers to the one which is next to the highest from it.

References:

Choi, D.-I. (1997). Binding principle for long-distance anaphors.

Research Journal Of English (RJOE)

Vol-7, Special Issue-3, 2022, Impact Factor: 6.67(SJIF);www.rjoe.org.in,
An International Peer-Reviewed English Journal, ISSN: 2456-2696

- Cole, P., Hermon, G., & Sung, L.-M. (1990). Principles and parameters of long-distance reflexives.
- Hicks, G. (2009). The derivation of anaphoric relations (Vol. 139). John Benjamins.
- Lust, B. (2000). Lexical anaphors and pronouns in selected South Asian languages: A principled typology (Vol. 22). Walter de Gruyter.
- Manzini, M. R., & Wexler, K. (1987). Parameters, binding theory, and learnability.

**Racial Capitalism, Culture of Illness, and Bio-politics in
Ling Ma's *Severance***

Adappatu Ancy Antony, Ph. D Research Scholar

PG & Research Department of English, Hindusthan College of
Arts & Science, Coimbatore

Abstract

This article overlaps the Asian American racialization with the ideology of the *Zombie* and pandemic genre to highlight how capitalism converges even in times of pandemic. Racism can be found in all aspects of lives in a society in which power plays a pivotal role in enhancing the biological life and population. It's the response to the outbreak of the imperial border management and abstraction of Asian Americans at the time of the *Shen fever* outbreak. Pandemic is long there in history and how illness is interpreted amid contagion leaves a big question in the minds of commoners. Ling Ma's *Severance* in this essay acts as a catalyst for immigrant experience, coming-of-age fiction, and *Zombie* body amid contagion as collective memory. Pandemic disease outbreaks interact with pre-existing structural inequalities inbuilt within the society to salad bowl outcomes of race, gender, and wealth that bring discord and prejudices through innumerable forms of act formed together. The essay ends by focusing on narratives from the bio-politics of higher authorities in the spatiotemporal outset, where the pandemic devours everyone without any

constraints or positions in civic society in collective institutions and broader networks.

Keywords: Racialization, Biopolitics, Pandemic, Zombie, Spatiotemporal.

Candace's time in New York City in the months leading up to the breakout is juxtaposed with her post-outbreak trek to Chicago with a group of survivors, a quasi-cult headed by a former IT employee named Bob, in this story. The story spans a range of genres, from the suspense of an epidemic narrative or a catastrophic event to the banality of workplace books and "capitalist realism" (Fan 679). *Severance* also shows sensitivity uncommon in the narrative dynamics that commonly dominate the post-apocalyptic narrative in its brief treatment of Candace's parents' 1988 relocation from Fuzhou, China, to Salt Lake City, Utah.

Severance, really an immigrant fiction as it is post-apocalyptic proof that we'd rather believe in the end of times than the end of capitalism, examines how Asian American concept of race has always been dependent on the interests of capital. Candace, an Asian American employee, is the novel's protagonist, which makes us wonder about the long-term viability of wealth in the end. Furthermore, the fevered Candace herself challenges capital's structuring powers

throughout time and space in the narrative, presenting and envisioning an alternative many times. Candace's protagonist position, as well as these times of spatiotemporal rupture, is discussed in this essay.

Candace and the fevered are the ones who give capitalism its physical form in the narrative. While the exact cause of Shen Fever is unknown, the most widely accepted theory is that the infection was caused by a new strain of fungal spores that “had inadvertently developed within labor conditions of manufacturing sectors, the SEZs in China, where spores fed off the extremely specialized mixture of chemicals” (Ma 210). In the Bibles section, Candace works for Spectra, a book publishing house that contracts labor in China’s SEZs. The Bibles are a perfect commodity to study Asian American institutional racism as a pliable labor force, as well as their replication over location and time, which Candace refers to as the purest product packaging.

The outbreak’s response also illustrates the historical legacies of racialized exclusion and colonial border management that underpin Asian Americans’ abstraction as a resignifiable labor population. The disease spreads fast across shipping ports, exposing the US’s global reliance on differentiated labor and the speed with which commodities flow in and out of the settler nation daily. The US Congress approves a travel ban to China in reaction to the Shen Fever outbreak.

Although Shen Fever is spread by a fungus rather than by human contact, Asians are forbidden from entering. Candace works at the publishing house deep into the days after the breakouts, but when operations are finally shut down, it's not because of a fear of Chinese goods at entry points but because of a lack of labor capital. As a result of their staff contracting Shen Fever, overseas manufacturers are increasingly closing their doors. Ma urges that we examine the capital's racial ruin, an end-of-the-world panic that appears to be centered on China's rise as an economic empire.

As *Severance* provides many critiques as openings. The world appears to be coming to an end, but capital will last far longer than humanity. If we look up, there may be gaps in the certainty that urge us to act. There is hope in the present, with a desire for decolonization and a readiness to confront capitalism's abstractions to come to terms with the harshness of such end times. One approach is to form kinships based on emotion and longing rather than becoming caught in the snare of an unchangeable past or present.

Reference

Fan, Christopher T. "Animacy at the End of History in Chang-Rae Lee's *On Such a Full Sea*." *American Quarterly*, vol. 69 n. 3, 2017.

Ma, Ling. *Severance*. Farrar, Straus and Giroux, 2018.

Research Journal Of English (RJOE)

Vol-7, Special Issue-3, 2022, Impact Factor: 6.67(SJIF);www.rjoe.org.in.

An International Peer-Reviewed English Journal, ISSN: 2456-2696

Shah, Nayan. *Contagious Divides: Epidemics and Race in San Francisco's Chinatown*. University of California Press, 2001.

Vint, Sherryl. *Abject Posthumanism: Neoliberalism, Biopolitics, and Zombies*. University of Minnesota Press, 2017.

