

Research Journal of English (RJOE)
An International Peer Reviewed and Refereed English Journal
Vol – 10| Special Issue – 1| Book -1

**Interdisciplinary Approaches
towards
Social Transformation**

Editors
Prof.Y.S.Sharada
Prof.V.Nirmala

Department of English
Sri Padmavati Mahila Visvavidyalayam (Women's University)
Accredited by NAAC with A+ Grade, ISO 21001-2018 certified,
Tirupati-517502, A.P.

Book Subject : English
Book Category : Edited book
Copy Right : Editor
First Edition : March ,2025, Volume-1
Book Size : B5(Double Crown)
Paper : 21kg, Maplitho NS
Price : Rs.600/-

Published by : Research Journal Of English (RJOE)
ISSN:2456-2696
Andhra Pradesh, India
www.rjoe.org.in
rjoeditor@gmail.in
Contact: 91 21 03 98 99

ISSN Supported by

ISSN National Centre, India
National Science Library
CSIR-NIScPR, 14 Satsang Vihar Marg
New Delhi - 110067

First Edition March, 2025

Disclaimer: The Publisher and editor cannot be held responsible for errors or any consequences arising from the use of information in this Book; the views and opinions expressed herein are of the authors and do not necessarily reflect those of the publisher and editors. © All rights reserved. No part of the book may be reproduced, in any form or any means, without permission in writing from the publisher and the author.

Contents

S No	Title	Author	Page
1	Key Note Address	Prof.B.Tirupati Rao	1-26
2	Ecocritical View of Cultural Materialism in Telugu Movies <i>Bheeshma</i> and <i>Bhoomi</i>	T.Umamaheswari	27-31
3	Celebrating Disability as A Gift: Reframing Perspectives	T. Sireesha ¹ Dr. M. Neeraja ²	32-38
4	A Privy Perusal of Masculinity In The Select Novels Of Amulya Malladi	Mrs.N.Vasanthi ¹ Prof.V.Nirmala ²	39-43
5	Golden Years: Disclosing The Depth of Love in The Second Bloom Through Selected Telugu Films	G. Bhargavi ¹ Prof. Y. S. Sharada ²	44-50
6	Helene Cixous' Ecriture Féminine: The Theory of Body Writing	¹ B.Teena Moulika Prof. V. Nirmala	51-56
7	Imprisonment In Life: Looking For an Empathetic Attitude	P. S. P. Ratna Manjusha ¹ Prof. V. Nirmala ²	57-60
8	Food As a Symbol of Cultural Identity In Easterine Kire's Novel A Terrible Matriarchy	T. Aruna Jyothi ¹ Dr. Y.S. Sharada ²	61-65
9	Rendition Of Dowry on Telugu Silver Screen: A Plea for Social Transformation	Lakshmi Haritha K T Prof. V. Nirmala ²	66-70
10	Pandemic Crises and Transformation: Exploring Social Characters in Isabel Allende's 'Violeta'	P.Sujatha ¹ Prof. Y.S.Sharada ²	71-76
11	Celebrating Dalit Heritage: Cultural Expressions In South Indian Dalit Short Stories	N.Hemavati ¹ Prof. V.Nirmala ²	77-80
12	Ai And Language Learning: Scope And Drawbacks	Dr. K. Madhavi	81-85
13	The Human Predicament Of Homelessness In Asif Currimbhoy's "The Refugee"	Dr. M. M. Gopi	86-90
14	Different Stages Of Woman In Literature	Elim Jeevan Jyothi Kola	91-95

Contents

15	Role Of Social Media Towards Social Transformation: Legal Aspects	S. Sireesha	96-101
16	Select Subaltern Indian Autobiographies: A Study	Prof. P.Padma ¹ Pasupula Rajasekahar ²	102-106
17	Role Of Digital Humanities in Acquisition Of Knowledge In The Current Scenario	Dr.A.Pavani ¹ Dr.V.B.Chithra ²	107-111
18	Aesthetic Resistance: Art As Social Critique	Dr. B. S. S. Bhagavan	112-118
19	Echoes Of the Heart: Tracing the Pathos in A Pale View of Hills	Balaji Naram	119-125
20	Quest Of Motherhood In “A House for Happy Mothers”	B. Ashok ¹ Prof. P. Padma ²	126-130
21	From Empowerment to Challenges: Exploring the Impact of Social Media On Women's Lives	Gundimeda Supriya Anne	131-136
22	Defying Fate: Ponnuthayi's Journey to Creative Independence	Prof. Mercy Vijetha Jillella	137-143
23	The Psychological Trauma of a Dalit Child In Nagraj Manjule's Fandry	J Sujana	144-151
24	Defamiliarization And the Aesthetics of Perception: Revisiting Victor Shklovsky's Art as Technique	Lakkineni Obanna	152-156
25	Use of AI in Language Learning	N.S.Vasu ¹	157-162
26	Mahasweta Devi's <i>Dhowli</i> : A Study of The Gendered Subaltern	Dr.P.Murali Krishna Reddy ¹ Dr.Syed Hussain Mian ²	163-168
27	The Angel and The Hitman: Exploring the Paradoxes Of Goodness And Redemption	M Sweeti ¹ Prof. Y S Sharada ²	169-175
28	Ai Driven Communication Skills for Future Professionals	Dr.Suneetha Yadav ¹ , Ms. S.Prasanthi, ²	176-179

Contents

29	Critical Insights In Paul De Man's <i>Blindness And Insight</i>	Bankupalli Subramanya Sharma ¹	180-185
30	The Advancements of Healthcare Managements: Developments & Concerns	K. Kusuma ¹ N. John Sushma ²	186-194
31	Relevance Of Ikigai in Today's Fast Paced Human Life – A Study	Dr.G. Kiran Kumar Reddy ¹ Dr. A.K. Gopi Krishana ²	195-202
32	Ancient Gilgamesh in Existential Lens from The Epic Of Gilgamesh	Dr.D.R.Pratima Roy	203-207
33	Anxiety, Critical Race Theory, And the Limits of Nonviolence	Bejoy Sam P. Winslow	208-214
34	Diaspora And Diversity: Exploring Multicultural Themes in Selected Novels of Bharati Mukherjee, Kiran Desai, And Meena Alexander	P.Dhana Raju ^{1, 2} Dr.R. Manjula ³	215-220
35	The Timeless Role of Teachers of English in The Ai Era	¹ Dr. R. Harinath, ² Dr. B. Rajasekhar	221-225
36	Transformation Trends in Aboriginal Exemplification in Literature	Dr.Rakoti Srinivasa Rao ¹ Prof.V.B.Chithra ²	226-231
37	The Question of The Other in Jean Paul Sartre's <i>No Exit</i>	Bincy P ²	232-237
38	Beyond Boundaries: The Synergy of Different Minds and Rewriting Tradition in Chitra Banerjee Divakaruni's <i>Sister of My Heart</i>	Chitta Rupakala ¹ Prof. Y.S.Sharada ²	238-246
39	An Eco-Centric Perspective Of Bibhutibhushan Bandyopadhyay's Mountain On The Moon	G.Prasanthi	247-252
40	The Double-Edged Sword Of Social Media's Impact On Mental Health: A Scientific Review	K. Vishnu Priya ¹ N. John Sushma ²	253-260

Beyond the Text: Interdisciplinary Encounters in Literary Studies

Key Note Address

Prof.B.Tirupati Rao

Professor, Dept of English & Communications, Former Registrar, Dravidian University,Kuppam.

Besides, rereading, not reading, is what counts.

A book is not an isolated being: it is a relationship, an [★]axis of innumerable relationships.

Abstract: This paper, *Beyond the Text: Interdisciplinary Encounters in Literary Studies*, explores William Shakespeare's *Hamlet* through the lens of diverse theoretical frameworks, ranging from Plato's philosophy to contemporary notions of post-truth. This interdisciplinary approach not only uncovers new dimensions of *Hamlet* but also demonstrates the continued relevance of classic literature in addressing timeless and contemporary questions alike. The interdisciplinary approach underscores how literary texts transcend their historical and literary boundaries, offering profound insights into human nature, societal structures, and philosophical inquiries. Ultimately, this paper highlights the enduring relevance of Shakespeare's masterpiece in addressing both timeless and contemporary issues, illustrating the transformative potential of blending diverse critical frameworks in literary studies.

Keywords: Plato, Aristotle, Renaissance Humanism, Romanticism, Structuralism, Semiotics, Psychoanalytic Theory, New Historicism, Feminist Criticism, Ecocriticism, Postcolonial Criticism, Deconstruction, Cultural Studies, Existentialism, Postmodernism, Narrative Theory, Cognitive Mapping, Post-Truth, Ferdinand de Saussure, Roland Barthes, Sigmund Freud, Jacques Lacan, Stephen Greenblatt, Judith Butler, Jean-François Lyotard, Fredric Jameson, Lee McIntyre, Roman Jakobson, Mikhail Bakhtin, Aimé Césaire, Ernest Jones, Søren Kierkegaard, Friedrich Nietzsche, Vladimir Propp, Luce Irigaray.

The study of literature has evolved beyond traditional boundaries, embracing diverse disciplines to unlock richer interpretations and deeper meanings.

Interdisciplinary literary studies offer deeper insights into literature by integrating perspectives from history, philosophy, psychology, and cultural studies.

This approach helps interpret texts within their broader social, political, and intellectual contexts, enriching analysis while fostering critical thinking and adaptability.

Broadly, interdisciplinary studies combine ideas, theories, and methods from multiple fields to address complex issues. By connecting diverse perspectives, this approach encourages creative thinking and innovative problem-solving. It is particularly effective in tackling global challenges like climate change, public health, and technology ethics, as it enables collaboration among experts from varied disciplines, while promoting critical thinking fresh insights.

The concept of interdisciplinary studies has its roots in the recognition that complex problems and questions often require insights and methods from multiple academic disciplines. While interdisciplinary approaches can be traced back to ancient civilizations, where philosophers like Aristotle explored diverse fields of knowledge, the formalization of interdisciplinary studies is a more recent phenomenon.

In the 19th and early 20th centuries, academic disciplines began to become more specialized and compartmentalized. However, during the mid-20th century, scholars started advocating for breaking down these barriers to address challenges that didn't fit neatly into one discipline, such as environmental issues, public health, and social justice.

Interdisciplinary studies gained momentum in the 1960s and 1970s, driven by movements in higher education to foster broader, more integrative learning. Universities began to establish programs and research centers dedicated to interdisciplinary inquiry, blending fields like sociology, biology, engineering, and the arts.

Today, interdisciplinary studies play a vital role in innovation, helping address global challenges by combining diverse perspectives and expertise. Interdisciplinarity refers to the collaboration or dialogue between different academic fields to overcome the limits of traditional, fragmented disciplines. First used in the social sciences in the 1920s and gaining traction after World War II, it seeks to address complex issues that single disciplines cannot solve, connecting it to epistemology—the study of knowledge.

Interdisciplinarity has two sides: building links between fields or creating new spaces outside traditional boundaries.

This duality has led to terms like "post-disciplinary" and "trans-disciplinary." Although some find the term vague, its flexibility encourages diverse approaches. Interdisciplinarity consistently brings about transformation, creating new knowledge through its interaction with distinct academic disciplines. Roland Barthes says:

Interdisciplinarity is not the calm of an easy security; it begins effectively (as opposed to the mere expression of a pious wish) when the solidarity of the old disciplines breaks down ... in the interests of a new object and a new language neither of which has a place in the field of the sciences that were to be brought peacefully together, this unease in classification being precisely the point from which it is possible to diagnose a certain mutation.

Image- Music- Text, 155

Barthes believes interdisciplinarity can do more than just link different academic fields. It challenges the narrow focus of academic specialization and questions how universities isolate themselves into small areas of expertise, cutting off connections with the wider world.

Interdisciplinary methods often highlight, directly or indirectly, that decisions about what is studied and taught in universities are always influenced by politics. The term itself reflects that disciplines exist and remain strong as ways of thinking and organizing institutions.

English has always been at the center of discussions about knowledge and its limits. Unlike other subjects, it took time to become a distinct academic field and still struggles to define its own focus while drawing heavily from other areas of study. This makes it naturally interdisciplinary.

English both influences and is influenced by other fields, with its methods and topics being so broad and varied that they are hard to explain. Since its beginnings in British universities, English has been shaped by its openness and adaptability, making it a unique and interdisciplinary field.

Interdisciplinary studies bring together ideas and methods from different subjects to solve problems or answer questions that one subject alone cannot handle. It combines knowledge to provide a broader and deeper understanding, especially for

complex issues like climate change or healthcare, where teamwork and different perspectives are essential.

This approach starts by focusing on specific problems and encourages flexibility and collaboration among experts from various fields. It breaks down the traditional barriers between subjects, allowing knowledge to flow freely and fostering creativity. Interdisciplinary studies also explore how knowledge is created and organized, offering new ways of thinking and solving challenges.

Interdisciplinary studies in literary studies help us understand literature better by connecting it with ideas from fields like history, philosophy, psychology, sociology, and cultural studies. Instead of seeing a book or poem only as a piece of writing, this approach explores its deeper meaning by considering the time period, social issues, and character emotions. For example, psychology helps explain character behavior, history shows real-life influences on a writer's work, and philosophy explores big questions about life and morality. By combining different perspectives, interdisciplinary studies give a more complete view of literature, encouraging critical thinking and showing its connection to real-world issues.

Roland Barthes classified literary texts into two, readerly and writerly texts in his work *S/Z* (1970). *S/Z* moves away from seeing literature as having a single meaning determined by the author. Instead, it highlights the role of the reader in making meaning. In the view of Barthes Readerly texts (*lisible*) are traditional, straightforward narratives with a fixed meaning. They guide the reader toward a passive role, requiring little effort in interpretation. Examples include classical novels and conventional storytelling, where meaning is clear and predetermined. Writerly texts (*scriptible*), on the other hand, are open-ended, experimental, and demand active participation from the reader. These texts invite multiple interpretations, allowing the reader to *write* or construct meaning rather than simply consuming it. Examples include modernist or postmodernist literature, such as James Joyce's *Ulysses* or works by Samuel Beckett. To be specific, readerly texts are fixed and closed, while writerly texts are open and interactive, encouraging deeper engagement and interpretation. Interdisciplinary approach is helpful, if not essential. Barthes declares:

The writerly text is ourselves writing, before the infinite play of the world is traversed, intersected, stopped, plasticized by some singular system. *S/Z*, p.5

Using various disciplines in the analysis of literary texts is essential because literature is deeply intertwined with history, psychology, philosophy, sociology,

politics, and cultural studies. Literary works do not exist in isolation; they reflect and shape human experiences, ideologies, and social structures.

By incorporating insights from different disciplines, we can achieve a richer, multidimensional understanding of texts. Let us make an attempt to borrow ideas from numerous disciplines and apply them to a few texts.

Plato's ideas provide valuable insights for literary analysis, particularly his views on imitation, morality, and the purpose of art. His concept of imitation invites exploration of how literature reflects or distorts reality, while his theory of Forms encourages analysis of abstract ideals like beauty and justice within texts. Additionally, Plato's emphasis on the moral role of art inspires discussions on literature's ethical implications, making his philosophy a foundational tool for deeper textual interpretation.

A Platonic reading of *Hamlet* emphasizes the philosophical ideas of truth, justice, and reality. Hamlet's search for the truth about his father's death and Claudius's guilt mirrors Plato's concept of seeking deeper truths beyond appearances, like moving beyond the *shadows on the cave wall*.

This journey for truth highlights Hamlet's struggle to uncover reality amidst layers of deception and illusion, resonating with Plato's idea of pursuing higher knowledge.

Justice is another central theme in *Hamlet*, and a Platonic perspective would examine its moral and philosophical dimensions. Hamlet wrestles with the morality of revenge and its consequences for restoring order to Denmark. Plato associated justice with harmony in the soul and society, which contrasts with the chaos that revenge could bring. A Platonic view might critique Hamlet's hesitation and question whether true justice can ever emerge from vengeance or whether it instead disrupts the balance of the individual and the state.

Finally, the nature of reality plays a key role in the play, especially in Hamlet's *To be or not to be* soliloquy, where he reflects on existence and uncertainty. Plato's distinction between the flawed, physical world and the ideal world of thought and truth can be applied to Hamlet's internal conflict. Claudius's corrupt leadership serves as a stark contrast to Plato's philosopher-king—a rational and wise ruler. Hamlet himself could be seen as a philosopher-figure, deeply questioning ethics, existence, and the human condition. This perspective frames *Hamlet* as a philosophical exploration of timeless questions, shedding light on Hamlet's internal struggles with ideals and reality.

Structuralist reading of Hamlet: Structuralism is a theoretical approach that analyzes cultural and literary texts based on underlying structures, particularly language. Influenced by Ferdinand de Saussure, it sees meaning as relational, arising from differences between signs rather than fixed definitions. Structuralist critics, like Claude Lévi-Strauss and Roland Barthes, examine deep patterns in myths, narratives, and literature to uncover universal structures shaping human thought and communication.

An example of structuralist analysis is Vladimir Propp's study of folktales in *Morphology of the Folktale* (1928). He identified 31 narrative functions that structure most stories, showing common patterns across cultures. He says, *All fairy tales are of one type in regard to their structure. Morphology of Folktale, P. 23*

In Cinderella, the hero faces hardship (oppression by the stepmother), receives help (a fairy godmother's magic), undergoes a test (the prince searching for the girl who fits the slipper), and is finally rewarded (marrying the prince).

This pattern appears in many folktales, proving that narratives follow deep, universal structures, a key idea in structuralist theory.

A structuralist approach to *Hamlet* focuses on the systems, patterns, and structures shaping the play's meaning, instead of just analyzing its characters, plot, or history. Structuralists study opposites, recurring themes, and how culture or language influences the text. In *Hamlet*, opposites like life versus death, action versus inaction, and appearance versus reality play a big role in creating tension. For example, Hamlet struggles between seeking revenge for his father and hesitating due to moral doubts.

This perspective also looks at universal themes in the play, such as Hamlet being a tragic hero and Claudius a *villain*, fitting into familiar storytelling patterns. The revenge story itself follows a common structure found in many literary works. Additionally, structuralists analyze how Shakespeare's language builds meaning, as seen in Hamlet's *To be or not to be* soliloquy, where words are used to explore deep existential questions.

This method examines how larger cultural systems influence the play, like Renaissance humanism, conflicts between medieval and modern values, and societal roles like monarchy and family loyalty. These structures shape the actions and themes within the story. A structuralist reading ties *Hamlet* to broader patterns in literature, culture, and human thought, revealing its deeper connections and meanings.

Psychology in literary analysis uses psychological theories to examine characters' motivations, emotions, and unconscious drives, as well as themes in the

text. It enhances understanding of human behaviour, the author's mindset, and the impact of literature on readers.

A psychoanalytic reading of *Hamlet* explores the unconscious motivations, repressed desires, and psychological struggles of its characters, especially Hamlet, using ideas from Freud and Lacan. Freud suggested that Hamlet experiences an Oedipal complex, a subconscious desire for his mother, Gertrude, and jealousy toward Claudius. Hamlet delays killing Claudius because, deep down, Claudius has fulfilled Hamlet's hidden wish to take his father's place. His disgust with Gertrude's sexuality reflects his repressed desires, and his hesitation stems from inner guilt rather than external obstacles. Ernest Jones says:

The long *repressed* desire to take his father's place in his mother's affection is stimulated to unconscious activity by the sight of some-one usurping this place exactly as he himself had once longed to do. More, this someone was a member of the same family, so that the actual usurpation further resembled the imaginary one in being incestuous. With-out his being in the least aware of it these ancient desires are ringing in his mind, are once more struggling to find conscious expression, and need such an expenditure of energy again to "repress" them that he is reduced to the deplorable mental state he himself so vividly depicts.. *Hamlet and Oedipus*. P. 82

Hamlet's delay in seeking revenge can also be seen as repression, where he avoids impulsive action by intellectualizing his emotions and hiding his darker impulses. His famous *To be or not to be* soliloquy shows his inner conflict between taking action and giving in to despair, possibly hinting at suicidal thoughts. Hamlet's madness can be viewed as a defense mechanism, allowing him to express his repressed feelings indirectly while confronting Gertrude and Claudius. Similarly, Ophelia's descent into madness shows how emotional suppression and societal control lead to her mental breakdown after losing Hamlet and her father.

The Ghost in the play symbolizes Freud's idea of the *uncanny or weird* , representing hidden guilt and unresolved emotions that return to haunt Hamlet. Lacan's ideas focus on Hamlet's struggle with identity and his position in society. Hamlet is torn between childhood desires and adult responsibilities, which makes him hesitate in his role as an avenger. Ophelia, in Lacan's view, represents an unattainable

desire, and her rejection adds to Hamlet's crisis. In this way, a psychoanalytic approach uncovers the play's deep exploration of hidden emotions and psychological conflicts.

The application of feminist theories in literary analysis involves examining texts through the lens of gender, power, and inequality. It focuses on how literature represents women, challenges patriarchal norms, and portrays gender roles. Feminist analysis seeks to uncover biases, highlight the experiences of women, and explore themes of oppression, empowerment, and identity. By using this approach, readers can better understand how literature shapes and reflects societal views on gender and contributes to the ongoing dialogue on equality and justice.

Feminist interpretations of *Hamlet* focus on how the play portrays its female characters, especially Gertrude and Ophelia, and how patriarchal systems influence their roles and fates. Critics examine how the play reflects the gender norms of the Elizabethan era while also allowing for alternative readings. For example, Ophelia's madness is often seen as the result of her father Polonius's control and Hamlet's mistreatment. Elaine Showalter points out that Ophelia is mainly seen through the eyes of male characters, giving her little independence. However, her madness has been reinterpreted as a way of resisting the pressures of a male-dominated society.

Gertrude is traditionally viewed as weak and overly sexualized, but feminist critics argue that her choices, such as marrying Claudius, are practical decisions made for survival. Carolyn Heilbrun suggests that Gertrude is intelligent and capable, but her actions are often judged unfairly due to misogynistic perspectives. The play also silences and marginalizes its female characters, with Ophelia's tragic fate and Gertrude's lack of soliloquies leaving their inner thoughts and voices largely unexplored.

Hamlet's interactions with the women in the play further highlight this dynamic. His harsh treatment of both Gertrude and Ophelia, as seen in his *Frailty, thy name is woman* speech, reflects the play's underlying misogyny. Modern feminist interpretations in literature and performances often reimagine Gertrude and Ophelia as more independent and complex characters. Overall, feminist readings show how *Hamlet* both critiques and reinforces patriarchal structures, offering valuable insights into its portrayal of gender dynamics.

Hélène Cixous, a well-known feminist theorist, didn't write about *Hamlet* directly, but her ideas can be applied to the play in interesting ways. She is famous for her concept of *écriture féminine* (feminine writing) and her critiques of patriarchal systems in literature. One way her theories connect to *Hamlet* is through Ophelia's story. Ophelia

is silenced and controlled by the men in her life—her father Polonius, her brother Laertes, and Hamlet. Cixous might see her madness and death as a tragic result of this silencing, showing how patriarchal systems erase women's voices and identities.

Cixous also highlights the importance of the body in expression and storytelling. In *Hamlet*, the focus on death and decay—like Hamlet's obsession with Yorick's skull or the imagery of Ophelia's drowned body—could reflect how the body is both a source of desire and a reminder of mortality. Additionally, in her essay *The Laugh of the Medusa*, Cixous calls for women to reclaim their voices. She says:

I write womern-woman must write woman. And man, man. So only an oblique consideration will be found hereof man; it's upto him to say where his masculinity and femininity are at : this will concern us once men have opened their eyes and seen themselves clearly.
The Laugh of Medusa, The Norton Anthology of Theory and Criticism. 2041.

Although *Hamlet* comes from a patriarchal society, Cixous might interpret Hamlet's madness and cryptic speech as acts of rebellion against authority. Lastly, Cixous often explores themes of haunting, which aligns with King Hamlet's ghost in the play. The ghost forces characters to confront unresolved issues from the past, echoing Cixous's idea that the past continues to shape the present. Although she didn't directly write about *Hamlet*, her ideas provide a new way to explore themes of gender, power, and the body in the play.

Luce Irigaray's article *The Bodily Encounter with the Mother* explores the deep but often overlooked bond between a child and their mother. She argues that this connection is foundational to identity but gets disrupted by societal and patriarchal norms. The separation from the mother—represented by cutting the umbilical cord and taking the father's name—leaves a lasting impact. Irigaray calls this *matricide*, where the mother is pushed to the margins, her desires silenced, and this is reflected in cultural myths and views about desire and madness. Her work highlights the purity of the mother-child bond, which she believes is vital but systematically undermined.

Applying Irigaray's ideas to *Hamlet* provides new insight into Hamlet's psyche and his relationship with his mother, Gertrude. Hamlet's struggles with his identity seem tied not just to his father's death but also to his reaction to Gertrude's decisions, especially her quick marriage to Claudius. This can be seen as a societal force disrupting their bond, much like the *matricide* Irigaray describes. Hamlet's obsession

with Gertrude's choices and his accusations of her *frailty* suggest that he cannot reconcile the idealized image of his mother with what he sees as her betrayal.

Hamlet's inner conflict and hesitation to act might also reflect a deeper mourning for the severed connection with his mother. Irigaray's focus on the sacred mother-child bond suggests that Hamlet's madness could partly stem from a longing for the closeness with his mother that has been lost due to societal and personal circumstances. By looking at *Hamlet* through this lens, we can see his madness as more than just a reaction to external events—it reflects deeper wounds tied to his strained relationship with Gertrude and the patriarchal forces influencing their world. This perspective adds depth to our understanding of Hamlet's emotional struggles and the larger societal dynamics at play in the story.

Post-colonialism in literary analysis looks at how literature reflects and responds to the effects of colonialism and cultural domination. It explores themes like power, identity, race, and resistance, showing how colonial history shapes stories, characters, and perspectives. This approach also gives importance to the voices of marginalized communities and examines issues like cultural mixing, oppression, and the challenge to Western ideas.

A post-colonial reading of Shakespeare's *The Tempest* explores themes of colonization, power, and cultural domination. The relationships between characters reflect the encounters between European colonizers and the lands they controlled. Prospero's arrival on the island and his rule over Caliban and Ariel represent European colonization, where conquerors claimed superiority to justify their actions.

Caliban symbolizes colonized people, often seen as the "Other." Though Prospero teaches him language, Caliban views it as a tool of control rather than a gift, and his resistance reflects the struggles of the oppressed. Ariel's relationship with Prospero is different—he cooperates, hoping for freedom, representing those who worked with colonizers for better conditions.

The play also highlights the power of language. Prospero uses it to dominate Caliban, much like how colonizers erased native languages to control cultures. The island's portrayal as wild and exotic reinforces colonial ideas of European superiority. *The Tempest* can be seen as either supporting or criticizing colonialism, leaving room for debate on Shakespeare's views on imperialism.

In the play when Prospero recounts how he arrived on the island (Act I, Scene II), he explains that Caliban inherited the land from his mother, Sycorax, but Prospero claims to have brought *civilization* and order.

This echoes the colonial mindset where colonizers justified taking over indigenous lands by asserting cultural or technological superiority. Prospero's narrative disregards Caliban's claim to the island as its native inhabitant, reinforcing the erasure of indigenous history.

Caliban's famous lines, *You taught me language, and my profit on't / Is, I know how to curse*(Act I, Scene II). Caliban's resistance to Prospero's control highlights the resentment of colonized peoples towards their oppressors. Teaching him language was a means for Prospero to assert dominance, but Caliban turns that tool against him by cursing, symbolizing the rebellion of the subjugated.

Ariel repeatedly asks Prospero for freedom throughout the play, most notably in Act I, Scene II, and again when he fulfills significant tasks like creating the storm. Ariel can represent the colonized individuals who, unlike Caliban, attempt to work within the system imposed on them, hoping to gain their autonomy. His servitude showcases the complex relationship between colonizer and the colonized, as it is rooted in promises of eventual freedom.

In Act II, Scene II, Caliban aligns himself with the drunken Trinculo and Stephano, hoping to overthrow Prospero. This subplot mirrors historical events where colonized individuals allied with other colonial powers or entities to resist their oppressors. However, the futility and mockery of the plan underscore the challenges colonized peoples faced when attempting to reclaim agency.

At the end of the play (Act V, Scene I), Prospero forgives everyone, including Caliban, but makes no acknowledgment of the harm he inflicted on the island's original inhabitants.

This resolution can be interpreted as Shakespeare reflecting the colonial perspective of his time, where the colonizer assumes a moral high ground without facing true accountability for their actions. It leaves open the question of whether *The Tempest* critiques or perpetuates colonial ideology. By looking at these scenes, we can see how *The Tempest* embodies the tensions of colonization, highlighting power struggles, cultural impositions, and acts of rebelliousness.

Stephen Greenblatt, a prominent New Historicist and Aimé Césaire offered distinct interpretations of *The Tempest*, reflecting their unique perspectives. Greenblatt, viewed *The Tempest* as a text deeply embedded in the

historical and cultural contexts of its time. He explored how the play reflects the dynamics of power, colonization, and authority, particularly through the character of Prospero. Greenblatt emphasized the ways in which Shakespeare's work engages with the political and social ideologies of the early modern period, including the justifications for European colonial expansion.

Aime Césaire, on the other hand, reimagined *The Tempest* through a post-colonial lens in his play *A Tempest*. Written in 1969, Césaire's adaptation reframes the story from the perspective of the colonized, particularly focusing on Caliban as a symbol of resistance against colonial oppression. In this version, Prospero is portrayed as a tyrannical colonizer, while Caliban demands freedom and rejects the cultural dominance imposed on him. Césaire's work critiques the legacy of European imperialism and highlights the struggles of the oppressed to reclaim their identity and autonomy.

Both interpretations enrich our understanding of *The Tempest*, offering insights into its themes of power, colonization, and resistance.

Prospero, you're a great magician: you're an old hand at deception.

And you lied to me so much, about the world, about myself, that you ended up by imposing on me an image of myself:

underdeveloped, in your words,
undercompetent that's how you made me
see myself!

And I hate that image. and it's false!

But now I know you, you old cancer, And I
also know myself! And I know that one day
my bare fist, just that, will be enough to crush
your world!

The old world is crumbling down!

A Tempest, p.28

The application of existentialism to literary analysis involves examining how literary works address fundamental questions about existence, freedom, identity, and the search for meaning. It focuses on characters' struggles with authenticity, moral choices, and the absurdity of life, often highlighting moments of existential crisis or alienation. This approach uncovers deeper insights into the human condition and the

tension between humanity's quest for purpose and the chaotic or indifferent nature of the universe, enriching the interpretation of texts.

An existential reading of *Hamlet* dive into themes like existence, identity, free will, and the absurdity of life. Shakespeare's play offers rich material for exploring these ideas as Hamlet, the protagonist, struggles with questions central to existential philosophy.

In his famous soliloquy, Hamlet contemplates the essence of life and the burden it carries: *To be, or not to be: that is the question* He wonders if enduring life's hardships is worthwhile or if death offers an escape from the human condition. His fear of the *undiscovered country* beyond death reflects a deep anxiety about the unknown and the limits of human understanding, capturing the essence of an existential crisis in a chaotic and seemingly meaningless world.

Hamlet faces a personal struggle to remain true to himself amidst the many roles forced upon him—prince, son, and avenger. He hesitates to act rashly, refusing to conform without first grasping the full weight of his choices. This inner conflict reflects the existentialist belief in living authentically, staying true to oneself rather than blindly following societal expectations.

Throughout the play, Hamlet encounters the absurdity of life, often seen in moments like the grave-digging scene. Here, death is portrayed as the great equalizer, reducing everyone—whether king or commoner—to dust. This aligns with the existential idea of the absurd, where human beings' attempts to impose meaning clash with life's chaotic and indifferent nature.

Hamlet often questions whether he has control over his destiny or is merely a pawn in a predetermined course. His indecision highlights his doubt about the significance of his choices. Existentialists argue that people must embrace their freedom and take responsibility for their decisions, even in an uncaring world. Hamlet's inability to fully commit to this freedom reflects his existential struggle.

He also grapples with the idea that life lacks inherent meaning. Hamlet questions the purpose of seeking vengeance for his father's death when life itself feels fleeting and insignificant. This resonates with the thoughts of thinkers like Albert Camus, who suggested that while life has no built-in purpose, individuals must create their own meaning. Hamlet's journey echoes this effort to face and navigate the void.

Seen through this lens, *Hamlet* transcends the theme of revenge and becomes a profound reflection on the human condition. It explores questions of identity, purpose, and mortality, connecting deeply with the ideas of existentialist thinkers such as Kierkegaard, Nietzsche, Sartre, and Camus.

In fact, Existentialist philosophers have often interpreted *Hamlet* as a figure trapped in existential angst, wrestling with the burden of choice and the absurdity of existence. Søren Kierkegaard, in *The Concept of Anxiety* (1844), describes anxiety as the *dizziness of freedom*, a state that arises when an individual confronts the vastness of possibilities before them. Kierkegaard says:

Thus dread is the dizziness of freedom, which emerges when the spirit would posit the synthesis, and freedom now gazes down into its own possibility and grasps at finiteness to hold itself up.

The Concept of Anxiety, p.61

Hamlet embodies this crisis—his hesitation is not mere indecision but a deeper existential struggle with choice. His famous soliloquy, *To be or not to be*, captures this very predicament, where he stares into the abyss of uncertainty, fearing both action and inaction.

Friedrich Nietzsche offers a different perspective in *The Birth of Tragedy* (1872), arguing that Hamlet's paralysis stems not from over-thinking but from a deeper realization of life's futility. Nietzsche famously states, *Knowledge kills action; action requires the veil of illusion*. *The Birth of the Tragedy* p. 60

Hamlet, having glimpsed the tragic truth of existence—where moral certainties crumble and all action appears meaningless—finds himself unable to engage with the world as others do. In this sense, Hamlet is akin to the Dionysian tragic hero, someone who has seen beyond the illusions that sustain ordinary life and thus struggles to find motivation for action.

Jean-Paul Sartre, in *Being and Nothingness* (1943), would frame Hamlet's existential dilemma in terms of radical freedom. Sartre argues that human beings are *condemned to be free* (*Existentialism is Humanism*, p.22—that is, they must constantly define themselves through their choices. Hamlet, however, resists this freedom, caught in an endless cycle of doubt and reflection. His intellectualization of action serves as an attempt to escape the responsibility of choice, which Sartre views as an essential aspect of existence. In this light, Hamlet's indecision is not a flaw but a symptom of his existential burden.

Albert Camus, in *The Myth of Sisyphus* (1942), presents Hamlet as an absurd hero grappling with the ultimate philosophical question: whether life is worth living. Camus famously writes, *There is but one truly serious philosophical problem, and that is suicide*. *The Myth of Sisyphus*, p.1

Hamlet's obsession with mortality, his reflections on the meaningless cycle of life and death, and his deep frustration with human existence resonate with Camus' philosophy of the absurd. Like the absurd man, Hamlet recognizes that the universe lacks inherent meaning, yet he continues to search for purpose, even as he questions the validity of doing so.

Taken together, these existentialist readings of Hamlet present him as a deeply modern character—one who is trapped in the realization that life demands choices but refuses to offer clear answers. Whether through Kierkegaard's *angst*, Nietzsche's nihilism, Sartre's radical freedom, or Camus' *absurdity*, Hamlet emerges as a figure haunted by the fundamental questions of existence, making him one of the most profoundly existential characters in literature.

Another method of literary analysis Queer Theory looks at how stories explore or challenge ideas about gender and sexuality. It focuses on characters and themes that don't fit traditional norms, questioning fixed ideas of male and female or right and wrong in terms of identity. It also highlights voices and perspectives that are often left out and looks at how texts embrace ambiguity and complexity. Using this approach helps uncover hidden meanings and shows how literature can break away from conventional ideas about identity and relationships.

Viewing *Hamlet* through the lens of queer theory allows for a fresh exploration of identity, gender roles, and the dynamics of desire in the play. Hamlet's behavior challenges traditional ideas of masculinity, as he displays deep emotion, self-doubt, and introspection—traits that contrast with the image of a strong and decisive avenger. Queer theory, such as Judith Butler's concept of gender as a performance rather than a fixed trait, can be applied to Hamlet's shifting roles, such as pretending to be mad or embodying the grieving son. These roles highlight the fluidity and instability of identity, questioning the rigid categories of male and female. This perspective encourages us to see Hamlet not just as a man weighed down by revenge but as a figure who resists societal norms and embraces complexity.

Ophelia's story also opens up avenues for queer interpretation. Her identity is shaped entirely by the men around her—Hamlet, Polonius, and Laertes—leaving her freedom to explore her own desires. Her madness could be viewed as a rebellion against the suffocating structures of patriarchy and the rigid expectations placed upon her. Through a queer lens, her breakdown becomes a form of resistance, an escape from a world that denies her individuality. The close bond between Hamlet and Horatio has often drawn queer readings, as their loyalty, emotional intimacy, and

Hamlet's declaration of love for Horatio suggest a relationship that transcends the heteronormative expectations of Shakespeare's time. Horatio is a key character in *Hamlet*, serving as Prince Hamlet's loyal and trusted friend. Throughout the play, Horatio plays the role of a confidant, supporting Hamlet emotionally and intellectually. He is a figure of rationality and stability, often providing a grounded perspective amidst the chaos and tragedy of the unfolding events. Unlike Hamlet, Horatio maintains a calm demeanor and avoids being consumed by vengeance or existential doubt. Applying queer theory to *Hamlet* enriches the interpretation of these characters, unveiling new dimensions of identity, power, and human connection in the play.