**Identity Quest in Dystopian Literature with reference to
the novel *The Hunger Games* by Suzanne Collins**

Indra Priyadharshini. M, Ph. D Scholar, Department of
English, Hindusthan College of Arts & Science, Coimbatore

Dr. C. Leena, Associate Professor, English, Department of
English, Hindusthan College of Arts & Science, Coimbatore

Abstract

In recent years, dystopia has been a popular literary genre among both older and younger readers. The cinematic adaptations of various dystopian books, which have exposed the genre to a broader audience, are one reason for its appeal. The subjects of dystopian literature have also expanded: early dystopian fiction, such as George Orwell's *Nineteen Eighty-Four*, primarily dealt with concerns of political power and social restraints, while today's topics include anything from natural calamities to human-caused disasters. Young adult literature has likewise evolved from a niche to a mainstream genre. Young adults also appear keen to read dystopian fiction, spawning a new sub-genre called dystopian young adult literature. This research paper focuses on these two trilogies because they are both set in a futuristic and repressive dystopian world. Both include young female protagonists who are growing their identities, achieving independence, and finding their position in society. In the books, the topics of building connections, finding one's position in society, and identity formation were chosen for this research.

Keywords: Dystopia, building connections, identities, independence, and society.

In young adult literature, there are several portrayals of subjectivity and identity. They can be defined as fragmented, fixed, essential, or socially produced, and these terms are frequently used interchangeably. In adolescence, before the teenager has acquired a permanent identity, the notion of a fragmented 20 identity, also known as postmodern identity, is widespread. Past life events influence fragmented identity changes depending on the environment. *The Hunger Games* characters have shattered identities that shift when they leave their homes and embark on conflicts and rebellions.

The protagonists struggle to figure out who they are and find themselves as the stories go. This search for self indicates that one's identity is stable and distinct and must cultivate to be whole. Because this is a problematic endeavor, most societies grant teenagers a “moratorium” - a period during which they can experiment and search for the correct ideals before becoming adults.

Her father, a former poacher, taught her to hunt with a bow and arrow and identify food plants in the woods. He also introduced her to the underground market, where he used to sell games he no longer needed. Katniss has supported her mother and sister with this information since she was twelve years old. As a result, her job in the household has changed dramatically from that of a kid to that of an adult: she is now in

charge of ensuring that the family has enough to eat, as well as managing the funds, exchanging illicit games on the black market or selling them directly to possible purchasers.

Katniss also has no spare time or interests of her own; thus, she has no idea what she loves or dislikes. Katniss is sixteen years old when she is forced to leave her home to compete in the Hunger Games. Because she will face violence, death, and other difficulties alone in the arena, the competition compels her to develop even more quickly. Because of Katniss' adult-like status in her household, this appears to be a simple task. She has never had someone tell her how to do things, so she is used to doing things her way with minimal outside control.

She is self-sufficient and competent, devising ways to overcome the other Hunger Games competitors. She thinks about how the audience would see the events through the lenses of the cameras and consequently manipulates her actions and emotions to appear as appealing as possible. She solves issues, remains calm under pressure, and considers possible outcomes and situations, such as which players will attack and when. Ultimately, she outwits the game's creators by threatening to commit suicide with another player, thereby threatening to leave the audience without a victory. Because of these actions, she later becomes the number one enemy of the Capitol and the symbol of the rebellion.

Katniss appears to be progressing well, conquering hurdles in her life while still providing for her family and

winning the Hunger Games. On the other hand, Katniss has not had the opportunity to figure out who she is since she was forced to grow up too quickly, and she feels lost as a result later in the trilogy. Her identity is jumbled and appears to shift depending on the scenario. Her prior life experiences have also influenced her identity. Katniss' past as a half-orphan who had to care for her family has made her feel responsible for others, and she feels terrible and worthless when she cannot save someone. As a result, she volunteers to go. As a result, she offers to go to the arena instead of her sister, picks the weakest among them as her companions so she can defend them, and risks her own life to save others.

Katniss has spent much of her adolescent spare time in the woods, which is why she has a strong sense of self as a hunter. As a result, even after her first games, when she is renowned and has enough money to live comfortably for the rest of her life, she continues to poach and break the rules since she has no other options. "Most of it [Katniss' life] has been consumed with the acquisition of food. Take that away, and I'm not sure who I am, what my identity is." (The Hunger Games 378)

She feels at home in the woods and toys and thinks of fleeing society and heading into the wilderness with her family. The forest is the one location where she feels joyful and can forget about her problems. When she is finally able to leave District 13's underground stronghold in the last chapter, she remarks, "... it's about as close to happiness as I think I can

currently get." (Mockingjay 63) She has established her identity in her previous neighborhood and feels bereft when she is forced to leave.

Katniss' experiences in the Capitol and the game arena indicate that her identity is deeply rooted in her previous life and home:

“As I slowly, thoroughly wash the make-up from my face and put my hair in its braid, I begin transforming back into myself. Katniss Everdeen. A girl who lives in the Seam. Hunts in the woods. Trades in the Hob. I stare in the mirror and try to remember who I am and not.”
(The Hunger Games 450)

She doesn't want to be a Capitol star, preferring a modest existence and believing she belongs in District 12. Katniss also appears to accept her fatigued appearance and not give a damn about her appearance: “The person in the mirror looks ragged, with her uneven skin and tired eyes, but she looks like me...I rip the armband off, revealing the ugly scar from the tracker. There. That looks like me, too.” (Mockingjay 92). Katniss cares about her beauty but prefers to look like herself rather than attractive.

Due to the unsuccessful moratorium, Katniss finds it challenging to form a lasting identity. She sees herself as a hunter and a family supporter, so she is perplexed when those things are taken away from her. She has identity issues and struggles to maintain control over her life. The populace in the

novel is terrified of life without the factions since they are so deeply embedded in society. The sections function as identifiers; without them, people would have no idea who they are or where they fit in. People who do not belong to a group are also at the bottom of society.

The roles that adolescents adopt are influenced by their ideas and definitions of themselves. It also serves as the foundation for identity politics, which is concerned with an adolescent's self-identifications in terms of gender, class, and other notions that influence their access to power. Katniss can only join the rebellion if she identifies herself as the Mockingjay, the rebellion's face in The Hunger Games. Katniss' place in society changes dramatically when she is transported to the Hunger Games arena and emerges victorious.

She is no longer anybody in the poorest neighborhood, destined to work as a miner when she reaches the age of majority. Instead, she has become a celebrity, known to everyone in the Capitol, and expected to participate in the Hunger Games event every year. People idolize her, but they also listen to her in her new capacity, which gives her authority.

Furthermore, because her acts in the arena were considered rebellious, citizens see her as a symbol of the revolt, while Capitol authorities see her as a deadly opponent. Even though others see Katniss as a rebel, she is unsure of her motivations. However, as the revolt progresses, more people

regard her as a legitimate leader. She seeks greater power for herself since she is weary of being a pawn in other people's games. She acquires the courage to submit her proposals and requests to the rebel council, using her involvement in the uprising as justification. Later, during the rebellion, Katniss assumes charge of her squad after their previous commander dies and implements her plans with the assistance of others.

When she runs out of ideas, she becomes a believable leader, devising methods and seeking opinions from the rest of the team. Her team also respects her, believes in her when she questions herself and is prepared to follow her even though they know Katniss does not have the support of the rebel council. Finding one's position in society is complex, and the characters in both works try on several roles to find one that suits them.

The novel's protagonist has fractured identities, poor self-esteem, a sense of alienation, and has been traumatized in various ways. To mature, people must establish a more stable identity and self-esteem and discover a position that allows them to feel like they belong in society.

They must also confront their traumas and accept the deaths of their friends or family members and their own lethality. As the characters develop independence from their parents, create new ties with their friends, and experience love sentiments, their relationships also evolve. This growth takes place in a dystopian context, complete with wars and rebellions - as a result, the characters face challenges in their

psychological development. Still, the chaotic circumstances also serve as a metaphor for the problems and instability of adolescence.

References

Collins, Suzanne. *The Hunger Games*. 2008.

Collins, Suzanne. *Mockingjay*. 2010

Erikson, Erik H. *Identity: Youth and Crisis*. Norton & Co, 1968.

McCallum, Robyn. *Ideologies of Identity in Adolescent Fiction: The Dialogic Construction of Subjectivity*. Routledge, 2012.

Seppanen, Marianne. *Dystopia in Young Adult Fiction. Identity, relationships, and social growth are in Suzanne Collins's The Hunger Games and Veronica Roth's Divergent trilogy*. The University of Tampere. 2017.

Post Modernism In Amitav Ghosh's The Shadow Lines

Madhumitha.R, M.A. English Literature, PG and Research
Department Of English Hindusthan College Of Arts And
Science, Coimbatore.

Abstract

Postmodernism is an academic perspective or manner of discourse characterized by the skepticism of what it views as modernism's grand narratives and resistance to epistemic certainty and meaning stability. Naive realism is used to deny claims to objective fact. Self-reflexive, epistemological relativism, moral relativism, pluralism, irony, irreverence, and eclecticism are all characteristics of postmodernism, which opposes the "universal validity" of binary oppositions and fixed identities, hierarchy, and classification. Postmodernism began as a reaction to modernism in the mid-twentieth century and expanded to encompass many fields. Deconstructionism and post-structuralism are related to postmodernism. Several authors have condemned postmodernism for encouraging obscurantism, forsaking Enlightenment rationalism and scientific rigor, and contributing nothing too conceptual or factual information. By combining tradition and modernity in the creation of art, Indian literature in English has established its greatness. Their fascination inspired the writers' quest for new genres and techniques of writing with literature, which

drove their energy and design. Earlier published works depicted India's history, culture, and moral beliefs.

Nevertheless, a massive change can be seen in novels published post World War I, defined as modernism. One of the postmodernists is Amitav Ghosh. The political and cultural environment of post-independence India has significantly impacted him. As a social anthropologist with experience visiting distant locations, he offers his thoughts on the current situation. National boundaries, according to postmodernists, are barriers to human connection. They believe nationalism is the cause of conflicts. As a result, postmodernists advocate for globalization. The novels of Amitav Ghosh are on multiracial and multi-ethnic issues: He roves around like a traveling cosmopolitan, weaving them with his narrative brilliance. The *Shadow Lines* is a remembrance of a narrative given by an anonymous narrator. It's a nonlinear story delivered as if the narrator were piecing together the pieces of a jigsaw puzzle in his head. This literary style is distinctive and intriguing, weaving concepts together as time and space collide and assisting the narrator in better understanding his history. Ghosh explores the true meaning of political freedom and the borders that appear to establish and separate in a more globalized society, revolving around the issue of nationalism in a globalized economy. This article aims to highlight postmodern themes such as class politics, nationhood and diaspora, non-absolute space, and impossible coexistence in *The Shadow Lines*.

Keywords: Postmodern, identity, nationhood space, diaspora, coexistence.

Postmodernism is an artistic style and notion defined by a rejection of theories and ideologies and a focus on traditions. It was created by academics in the 1950s and 1960s in response to scientific attempts to describe reality objectively. In many academic fields throughout the latter half of the twentieth century, it was a popular and dominating form of analysis. Religion, literary criticism, sociology, ethics and morality, linguistics, architecture, history, politics, international relations, anthropology, visual arts, and music were all impacted by postmodernist ideas.

Amitav Ghosh's storytelling methods are typically postmodern. The plot of *The Shadow Lines* is straightforward. It transitions easily between times, places, and characters. In *The Shadow Lines*, his work is intriguing and plausible, written with ease and intriguing with a combination of fiction and non-fiction. Amitav Ghosh's novel *The Shadow Lines* is set in India. The book was hailed for its clever structure and complex approach when it was first published in 1988. *The Shadow Lines* makes no notions of having a narrative. Instead, it is a collection of anonymous characters' stream-of-consciousness recollections relayed to the reader by the narrator. The narrator reminisces about various family members and acquaintances and how their lives intertwined with tragic riots in Calcutta and Pakistan in 1963 and 1964,

jumping back and forth between 1939 and the 1970s. The novel has no chapters or scenes, yet it is divided into two sections: "Going Away" and "Coming Home." The narration of the first part of the novel, "Going Away," begins with numerous stories about the narrator's family members. Through the narration, it is evident that the narrator is reflecting upon the past event that took place during an unspecified period in the 1970s in London. His mother and father are strangely absent from the narrative. The narrator's relationship with his grandmother Thamma, his protection under the care of his uncle Tridib and his relationship with the Indian diplomat's daughter Ila are the kingpin of the first part, "Going Away."