Using Eve Kosofsky Sedgwick's idea of *the closet*, we can see Hamlet's struggles with secrecy and self-expression in a new light. His feigned madness and cryptic speech give him multiple, shifting identities, similar to the metaphorical "closet" in queer theory. Hamlet's hesitation to openly express some emotions or make decisive choices reflects the pressures of a society that silences or excludes identities that do not conform to its norms. Sedgwick says:

Recent gay male historiography, influenced by Foucault, has been especially good at unpacking and interpreting those parts of the nineteenth century systems of classification that clustered most closely around what current taxonomies construe as *the homosexual*. *The Beast in the Closet, in Modern Criticism and Theory*, P. 471

The play also shows the fluidity of desire in relationships that cannot be neatly defined as familial, platonic, or romantic. Queer theory encourages us to move beyond traditional ideas of heterosexuality and see these connections as more complex and flexible. For instance, Hamlet's fixation on Gertrude's marriage to Claudius might mix Oedipal rivalry with anxiety about family and social disruptions. Through this lens, *Hamlet* challenges fixed ideas of identity and desire, revealing how gender and sexuality are often flexible, performed, and repressed by societal rules. This approach uncovers new layers of depth in the play, highlighting the timeless and universal struggles it explores.

Using linguistics in literary analysis involves studying language elements like word choice, syntax, and tone to understand how they shape meaning, themes, and character development. This approach bridges the technical aspects of language with

the artistic qualities of storytelling, offering deeper insights into a text's structure and impact.

Roman Jakobson's essay *Linguistics and Poetics* provides a useful framework for exploring the functions of language in *Hamlet*. The poetic function stands out in the play due to its rich use of metaphors, wordplay, and rhythm, which create beauty and depth in the language. Hamlet's soliloquies, particularly *To be or not to be*, exemplify this by drawing attention to the structure and flow of words, enhancing their emotional and intellectual resonance.

The emotive function emerges in Hamlet's soliloquies as he shares his inner struggles, doubts, and existential thoughts, helping the audience connect with his psychological turmoil. The conative function appears in Hamlet's interactions with others, where he uses sarcasm and irony to provoke and manipulate characters like Polonius and Claudius. Hamlet's wordplay also highlights the metalingual function, as he often draws attention to the act of communication itself, especially in exchanges with Rosencrantz and Guildenstern.

The phatic (The term phatic refers to language or communication used primarily to establish or maintain social relationships, rather than to convey specific information or ideas. It comes from the Greek word *phatos*, meaning *spoken*. For example, phrases like How are you? function is present in scenes involving greetings or small talk, such as Claudius's opening speech to the court, which helps maintain the flow of communication. The referential function is central to advancing the plot, such as when the Ghost reveals the truth about King Hamlet's murder, providing key information that drives the narrative. Jakobson's framework shows how *Hamlet* operates on different levels of communication, enriching its literary and dramatic impact.

The concept of *Post-Truth* is highly relevant in literary analysis as it provides a framework for exploring how literature reflects and critiques a world where emotions and personal beliefs often outweigh facts. In a post-truth context, literature becomes a powerful medium for examining the complexities of truth, reality, and perception. Writers often use storytelling to highlight the ways in which truth can be manipulated, questioned, or reshaped, addressing themes like propaganda, fake news, and societal biases.

Through the lens of post-truth, literary analysis can focus on how characters find the way in conflicting realities or how narratives play with the idea of unreliable truths. It also allows critics to examine how literature mirrors the emotional and psychological effects of living in a world of competing *truths*. This approach enriches

the interpretation of texts, revealing deeper insights into the interplay between fact, fiction, and belief in both the literary world and the society it reflects.

The Oxford Dictionaries explain *post-truth* as situations where emotions and personal beliefs influence public opinion more than actual facts. In this context *post* doesn't mean that we have moved beyond truth in time (like *postwar*), but rather that truth has lost its importance and is no longer relevant. Ma

Contention that feelings are more accurate than facts, for the purpose of the political subordination of reality. *Lee McIntyre, p. 192*

Hannah Arendt wrote in her 1951 book, *The Origins of Totalitarianism*:

The ideal subject of totalitarian rule is not the convinced Nazi or the convinced Communist, but people for whom the distinction between fact and fiction (i.e., the reality of experience) and the distinction between true and false (i.e., the standards of thought) no longer exist. (P.474)

Post-truth has a big impact on literature because it deals with how we see truth, reality, and the power of stories. In a world where facts often matter less than feelings or beliefs, writers use stories to explore how truth can be shaped, questioned, or even twisted. Post-truth writing may look at things like propaganda, fake news, or the way personal viewpoints can influence what we believe to be true.

Through storytelling, literature can help us understand how people struggle with different versions of the truth. It can also show how living in a world of competing realities affects us emotionally and mentally. Writers use their work to hold a mirror to society, making us think deeply about truth and inspiring us to question what we take for granted. Literature, in this way, helps us make sense of a confusing, post-truth world.

Looking at Shakespeare's *Hamlet* through the idea of *post-truth* helps us understand how the play focuses on personal perspectives and distorted realities. In a *post-truth* world, facts become less important than emotions, beliefs, and perceptions—an idea that runs deeply through *Hamlet*.

Throughout the play, characters deal with conflicting versions of reality. For example, the ghost of King Hamlet challenges the boundary between truth and perception. Is the ghost real, or is it just a reflection of Hamlet's grief and desire for revenge? Similarly, Claudius manipulates events to present himself as a good and rightful king while hiding his crime of murder. This shows how powerful figures in *Hamlet*, much like in a post-truth world, can shape truth to suit their needs.

Hamlet himself struggles with reality. His famous question, “To be or not to be,” shows his deep inner conflict and inability to find clear answers. His constant doubt and shifting feelings reflect the uncertainty of a post-truth world, where facts lose trust, and emotions dominate. Hamlet’s decision to fake madness also adds to this theme, making it even harder to separate truth from lies. The post-truth perspective also helps us understand the breakdown of trust in Hamlet’s relationships. His suspicion of Gertrude, Ophelia, and his friends Rosencrantz and Guildenstern shows how uncertainty and competing truths damage connections between people.

The political world of Denmark in the play is full of lies, spying, and crafted realities. Polonius, Claudius, and even Hamlet use deception to gain power or control events. This is similar to post-truth politics, where leaders manipulate what people believe to keep authority. By viewing *Hamlet* through the lens of post-truth, we can see how it explores the fragility of truth, the influence of perception, and the emotional toll of living in a world where reality is constantly questioned. These themes connect Hamlet’s world to our own, making the play deeply relevant today.

Mikhail Bakhtin’s concepts—*dialogism*, *heteroglossia*, *the carnivalesque*, and the *chronotope*—offer powerful tools for analyzing literature. Dialogism explores the interaction of multiple voices and perspectives within a text, creating complexity and tension. Heteroglossia highlights the diversity of speech types and social languages, reflecting varied ideologies and cultural influences. The carnivalesque examines the temporary suspension of norms and hierarchies, blending humor with critique and allowing for subversion of societal structures. The chronotope focuses on the relationship between time and space, revealing how characters and events are shaped by historical and spatial contexts. Together, these ideas enrich literary analysis, uncovering the dynamic interplay of language, culture, and meaning in a text.

Interpreting Shakespeare’s *Hamlet* using Mikhail Bakhtin’s concepts opens up new ways to understand the play. Bakhtin’s idea of dialogism highlights the interaction of many voices and perspectives in a text. In *Hamlet*, this is seen through the diverse views and characters, each offering their own take on truth and reality. Hamlet himself is a great example of dialogism. His soliloquies act like conversations with himself, revealing his conflicting thoughts and emotions. He struggles between action and inaction, reason and madness, and revenge and morality, creating a sense of constant internal debate. The interactions between Hamlet and other characters, like Gertrude, Claudius, Ophelia, and Polonius, also reveal a mix of tension, deceit, and different interpretations of the truth, showing how layered and complex the play is.

Bakhtin's concept of heteroglossia, or the coexistence of multiple types of language and speech, is also present in *Hamlet*. The court of Denmark showcases various forms of speech: Claudius uses formal political language, Hamlet expresses philosophical thoughts, Ophelia speaks with poetic sadness, and the gravediggers add humor with their playful, down-to-earth language. These different voices add richness to the play and show how language reflects social and ideological influences. For example, the contrast between Hamlet's deep, reflective soliloquies and the gravediggers' crude humor highlights the clash between high and low culture. It also shows that existential questions, like the meaning of life and death, are universal, cutting across social boundaries.

Bakhtin's idea of the carnivalesque—a temporary disruption of societal norms and hierarchies—also fits the world of *Hamlet*. The play blends order and chaos, with the court's appearance of royal decorum masking the corruption and moral decay beneath the surface. Hamlet disrupts this order by pretending to be mad, mocking authority, and exposing the absurdity of power and tradition. The gravedigger scene, where death is treated with a mix of humor and seriousness, captures the carnivalesque merging of high and low, tragedy and comedy. Bakhtin's idea of the chronotope, which looks at the relationship between time and space in literature, helps us understand how *Hamlet* creates its world. Elsinore Castle feels like a confining, decaying space where the past—the murder of King Hamlet—haunts the present. Hamlet's indecision reflects a sense of time being *out of joint*, as if normal progress has been broken by unresolved conflict.

Using Bakhtin's theories, *Hamlet* can be seen as a text rich with multiple voices and perspectives, blending different types of language, subverting societal norms, and exploring the interplay of time and space. This approach reveals the play's depth and complexity, showing how it challenges traditional structures and offers a timeless look at human nature and the systems that shape it.

Fredric Jameson, a prominent Marxist literary critic, explored the relationship between literature and socio-economic structures, particularly in works like *The Political Unconscious* and *Postmodernism, or, The Cultural Logic of Late Capitalism*. He examined literature's role in reflecting cultural and historical contexts, introducing influential concepts like *cognitive mapping* and critiquing postmodernism as a product of late capitalism. Rooted in Marxist theory, Jameson's *cognitive mapping* seeks to provide individuals with a way to situate themselves within the vast and often disorienting structures of global capitalism. Jameson argues that in the postmodern

era, traditional narratives and frameworks have fragmented, making it difficult for people to grasp their position within the socio-economic system.

Looking at *Hamlet* through Fredric Jameson's ideas offers new ways to understand the play's themes of ideology, history, and representation. Jameson's views on postmodernism, which challenge traditional narratives and focus on fragmentation, align with Hamlet's struggles. Hamlet's inner conflict, his swings between action and inaction, and the play's ambiguity around truth and morality reflect a world where certainty is replaced by personal experience and doubt. This mirrors the postmodern condition, where clear answers and grand narratives are destabilized.

Jameson emphasizes the need to view texts in their historical and ideological contexts, and *Hamlet* can be seen as a critique of power and change in Elizabethan England. The play explores corruption in the royal court, the decay of tradition, and the clash between old and new ways of thinking. Claudius' rise to power and Hamlet's efforts to restore order reflect the ideological tensions of the time. In fact, Jameson's idea of a *crisis of representation* is evident in *Hamlet's* focus on performance and deception. Hamlet's feigned madness, the play-within-a-play, and the constant theme of spying highlight how appearances can be unreliable and meaning can be unclear in a world filled with competing stories.

Jameson's belief in the political nature of cultural texts fits *Hamlet* well. The play works as a political allegory, exploring power, legitimacy, and resistance. The conflicts surrounding Claudius' rule, Hamlet's search for justice, and the eventual collapse of the Danish court show the struggles and contradictions of political authority. Through Jameson's perspective, *Hamlet* becomes a reflection of its historical moment and also anticipates the uncertainties of postmodernism. It pushes us to think about truth, identity, and how ideology shapes human experience, making it a timeless and complex work.

Jean Baudrillard, a French sociologist, philosopher, and cultural theorist known for his work on simulation and hyperreality. He argued that in the modern world, representations and symbols often replace reality itself, creating a simulated version of reality that influences how we perceive the world. According to Baudrillard:

All of Western faith and good faith was engaged in this wager on representation: that a sign could refer to the depth of meaning, that a sign could exchange for meaning and that something could guarantee this exchange - God, of course.

But what if God himself can be simulated, that is to say, reduced to the signs which attest his existence? Then the whole system becomes weightless; it is no longer anything but a gigantic simulacrum: not unreal, but a simulacrum, never again exchanging for what is real, but exchanging in itself, in an uninterrupted without reference or circumference. *Simulacra and Simulations Modern Criticism and Theory: A Reader*, 422

Looking at *Hamlet* through Jean Baudrillard's ideas in *Simulacra and Simulations* provides a fascinating way to explore the themes of reality, illusion, and representation in the play. Baudrillard's concept of simulacra, where reality is replaced by representations, and hyperreality, where the line between real and fake blurs, helps us understand *Hamlet's* layers of deception and performance.

The Danish court in *Hamlet* can be seen as a site of hyperreality, a world where appearances and lies mask the truth. Claudius pretends to be a legitimate and kind king, hiding his crime of regicide and presenting a false image of harmony. This creates a political world where illusion overtakes reality. The play-within-a-play, *The Mousetrap*, is a perfect example of simulacra in action. It stages a version of reality to expose Claudius' guilt, but instead of simply copying reality, it creates a new one by forcing Claudius to react and reveal his crime.

Hamlet's feigned madness can also be seen as a simulation. By pretending to be mad, he creates a false image that influences how others perceive and respond to him. This performance becomes its own kind of truth, shaping the court's reality and reflecting Baudrillard's idea that simulations generate their own truths. Similarly, the ghost of King Hamlet raises questions about whether it is a real supernatural presence or a constructed symbol of unresolved truths. For Hamlet, the ghost drives his actions while embodying the ambiguity between reality and illusion.

At its core, *Hamlet* challenges the stability of meaning, much like Baudrillard's critique of the postmodern world. The characters struggle with deception, performance, and uncertainty, creating a world where meaning is constantly reshaped. This reflects Baudrillard's idea that truth is no longer fixed but mediated through representations. Through this lens, *Hamlet* becomes a meditation on reality and the power of simulation, showing a world where truth is elusive, symbols dominate, and reality is entangled with illusions.

Interpreting *Hamlet* through Jacques Derrida's deconstruction also reveals the play's intricate ambiguities, contradictions, and its refusal to offer a stable, singular meaning. Deconstruction challenges the idea of fixed interpretations and emphasizes the instability of language, oppositions, and meaning itself. In *Hamlet*, language becomes a source of confusion, carrying layered and multiple meanings.. The text is filled with similar ambiguities, such as Ophelia's description of Hamlet as "the observed of all observers," which opens the door to various readings while resisting clear resolution.

Deconstruction examines how *Hamlet* destabilizes traditional binary oppositions—like life and death, action and inaction, or sanity and madness. These opposites, central to much of Western thought, collapse under scrutiny within the play. Hamlet's famous soliloquy, "To be or not to be," dismantles the opposition between life and death, exposing them as interconnected rather than opposing forces. Similarly, Hamlet's feigned madness blurs the line between sanity and insanity, leaving it unclear whether his behavior is entirely an act or whether it reveals deeper cracks in his psyche.

The concept of *différance*—Jacques Derrida's term for the endless deferral of meaning—offers a unique lens for understanding Hamlet's constant hesitation to take revenge. His delay transforms the seemingly straightforward act of vengeance into a fragmented and shifting goal, redefined with every philosophical musing and interaction. The act of revenge, rather than resolving tension, becomes a site of unresolved expectation, illustrating Derrida's idea that meaning is never fixed but perpetually deferred.

The authority of established narratives and truths is also subverted throughout the play. The ghost of King Hamlet, for instance, raises persistent questions about authenticity: is it a reliable source of truth, or could it be a deceptive apparition? Similarly, the play-within-a-play functions not merely as a reflection of reality but also as a dramatized version that questions the line between life and artifice. These elements blur the boundaries between authority and uncertainty, truth and illusion, and invite a deeper interrogation of how narratives operate within the play.

In a way, *Hamlet*'s self-referential nature makes it a compelling work for deconstruction. The play constantly draws attention to its own construction, as seen in Hamlet's reflections on acting and performance, where he ponders the purpose of *playing* and its role in portraying reality. This self-awareness reinforces

deconstruction's focus on exposing a text's methods, contradictions, and artificiality. By framing reality as something performative and constructed, the play calls into question the stability of its own meaning and leaves its audience in a perpetual state of interpretation.

Through the lens of deconstruction, *Hamlet* emerges as a text that deliberately resists definitive interpretations. Its rich ambiguities, the shifting boundaries between opposites, and the play of language all highlight the fragility of meaning. Instead of presenting answers, the play thrives in its unresolved complexities, embodying deconstruction's emphasis on questioning and exposing the unstable foundations of seemingly solid structures. This approach deepens our understanding of the play's exploration of truth, identity, and meaning as endlessly fluid and open to reinterpretation.

Literary analysis uses many different methods, each offering a unique way of understanding texts. Historical and cultural approaches, like New Historicism and Postcolonial Criticism, look at how literature reflects and critiques the political and social structures of its time. In contrast, Formalism and Structuralism focus on the internal elements of texts, like literary techniques, narrative structures, and the use of language. Psychoanalytic approaches dive into the subconscious aspects of characters and authors, exploring hidden desires, symbols, and psychological struggles.

Other methods explore how identity, politics, and language shape literature. Feminist and gender studies analyze how texts portray gender roles and challenge patriarchal norms, while Marxist criticism examines class relations and economic ideologies within literature. Deconstruction and postmodernist analysis look at ambiguity and contradictions, questioning stable meanings within texts. Meanwhile, Ecocriticism and Cultural Studies take a broader view, focusing on themes like environmental awareness, cultural identity, and how literature interacts with popular culture.

Interdisciplinary approaches further expand literary analysis by using ideas from anthropology, philosophy, and digital humanities. For example, semiotic analysis studies signs and symbols in literature, while reader-response theory highlights the reader's personal interpretation of a text. These varied methods show that literary analysis is dynamic, combining multiple perspectives to deepen our understanding of a text's form, meaning, and connection to culture.

Kalidasa's *Shakuntala* (*Abhijnanashakuntalam*) is one of the greatest works of Sanskrit drama, telling the story of Shakuntala, a maiden from the forest, and her love

for King Dushyanta. Based on a story from the *Mahabharata*, this play is admired for its poetic beauty and deep emotional themes of love, separation, and reunion. It has been a key part of Indian classical literature, influencing art and culture for centuries.

Romila Thapar, a renowned historian, has greatly contributed to understanding ancient Indian literature, including *Shakuntala*. In her book *Sakuntala: Texts, Readings, Histories*, Thapar studies how this story has been interpreted over time, reflecting changes in societal and cultural values. She emphasizes how literature and history are interconnected, showing how stories like *Shakuntala* evolve and gain new meanings in different contexts.

Kalidasa's version of *Shakuntala* is known for its romantic and spiritual qualities, portraying Shakuntala as a beautiful, virtuous, and idealized character. Her love story with King Dushyanta is elevated with divine elements, making it a timeless piece of art that resonated deeply with classical audiences. Thapar, however, examines *Shakuntala* not only as a literary masterpiece but also as a cultural and historical artifact. She compares Kalidasa's version with earlier depictions from the *Mahabharata*, where the story was more grounded, focusing on themes of duty and lineage rather than romance and divine intervention. This contrast reveals how Kalidasa's play reflects the values and ideals of his time.