The second part of the novel "Coming Home" focuses mainly on the political upheaval that would eventually envelop India and Pakistan in rioting, as well as his grandmother's endeavors to get his uncle to India from his residence in Dhaka. Ila has also been in an unhappy marriage with Nick Price. Tridib's sorrow deepens as Ila flirts with bohemian ideals while pursuing his education. There are clues that he is in love with Nick's sister, May Price. But, there's no way this will end happily for any of them.

The postmodern interpretation of *The Shadow Lines* is inadequate without considering the novel's class politics. The characterization of the novel's characters, as well as the events and non-events, and the narrative, all have a clear class line. Starting with the characters, most of the characterizations share

the same class identity – either bureaucratic or socially upwardly mobile. The narrator's childhood tale, however, in the persona of his grandmother, is an exception. Nonetheless, the grandmother can be blamed for a particular class phenomenon since her portrayal reduces her to a product of and bystander to class politics.

Tridib's portrayal has its class politics. Tridib has been presented as an image, a symbol of the desire for the narrator, someone he wishes to be but can't since he lacks the necessary skills. This picture is loaded with class politics. Tridib's entire persona is built on the sole goal of alienating him and turning the image into a "magic image." Such alienation was disguised as cognitive marginalization but was ultimately linked to a class-alienation. When the story enters the realms of multiculturalism, first through Ila and then through May and the Prices, the narrative's class politics take a firm hold.

The Shadow Lines examines national divisions based on political consciousness and emphasizes the concept of a new international order emerging from the capitalist world economy. The familiar national borders are pushed back to the gloominess of the shadow as the global forces and markets extend transnationally. "Ghosh problematizes nationalism in his search for identity" (vol.8).

"A world beyond country" is proposed as an idealized way of living in this work. This is especially desired given the rise of international capitalism and the global market, which demand independence from national borders. "The Shadows

Lines" investigates the process of constructing a sense of national identity. National identity is considered to be formed as a result of these two opposing forces, one condensing and the other distinguishing. The concept of a nation or community being homogeneous, united, and singular implies that it is distinct from other countries or communities. Being Indian entails belonging to a single undivided family with shared objectives and aspirations.

Ghosh has demonstrated that the concept of a national boundary is an illusion by following the narrator from childhood to maturity. The story reveals the misleading nature of national borders, which are built to present an impression of distinction across political divides. The narrator's grandmother is a staunch believer in the capacity of national borders to distinguish her group from others. As the narrative progresses, her patriotism appears to be questioned.

The novel *The Shadow Lines* describes the fundamental diaspora since it recounts the awful experiences of two diasporic families, Mr. Lionel Tresawsen and Dutta-Chaudhari, who are from India, Bangladesh, and England, respectively. Calcutta, Dhaka, and London are the three major areas in the country. Three generations experience joy and sorrow due to their interactions with various regions. Partition forces them to leave their homeland and temporarily go overseas. However, they keep their cultural and civilizing identities, emphasizing the novel's diasporic character.

In both the narration and the listener, *The Shadow Lines* turns impossible coexistences and disturbed magical barriers into genuine problems. Ghosh studied the process of "going away," the scattering of his characters beyond nations, and how inter-personal relationships across cultural barriers may / cannot be perpetuated in the first portion of the work. In "Coming Home," he looked at post-colonial cultural migration and the loss of the subcontinent's cultural unity against political activities that spanned nearly two decades. Points of fixity once established by one's birth, residence, or nation have now become shadow lines. The work is full of symbolism of ancient and new houses, maps and mirrors, borders and limits, and all of these symbolisms relate to the concept of man's desire for identity and origins. This is a narrative about every man trapped between the past and the present, not only the grandma or Jethamoshai. The novel comes to a close yet does not terminate. It raises the questions of identity, roots, borders, and the shadow lines that tear us apart.

The Shadow Lines has constructed a non-absolute place that is made up of multiple spaces and sub-spaces, events, and non-events. One of their most important characteristics is that these spaces, sub-spaces, events, and non-events are confined, time-limited, and problem-oriented. For example, the narrator's connection with Ila is based on a cultural and social construct. That construct is highly localized and temporally constrained, physically and in the novel's places and sub-spaces. The discourse of empowerment beyond

organizing politically, which pervades the novel's whole story, contributes to The Shadow Lines' structural spaces, giving it a post-structural dimension.

The characteristics of postmodernism are evident throughout Amitav Ghosh's works. In his fictional works, displacement has been a significant theme. His literature is heavily influenced by history and irony. Ghosh employs the literary method of temporal distortion, which involves a nonlinear timeline. Amitav Ghosh's storytelling approach is usually postmodern. He is recognized for mastering the "magical realism" genre, in which he disregards beautiful descriptions and flowery language use. In Amitav Ghosh's literature, one of the postmodern characteristics is the blurring of genres. He disfigures himself by mixing genres.

To conclude, postmodernism is a developing and evolving field with no clear definition. Even though it has its characteristics, concretizing these substantial parts are pretty challenging. As a result, this article will continue to be an effort to apply postmodern philosophy to Amitav Ghosh's works. The Shadow Lines is a novel in which traditional modernist difficulties of separation of substance and appearance are handled by building a typical postmodern spatial vision.

References:

Sukanta Das, Beyond the frontiers: Quest for identity in Amitav Ghosh's The Shadow Lines, in The Atlantic Critical Review

Research Journal Of English (RJOE)

Vol-7, Special Issue-3, 2022, Impact Factor: 6.67(SJIF);www.rjoe.org.in,

An International Peer-Reviewed English Journal, ISSN: 2456-2696

Quarterly. Vol-8 No-1, Jan – March 2009, 87. "Ghosh
problematizes nationalism in his search for identity."

Ghosh, Amitav. *The Shadow Lines*. Penguin Books, 2019.