Thapar also looks at how *Shakuntala* has been interpreted over the centuries. For instance, during colonial and nationalist periods, the story was used to highlight India's classical heritage, often idealizing its past. This demonstrates how literature is not fixed but constantly changes as new audiences and perspectives shape its meaning. Thapar's work shows that *Shakuntala* is part of a living storytelling tradition, continually adapting to different times and cultures.

References

- Allen Graham, *Intertextuality*. Routledge London and New York, 2007.
Arendt. Hannah *The Origins of Totalitarianism*, London: Penguin 1951
Babha, Homi.K. *The Location of Culture*. London: Routledge, 2007.
Barthes. Roland, (1974)*S/Z London; Fontona.1974*
Bowers, Maggie Ann. *Magical Realism*. Routledge London and New York, 2007.
Bristow, Joseph. *Sexuality*. Routledge, 2007.
Camus. Albert. *The Myth of Sisyphus*, London, Penguin, 1991.
Cesaire. Aime, *A Tempest*, 1969
Croft, Steven. *Literature, Criticism, and Style*. Oxford University Press 1997.

- Hamilton, Paul. *Historicism*. Routledge London and New York, 2007.
- Hawkes, David. *Idelogy*. Routledge London and New York, 2007.
- Image- Music- Text*, London: Fontana.1977
- Jones. Ernest. *Hamlet and Oedipus*, London: Norton, 1965
- Kakutani, Michiko. *The Death of Truth*. Harper Collins Publishers, 2018.
- Kierkegaard. Soren, *The Concept of Anxiety*, Princeton; Princeton University Press. 1884.
- Leitch.Vincent. *The Norton Anthology of Theory and Criticism*: London; Norton, 2001
- Lodge, David& Nigel Wood,Modern Criticism and Theory: A Reader, Delhi, Pearson, 1988
- Lodge, David. *Modern Criticism and Theory*. Pearson Publications, 2011.
- McIntyre.Lee, *Post-Truth*, MIT Press, 2018
- Moran, Joe. *Interdisciplinary*. Routledge London and New York, 2002.
- Narayana Rao, Velchuru. *Text and Tradition in South India*. Ashoka University History
- Nietzsche. Friedrich, *The Birth of Tragedy*, London:Penguin, 1993.
- Propp.Vladimir, (1968) *Morphology of the Folktales*,. Austin: University of Texas Press.,
- Sartre. Jean Paul, *Existentialism Is a Humanism* Yale University Press. 2007 series, 2016.

Ecocritical View of Cultural Materialism in Telugu Movies *Bheeshma* and *Bhoomi*

T.Umamaheswari

Part-time Research Scholar, Department of English
Sri Padmavati Mahila VisvaVidyalayam, Tirupati.

Abstract

Popular Culture or Mass Culture is a reflection of everyday lives of people. Raymond William, a Marxist author, academic and literary critic in his work *The Country and the City* (1973) demonstrates particular notions of nature and culture which is starting point of Ecocritical Theory. Ecocriticism arises as a bio social context of unrestrained capitalism, excessive exploitation of nature and unwanted hyper development causing environmental hazard. In movies like '*Bheeshma*' and '*Bhoomi*', the factors leading to ecocide making the planet inhospitable for life of any kind in future is meaningfully portrayed. The cultural texts in these films not only reflect material and social conditions, they actively construct it. This research paper explores the rhetoric of these cultural texts that not only reflects and informs material practices towards the environment but also brings ecological awareness in audience by discussing residual, dominant and emergent culture of cultural materialism.

Key words: Popular Culture, Mass Culture, Ecocriticism, Marxism, Consumer Ideology

Introduction:

The present Research Paper focuses on exploitation of nature and the environmental issues caused by corporate greed in expanding their consumer ideology and alternate methods to overcome them for leading a healthy human life in the films '*Bheeshma*' and '*Bhoomi*'. The paper attempts to study the ecocriticism from Raymond Williams argument of cultural materialism. Film makers also live in the culture for which they make movies , thus their stories are based on the events that occur there.

Ecocritical consciousness in the films *Bheeshma* and *Bhoomi*

Indian movies frequently offer a striking depiction of Indian life and culture. The way that Indians view numerous facets of life, particularly how they view people and the natural world has been influenced by the cinema. Both the movies *Bheeshma* and *Bhoomi* portrays that human beings have close relationship with nature dating

back to early historical and cultural periods and should be conscious in protecting nature.

Bheeshma movie directed by Venky Kudumula was released in the year 2020. The plot involves Bheeshma, a frustrated single guy gets floored by the irresistible beauty Chaitra, who works in the Bheeshma Organics Company owned by Sr. Bheeshma a person with moral values, sensitive attitude towards environment and a vision for future generation. The fun spirited Bheeshma's life gets changed when a huge responsibility is bestowed on him to prove himself as the worthy successor to lead the empire of Sr. Bheeshma's Organic Company by competing with Field Science Company run by Raghavan and ready to launch a chemical product called 'Instant' that degrades soil fertility.

Bhoomi directed by Lakshman released in 2021 portrays Bhoominathan a NASA scientist's fight against corporate greed that cause harm to environment and crop yield in his native village. The movie clearly pictures the minds of corporate people in the character of antagonist Richard Child, the CEO of a business conglomerate whose activities are responsible for drought in protagonist's village as the under water reservoirs of the land has been drained away for futile purposes by their companies.

Both the plots talk about a very sensitive subject on environment and treat with a speedy entertaining screenplay in regular commercial entertainment form thus passing the theme ecocriticism through these movies.

Ecocritical view of Cultural Materialism in the movies *Bheeshma* and *Bhoomi*

Raymond Williams was the most influential Marxist critic of the twentieth century and one of the leading figures of the New Left. He laid foundation for Cultural Studies and elaborated concepts like 'hegemony' and 'ideology' that help Marxist scholars to analyse cultural practices. Raymond Williams suggests that to understand the complexity of a culture, one must look wider than the current customs and contexts of the time and explore the dynamic interrelations of historically varied and variable elements. Ideologies are at the root of each culture as they are the beliefs and customs that determine the way of life. Williams offers an in depth explanation of how these ideologies are part of a continuous system involving three processes: the dominant, residual and emergent. Dominant culture refers to the culture and set of ideologies that is held by the majority of society. Residual culture refers to the influence of old cultural practices that remain in traces in a modern culture. Emergent culture refers to the new cultural practices that are constantly being created in a modern culture which might turn out to be dominant.

In both the films *Bheeshma* and *Bhoomi*, organic farming, an example of residual culture serves as an ideal point of inspiration for contemporary culture. They portray the old cultural practices in farming like organic farming, Swadesi movement in marketing organic products as emergent value system towards environmentalism. In the exposition part of the movie *Bheeshma*, Sr.Bheeshma CEO of Bheeshma Organics in his conference with media and farmers gives introductory speech about harmful effects of chemical fertilizers and pesticides and his aim to establish Bheeshma Organics "Healthy living for India". This is obvious from the dialogues of Sr.Bheeshma as follows:

"Once upon a time humans can live happily upto hundred years. Now by attaining thirty years itself, humans are suffering from diabetes, hypertension and by forty years heart attack. Finally they went under fear of what will happen in future by fifty years. This is because of poison in the form of chemical fertilizers and pesticides. The applied chemicals reside in the crop, absorbed into soil and mixed with water during rain. What we eat in the form of food, drink in the form of water is nothing but that slow poison only. If it continues like this, the life span of human being will be reduced to thirty years in future. Stop this! Make a move towards Organic farming" (00:00:48-00:01:18)

The film *Bheeshma* also portrays the future of emergent value system towards environment in the form of organic farming by comparing with countries like Zambia, Ethiopia and ten other countries which are facing starvation due to lack of potential natural resources. This is evident from the dialogues in the debate '*the future of Indian farming*' in the film *Bheeshma*.

Bheeshma, the protagonist of the film said: "Organic farming is an age old process that has been discussed in Vedas and Manusmrithi itself which has the capacity to convert barren lands to fertile. And following that old process, there is no need of chemical for land and agriculture. Nature doesn't need human but human needs each and every element in nature and don't spoil those elements using chemicals". (00:44:06-00:48:06)

The films critically discuss the corporate greed in damaging the environment as in the form of using chemical fertilizers, genetically modified crops, hybrid seeds in farming which brings change in the structure of environment causing soil erosion, decrease in underground water level etc., The film obviously speaks about the exploitation of water resources by different companies with examples in the form of conversation by Bhoomi with his friend working in car manufacturing unit.

Bhoomi's friend and employee in car manufacturing unit said "Car manufacturing is banned in several foreign countries. Because, to make one car it needs five lakh litres of water. On an average, it needs two crore litres of water per day. The jeans company besides this car manufacturing unit is utilizing three crore litres of water per day. The copper company in Nagalapuram is utilizing five crore litres water per day. The Cola company's utilization of water is uncountable. It is exporting water bottles to water deficit countries like South Africa and earning dollars."(00:18:57-00:19:42)

The film portray the reason for artificial drought created by companies and making the farmers either fighting for crop loss redressment due to withering of crops by deficiency of water or to leave farming and joining in companies for their livelihood. It is evident from the dialogues of Bhoominathan with his friend while finding the reason for his uncle's death, who is the man of inspiration for Bhoomi's success in NASA scientific research.

Bhoomi said "A survey on farmers reveal, until 2004, 7498 farmers are doing farming but now only 1350 farmers are doing farming. All gets scattered by leaving farming. The same is repeated in two states (Andhra Pradesh and Telangana). In future the result of exploitation by corporate activities leads to convert the state to Somalia like desert as there is no farming, no more ground water reservoirs. Because, roots of the plants have water holding capacity that helps in maintaining ground water level" (00:20:55-00:21:27) Another conversation with Agriculture Minister by Bhoomi in the film reveals the effect of hybrid seeds and chemical fertilizers in causing soil erosion and damaging human health. Bhoominathan in the Bhoomi said: "Corporate companies are exploiting nature by their activities which leads to decrease of underground water reservoir, soil erosion and cancer to humans which are doing ecocide successfully". (00:28:49-00:29:20)

The dominant corporate culture tries to suppress the protagonists activities in both the films using Base and Superstructure model of Marxism by influencing politicians and law by sponsoring activities, alluring common people and farmers to change their life style towards dominant culture. This is evident in the form of threatening conversation with Bhoomi by Richard Child as follows.

Richard Child said "All the products like soaps, tooth paste, coffee, tea, ice cream, noodles, biscuits even medicines for health, oxygen for breathing etc., all belongs to them. And they all belongs to thirteen families only who are successfully dictating the world. The plantlets should germinate from their company's seeds only. They grow with their company's chemical fertilizers only. They won't germinate with

your native seeds and won't grow with your organic manure. Even the politicians and the media should talk in public according to the questionnaire prepared by them and answers by politicians and police should be according to their consent only".(00:52:14-00:55:00)

The corporate sectors succeed through their consumer ideology by attracting farmers towards hybrid seeds, chemical fertilizers and making them to surrender their lands and methods of farming according to the wish of corporates. This is evident from the traumatized scene in the movie *Bheeshma* where a farmer in the village Singannapalem express his view about chemical pesticide to Jr.Bheeshma as follows The farmer of the village Singannapalem said "Seven years ago, my son died due to suffocation caused by chemical pesticides while spraying in the field. To stop such deaths, I was the first person in the village to start organic farming and motivate remaining farmers towards organic farming by repulsing chemical pesticides from our village. But after several years, again the pandemic is entering in the form of Field Science company's agreement" (01:26:37-01:27:50)

And finally the protagonists in both films intelligently overcome the obstacles created by corporate web and bring awareness to farmers and consumers about the evil effects of those chemical products and genetically modified products on environment and human health causing Ecocritical perception to the viewers.

Conclusion:

Both the films '*Bheeshma*' and '*Bhoomi*' tried their best to create awareness among the general public towards environmental issues. These two art forms explore the issues faced by human in future if they encourage ecocide caused by Agrochemical companies. The protagonists in the films not only reflect the conditions but also try to construct the conditions that reshape the planet and conserve it for future generations. They also meaningfully portray how the unrestrained capitalism oppress useful residual culture for their greed and how the protagonists try protect the residual culture to become archaic culture. Thus the study of Ecocritical consciousness in view of cultural materialism examines these two art forms in depth. They reveal rapacious capitalist activities, their consumer ideology at the same time awaring audience that material wealth was not alone sufficient to live , besides that they need fresh air, water and other elements of nature by strongly supporting the adage '*Health is Wealth*'.

References:

K.Nayar, Pramod. Contemporary Literary and Cultural Theory From Structuralism to Ecocriticism, 2020, Pearson India Education Services

Celebrating Disability as a Gift: Reframing Perspectives

T. Sireesha¹ & Dr. M. Neeraja²

¹Research Scholar, Department of English, Sri Padmavati Mahila Visvavidyalayam,
Tirupati.

²Professor, Department of English, Sri Padmavati Mahila Visvavidyalayam, Tirupati.

Abstract

Disability studies is an emerging interdisciplinary field that examines how disability is represented in literary texts, how narratives shape societal perceptions of disability, and how these representations reflect broader issues of identity and inclusion. It also challenges one-dimensional representations and seeks to highlight the diversity of disabilities and the individuality of disabled people.

In today's conversations about disability and inclusivity, there is a less understanding of the importance of different experiences and viewpoints. Instead of seeing disability as a deficit, one should recognize it as a unique gift that adds value to human experience. This transference in the perspective can help everyone to appreciate the diverse contributions that people with disabilities make to society. By embracing this kind of ideas one can create a more inclusive environment where the disabled are celebrated.

Poetry is one of the art forms that serves as a powerful medium for redefining disability and fostering empathy. This paper explores selected poems penned by disabled authors that focus on disability studies, which seek to dismantle stigmas associated with disability, advocating recognition of its intrinsic value and the potential for transformative narratives that uplifts rather marginalizes. Through this lens, this paper advocates for a paradigm shift that celebrates differences as strengths, paving the way for a more equitable society.

Keywords: Disability studies, marginalization, equality, celebrate disability, inclusivity.

Disability studies represent a dynamic and progressive area that challenges traditional understandings of disability. Disability is a concept linked to the discrimination faced by individuals with sensory, physical, and cognitive impairments. The discipline examines the representation of disability across various cultural mediums, including literature, film, and media. It challenges conventional stereotypes

and negative depictions while advocating for more authentic and varied representations.

Literature, particularly poetry, enriches this discourse with emotional depth and personal significance, providing valuable insights into the experiences of individuals with disabilities. This paper examines essential themes within disability studies through five impactful poems: "*Pl-ease*" by Clive Blake, "*(In) Visibly (Dis) Abled*" by Steph Holland, "*Lion Heart*" by Toni-Marie Barker, "*See Me: and My Ability!*" by Pam George, and "*My Only Crime*" by Sarah Ismail. These works serve not only as artistic creations but also as instruments of activism, highlighting the challenges faced by disabled individuals, and how these challenges are made into their strengths. Individuals with disabilities enrich the field of disability studies by recounting their personal experiences, which highlight the challenges they face related to injustices, discrimination, and societal perceptions, alongside issues of physical accessibility. Among such, Clive Blake's poem "*Pl-ease*" is one of the significant pieces of art that represents disabled abilities.

Clive Blake's "*Pl-ease*" presents a compelling examination of the communication challenges experienced by individuals with disabilities. The title, a distorted version of the word "please," symbolizes the obstacles that many disabled individuals face in articulating their needs and achieving comprehension from others. Blake endeavours to make the society understand that inclusivity helps in making the disabled's life "easy", in his words-

*Don't see only our disabilit-ease,
Don't deny us basic facilit-ease,
Don't ignore our many abilit-ease,
Don't compound our varied difficult-ease,
Deal head-on with the harsh realit-ease.*

Blake being an 'Registered Blind' voices out in this poem on how the disabled feel about their own lived experiences. He states that "*You never know what life has in store*", through this line, the poet explains the harsh realities of the disabled. Blake also argues with his powerful words by advocating for the equal opportunities and inclusivity, and the importance of their identity in the society. He states-

*We are not an alien race,
We have a voice, we have a face,
We have our part to play; a place.
Let us join life's lively dance,*

Let us have an equal chance.

Pl-ease.

The poem serves as a symbol of the wider frustration experienced by disabled individuals when their voices are marginalized or disregarded. The struggle against ableism involves addressing the discrimination and societal biases faced by individuals with disabilities. He contests the notion that disability signifies a lack of capability like normal individual can, advocating for a transition from feelings of pity to a stance of respect.

In a similar vein, Steph Holland's work, *(In) Visibly (Dis) Abled*, addresses the issue of the invisibility associated with specific disabilities. The use of parentheses around "in" and "dis" highlights the fluidity and ambiguity. The fragmented title reflects a dual reality—being both seen and unseen, acknowledged and ignored. Holland's poem highlights the challenges faced by individuals with invisible disabilities, who frequently encounter doubt and misinterpretation due to the lack of visible signs of their conditions. In his words-

*My eyes may be broken,
but I still feel you stare.
Your eyes are wide open,
I'm well aware.*

This poem highlights the societal expectation to "validate" one's disability, a pressure arising from a narrow perception of disability that considers it exclusively as a physical condition.

*Some things you can't see
But they are still real.
You'll never be me,
but you know how you feel.*

This poem invites readers to reevaluate their understanding of disability, urging them to acknowledge that many disabilities are not outwardly apparent yet hold equal significance. The poet exhibits this in the following way-

*I am still valued,
outside and in.
Believe me, I'm abled.
Believe me, I win.*

Toni-Marie Barker's "*Lion Heart*" offers a powerful redefinition of strength. In the very first stanza of the poem, she mentions as

*Heart full of courage, strength and fragility,
Fuelled by a love of humanity and family
All wrapped up with a tag saying disability.*

The title of the poem evokes the notions of courage and strength, with the term "lion" implying both a sense of physicality and inherent primal force. The poet exposes the realities and struggles faced at the time of Covid-19. She also raises her voice about her identity. In her words she mentioned as-

*Covid 19 and society don't wipe me away,
Tears fall as I wonder if you will ever again ask me my name,
My delicate heart has no place to hide.*

As Robert Frost composed a line "And miles to go before I sleep" in his poem "Stopping by Woods on a Snowy Evening" signifies the unfulfilled duties and responsibilities that need to be done, corresponding to that Barker penned in this poem as "My smile and pink rosy cheeks ready to do battle for another mile...." The line may also be interpreted as an invitation to embrace the journey, encompassing both its challenges and successes.

*Those with disabilities have a story like you and I,
Open your eyes and don't listen to your lies.*

These lines abide with disability studies' emphasizing on celebrating disability as a part of human diversity. Barker celebrates the inner fortitude required to navigate a world often designed without consideration for disabled individuals. Utilizing striking imagery and powerful language, the poem challenges narrative of sympathy, depicting disability as a wellspring of strength and a vital aspect of identity.