Post Modernism in Preeti Shenoy's *Life Is What You Make It*

Sandhiya.A., M.A.English Literature ,PG & Research
Department of English ,Hindustan College of Arts and Science
Coimbatore-641028

Abstract

Postmodern intertextuality condenses the relationship between texts containing episodes, quotes, references, translations, etc. The study aims to recognize that intertextuality has a postmodern trend in Preeti Shenoy's selected works. *A Life is What You Make It*, *It Happens for a Reason*, and *Life is What You Make It* a hundred little flames Preeti Shenoy is a versatile postmodern artist and writer. Other texts have been linked to the word intertextuality. The Quotes, situations, characters, and narration are all examples of intertextuality references, etc. Julia Kristeva, Roland Barthes, and Mikhail Bakhtin are critical intertextuality theorists, and the present study has taken intertextual notions from the thinkers above. The study's technique comprises four intertextual concepts: word definition, varied situations link, language, and dialogue. Julia Kristeva proposed the first two concepts: word descriptions and links between distinct conditions. Language and dialogue are intertextual concepts suggested by Roland Barthes. Mikhail Bakhtin also proposed the intertextual concept of language. These intertextual notions are used in this

study, and the writers looked at the intertextual components of Shenoy's selected texts. The study's findings are compared to those of previous studies in the field of postmodern intertextuality. Women's empowerment, older generation versus younger generation, and fondness for grandpa are among the recommendations for future research.

Keywords: Intertextuality, Word Definition, Varied Situations Link, Language, and Dialogue.

Postmodern literature is characterized by a stylistic and ideological reliance on literary conventions such as the use of quotation marks. Fragmentation, paradox, untrustworthy narrators, and often implausible and simply ridiculous plots

Authorial self-awareness, impossible plots, games, parody, paranoia, dark humor, and authorial self-awareness reference. Postmodern literature frequently rejects the distinctions between "high" and "low" literature as well as the separation between "high" and "low" forms of art and literature, as well as the distinction between genre and modalities of storytelling and writing.

Postmodernism, literature, stylistics, movements, and philosophy are all keywords. Philosophy. The term "postmodern literature" refers to the alleged stylistics and ideologies of the period constraints of modernism literature and the world's tremendous transformations. After World War

II, Postmodern literary writers have also been profoundly affected by numerous postmodern philosophical movements and ideas. According to postmodern philosophy, the world is hard to define or comprehend precisely. According to postmodern philosophy, knowledge and facts are constantly relative to certain conditions. It is both foolish and impossible to pinpoint the precise intertextuality in postmodern writings as a high-flying figure that alludes to the text through the representation of characters, settings, ideas, and so on to the following text (Pandeewari et al., 2020). The development of intertextuality connects to other works of art. "The," writes acclaimed writer Umberto Eco. The value of a book is determined by how well it is read meaning of any ideas, concepts, or events.

A book is made up of symbols that convey information. Other indications speak of things in turn; a person can't read them without an eye. Because the book contains signs that do not produce concepts, it is considered dumb" (Eco, 2011). Postmodern writers demonstrate intertextuality through diction, phrases, quotations, and other means. Illustrations, translations, and characters, for example. An illustrious and eminent figure Julia Kristeva, a thinker, created the term *intertextualité*, which means "between texts" diction, quotes, and other techniques to impose a link between the text's insinuation.

Preeti Shenoy is a well-known and multifaceted figure

in Indian writing in English literature. Postmodern author, Shenoy's paintings, has reflected a variety of concepts, and one of these concepts is intertextuality. In Shenoy's works, intertextual aspects can be seen; to some extent, the scholar can also investigate whether Her works have intertextuality. According to prominent scholar Henry Louis Gates, intertextuality is the nature of writing virtuosity. The pieces respond to other texts, such as poetry or novels (Gates, 1987). Julia Kristeva, Graham Allen, Mikhail Bakhtin, Roland Barthes, Michael Worton, M.H. Abrams, Jonathan Culler, Charles Bazerman, Cristina Bacchilega, Ferdinand de Saussure, Leonard Bloom, and Michael Riffaterre are notable intertextuality theorists. The term "intertextuality" has been used in literature, particularly in postmodern works.

The majority of the studies demonstrate Julia Kristeva and Bakhtin's theories. "The word is born in a dialogue as a living reply within it; the word is shaped in dialogic interaction with an alien word already in the object," Bakhtin summarises intertextuality. A word forms a concept of its object in a dialogic way."

(Bakhtin,1981). Julia Kristeva, a well-known intertextuality theorist, says of words, "the word as a minimal textual unit thus turns out to occupy the status of a mediator" (Kristeva, 1986). Shenoy's three novels are based on this theory: *Life is What You Make It* (2011),

It Happens for a Reason (2014), and *A Hundred Little*

Flames (2015). (2017). In her novels, diction plays an important role. "To me, she was the ideal of a flawless woman," Shenoy wrote in the novel *Life is What You Make It*. She was stunning, with her sculpted aquiline features..." (Shenoy, 2019). *A Hundred Little Flames* is a novel about the relationship between the younger (Ayan) and older (Gopal Shankar) generations. "His eyes were vacant," Shenoy toyed with words while creating this story. He continued to stare at Ayan, perplexed. Each syllable was spoken slowly by Gopal Shankar. and He appeared to be struggling with his words" (Shenoy, 2017).

According to Kristeva, words can only cover the content and attract readers. Similarly, Shenoy's texts place a great value on word choice, which is linked to Kristeva's intertextuality theory. The 72 words spoken by Shenoy are then chiseled, aquiline, epitome, confused, enunciated, and so on. Shenoy's text relies heavily on the use of words.

There have been numerous research conducted on postmodern tendencies. Some research has been completed under the concept of intertextuality perspective, which is evident from the literature study. There is no study of postmodern intertextuality in Preeti Shenoy's writings, and this thought motivates the writers to conduct further research in this area (Abd-Aun & Shannan, 2017; Ahmadian & Yazdani, 2013).

The fourth part compares the current study's findings to

those of other research. The end of the report summarizes the study and highlights it. Postmodernism. Shenoy S works include intertextuality: *Life Is What You Make It*, *It Happens for a Reason*, *A Hundred Little Flames* and *Reason*.