*Disability must replace inviability.
The lion within won't stay silent for another day.
My name is Toni-Marie just an ordinary girl with a disability.*

Continuing this theme of strength, Pam George's poem "See Me: and My Ability!" demands recognition beyond disability. George champions the skills and contributions of individuals with disabilities, promoting a more inclusive and respectful perspective. She states that, despite being in a buggy, she fulfills multiple roles as a Great Nan, Nanny, and Mum to her brood. She says, she may be incompetent in some aspects but she is competent the most like every normal individual. She is proficient in organization, adept at utilizing the internet and zoom, and capable of providing a supportive environment. She says-

*I may not be able to do some things, but I am able to do most
I can organize, I can internet and zoom, I can be a nest*

She respectfully asks to recognize a person in the buggy or wheelchair, rather than having conversation to the person beside the wheelchair. She says, she is a person eager to engage, and she would appreciate the acknowledgment of conversation rather than having to endure a prolonged wait-

*I just ask that you 'see' me in the buggy or wheelchair
Not talk to the person near me who is there
I am a person who wants to relate
So, I just want you take stock instead of me having to wait*

Pam George presses out that she does not require a sorrowful expressions and sympathy, rather she wishes for genuine care and concern. She enunciates as she is an individual, much like everyone, who happens to use a wheelchair.

*I don't want a piteous look I just want you to care
I am just a person like you – in a wheelchair!*

George's work highlights the importance and the need to shift societal focus from disability to ability.

Another powerful poem "*My Only Crime*" by Sarah Ismail, serves as a profound and moving reflection on the realities of living with a disability. It effectively highlights the social model of disability while calling for a transformation towards greater empathy and inclusivity. The poem skillfully juxtaposes the concepts of impairment and disability.

The speaker's "crimes" refer to their physical limitations—actions they are unable to perform. In contrast, the genuine "crime" lies in society's reaction: the theft, the verbal abuse or the insults, the unkind stares, and the laughter directed at them. This underscores that the speaker's difficulties are not a result of their own constraints; instead, it is due to the actions and mindsets of those around them that lead to the perception of disability.

The poem illustrates the diverse nature of ableism. It involves not only explicit discrimination but also the more covert and insidious forms of dehumanization that often go unnoticed. The use of terms such as "deaf" in a derogatory manner, and the assumption that physical limitations equate to intellectual or emotional limitations, exemplifies a distinct form of ableist bias.

*My only crime is that I can't hear
I can't hear you calling me 'deaf'*

The speaker's feelings of isolation and hurt caused by someone else's inability to empathize. It captures the struggle of trying to convey complex emotions to someone

who dismisses them, ultimately revealing the vulnerability that comes with being misunderstood.

*Your crime is that you laugh at me
You can't understand that it hurts
You can't understand that I can understand
But I'm trying to tell you that I do*

The powerful line "*You can't understand that I can understand*" shows that a person has a physical impairment, that does not mean that they have a mental impairment.

The lines "*I can't change my 'crime' even if I try*" and "*The difference is that you can change your crime*" makes the reader evident of the speakers longing to change her 'crime' that is her physical impairment which happened by birth, but she cannot change it. Instead, the speaker urges the readers to change their attitudes against disabled who feels marginalized and mistreated by society. she urges the readers to stop seeing disabled as criminals, she proposes the abled persons to change their criminal mindset.

The poem is a direct call to action. It urges readers who are part of society to recognize their own role in perpetuating ableism and asks them to change their path and also disabled individuals.

*I'm asking you to stop right here, right now
Stop your crime, change your life... and mine.*

The poem aims to illuminate the challenges faced by individuals with disabilities, encouraging readers to reevaluate their perceptions and behaviors towards those who are different. Its purpose is to promote understanding and empathy, urging a collective responsibility to change actions and behavior.

Through their multifaceted voices and perspectives, these poems make a substantial contribution to the ongoing conversation in disability studies. They illuminate the experiences of disabled individuals, challenging existing assumptions and nurturing empathy. By addressing themes of identity, resilience, and social justice, these poets deliver significant insights into the realities faced by disabled.

Poetry, in its ability to transcend academic discourse, serves as a powerful catalyst for change. It allows the readers to connect with the emotional core of disability experiences, fostering a deeper understanding and promoting a more inclusive and equitable society. By amplifying the voices of disabled poets, everyone

can contribute to the ongoing struggle for disability rights and create a world where everyone is valued and respected for their unique contributions.

The above-mentioned poems are written in optimistic point of view. They espouse of their lived experiences rather than a lament. The poets' optimism isn't passive, but it is a call for action or change. They don't just celebrate their own experiences; they seek to instigate a fundamental shift in the perspectives of the 'abled' world. They want to compete with the ordinary human beings. They urge for equal opportunities and respect as a normal individual is enjoying.

Through their art, they aim to dismantle the barriers of prejudice and misconception, replacing them with empathy, understanding, and a recognition of the inherent value of diverse human experiences. Ultimately, these poets offer a vision of a world where difference is not merely tolerated, but celebrated, and where the transformative power of disability enriches the collective human experience.

In giving voice to often-marginalized experiences, these poets remind the importance of empathy, and acting in solidarity.

References:

Blake, Clive. *Clive's Uni-Verse - A Cornishman's take on life*, Book/eBook, Olympia Publishers, Jan 2022.

<https://www.poemhunter.com/poem/please-174/>

<https://www.poemhunter.com/clive-blake/>

<https://disabilitytalk.co.uk/2020/10/21/my-disabled-world-here-are-all-the-poems/>

<https://samedifference1.com/wp-content/uploads/2010/05/listentothsilence-pdf>

<https://www.poetryfoundation.org/poems/42891/stopping-by-woods-on-a-snowy-evening>

<https://disabilityhorizons.com/2011/05/writing-about-disability-2/>

A PRIVY PERUSAL OF MASCULINITY IN THE SELECT NOVELS OF AMULYA MALLADI

Mrs.N.Vasanthi¹ & Prof.V.Nirmala²

1.Lecturer in English

SGK Government College

Vinukonda,Palnadu District,AP

2.Department of English Language and Literature

Sri Padmavathi Mahila Viswavidyalayam

Abstract

Literature, as it is the mirror of life, reflects the lives, happenings & behaviors of the human beings in the families and in the societies. Through their behaviors, one can know about the culture and tradition of the contemporary age. Also, their approaches and demeanors reveal their tendencies and give us a glimpse of their gender roles and gender relationships. Though the males are not the protagonist in a literary work, however, their contribution to the major female characters makes us understand their approach and tendencies towards the development of their female counterparts. Most of the novels of Amulya Malladi, revolves around the female protagonists, their lives and their challenges they face in their journey towards their achievement of success. In fact, their emergence of success and their concept of so called, 'New Woman' is vividly portrayed through the characters by the novelist. The point to be noted here is that, these female protagonists emerge successful not only on their own effort but also, to some extent, through the contribution and support of the male characters, in the proceedings of the story. In some of the novels of Malladi, these male characters, contrary to their known trait of exploitation and oppression towards women, extend support and guidance to the female protagonist on their behalf and enable them to snap out of their problems with ease. The present paper, *A Privy Perusal of Masculinity in The Select Novels of Amulya Malladi*, analyses this concept in the select novels of Malladi and tries to illustrate with the male characters taken from, *The Mango season*, *A Breath of fresh air* and *Serving crazy with curry*. It also attempts to examine the behaviours of these male characters and redefine them to appreciate how Malladi intricately balances both the gender and the male character's contribution in the process of achieving success by the female.

Keywords: masculinity, redefining, support, achievement, success of females

In her article, Healthy Masculinity written by Zuri White-Gibson writes: It is true that the way we have consistently seen masculinity expressed is often connected to harm sexual assault, domestic violence rates, or homophobia-but there is also room to talk about what's been missing from the conversation: healthy expressions of masculinity.

From her comments one can understand that even masculinity can be viewed under a 'positive light'. The present paper tries to shed light on these positive aspects of masculinity taking some male characters from the select novels of Amulya Malladi and attempts to redefine them.

To begin with the positive perusal of masculinity, the character Sandeep from the novel, *A breath of Fresh Air*, is taken. Revolving around the Protagonist, Anjali, her sufferings and her victimization to the Bhopal Gas tragedy which played with her life, the novel presents the catastrophe of the man-made disaster and how innocent humans like Anjali became victims. Though the entire novel deals with all the above issues faced by Anjali, the protagonist's relationships with the other characters are well defined in a naïve way. Anjali, being cheated by her philandrist-army husband, Prakash who expresses all forms of Masculinity towards her. He hurts her and she undergoes trepidation with her treatment by her husband, Prakash. However, there is another male character in the novel that redefines masculinity from a positive perspective. He is Anjali's second husband, Sandeep. After having known of all the bitter past of Anjali, including her health marriage, Sandeep deeply loves her and marries her. He feels happy as, "She would be a partner and a wife; she would be a friend and a lover. I knew I wanted to marry her, and I asked her as soon as her finals were over" (P-59).

Sandeep, not only stops with that but proceeds to love her even after marriage. He takes care of her and their son Amar. Although he is aware that Amar's health is deteriorating day by day, he never loses his hope and provides utmost support and comfort to Anjali. Whenever Anjali gets depressed with her past life, he immediately comforts her and relieves her with his loving words and kisses. He never behaves like an ordinary male displaying masculinity traits such as domination, suppression etc. as Prakash. In all aspects Sandeep behaves like an anti-thesis of Prakash, who shows his traits like satirical and degradable comments and cheaper treatment towards his wife. Sandeep, at times, feels that he is inferior in his deeds of satisfying Anjali's desires. He

thinks, "Compared to other wives, Anjali had never asked for one thing and that agitated me more than anything else did. Did she not ask me for anything because she knew I couldn't afford it?" (P-46).

Sandeep's dutiful approach is not only limited to Anjali, but towards all women related to his life, such as his sister, Komal, Anjali's mother, and his friend Gopi's wife Sarita. He particularly shows extra care and interests towards Anjali and always strives to make her happy at all costs. Even though Anjali's parents hate him he understands and reciprocates with his love and respect and earns their good will. Sandeep takes very good care of him," mummy said. This is probably the first time she had something nice about Sandeep. He aspires for meeting them with their daughter and grandson, Amar. He finally earns the love of Anjali's parents and even from Prakash as well at the end of the story. Though he cannot make Anjali rich with all jewels and material riches, he feels proud that he is able to give her much more than the material riches can afford. He says, "I couldn't give her material comforts, and even though I didn't really believe that the man should be the only breadwinner, I knew that was how she had been raised." (P-46) In displaying such subtle qualities, Sandeep stands apart from the accustomed characteristic traits of masculinity in the novel, *A Breath of Fresh Air*.

The Mango Season, Malladi's second novel is the other novel that the paper takes for its analysis. The male character, Priya's father, Ashwin, who redefines masculinity and stands as an Anti-thesis to Priya's Grandfather. Twined around the character Priya, a 27-year-old girl, born and brought up from a conservative Telugu Brahmin family, arrives from America to her home in Hyderabad along with the news of her engagement with her boyfriend, Nick Collins. Though Priya's father appears in the middle of the novel, he stands unique from all his male counterparts in his behaviour towards Priya. He understands the feelings of his daughter and gives her timely advice which Priya's mother fail to do so. He never displays masculinity traits such as oppression, domination, arrogance etc at any costs, contrary to his father-in-law but gives full freedom and liberty to his family members. He hates such behaviours exhibited by his father-in-law and stays distant from him, however, he shows respect to him. Priya says, "Eventhough my father disliked *Thatha*, he was always respectful". (P-92) He gives importance to his daughter's desires and respects her opinions and feelings. He loves her and satisfies her childish desires such as buying her *ganna juice*, etc, " 'Let us hope that you don't fall sick' Naana said, squeezing my hand" (P-95).

Ashwin behaves as a good father in respecting her thoughts and feelings and in this regard, he stands apart from his father-in-law who illustrates himself with all the traits of masculinity. In contrast to his father-in-law who treats his still unmarried daughter as a burden, he loves Priya and never compels her on the issue of marriage.

When Priya confesses her engagement with Nick, he first feels hurt but later understands empathetically and gives his consent to Priya. He even persuades all the other members to accept Priya marriage with Nick. In the words of Priya, "Naana always wanted to be a good father. (.....) If I asked him for anything, his answer would always be yes, regardless of whether he could comply with my wishes or not." If your nanna doesn't say yes, who'll say yes?" he would say. A father's job according to my father was to keep his children happy. (P-183). Though, he denies her love with Nick later he understands her feelings and gives his consent. Thus, one can understand the kind nature and empathetic approach of Priya father in the novel, *The Mango Season*. Another character which unfolds a positive and pleasant trait on masculinity is picked from the novel, *Serving crazy with curry*. The character which makes us to shed positive light on the masculinity traits of suppression, oppression upon females is Avinash Veturi, father of the protagonist, Devi Veturi. Avinash Veturi, lovably addressed by Saroj as Avi, is taken as an illustration for the deconstruction of masculinity in the novel. Facing incessant failures in her life, Devi Veturi attempts to commit suicide but even fails in her mission of death. The timely rescue by her mother, Saroj, brings back her life but not her happiness and peacefulness. This ends in her in becoming psychologically mute and delineate herself from the other members of the family. The only members love her was her father Avi and her grandmother Vasu. In this context, Devi's dad, Avi, comes under perusal of masculinity. Not like an ordinary father, Avi, loves Devi right from her childhood. He expresses his love for Devi through his letters. He writes four letters to Devi and expresses all his feelings; a father has towards his daughter. He beautifully instils confidence to Devi and writes, 'Life is so much fun, Devi. I wish you could have some fun, so much fun that you will never, ever think about dying again. We should be afraid of death because that affirms our faith in life. When we embrace death, we give ourselves to the wasteland of hopelessness'.

I will hold your hand through this. (.....)

I love you, Devi, live for me!

Daddy (P-66)

Avi supports and renders timely guidance to her. Whenever Saroj scolds Devi, Avi was always at her rescue. Even after getting discharged from the hospital, it was Avi who arranged her room with love and care. He kindly talks to Devi, "We want you to stay with us, until you feel better," Avi said and Devi, to her horror, caught the glint of tears in his eyes. He hugged her close, his prosthetic arm and his real arm enfolding her, holding her tight. (P-61) "Everything 's going to be all right, okay?" Avi said and Devi nodded, wanting to comfort him as he was comforting her. (P-61)

He trusts her daughter very much contrary to Saroj and her Sister Shobha. Despite the Doctor's Advice of not to make her drive alone, Avi trusts her and gives her driving license and insists her to return home on time after dropping Girish." But we

are advised to keep your credit cards and driver's license with us. This doesn't mean we don't trust you, just as a precaution." (P-61) He loves all her dishes and enjoys fully and gives convincing comments and feels that he will put on weight by eating Devi's Delicacies. He feels very happy at his daughter's psychological progress and appreciates her. Finally, unaware of the truth of Devi and her sister's husband adultery, he shouts at Girish and feels satisfied at his leaving home and happily permits Devi to join the culinary school, as she wished.

Thus, this analysis, despite many male dominant characters exhibiting the most common traits, tries to redefine masculinity and assure that there are certain male characters who stand apart and display positive traits of masculinity in a unique way to their female counterparts and help in their liberation of crisis. Amulya Malladi, though a feminist writer subtly extols the fact that the harmony between the two genders contributes for the success of the weaker sex. Though her novels deal with the life and the psyche of women, it inherently shows that there are certain masculine characters who stand apart from their natural traits and come forward to understand their predicament and extends support on their behalf for their emergence and emancipation. Thus, this paper gives scope to the readers and the researchers of Amulya Malladi to enjoy her writings and also to understand that the author is not biased on femininity alone but also focusses on masculinity, thereby making them to understand that anything in the world, either family or community, flourishes only with the harmonious relationships of both masculine and feminine.

References

Malladi, amulya A Breath of Fresh air, Published by Kindle Press, Seattle 2017,
Malladi, Amulya, The Mango Season, Published by Kindle Press, Seattle 2017
Malladi, Amulya, Serving Crazy with Curry, This edition published in 2018 by and Then She Said Press
https://www.researchgate.net/publication/351219138_A_Storehouse_of_Life_Diversity_in_The_Mango_Season
https://www.researchgate.net/publication/370240981_Exploring_Societal_Perplexes_Cultural_Quandary_in_Amulya_Malladi's_The_Mango_Season
<https://psychcentral.com/health/healthy-masculinity-should-we-redefine-what-it-means-to-be-masculine#1>

GOLDEN YEARS:DISCLOSING THE DEPTH OF LOVE IN THE SECOND BLOOM THROUGH SELECTED TELUGU FILMS

G. Bhargavi¹ & Prof. Y. S. Sharada²

1.Research Scholar

Department of English

Sri Padmavati Mahila Visvavidyalayam, Tirupati

2.Research Supervisor

Department of English

Sri Padmavati Mahila Visvavidyalayam, Tirupati

Abstract

Love is more a feeling than just a word, more an emotion than a feeling. Love is boundless and can never be restricted to any single relationship. Love endures from early childhood to second childhood. The life journey of a man encounters various phases of love. In the early stages of life, love manifests as admiration for whatever he likes; in his youth, it manifests as attraction to the other sex; in his adulthood, it manifests as intimacy with his partner; later, it takes a turn as affection for his family and children; in his middle years, responsibility erodes love; and in the final stage of life, love becomes obscure. The stage which is marked by experience, typically sees the rest of life as devoid of happiness and hope is considered as an end road of life. But even at the end road of life, one can take a love turn and consider it as a time to demonstrate love and care for the partner. Through a diverse array of art forms, the notion that one can live a life of love and solace in the dotage can be spoken leading to transformation of thought regarding love in old age. One such powerful art form that highlights current social events and tries to transform the society is films. This paper aims to illuminate the effective portrayal of love in old age, through an analysis of the selected Telugu films named, *Seetharamayya gari Manavaralu*, *Shatamanam Bhavati*, and *Mithunam*.

Key Words: Old aged couple, Love, Respect, Understanding, Caring, Celebration, Movie, Transformation.

GOLDEN YEARS, refers to the advanced years following retirement. The latter years of life are usually devoted for spirituality, spending time with grandchildren, mentoring, and caring for one's health. The idea of love is rarely considered in old age.

"Love in old age" the phrase might make one wonder whether love abides in old age. The couple after enduring the crests and troughs of life, can only find the shore in dotage. Indeed, the attachment towards each other will subsist throughout the remaining stages of life, but responsibilities becloud love and affection. Old age is an ideal opportunity where the couple, who carried the weight of life has finally made room to show their partner love and affection. The evening of life is undoubtedly for the partner, but not for anybody else. Giving one's partner the care they need in their later years allows them to pass the remaining days in the most tranquil and contented way. This beautiful romance of the aged is portrayed beautifully in films to reach the heart of the audience and make them understand that love perseveres longer in old age.

Seetharamayya Gari Manavaralu is a film directed by Kranthi Kumar in 1991. The film stars Akkineni Nageswara Rao, Meena and Rohini Hattangadi. The storyline, is based on Manasa's novel *Navvinna Kanneelle*, centers on Seetha (Meena), who travels from the United States to visit her grandparents, Seetharamayya (Nageswara Rao) and Janakamma (Hattangadi), who are unaware of untimely deaths of their son and daughter-in-law. The relationship of the granddaughter with her grandfather and the rest of the family is actually the main focus of the film's plot. On the other hand, there are instances in the film that depicts the love and affection shared between Seetharamayya and his wife Janakamma.