Julia Kristeva, Roland Barthes, and Mikhail Bakhtin proposed intertextual theories to investigate intertextual features in Shenoy's texts. They deal with intertextual components such as dialogue, pictures, language, scenes, and issue description, among other things (Smith, 2004; Suresh & Suman, 2019). The use of intertextual theories in Shenoy's texts *Life is What You Make It*, *It Happens for a Reason*, and *A Hundred Little Flames* is the subject of this section of the article.

This study focuses on postmodern intertextuality, which is uncommon in literature, particularly in Indian writing. Intertextuality is essential in literature, yet it cannot be easy to explain using other texts. In literary works, the script is used to investigate intertextuality. In the current research, Preeti Shenoy's postmodern books are abbreviated as *Life is What You Make It*, *It*. In terms of postmodernism, there's *A Hundred Little Flames* and *Everything Happens for a Reason*. multi textuality (Alfaro, 1996; Eyvazi et al., 2014)

The theories of intertextuality proposed by notable theorists about intertextuality are used to illustrate these works. Finally, intertextuality components are depicted in Preeti Shenoy's writing in a few of her works. According to

this research, Shenoy's texts reinforce postmodern intertextual notions such as word description, diverse situations, links, language, and discourse.

Life is What You 79 Make It, It Happens for a Reason, and A Hundred Little Flames are all pieces by Shenoy that explore intertextuality. The study's shortcomings include that most studies convey intertextuality in literature and film. Finding intertextuality in literature and an appropriate novel for comparisons and analysis through intertextual components is difficult (Guo, 2018; Putrayasa, 2017). Even though there are numerous theorists associated with postmodern intertextuality, the current study focused on three: Julia Kristeva, Roland Barthes, and Mikhail Bakhtin.

The current study contributes to and suggests future research in the areas of cultural amalgamation, women empowerment, the proper relationship between grandpa and grandson, alienation, parental care, love, psychology barriers, older generation versus younger generation, nostalgia, longing for parental love, workaholic, and so on. In conclusion, despite widespread criticism of the postmodernist movement, its most brilliant members have left an indelible mark on literary history. Although postmodernism's influence on literary works waned in later decades, the long term allowed for evaluating postmodernism as a cultural phenomenon and a specific trend in philosophy and literary criticism. The entire literary heritage was purposefully altered by postmodernism. It has now

become an existent cultural environment — a vast cultural unwritten encyclopedia in which all texts interact as intertextual elements. Cultural background is part of our culture. We live in a cultural setting, and literature is a part of that culture. These items can be used and part of the world we construct for ourselves. As a result, it's reasonable to say that postmodernism, as a philosophical and literary system now in use, continues to pique the interest of domestic and international authors and critics, resulting in heated discussions and opposing viewpoints.

References

- Abasi, A. R., & Akbari, N. (2008). Are we encouraging patchwriting? Reconsidering the role of the pedagogical context in ESL student writers' transgressive intertextuality. *English for specific purposes*, 27(3), 267-284.
- Bywater, William. (1990). *The Paranoia of Postmodernism*. Johns Hopkins University Press.
- Shenoy, Preeti. *Life is What You Make It. Chennai*: Srishti Publishers & Distributors, 2011.

**Cultural Heritage and Hybridization In *I Am Vidya* By
Living Smile Vidya**

Rehana Iqbal Imani, M.A. English Literature, PG and
Research Department of English, Hindusthan College Of Arts
And Science, Coimbatore

Abstract

The purpose of this paper is to discover and analyse Vidya's search for self-identity in the memory *I am Vidya*. The protagonist's attempts to forge an identity are the subject of the memoir. It introduces the concept of a third gender's fight. Enlightenment is a form of wisdom, absolute understanding, and acceptance of the truth, not just a feeling of peace with the universe. Society overlooks the fact that transgender people are human beings. Vidya feels uneasy and alone in her motherland. She desires to learn more about herself, new places, and new people. Vidya's aspirations and goals are dashed when she sees a completely other India, one that is rife with violence and upheaval, particularly in the third world.

Keywords: Self-Identity, Third Gender, Violence, Upheaval, and Third World.

The Identity and expression of transgender differs right from their birth. Apart from this, there is also an identity called transsexual where the transgender under medical assistance transform from one sex to the other. There are trans men and trans women whose gender identity is opposite to their sex. The third gender category is assigned for the transgender. Cross Dressers is a broadly define term for transgender. A transgender is different from sexual adaption. Transgenders can be identified as asexual, straight (heterosexual), bisexual, homosexual (gay or lesbian).

Also there is Cisgender which is opposite of transgender, Cisgenders are the people whose sex matches their gender identity. Congruence is a state in which people feels original, veritable and pleasant within their outer appearance and are called transgender congruence. There are a lot of transgender people who experience gender dissatisfaction, they go in search of medical treatments like Menopausal hormone therapy or Postmenopausal hormone therapy (it is used to treat symptoms associated with female Menopause), gender reassignment surgery, psychotherapy etc.

There are transgender who do not wish for these treatments, apart from these there are many others who want to undergo these treatments, but lack due to the low financial conditions and also because of some medical problems they are unable to undergo these treatments. In the marketplace, work place, public place, hotels, restaurants, malls, hospitals, they are discriminated against a lot. There is no specific legal

protection for them. They are abused, mocked, teased, made fun of, laughed at and what not.

There are many problems faced by transgenders, among which six are the most common and severe problems. They are psychological affliction, poor financial condition and intolerance at the place of work, minority and blacked out areas, unhoused, harassment in the educational system and unfair treatment.

Transgenders suffer from condemnation, bigotry and intimidation in their day to day lives. The young transgenders face all of these without any moral support. There are families and friends who support transgenders and hence it becomes easy for them to survive. They also face oppression in schools, character assassination, verbal assault, derogation, public humiliation, trauducement etc. When they go through all these, the result is suicide attempt, self harm. This happens because of the sufferings which they can not tolerate and leads to mental distress.

Apart from the middle and old aged people, the transgender teenagers also suffer a lot and are often isolated and there is lack of support as well. The moment anybody realises that so and so person is a transgender, they distance them, gives weird looks and signs, makes them feel uneasy, gossip about them. Because of all these, the transgender people feel bad about their identity; this puts their confidence level down which in turn results in hesitancy, vagueness, ambivalence, unpredictability, unreliability, uncertainty,

irresolution and what not. When they undergo so much pressure, anxiety, discomfort, sadness, loneliness, it results in their mental illness, psychopathy.

A relative inability to read and write, nor having knowledge and social marginalisation restricted the income and implementation chances for transgender. There are various elements answerable for their financial disadvantages which are as debarring from society, taint, blot, family, friends and discrimination at the place of work. There is dearth of knowledge and tutelage in employment and adroitness evolution.

There is insufficiency of golden opportunities and shortage of credence in appealing to them by employers. The problem is not with the transgenders, the problem is with the society who looks at them that way. The moment society builds the courage to look up to them as human beings and not transgenders, there will be a full stop to all the problems and inequalities.

The splinter group is at the bowels from executing and socialising at discrete, communal and societal extent. The marginalised people have compact jurisdiction over their lives and the wealth obtainable to them. They encounter negative public vantage points. All three lead to the depletion in confidence level and thus they isolate themselves. When it comes to work, education, health services, income, leisure activities, housing - they have very limited access. Most of the time, they don't have access to these. They become the victim

of poverty, racism, sexism, homophobia or transphobia and this creates a negative impact on their mental stability. They are deprived of the public services.

The society is definitely responsible for the downfall of the transgender community, but this initiates with the families they were born to. Their families feel bad to own them, they feel uncomfortable, they feel ashamed to call and consider them their child, they disown them. Gender issues have become so sensitive that the transgender are not allowed to use the public toilets. They have no separate toilets for them and are left with no option except for using the male toilets where they face sexual assault and harassment. These discrimination have affected them so crucially that they move to other areas. They are lacking social support, they are rejected from the religion - especially some Christians fundamentalists sects and Muslim. Their parents force them to marry opposite sex and the divorce.

Just for being queer, the transgenders are thrown out of their homes and they end up living on city's streets or run away to escape the discrimination. They owe no rights to choose with which gender they are more comfortable living in the shelter system. Be it harassment, discrimination or abuse, is rampant in the shelter system. Transgender people suffering from AIDS, HIV were lacking extensive plan for long term housing, nursing extra. Transgender youth missed out on education and social support during critical formative years -

more than half of unhoused transgender youth reveals experiencing discrimination from squints.

The transgender community is highly a minority and endangered one. The community is lacking in everything, mainly in the area of education. They are not able to participate fully in social, cultural, political and economic activities because the majority of them are illiterate or less educated. The reason behind the high literacy rate is that educational institutions are very much gendered places. In the educational system, stigmatization of gender - non conforming and transgender children and youth is loudened. As per 2011 census, in India total population of transgender is around 4.88 lakhs.

Census data also reveals that the transgender have low literacy rate, 46% transgenders are educated compared to 74% literacy in the general population. The right of education act has defined the transgenders as "Disadvantage group" - Indian Express 2014 witnesses this. And this means that the transgenders will be eligible for 25% reservation under the financially weaker section for admission. There are various factors responsible for the low level of literacy rate of this community but mainly the rejection from family, rejection from society, poor economic condition, sexual abuse and violence, discrimination and social stigma, thick-skinned attitude and treatment of teachers and staffs are responsible.

Harassment, violence, discrimination and intolerance are experienced by the transgenders due to their sexual inclination,

than those who identify themselves as straight. Political, moral and religious belief of a dominant group are some of the factors that may buttress transphobia on a broader scale. As the transgenders live in a transphobic environment, they are forced to tuck away their sexuality for agitation of the rebuff, snub, knock-back, negative reactions and sequels in coming out. Transphobia evidents itself in various different forms like physical attacks, negative media representation, harassment and discrimination in workplace.

Transphobic people play an important role in surmising with the lives of transgenders. They cannot avoid their feelings of hatred and the truth that they cannot accept transgender people. Thus, they harass transgender individuals physically or verbally and uncover them to violence. Such attitudes land the transgenders in repudiation and isolation, discontent with the place they live in, vulnerability to physical disturbance and stress.

The supreme court in a judgement in 2014 discerned that "The transgender community, generally known as "Hijras" in this country, are a section of Indian citizens who are treated by the society as "unnatural and generally as objects of ridicule and even fear on account of superstition". Also, every person must have the right to decide their gender identity and expression, including hijras, transsexuals, transgender. They should have right to reveal their gender identity freely and be considered as a third sex. That is why, today the transgender

in India are known as third gender. Transgenders exist all over India.

While collecting census data, Indian census has never recognised third gender (Transgender) for years. But then data of transgenders were collected with details related to their literacy, caste and employment in 2011. Transgenders are unique because they have an active social organisation of both rituals and traditions. By performing a traditional ceremony such as naming ceremony or by prostitution they on a living. Naming ceremony has the music, dancing and singing performance at the arrival of a new infant, not everybody accepts this ceremony.

Transgender persons (protection of rights) bill 2016 for introduction in Parliament is approved by the Union Cabinet, the bill is expected to bring economic, social and educational authorization to the transgenders. Also, this bill to a community that has been discriminated against for so long could mean an opportunity to live a life of equality and dignity. In 2019, Tamilnadu government has given 30% reservation for transgenders under MBC category. 96% transgender are forced to take low paying work or undignified work as their livelihood such as sex work, badhai, begging and they are exploited by clients and beaten up.

The research says that even qualified once among them don't get employment opportunities and above 23% are compelled to engage in sex work which has high health related risks. There is no legal support to a transgender for entering

into a marriage, having spouse and setting up of own family in India. They are often denied accommodation both monthly rental or a hold. The researches cited a case study where a young film major in Mumbai's Jogeshwari was asked to vacate a flat because she was a transgender.

Living Smile Vidya in her memoir *I am Vidya* brings out the struggles of transgenders and their plea of not to be treated like a marginalized group of society. Vidya also had a transformation from one gender to the other - Man to Woman. At first she was Saravanan, after going through a lot of conflict, she was able to become Vidya. When she was Saravanan, she thought everything would change and her heart would be at peace if obtained Vidya. But the traumas faced by her are heart breaking.