The sole son of Janakamma and Seetharamayya marries a girl against the wishes of his parents. Seetharamayya becomes depressed as a result, and he ceases to speak to his son. Since the son can't stand his beloved father's silence, he flees for the states. Janakamma is torn between her husband and son but she never expresses her agony or anger at her cherished husband, demonstrating her deepest love and respect for him. There are some scenes which showcase the bond between the longtime couple. In a sweet moment, Janakamma grins and walks away with the utmost modesty, refusing to call the husband's name. This demonstrates the adorable friendship between the two of them. In another scene, Janakamma sobs and Seetharamayya, who is unable to see her crying, beseech her not to do so since he can't witness his wife grieving. Despite the fact that it is against the husband's wishes, Janakamma expresses in another scene her desire to travel to America in order to meet her son. Seetharamayya then says having tears in his eyes, "Janaki, how can I live without you in this age?" This highlights the couple's years-long love for one another. The movie emphasizes their mutual understanding and love the couple hold for each other in its near-ending scenes. On their Shashti Poorti, also known as Shashti Abda Poorthi, a Hindu celebration that marks the completion of sixty years of age, Seetharamayya says, "Janaki, only for you, I sent an invitation for our son as a gift to

you on our Sashti Poorti." When Janaki hears this, her heart swells with delight, and she sheds tears of joy. "Dear, only for me? A person of your Caliber stood down for my happiness. What more could I ask for?" saying this she breaths her last.

The genuine love between the elderly couple is depicted in the mentioned scenes. Seetharamaiah, who never retracts his statements for any reason, set aside his pride, perseverance, and everything else to call the son wholly for his beloved Janaki's happiness. In contrast, for years, Janaki kept her voice down and her wish to meet their son quiet—not out of fear, but rather out of the deepest respect and love she has for her husband. The elderly couple instils in the generations the value of doing all in all for the beloved rather than displaying one's personal desires.

Shatamanam Bhavati, which was released in 2017, stars Sharwanand, Anupama Parameswaran as main leads, is another movie that depicts love in old age. The film's main focus is on parent-child relationships and the suffering that parents undergo for their children. But the amount of love between the older pair is transpicuous from the characters Raghavaraju and Janakamma played by Prakash Raj and Jayasudha. The film opens with a sweet exchange of words between Janaki and Raghava Raju. For the upcoming festival, Janaki says she hopes to call the three children who have moved abroad. Raghavaraju declines, explaining to Janaki that children's wishes and desires are completely different and that they have no interest in visiting. As it is the natural tendency for any mother, Janaki becomes enraged and declares that she would go away and leave him because she longs to see children and grandchildren. Although Raghavaraju is aware of Janaki's intention, the statement that she is leaving him for children hurts Raghavaraju.

Being a pragmatic elderly man, he is aware that no children will turn up, if he calls them just for the festival. But as he recognizes his wife's hanker for children, he sends a mail stating that he is divorcing their mother and asking them to come to decide who will take her; if they don't, he will place her in any old age home. This decision was not made because he desired separation, but rather because he recognized the pining of his wife as a mother.

The three kids arrive in the village to learn about their parents' separation after seeing the mail, not certainly for the festival. Janaki is elated about the arrival of the children and happy for her husband as he called them for her and she has no idea about the divorce. Raghavaraju ensures to refrain from discussing the divorce until the festival, for which the children agree. The couple doesn't communicate much because Janaki is preoccupied with the arrival of their children and grandchildren, but he finds happiness in witnessing Janaki's joy. Raghavaraju had tears in his eyes, in another scene

because he did know that his decision of separation would be dejecting to both of them, but he wanted to make his wife happy by sending her to the kids. He is in a helpless situation and decides to bear the pain all alone.

There is a scene, where Raghavaraju experienced a leg injury and Janaki is deeply agitated and feels the husband's pain. Children are shocked to see her reaction, wondering how a couple who love each other would want to part from their relationship. Janaki then realizes why the children are there and explains that she wanted the divorce more than his husband did. She explains the reason, for the agitation stating that since they have been together for a long time, love does exist, and she asks the children to decide who will take her. Janaki realizes that her desire to call for the children deeply hurts Raghavaraju, but still respects his choice. The duo completely stop communicating, and there is no joy in their relationship.

In the film's stirring climax, the couple's love is indeed visible, despite Raghavaraju teaching the kids to understand the suffering they endure just to see the kids once a year. Janaki tells the kids, "We never had a disagreement in our marriage, but he took a call just for you all...you remain the reason for our separation...but I don't think he wants to divorce me, because he is angry, he wants to leave me because he loves me, he wants to go away because he wants to bring you closer." Janaki's words show her understanding of her husband and her love for him, as well as her sadness for criticizing him. Upon hearing Janaki's words, Raghavaraju realizes her suffering and puts an arm around her shoulder, leading her to burst into tears.

This makes the audience realize how much the couple truly love one another because they can't tolerate the thought of being apart. This elderly couple, raised the children, married them, and helped them find fulfilling careers throughout their lives. They never argued, demonstrating the attitude that any couple should adopt to respect, understand, agree their partner's choice. And the most crucial thing in old age is to live a happy life in each other's company. The film ends happily, with the kids realizing the importance of visiting their parents on a regular basis and, of course, the elderly couple live a happy, loving life together.

Another movie *Mithunam* honours the idea of love in old age. Tanikella Bharani is the film's director, and it was released in Telugu in 2012. The Telugu novel of the same name, written by Sri Ramana, is the basis for the movie. There are just two characters in the film played by S. P. Balasubrahmanyam and Lakshmi as retired teacher Appadasu and his wife, Buchchi Lakshmi. The couple resides in their village. The couple lead a love life in each other's company leaving no space for loneliness, insecurity, or unhappiness. Their friends are the natural world, animals, food, cooking.

They are so happy together that they don't even want anyone else's company. While they did voice some concern about the children and grandchildren, they also acknowledged that the children, no longer had any interest in traveling to a village for parents. Without complaining much about the children, they lived in harmony with one another, accepting the circumstances.

As a teacher by profession, Appadasu, beyond doubt a mature individual, as evidenced by the telephone conversation he has with his son. However, he never acts seriously throughout the film. He enjoys being like a child, with his wife and keeps her entertained all day, perhaps he is aware that she suffers for the children as she is a mother. His childish behaviour causes her to lose sight of the outside world and focus solely on her spouse. Buchchi is incredibly devoted to her husband and finds joy in cooking a wide variety of dishes and serving him because he enjoys food. Even though she never expresses it, she finds joy in seeing her husband happy.

The couple celebrate love every day. Buchchi constantly mentions about the match she got before marrying Appadasu and says, "I would be happy if I married that man instead of marrying you," which makes Appadasu jealous. Their love manifests itself in naughty arguments, pouts, pointless fights, and constant complaining. Near the end of the film, she admits that there isn't a match, she says this was merely to stir up jealousy in him, which she finds enjoyable. She goes on to say that she feels incredibly fortunate and happy to have married him. When Appadasu hears this, his joy abounds.

The pair, who are the epitome of love, are unable to perceive each other's suffering. Even though Buchchi is brave and emboldens her husband, she cries for him when Appadasu sustains even minor injuries. Appadasu is scared and sobs for Buchchi when she has a fever and spends the entire day sleeping. The couple's love is so unconditional that they are unable to see one another in any kind of pain, sadness, or distress.

The couple finds happiness in the simple things and adores each other's company. They follow all the rituals, and celebrate every festival. They named their calf as Anji, and the cow as Savithri. Talking with them every day, the couple considers them to be their companions. Appadasu treats them like his own friends, shares everything with them, and often teaches moral lessons to the cow and the calf. The couple grieves deeply over Anji's passing one day. This demonstrates their affection for the animals, which are the natural part of their lives in their old age.

Every day, Appadasu would harvest vegetables from their backyard and ask Buchchi to prepare delicious dishes. The couple used to play snakes and ladders, in which Appadasu enjoys deceiving his wife. Since love is their companion, they never

experienced boredom because they always had something to discuss, remember, celebrate, and fight about.

The climax scene leaves the audience with a heavy heart. When Buchchi wakes up in the morning and discovers her husband sitting still in a chair, she soon realizes that he has passed away. Despite the intense pain in her heart and the tears streaming down her face, she thanks God for choosing her husband over her. Because if she passes away first, she firmly believes, her devoted husband will find life very difficult without her company because no one else will be there to care for him. She shuts her teary eyes after saying this, presumably indicating the audience that she too breathed her last.

This scene, makes one understand that the inner emotions the old age couple have, while they are nearing death. The departure of the partner with whom they spent years of togetherness certainly cause extreme pain, but she prays for the death of her loving husband, as it is more difficult to spend life alone. Death would be an easy choice compared to spend a lonely life. She never wanted her husband to bear the pain of loneliness. Additionally, Buchchi too cannot lead a solitary life. As evidence of their love for one another and the inability to bear the thought of being apart from her beloved, she also passes away with her husband.

This couple is undoubtedly regarded as the embodiment of love. Nowadays, majority of couples are divorcing for absurd reasons. This aged couple's love life is a prime example of how to live a fulfilling life, how to love, understand, and respect one's partner more than one's own self, how to be content with what one has, and how to celebrate every single day rather than lamenting on what one lacks. Both young and old can live happy lives every day if they follow Buchchi and Appadasu, who are genuinely the gurus of love.

Old age is usually considered as the declining years of the individual, leaving space for either spirituality or pessimism. Spending a love life is not something that most people consider, as they age. As previously stated, movies are unquestionably powerful media that have the capacity to change the thought process of viewers through the skilful expression of emotions. In this case, the aforementioned films successfully attempted to portray the idea of love in old age. Infact, strictly speaking, old age, can be considered as the golden age for the couple. This is the phase where the couple are free from burdens of life, away from their children, who are busy with their own lives. Their absolute responsibility is to love and look after their partner. These films aid in the transformation of thought not only for the aged but also for the young. The couples from the mentioned movies teach the real love for the youth,

which is lacking due to silly reasons. For the aged, who feel that life has come to an end, the mentioned couple teaches that age is not a barrier to be happy and there is still a way to continue the remaining journey of life with love and happiness.. One must learn to be content with whatever they have rather than wishing for things they do not have. The films that have been mentioned serve as sources of transformation, illustrations of the love, compassion, understanding, and respect that one must cultivate in a relationship in order to live a happy and positive life.

References:

https://en.wikipedia.org/wiki/Seetharamayya_Gari_Manavaralu
[Seetharamaiah Gari Manavaralu Telugu Full Movie HD | Akkineni Nageswara Rao | Meena | Mango Videos - YouTube](#)
https://en.wikipedia.org/wiki/Sathamnam_Bhavati
<https://www.youtube.com/watch?v=wI7FV1LHcU4>
[https://en.wikipedia.org/wiki/Mithunam_\(2012_film\)](https://en.wikipedia.org/wiki/Mithunam_(2012_film))
<https://www.sunnxt.com/telugu-movie-mithunam-2012/detail/7460>

HELENE CIXOUS' ECRITURE FÉMININE: THE THEORY OF BODY WRITING

¹B.Teena Mouluka & ²Prof. V. Nirmala

1. Research scholar, Department of English & Literature, SPMVV, Tirupati .

2. Department of English & Literature, SPMVV, Tirupati

Abstract

Women are reduced to the "Other" by patriarchy, which labels them as unfinished, dark, submissive, and illogical. The patriarchal ideas of femininity are internalised by women. Women are conditioned by patriarchy to fear and despise their own sexuality and to submit their bodies and identities to the male hierarchy. The female body is colonised by patriarchal ideals and men. Male writers have also taken over the writing industry, leaving women with no place instead of adhering to the conventional writing conventions. By connecting the feminine body with writing, French feminist Hélène Cixous aims to challenge the patriarchal system. She exhorts women to dismantle patriarchal norms in order to reclaim their bodies and validate their identities in her "Écriture Feminine."

Key words: écriture feminine, psychoanalytic, phallocentrism, Freud, Lacan, oppression, masculine, feminine writing

As air and water are vital to our survival, so is woman, the very source and provider of all life's symptoms. She is a creature that is essential to human survival since she is the source of life. However, the systematic deprivation of women has existed in both language and existence. The post-structuralist feminists, a subset of post-structuralism that emerged in the 1960s and 1970s, were therefore more interested in elaborating and dismantling gender difference in language than the strong waves of feminism, which fought for women in a male chauvinistic society, denouncing gender difference and promoting gender equality in all spheres of life. Helen Cixous created écriture féminine, or feminine writing, during this period as she investigated the relationship between gender and writing. This essay aims to investigate Cixous' theory of feminine writing and related ideas, which she uses to free women from the constraints of phallogentric language.

When Cixous first experienced misogyny in Paris, she writes, "I suddenly realized that my unacceptable truth in this world is being a woman." It was war at once.

I could smell the misogynistic odor and the explosion. (Sellers 12). Critic Conley, however, contends that the intellectual ferment in May 1968, the "belief in the revolutionary power of language and of hopes of shattering of oppressive structures...the banner of liberation in teaching, criticism, and writing...[and] an effort to determine how and where women have been excluded and how to question and undo that conclusion" (1984, 1), was what ultimately led Cixous to destroy the Lacanian Symbolic order of binary opposition, despite Bray's affirmation that her multicultural diasporic background and her experience of misogyny placed her "to the place of the other," recognizing the need for a "other" way of thinking and a reaction against all forms of oppression, including the feminine repression by the phallogocentric structures of Western society.

La Jeune Née (in collaboration with Catherine Clement, 1975), "Le Rire de la Meduse" (1975), which was translated as "The Laugh of the Medusa" (1976), "Le Sexe ou la tête?" (1976), which was translated as "Castration or decapitation?" (1981), and "La Venue à l'écriture" (1977) were among Cixous' theoretical writings that explored the relationship between women, femininity, feminism, and the production of texts. She proposed an alternative form of writing for women at this time, one that would break through the restrictive frameworks of phallogocentric discourse and assist women in reclaiming their voices that had been muffled by history—a history where the Symbolic order had privileged the masculine while oppressing its female counterpart.

Cixous first proposed the idea of *écriture féminine*, or feminine writing, in the essay "The Laugh of the Medusa." Still, it's unclear exactly what feminine writing is. What is the definition of it? According to Bray, it is "a path towards thought through the body...the avant-garde textual practice that challenges and moves beyond the constraints of phallogocentric thought." Strictly speaking, *écriture féminine*, or feminine writing, is about presenting the feminine body as a means of achieving an idea that would challenge the assumptions of male-centric thought, that would "unsilence" the female voice and allow them to express their unconscious hidden self, or "the Other," in androcentric language.

By examining the tale of Medusa and the different meanings connected to the "deadly" but otherwise "beautiful" Medusa, Cixous explains the subordination of the female voice in "The Laugh of the Medusa." The Greek myth states that the goddess Minerva cursed Medusa, turning her into a hideous creature with snake-like hair and a stare that could turn anybody to stone. Later, Perseus slew her by slaying her head. Cixous deconstructs Freud's theory of the "castration complex" in men during the Oedipal stage of psychosexual development and the Lacanian theory of Symbolic Order

in language development by interpreting this myth of Medusa's death as men's attempt to silence women's voices and cut off women's languages.

We should examine the psychoanalytic theories developed by Freud and Lacan, which Cixous mentions in her essay and which had a significant influence on her. According to psychoanalyst Lacan, who applies Freud's theory to the study of language development, a child joins the patrilineal world systematized by order and specific laws, which he refers to as the "Symbolic Order," after rejecting what he refers to as the mother's "womb worlds." While the girl child, because of her anatomical resemblance to her mother, continues to identify with her and thus with the mother's prelinguistic language, the male child, as a member of the Symbolic Order, learns the spoken word, which is the language of the world, while rejecting the mother's prelinguistic language.

In her essay "The Laugh of the Medusa," Cixous rejects such male-oriented theories and exhorts women to write beyond the Symbolic Order's order of binary opposition, to speak and write through their bodies, to explore the beauty of the unconscious, and to uncensor their erogenous pleasures. By doing so, she dismantles the value hierarchies that form the androcentric world. "Women must write themselves: must write about women and bring them to writing," she writes. Through her own actions, women must insert themselves into the text, just as they do into the world and history. (Leitch, 2035)

Cixous claims that the dominance of the female voice and, thus, the lack of a feminine discourse in the past has restrained and hidden the creative potential of female authors, so entangling them in the constraints of masculine language. According to her, such writing, which is identical to male writing, could only seek to "obscure[ing] women or reproducing the classic representations of women (as sensitive – intuitive – dreamy etc.)"—a view that strongly resembles Victorian women writers' internalization and imitation of the dominant structures of male tradition, with their writing expressing a struggle between "obedience and resistance" (Showalter). Drawing on Lacan's Symbolic Order paradigm, which holds that women are the peripheral beings of the Symbolic Order while men have the phallus and are therefore closer to the Symbolic, Cixous views women's marginal status within the Symbolic Order as a blessing in disguise because, like other poststructuralist feminists, she believes that women are different from men in that they are far from the Symbolic, closer to the imaginary and fantasies, and far from fixed meanings and reasons. Cixous discusses women's peripheral status in the Symbolic Order, which benefits them, in a conversation with Conley: "He is assigned the scene of castration." If he doesn't protect his phallus, he will die. Women do have another opportunity. They are able to live this

kind of life since they are not required to take part in the large social celebration, which is phallogocentric, by definition and for culturally detrimental reasons. Conley (1984, 135). Writing will "give her an access to her native strength: it will give her back her goods, her pleasures...her immense bodily territories which have been kept under seal." Women's language is therefore unstable and free-flowing, transcending the boundaries of fixed meanings and reason. Cixous thus promotes the writing of feminine sexuality in "The Laugh of the Medusa," which would enable women to recover their suppressed voice and break free from the father's language. She refers to this as writing of the feminine or *écriture féminine*.

First, in contrast to the "coded, clichéd, ordinary language" (Conley 1984, 5) found in prose, Cixous argues that *écriture féminine* could only be expressed in the medium of poetry. Using the binary opposition structure, Cixous claims that poetry's language is more complex and has multiple meanings than prose. It is also more intimate with the unconscious and, therefore, more in line with female sexuality (the female body, where the unconscious is suppressed by the "superegoized structure"). Novelists are only the "allies of representationalism," according to Cixous. For Cixous, poetry "condenses, renders opaque, carries great psychic density," according to Conley. It contrasts with the speech that systematizes and flattens. (1984, 5).

According to Cixous, there are two ways that feminine writing might manifest itself. The first is the individual or "metaphorical," in which the woman "must write herself, her body must be heard." She should write about her sexuality, investigate it, and express it, as well as the joys or "jouissance" (Lacanian term) that come with it. Drawing on Hegel's "patriarchal binary thought," Cixous, like Derrida, seeks to dismantle the prevalent male/female dichotomy, in which the male is always proclaimed the victor and so the active being in power struggles, while the female represents the defeated and hence the passive. According to Cixous, women would establish a new signifying order at the structural level by writing their bodies. She will no longer be passive; instead, she will become a source of strength and vitality, a unique identity. Like her contemporary Luce Irigaray, Cixous aims to dismantle the singular or linear writing that organizes masculine language by writing the body in feminine speech. Both Cixous and Irigaray contend that women come from a plural, circular, and aimless economy (sellers), and as a result, their language is plural. This is because women's sex organs, in contrast to men's, are many rather than solitary. Cixous thinks that the "voice of the mother," which is the echo of the "primeval" song she once heard—"first music from the first voice of love which is alive in every woman"—has always dominated women's discourse. Based on Lacan's theory of the symbolic stage, Cixous argues that a woman's writing and speech are intertwined with the mother's womb world, which is nameless, syntax-free, and unconstrained by time.

Routledge, 113 In contrast to men, women never "heap up [her] libidinal drives" or suppress their mothers; rather, they are always nearer to them. Like the mother, she is giving and nurturing in her writing, speech, and voice; she is "the dispenser of love, nourishment, and plenitude." (Routledge, 115). This leads us to the idea of the "Other," which Cixous introduces in "The Laugh of the Medusa," if not further develops.

"To sign with a woman's name does not necessarily make a piece of writing feminine...and conversely, the fact that a piece of writing signed with a man's name does not in itself exclude femininity," says Cixous in her essay "Castration." Although it's uncommon, there are instances where writings signed by men might have feminine traits. In order to dismantle the traditional dichotomy between masculine and feminine, Cixous develops yet another idea in "The Laugh of the Medusa" called "the other bisexuality." In contrast, Cixous proposes "the other bisexuality," referring to the "classical conception of bisexuality...squashed under the emblem of castration fear," which defines feminine and masculine sexuality individually and uniquely. Beyond the boundaries of the binary antagonism between masculinity and femininity, "the other bisexuality" blurs the lines between the two. Writing, according to Cixous, is a bisexual activity and a "in betweenness." It is "the process of the same and of the other without which nothing can live, undoing the work of death." Because women are more in line with their pre-Oedipal stage of bisexuality than men are, Cixous thinks that bisexual writing is fundamentally the writing of women. According to the author, women "benefit from this vatic bisexuality which doesn't annul differences but stirs up, pursues, and increases their number." However, Cixous also thinks that bisexual literature allows both male and female representations of sexuality by destroying the traditional framework of oppositions. She backs up her assertion with examples from the works of German poet Kleist and Jean Genet, who used the female libido or female libidinaleconomy.

"Now, in words, I—a woman—will blow up the Law: an explosion that is now both possible and inevitable." In doing so, Cixous creates still another idea, "the third body," which is mentioned in her articles "The Third Body" and "Coming to Writing." According to Bray (Bray 2004, 62–63), the third body is the fusion of the masculine and feminine that eliminates conflict and produces a body that defies the Symbolic Law and advances toward the boundless. The penis is deprived of its importance and power by the third body, which emerges from "desire for the other, whole and entire, male or female," defining the masculine and feminine as a totality rather than as complementary entities. Writing should depict this yearning for the other that gives rise to the third body and frees women. Cixous thinks that by expressing the third body and their desire, women may actually criticize the Freudian family theory, which is based on the psychoanalytic theory of castration, "because living means wanting

everything that is, everything that lives and wanting it alive." According to Cixous' theory, women must write about their love in order to survive and to embody the Other that exists within both the self and the male. Cixous claims in "Coming to Writing" that "writing is a gesture of love." In order to create an infinite form of writing that permits the existence of both the masculine and the feminine as separate wholes, Cixous suggests erasing the phallogocentric framework of opposition by incorporating the concept of love in writing. According to Bray, "love is about being open to the unknown, the unconsidered...it is about receiving the strangeness of the other." Bray (2004), p. 75. In her essay "The Laugh of the Medusa," Cixous therefore theorizes ideas like "the Other," "the other bisexuality," and "the third body," defining a new form of writing known as feminine writing or *écriture féminine*, which expresses the desires and pleasures of their body's sexuality. Since Cixous believes in releasing the female body, which has been suppressed and constrained by the patriarchal grip, *écriture féminine* genuinely aims to identify the feminine body, or more accurately, the female libidinal economy. It cannot be completely ruled out that *écriture féminine* creates a language that transcends the phallogocentric "Cartesian duality" and yet allows both men and women to manifest the female sexuality in their writing, despite feminists such as Teresa Elbert and Mary Jacobus rejecting it as something that "risks re-essentializing the feminine and constructing a new identity anchored in a reified notion of body and language" (Bray 2004, 30).

References:

- Tricia Ares. 2007. "Feminist Mind, Feminist Body, Modern Matriarch." Accessed November 12, 2009.
- Abigail Bray. 2004. *Writing and Sexual Difference* by Helen Cixous. Macmillan, Palgrave.
- Helen Cixous. 2001. *The Norton Anthology of Criticism and Theory*. Vincent B. Leitch, Verena Conley, Andermatt. 1984. *Writing in the feminine*, Helen Cixous. University of Nebraska Press, London.
- Toril Moi. 2002. Feminist literary theory in relation to sexual/textual politics. 100–125. Taylor & Francis Group.

Imprisonment in life: Looking for an Empathetic Attitude

P. S. P. Ratna Manjusha¹ & Prof. V. Nirmala²

1. Research Scholar, Department of English

Sri Padmavati Mahila Visvavidyalayam, Tirupati

2. Research Supervisor, Department of English

Sri Padmavati Mahila Visvavidyalayam, Tirupati

Abstract

Prison is a black hole that sucks a person in and fills him with a void so deep that light finds it impossible to penetrate through. Prisoners, living in such a desolate place, are forced to lead a zombie – like existence cursing their fate, counting their days and fearing for their lives. What fuels the depravity of their souls is the inevitable everyday battle of the survival of the fittest. The harsh treatment of the authorities further darkens the hearts of not only the guilty but also of those who are forced to pay the price of someone else's crimes. Often prisoners come to terms with their situation but what makes their lives and their families' sustenance a living hell is the stigma imposed on them by the society. The society, perhaps instinctively if not inhumanely, ostracizes the prisoners and pushes away their kin from the community. People label them as criminals without giving much of a thought towards the nature of the crime they commit or the reason of their imprisonment. They often miss out on the point that the convicts are already punished and they suffer due to lack of hope. This paper aims at making the society transform its perception of prisoners and the need for people to sympathize with them and show them the much-needed light in their wounded lives.

Key Words: Prison, gaol, hope, family, justice, realization,

A prison is a place filled with fear, humiliation, dread, anguish, isolation and hopelessness. Prison writing is a reflection of what people go through during a punishment time, that manages to evoke sympathy towards the prisoners and their tribulations. It helps voice out the struggles and concerns of the prisoner and it provides a new perspective to the reader. This helps the society understand the life inside prison with a new, sympathetic perspective. This paper makes an attempt to make the society look at the other side of the coin through a few short stories on prison life.

While the struggles of the prisoners are heart- wrenching, imprisonment of an individual shakes the family as well. The short story *Prison* by Catriona Bruce talks about the anguish of a family, seriously affected by imprisonment of one person in the family. The oldest sibling was arrested and was put in a horrible state, for a loaf of

bread. The story reflects the reality of the world where a young boy is forced to steal for his family. The imprisonment of the lad distresses the mother so much that she makes sure she enters the prison by committing a petty crime, to take care of her son. The author, grieving the situation of her family, writes *"Seven lives ruined for two loaves of bread which we didn't even get to eat"*. The laws of the prison are relative to different people. In *Prison*, a young boy is sent to prison for stealing bread whereas in the story *Oscar Wilde and Reading Gaol* by Eleanor Dexter, the police fail to arrest the real murderer and frame a guy on the basis of circumstantial evidence.

These two stories stand as a testimony to the society that not every prisoner is an actual criminal. Often innocent people are arrested and made to pay the price for a crime they did not commit. So, it is the duty of the civil society to be sympathetic towards the convicts if not empathetic. Not only does imprisonment weigh heavily on the family and the individual but it amounts to their financial strain as well. The story written by Ellie Winterburn exposes the corruption of the prison authorities. While the prisoners who tip the guards and authorities, were given privileges and spared from labour, the narrator's family could arrange money only for his release. The release of a prisoner is his right but the narrator had to 'pay' to be 'let out'. The authorities are akin to the mythological Bakasura in terms of extorting and exploiting the prisoners. Another aspect that must be taken in consideration by the society is children in prison. The stories of child convicts and children's experiences in prison are more harrowing than those of the regular experiences. Juvenile prisons, primarily, are formed for reformation of children rather than punishing them.

A story written by Ana Schaezler describes the imprisonment of a child in six feet by 4 feet cell which is too much of a punishment for the theft of a loaf of bread. The events in the story prove that prison, instead of rehabilitating children, traumatizes them leaving little scope for positivity in them. In addition to the horrible environment, the monstrosity of the guards further contributes to the withering of courage and hope in the young hearts. The child in the story wonders what crime she committed to deserve the pitiable situation she is in. She is scared of the guards and dislikes the solitary she was put in. She says *"It felt like no one in this prison had a heart"*. She sees a guard dragging a boy of her age, like a beast being dragged before sacrifice. The boy's head is bleeding due to the brutal hitting of the guard with a metal baton. This scene terrifies the little girl so much that she begins to contemplate suicide.

While it is implied that a person in captivity is serving a punishment for his wrongdoings, the question arises as to why a prisoner should be included in the society and on how one can trust a convict. It is imperative that if someone is framed, he is pitied by the people but not every prisoner is welcomed in the same way. Every

individual in the society must remember that a prison is a quicksand that sucks all the hopes, dreams, chances of reformation and the ultimate light in a person. It confines him within the impenetrable prison walls that show no trace of the world outside. Often prisoners go through horrific ordeals of punishment and humiliation, threats from other convicts and an even worse fate in the form of solitary confinement. In the words of Lisa McNerney, *"Depression, lethargy, loss of emotional control, hallucination, panic attacks, irrational anger, intense revenge fantasies, permanent changes to brain physiology, even lapsing into catatonic states are all well-documented effects of solitary confinement... In order to effectively function in society after a period of solitary confinement, the subject would need extensive counselling, monitoring, mentoring and support"*.

The society is bound to give a chance to the prisoner who experiences hell, introspects his crime and is ready to take accountability to it. Most of the crimes committed by the inmates happen in a fit of a rage and emotion. Just as a wildfire destroys the very forest in which it is born, anger too brings on the destruction of man. The story *Reading Gaol* by Lauren Macpherson shows how a moment of anger makes a man a criminal and later a prisoner of crime. In the story, the author kills a man in a mean drunk state. He writes, *"We deserved the punishment but I knew after jail my life was going to be different"*.

A prison is designed in such a way that the criminals are certain to shed their identity and are doomed to embrace their reality. The reality in which they are no longer heroes, the reality in which they don't find love in their vicinity. This reality may make them into new individuals or break them into soulless pieces. In the story by Maddie Whitehead, the narrator describes a young boy, whose 'glare was empty' and 'his blue, naked feet' only crept along the floor. The eyes that were supposed to hold dreams of future lacked hope and the feet only helped him in carrying his already given up body. The narrator also describes another old man who was 'gathering dust like the shelf in front of him'. The narrator says the souls of the prisoners were already broken. If a prison can show equality in crumbling people's spirits and depressing them in its own way, then why can't the society show equality by being inclusive of the prisoners and lifting people's morale? What differentiates a convict from seasoned criminals and makes him worthy of sympathy is, his realization of his mistake and owning up to it. The society can turn the dim world of the prisoners into a colourful paradise by giving them a second chance – a chance to be part of the free world, a chance to live with dignity, a chance to move on from the shackles and a chance to prove themselves worthy of the love they deserve and the light they have been denied.

References

<https://www.berkshirerecordoffice.org.uk/storage/app/media/pdfs/Reading-Gaol-Stories-Abbey-School2.pdf>. Accessed 14 Feb 2025

McInerney, Lisa. "Prisoners - pity about them?" *The Journal*, 24 Oct 2011, <https://www.thejournal.ie/readme/column-prisoners-pity-about-them-262440-Oct2011/>. Accessed 08 Mar 2025.

Food as a Symbol of Cultural Identity in Easterine Kire's novel *A Terrible Matriarchy*

T. Aruna Jyothi¹ & Dr. Y.S. Sharada²

1. Research Scholar

Sri Padmavathi Mahila Vishwavidyalaya, Tirupati, India.

2. Department of English

Sri Padmavathi Mahila Vishwavidyalaya, Tirupati, India.

Abstract

North-Eastern frontier area is very an apparent region for its rich tribal culture, custom and patriarchal society as well. North-Eastern frontier zone consists of seven states, called 'seven sisters' by their own dialectic languages. Easterine Kire, born in Kohima is an Angami Naga writer. Her works are insights into the Naga culture, history and also the traditions and customs of the Angami society. Kire's *A Terrible Matriarchy* is a Bildungsroman; meaning it is about the protagonist coming of age. Dielieno, the protagonist has a difficult life as a result of her Grandmother's views on girls; despite being the only girl in the family, her grandma treats her extremely different.

Home is the nostalgic place of memories and it especially comes from food. It is the place of memories which gives a sense of cultural grounding in the lives of individuals. Literary works provide cultural values, ideas and attitudes in order to shed light on the habits and beliefs of numerous cultures. They convey cultural values through the author's expressions and experiences. Food is employed in literary works as a means to explore and examine the cultural disparities. The proposed paper traces how Easterine Kire employs food as a potent symbol of cultural identity and a device for gender discrimination weaving it into the narrative to convey the richness and resilience of Naga culture in *A Terrible Matriarchy*.

Keywords: Nagaculture, food, gender, identity, culture, matriarchy, oppression.

India is a nation having different traditions and cultures. It is encircled by natural resources such as the Himalayas, the Bay of Bengal, the Arabian Sea; the presence of deserts and glaciers in some regions is balanced by the valleys and rain forests. The North East is one of the most ethnically and linguistically diverse region in India and is very ostensible region for its rich tribal culture, custom and patriarchal society as well. The North East India is the states of Arunachal Pradesh, Assam,

Manipur, Meghalaya, Mizoram, Nagaland, Tripura and Sikkim. They form part of East Himalayan region which extends from Sikkim eastwards and embraces the Darjeeling Hills of West Bengal. The states of Arunachal Pradesh, Meghalaya, Mizoram and Nagaland are mostly inhabited by a number of native tribes. Each tribe has its own distinct tradition of art, culture, dance, music and unique lifestyles. The numerous fairs and festivals celebrated by these communities and their friendly nature are irresistible attractions for the visitors.

Easterine Kire Iralu, a versatile Naga poet, novelist, short story writer born in March 1959 in an Angami family in Kohima, Nagaland, currently lives in Northern Norway. Majority of her works are based on the live realities of Nagaland. Her works are insights into the Naga culture, history and also the traditions and customs of the Angami society. The immense love for her native land and culture is clearly depicted in her writings. In conversation with Babli Mallick, once she revealed her responsibility as a writer from Nagaland.

"I'm inspired not influenced to write my life and the people who I meet in life ... I feel responsible only to a certain extent". (Easterine Kire: In conversation with Babli Mallick)

Kire became an acclaimed writer through her writings such as *A Naga Village Remembered* (2008), *Mari* (2010), *Bitter warm Wood* (2011), *A Terrible Matriarchy* (2013), *Don't Run My Love* (2017) and *A Respectable Woman* (2019). Many of her works are translated into Nepali, Uzbek, German, Norwegian languages. She is the first Naga tribal woman from Nagaland to win *BalSahitya Puraskar* for her '*Songs of the Thunder Clouds*' in 2018 awarded by Sahithya Academy. She is well-known in North Eastern literature and her writing style always expresses a strong political and historical awareness addressing issues like identity and ethnicity.

In *A Terrible Matriarchy*, Kire deals with the issues of gender discrimination faced by the Naga women in every step of their life even in the distribution of food. In this novel, Kire focused on food and education and their role in the life of a Naga woman and how food becomes a device for gender differences. In this story, Deilieno, the protagonist as well as the narrator becomes the object of suppression under her own Grandmother. The novel revolves around the central character Deilieno, a five years old girl and how she fought for the education and her growth physically and mentally; also looking through the nuisance of the Naga society from within. The reader can get to learn how the women characters themselves are actually responsible for the suppression of the their own gender and why *Matriarchy does happen to be terrible*.

In "A Terrible Matriarchy", Easterine Kire employs food as a potent symbol of cultural identity, weaving it into the narrative to convey the richness and resilience of Naga culture. The central character Deilieno is a young girl as the story begins, who notices the discrimination meted out to her by her Grandmother, Vibano through the distribution of food. Nagaland is a male dominated society where man is the head of the family and he alone can take important decisions in the society.

"My Grandmother didn't like me.... I knew this when I was about four and half.... What meat do you want...I want the leg...I wasn't asking you silly girl". (A Terrible Matriarchy, 1)

The novel opens up with the line clearly indicated by the narrator that Grandmother did not like her and she likes Deilieno's brothers only. Deilieno, the protagonist was the youngest sibling of four elder brothers. The author outlined the Grandmother's severe treatment of Dielieno right from the start, but in the end, she softens our animosity toward her by describing how culture forced her to act in this way. Ultimately, people's behavior and outlook on life were shaped by their culture.

"When she served us the mixture of weak tea, sugar, milk, Grandmother took out some biscuits from a jar and gave us a biscuit each." (A Terrible Matriarchy, 12)

The food habits are not merely sustenance but carry cultural significance, evoking memories and emotions that bind the community together. Food cultures can describe a community and sometimes a culture could go through other cultures through food. Deilieno had a happy moment when she was permitted to return home for Christmas. Her family wasn't wealthy; therefore, they never had enough food to eat. Her mother only baked cakes during Christmas, and the whole family delighted in them.

"While she cooked a big pot of rice, I cleaned the green mustard leaves we were going to boil as a side dish. There was meat in an earthen pot which had been cooked the night before and left in a cool place." (A Terrible Matriarchy, 56)

Kire highlights traditional Naga dishes like smoked meat, fermented fish, and rice beer, which serve as a connection to the characters' ancestral heritage. The novel showcases the significant role of women in Naga culture, particularly in relation to food. The matriarchal figures in the story are often associated with cooking, sharing, and preserving traditional recipes. This emphasis on women's roles in food preparation and transmission underscores the importance of female agency in preserving cultural heritage.

"Bano boiled a connection of herbs and gave it to Grandmother to drink because she had heard that it stopped snoring." (A Terrible Matriarchy, 102)

The lines show the significant idea that food is an integral part of Naga cultural identity. The traditional way of using herbs is a symbol of Naga culture and tradition, distinguishing it from other cultures. In the novel, Kire highlights the significance of preserving traditional food practices, which are essential to the survival of Naga cultural identity. Food is a powerful symbol of cultural roots and identity. The old lady's emphasis on remembering one's roots through food highlights the significance of traditional cuisine in preserving cultural heritage and reinforcing cultural identity. Through the characters' interactions with outsiders, Kire illustrates the complexities of cultural exchange and adaptation. The introduction of new foods and cooking methods challenges traditional practices, forcing the characters to navigate the tensions between cultural preservation and modernization.