There are many other transgenders like Vidya who faced this and are still facing it. Vidya never thought she would begin the same street where her Coaching Centre was located while she was in her Higher Secondary. Vidya is a social media person. Once she came live on facebook and burnt her certificates concerning education, in front of the huge audience. She wepted, she was angry, she yelled, she questioned society, her fans on facebook - What is the use of studying, graduating, getting degrees and all when we transgenders are left with the only option of begging. Vidya is MA in Linguistics. She once said in a meeting that these are works concerning the transformation of a man into a woman but no literature speaks about the transformation of a woman

into a man. Defining or identifying what it means to be a boy or a girl is not simple as Biology. It is often traced by society and culture.

The nursery rhymes 'what little boys are made of?', reflects how and what people think of different genders. This rhyme which children learn when they are small defines girls as being sweet and delicate, playing with stuffed animals and kitchen sets; whereas boys are defined as being rough and tough and playing anywhere and everywhere with anything and everything. Boys are offered guns, soldiers and cars in terms of toys.

There are even clothes reflecting gender roles. There are no defined clothes for transgenders. Vidya set a new style of dressing - the Kurtas and the neutral tops and jeans which were common to both sexes. This style of dressing struck her mind when she found that wearing feminine clothes was the problem. At the age of 12, Vidya badly wanted to transfer herself into a woman, she thought this transformation would be a solution to every problems, urges and hindrances. But she was never aware of the difficulties faced by women on this earth.

Today when the world has become modern, there are men who treat their women respectfully and give them equal rights but the trans-woman will not be taken into account as a woman contextually. Only outer appearance is not enough to be called a woman. The self identity that a person claims to be is important. This could be one of the reasons why trans women

were not given their basic rights from both the first and second gender. Society doesn't accept trans women like other women even if they look like normal women.

Vidya in school, experienced violence, physical and verbal harassment, inequality; more than the lesbian, bisexual and gay students. Such ridiculous behaviour in the school atmosphere affected their attendance and performance. In order to get rid of this, they leave the school, they think it is right to do so for their protection. This wild and bitter experience of violence and harassment leads to the usage of drugs. Also those who are frightened at school undergoes more depression and suicidal attempts. Family members are mainly responsible for the unhealthy life of the transgenders.

In Vidya's case, it was her father who was a sturdy dictator just like Mussolini and Hitler. Vidya suffered throughout her childhood, her father didn't give any room for freedom of babyhood and simple delights. At the age of 6, Vidya started realising some girly changes within her character and behaviour but she gave her best to pretend that he was a boy. But in solitude, she used to put on her sister Radha's clothes and listened to the music and danced. She never liked to be a boy, she was never interested in enjoying the privileges which were given to her as a boy. When Vidya's mother passed away, she locked herself in the room, changed her clothes and started dancing. "I am the king's daughter, A fresh new rose. Will my dreams come true?." (Vidya 21).

Through her memoir, Vidya revealed the difference between the Nirvana operation in India without any approval of Government and the sex reassignment operation in other countries that has a legal acknowledgement. The doctors concerned with the Nirvana operation have no proper and complete knowledge about the insertion of a plastic vagina, speech therapy, facial feminisation and breast augmentation. There is no proper procedure followed and only HIV tests are conducted before the operation. Castration of the body organ takes place and there is no anaesthesia when the operation is in process.

Many female names were scrawled on the wall—some in ink, others in charcoal. The room seemed to be reserved exclusively for transgenders.

Our predecessors had scribbled their names on the wall, presumably because they feared they would die on the operation table. That was their way of ensuring the survival of at least their names after the hazardous operation we called nirvana. (Vidya 4).

Vidya being a literate person too undergoes this operation in an illegal way, only for her wish and desire of living a life as a woman. After the operation, Vidya was in terrible pain, but there was a light, a new hope in her. She was happy to the core. She thought that the pain was worth her happiness, she screamed:

Amma Amma, I have become a woman. I am not Saravanan anymore, I am Vidya- a complete Vidya-

a whole woman. Where are you, Amma? Can't you come to me by some miracle, at least for a moment? Please hold my hand, Amma. My heart seems to be breaking into smithereens. Radha, please Radha, I am no longer your brother, Radha. I am your sister now, your sister. Come to me, Radha. Chitti, Manju, Prabha, Appa... (Vidya 9).

After addressing every one of her family members, she addressed her Appa separately.

"Look at me Appa—look at my dissected body. This is a mere body. Can you see that I can bear all this pain? I can take any amount of pain, Appa. Look at me, Appa. Look at me as a woman. Accept me as a girl, Appa" (9).

Once her operation got successful, her family somehow accepted her and allowed her to stay with them. But somewhere she was unhappy; she moved to her friend, they took care of her basic needs. She struggled like anything to find herself a job. But her struggle didn't stop with the job, she had to change her name from Saravanan to Living Smile Vidya in the gazette. But the government rejected the application. Likewise she faced a lot of consequences after undergoing the SRS surgery.

To sum up, every life in the cosmos was formed for a specific purpose, just as every drop of rain water falls on a blade of grass. Every individual in society, including the government, doctors, and family members, must understand and support transmen and transwomen. This paper outlines

the whole life of a person who undergoes physical and mental metamorphosis. "I am not wishing for heaven. I ask to be released from this torment. I beg you to help me and my fellow tirunangais." (Vidya 143). *I am Vidya* is a compelling story of a woman trapped inside a man's body. She detailed each occurrence.

References:

- Vidya, Living Smile. "*I am Vidya*." Rupa Publications: New Delhi, 2007.
- Tripathi, Laxmi Narayan. "*Me Hijra, Me Laxmi*." 2015.
- Revathi, A. "*The Truth About Me: A Hijra Life Story*." 2010.
- Stryker, Susan. "*Transgender History*." 2008.
- Butler, Judith. "*Gender Trouble*." 2012.
- Mogli, Vyjayanti Vasanta. "*The Wire*." 2016.
- Rao, R. Raj. "*Lady Lolita's Lover*." 2015.