"They gathered the whole family together and read from the Bible and prayed for our peace. We made them tea and they left shortly after." (A Terrible Matriarchy, 144)

The preservation of traditional Naga cuisine, despite the challenges of cultural assimilation, underscores the community's determination to maintain their cultural heritage. The passage reinforces the idea that food is closely tied to identity and belonging in Naga culture. The traditional dishes served at the feast evoke a sense of nostalgia and connection to one's cultural roots, emphasizing the significance of food in shaping Naga identity.

Kire masterfully explores the connections between food, memory, and belonging. The characters' relationships with food are deeply personal, evoking memories of family, community, and cultural traditions. Food becomes a source of comfort, solace and identity, reinforcing the characters' sense of belonging to their Naga heritage.

Conclusion:

In *"A Terrible Matriarchy"*, Easterine Kire skilfully employs food as a symbol of cultural identity, illuminating the complexities of Naga culture and tradition. Through the novel's exploration of traditional cuisine, matriarchal traditions, cultural exchange, and the connections between food memory, and belonging, Kire celebrates the richness and resilience of Naga cultural heritage.

References:

Food, Culture, and Society: An Introduction to Food Studies by Carole M. Counihan and Penny Van Esterik (Routledge, 2012)
The Oxford Anthology of Writings from North-East India edited by Tilottoma Misra

Recent Disciplinary Trends towards Social Transformation 21st-22nd March 2025

(Oxford University Press, 2011)

North-East India: A Sociological Study by Bimal J. Dev and Dilip K. Lahiri (Anthem Press, 2011)

Food and Culture: A Reader edited by Carole M. Counihan and Penny Van Esterik (Routledge, 2013)

A Terrible Matriarchy by Easterine Kire (Zubaan Books, 2007)

Rendition of Dowry on Telugu Silver Screen: A Plea for Social Transformation

Lakshmi Haritha K T¹ & Prof. V. Nirmala²

1. Research Scholar,

Department of English,

Sri Padmavathi Mahila Visvavidyalayam

2. Research Supervisor,

Department of English,

Sri Padmavathi Mahila Visvavidyalayam,

Tirupati.

Abstract

After the efforts put in by the social reformists, the stigma called kanyasulkam has been eradicated, or to say took a new form called dowry, in which the bride brings money or property to the in-law's house after marriage. The parents of the bride generally assume that giving dowry secures their daughter's life, but this practice could possibly bring abuse and violence into the life of the bride when the parents fail to reach the demands of the groom's family as in most scenarios this bribe makes the groom's family even more thirsty for money or the property. Some of the notable regional writers have tried to discourage this custom by portraying the repercussions of dowry, alongside the writers some film directors from the Telugu movie industry tried to capture those tragic consequences in their films, however, while some tried to show the plights of bride's family, some used it to show the valor of their hero. This paper tries to decipher how this taboo has been visualized by different Telugu film directors from the 1960s to the present.

Key Words: dowry, gift, women's life, family dynamics, stigma, acceptance, Telugu cinema.

The institution of marriage is, and has always been, associated with divinity and sacredness in Indian society, for ages. Every culture around the subcontinent performs marriage as per their regional traditions and sentiments. Irrespective of the culture, marriage is considered a holy and inviolable tradition. Marriage is not a mere celebration but a sacred union of two people who promise each other to lead their lives as two bodies with one soul. The bride and the groom are, as per the Telugu culture, considered the embodiments of lord Vishnu and Lakshmi until they complete the marriage rituals. Tragically this supposed to be pure tradition, has been getting polluted with practices like kanyasulkam and dowry due to the mindsets of people.

The stigma called *kanyasulkam*, with incessant efforts of several reformists, put to an end, later emerged into a new form i.e., dowry, where the family of the bride has to give either money or property to the groom's family, which like wildfire has spread and is still followed by many families. This wildfire is blind and deaf, as it doesn't heed the cries of the girls and their parents when they fail to pay the fair money, it just eats the innocent bride and its legs lead the groom to marry a new girl who could pay a fair sum of money. This has been happening to date, though people are raising their voices against it here and there, and many are still caged in that taboo.

Right from the evolution of Telugu cinema, till now the powerful media, embraced several contemporary issues by opting for them as their subject matters and successfully brought awareness even among the peasants. Alongside the socio-fantasy movies like *Patala Bhairavi*, *Maya Bazar*, and *Narthana Sala* and mythological movies such as *Sri Krishnarjuna Yudham*, and *Sri Krishna Tula Bharam*, the history of Telugu cinema has witnessed socially conscious movies, which helped the people to understand the dynamics of the taboos established and followed by the society. For instance, the movie *Malapilla (1938)*, is a narrative which discusses caste discrimination, specifically how it can affect the lives of the people. Later, the industry witnessed *Rudra Veena (1988)* which along with caste discrimination, discusses several plights that women, as well as children, undergo due to alcohol which is prevalent in those days, in the new millennial the industry has seen a few movies like *Tagore (2003)*, *Leader (2010)*, which visualized the present-day problems: corruption and corrupted politics etc. There is a long list of movies which attempted sincerely to mirror contemporary society.

Among many social issues portrayed by the Telugu movie, dowry is predominantly discussed. From the 1960s to the 2020s, there were numerous movies which represented dowry in two ways: as a stigma or as a customary aspect. While several Old Telugu movies have represented dowry as an ethical issue, many movies in recent history used it either to show off the chivalry of the hero or to show the hero's generosity, either in an unacceptable way.

In the movie *Vara Katnam (1969)*, the audience witnesses how the desire for money of a man and a woman affects the lives of youngsters in society. Right at the beginning of the film, the wedding of the lead pair gets called off due to the dispute regarding dowry, it's not about the shortage of money but the greediness of the groom's father which leads to the abrupt stop of the wedding. In the succession scene, the life of another pair is presented where the groom's mother stops the marriage as the bride's father fails to arrange the agreed money, but the groom ties the knot without the consent of his mother which results in domestic abuse. However, the

movie ends happily as the characters' attitudes change due to circumstances. This movie is proof of how people used to take it as a prestige issue if they failed to collect the dowry.

Later in the time, the industry saw another film that advocated for the eradication of dowry in a serious tone, that is, *Anadiga Aadadi* (1985), this movie presents the life story of a woman who fought for justice against the dowry death of her friend. Rekha and Geetha are close friends, Rekha falls in love with Sankar, and they get married against the wishes of their parents, Sankar being a government employee is a golden goose in the eyes of his parents, disappointing them he marries Rekha, without dowry. This act of Sankar provokes his parents, leads to severe verbal and physical abuse of Rekha for the time being and later to her murder. Geetha, an assertive lady doubts the death of her friend and goes to court and fights to the nail. However, this movie illustrates the changing dynamics of the role of women in society.

Another movie, *Subhalekha* (1982), in a way, appears to be a retelling of the popular Telugu drama *VaraVikrayam* (1947) written by Kallakuri Narayana Rao, is a striking movie directed by K. Viswanath. This movie is a representative of modern problems along with sensible solutions. The movie begins with several news clips which report the dowry deaths and the much-needed change in the attitudes of people. The female lead role in the movie Sujatha is an educated and ambitious lady who seeks independence as well as identity. When the so-called respectable man in society Aadhi Seshayya comes to their house and demands dowry the list: 3 and a half Lakhs, an ambassador car as a gift to the bridegroom, and Funding for making the bridegroom study MBA in the USA, Control over the Bride's Father's house! Which frightens both the supposed bride and her father. Unlike the female characters from the previous movies that were discussed and unlike most traditional women, Sujatha opposes and confronts Aadhi Seshayya about his inhumane demands, but he being a stubborn and prideful man criticises her and leaves the house, later troubles her by suspending her from her job. Fortunately, this vengeful act of the antagonist benefits the female lead role as she meets a gentleman, they both help each other to climb the life ladder, morally and financially. The character Aadhi Seshayya is a mirror to many in the society. In the words of Aadhi Seshayya

"If it's a male child then it's a plus. Added to it if the child studies B.E or MBBS then there is no limit to the plus! How many plus points do we have? Two. In those two the elder guy is an Engineer. which means 3 Lakhs (When the assistant mentions the word Dowry for this he cuts it off saying.. it's not dowry.. it's status which that degree offers!). If the younger son is in MBBS then the rate is 5 Lakhs!"

This dialogue mirrors the mindsets of several people to date, and while Sujatha is talking to Aadhi Seshayya, she says,

“Today’s woman cannot enjoy her life by putting her parents’ financial status at stake. She hopes to get a person who will understand her who need not be a rich person but any person who lives with honesty, and sincerity and who can be a clerk or a waiter. At least living with such a person will give the satisfaction of living happily.”

They are not only of Sujatha but of many new women in the society. New women are not ready to keep their parents' lives at stake to enjoy their married lives. When Sujatha with her straightforwardness fails to defeat Aadhi Seshayya, her sister who is a clever one marries his second son and yanks the venomous fangs of Aadhi Seshayya out.

Almost a decade later, in 2004, the Telugu screen saw another masterpiece which addresses the effects of dowry, that is *Arjun*, wherein the twin sister of the protagonist, Meenakshi, gets married to the man she loves. However, the parents of Uday seem happy with this marriage, they actually plot to kill Meenakshi when their son leaves for abroad, as they could get crores of money as dowry if Uday marries the daughter of a political leader. This movie is a constant chase between the antagonists and the hero, Arjun, the twin brother of Meenakshi. Of course, he succeeds in securing his sister’s life finally, but the audience sees and feels the agony and anxiety of the family of the girl and may feel disappointed to live in such a society.

These are the movies which represent dowry as a social taboo and evil, wherein the repercussions of the dowry system have been shown. Unfortunately, some of the movies used the stigma, to show off their hero’s love and affection for his sister. *Siva Rama Raju (2002)*, is one among such movie, where the hero announces half of his property as a dowry for his sister even before the groom’s father mentions it. Taking advantage of this great heart, the in-laws of Swathi start demanding more dowry and abuse her. The condemnable behaviour of the in-laws hasn’t been opposed by the Sivarama Raju instead he sacrifices everything and gives it to his sister’s in-laws, expecting a change in their behaviour, which doesn’t happen till the end of the movie. Yet another movie with a similar beginning is *Rakhi (2006)* as the conclusion is entirely different, where the hero of the movie loves his sister extremely and finalizes an alliance agreeing to give fifteen lakh rupees as dowry. All these transactions happen openly, after the marriage as usual the groom's parents along with the husband plan to kill Gayathri and they do it finally. While they start demanding extra money, the hero and his family sell whatever possessions they have, to ensure Gayathri’s safety but the much-dreaded incident happens, which enrages the hero. Later, he takes it as his duty

to kill every person who demands dowry or becomes the reason behind the tears of a woman. Maybe it is cinematic justification but is it possible in real life? Or is it the potential solution? Why kill people later, if he had so much valour he could have stood against it at the beginning of the ordeal. Why cry over the split milk?

Dowry, the attitude of people towards it is the real threat in society, the very first question after receiving a wedding invitation is, how much is the dowry? The more the dowry more will be the respect for the bridegroom and his family, this attitude is the reason behind the male ego because they have become the apples of the family as they bring prosperity and property at the time of marriage, alongside being the descendants. This is the reason behind female infanticides as well. It would be wise for people to think and understand how minimal the influence of currency should be on human life. The government has framed many laws and trying to educate people, here people have the equal responsibility of following the law. Cinema can be the elite media to eradicate this custom. It is well known that cinema is a powerful platform and can influence people very easily. Such a platform should hold social responsibility. Irrespective of the age group of the audience cinema leaves a lasting effect, if a stigma gets propagated as a heroic act, it will be imprinted on the brains, especially, of teenagers which will give sour fruits in future. The mannerisms, dialogues and even the dressing style of the many superhero stars would be copied by the people, public observe them keenly, wherefore the directors should be careful about the plot as well as the portrayal of it as they have the capability to make or break society. If this platform produces movies without social responsibility, it could ultimately wound society forever. Movies should not propagate the stigma instead they should show the aftermath of it. If the mindsets of the people towards dowry change that would lead to transformation in society, that transformation could make society a better place to live.

References:

https://www.youtube.com/watch?v=jdhsM_WQ1mg&t=1022s
<https://www.youtube.com/watch?v=0tbjc--dgRA>
<https://www.youtube.com/watch?v=OqXh7R6zJLw>
<https://www.youtube.com/watch?v=XHyOHYY207c>
<https://www.youtube.com/watch?v=WutcnK913z0>
<https://www.youtube.com/watch?v=pcPuwwddoDNg>
<https://www.youtube.com/watch?v=pcPuwwddoDNg>
<https://www.thenewsminute.com/andhra-pradesh/how-contemporary-telugu-films-normalise-dowry-152984>

Pandemic Crises and Transformation: Exploring Social Characters in Isabel Allende's 'Violeta'

P.Sujatha¹ & Prof. Y.S.Sharada²

Research scholar, Department of English, SPMVV, Tirupati.
Research Supervisor, Department of English, SPMVV, Tirupati

Abstract

This paper examines how pandemics serve as a catalyst for social transformation in Isabel Allende's novel *Violeta*, published in 2022, with a particular focus on their role in shaping characterization. The novel explores the critical challenges of survival during pandemics and examines how these crises reshape both social and personal identities, particularly among women. It focuses on key historical periods, including the 1918 Spanish influenza pandemic, the Great Depression, and the COVID-19 pandemic, highlighting their profound impact on society. These events brought significant changes, leading to issues such as health crises, poverty, and economic instability. By analyzing the text, the novel highlights social struggles, individual resilience, and shifting power dynamics during times of crisis. The female characters undergo significant transformations within a patriarchal society. *Violeta*, born into a wealthy family, experiences a drastic change in status due to the Great Depression, which leads to the family's downfall. The novel explores how they navigate societal challenges, as the once high-class family is suddenly thrust into a lower-class existence. Facing these hardships in reality, the Del Valle family learns to adapt and ultimately adjusts to a more rustic way of life.

Keywords: pandemic, poverty, economical crisis, power, identity and social struggles.

Isabel Allende's novel *Violeta* explores how pandemics act as catalysts for social and personal transformation, particularly in shaping characterization. Set against key historical events such as the 1918 Spanish influenza pandemic, the Great Depression, and the COVID 19 pandemic, the novel highlights the profound impact of these crises on society. It examines themes of survival, resilience, and shifting power dynamics, particularly for women in a patriarchal world. The protagonist, *Violeta Del Valle*, experiences a drastic change in status when the Great Depression forces her wealthy family into financial ruin, compelling them to adapt to an unfamiliar and challenging reality. Beyond pandemics, the novel also portrays other crises, including natural disasters like earthquakes and tsunamis, as well as social and political

upheavals such as world wars and guerrilla warfare. These events significantly shape Violeta's character and influence her journey of resilience and adaptation.

A key focus of the novel is the transformation of the upper class into the lower class due to economic collapse during pandemics. As privileged families, including Violeta's, lose their wealth and social standing, they must navigate new struggles, redefining their identities and roles in society. Through this lens, *Violeta* presents a powerful narrative of how crises disrupt established hierarchies, force individuals to confront adversity, and ultimately reshape their lives. This intricately portrays the life of its protagonist, Violeta Del Valle, against the backdrop of major historical events, pandemics, and socio-political upheavals. Through the lens of Violeta's experiences, the novel delves into the impacts of disease, economic crises, warfare, and natural disasters on individuals and society as a whole.

"The Pandemic had not taken my family by surprise." (Allende, I. 2022; p. 8)

The Del Valle family's resilience during the pandemic is evident in their ability to endure hardship. Maria Gracia gives birth to Violita amidst a rapidly spreading disease, which devastates cities and towns. The virus brings numerous illnesses, altering the environment to specifically target human life. The novel illustrates how pandemics disproportionately affect different segments of society, with the wealthy finding ways to mitigate the damage while the poor suffer the most. The pandemic not only leads to health crises but also exacerbates existing inequalities, highlighting the stark contrast between social classes.

"The onset of illness brought first a terrible chill from beyond the grave, which nothing could quell, followed by fevered shivering, a pounding headache, a blazing fire behind the eyes and in the throat, and deliriums, with terrifying hallucinations of death lurking steps away." (Allende, I. 2022; p.9) The pandemic leaves people in dire conditions, causing severe symptoms such as fever, shivering, difficulty breathing, and even death. Beyond the immediate health crisis, the virus weakens governments, disrupts social order, and pushes even the wealthy into poverty. Allende effectively portrays the grim reality of social issues arising from such crises. The description of the illness reflects the fear and helplessness that grip individuals as they witness loved ones succumb to the disease. It also underscores how pandemics create a sense of uncertainty, where death looms unpredictably, leaving families devastated.

"The trucks and cargo trains continued to deliver supplies, and liquor stores had a license to operate, since it was believed that alcohol with a large dose of aspirin would kill the virus. No one counted the number of people poisoned by that combination." (Allende, I. 2022; p.11)

A lack of proper information exacerbates the crisis. People believe alcohol mixed with aspirin could kill the virus, leading to widespread poisoning. In rural areas, where education is limited, such misinformation leads to unnecessary deaths. The novel highlights how blind beliefs and inadequate knowledge create serious social problems during pandemics. The failure of authorities to provide accurate information further compounds the issue, leading to public distrust and widespread panic. This also demonstrates how in times of crisis, misinformation spreads quickly, worsening the situation rather than alleviating it.

“The Global financial debacle paralyzed our country.” (Allende, I. 2022; p. 47)

Allende draws parallels between the Great Depression of 1929 and economic crises in *Violeta*. The financial collapse ruins businesses, including that of Del Valle Asenio, who, despite his commercial acumen, finds himself helpless in the face of economic disaster. His son, Jeo Antonio, also struggles to salvage their business, but neither can prevent their financial downfall. The economic collapse leaves many in despair, demonstrating how financial instability can devastate entire families, leaving them with no means of survival. The struggles of the Del Valle family mirror those faced by millions during times of economic turmoil, emphasizing the cyclical nature of financial crises.

The repercussions extend to Violeta's own family. After her father's tragic suicide, their financial situation deteriorates further, forcing them to relocate to a remote area where they must adjust to a simpler way of life. Violeta's brother searches for employment but finds opportunities scarce. The family's shift from prosperity to poverty showcases how fragile financial stability can be. It also highlights the resilience required to rebuild one's life from scratch in the face of economic hardship.

“THAT’S HOW I SPENT my adolescence, our period of Exile, which I remember as the most diaphanous time of my life. They were calm and abundant years, dedicated to the everyday chores of farm life and a devotion to teaching alongside Mr. and Mrs. Rivas.” (Allende, I. 2022; p.75)

Violeta experiences a life of simplicity and learning. Miss Taylor ensures she receives an education, while Mr. and Mrs. Rivas preach patriarchal and devotional values in her. Though she is isolated from the wider world, her emotional resilience allows her to adapt and maintain her independence. The shift from city life to a rural existence provides her with a different perspective on life. Despite the difficulties, exile serves as a period of self-discovery for Violeta, allowing her to develop the skills and mindset necessary for survival and independence.

“PROPER MOURNING FOR THE DEATH OF MY MOTHER, ALONG with the outbreak of the Second World War, delayed my marriage.” (Allende, I. 2022; p.101)

Violeta faces profound emotional turmoil with the passing of her mother, compounded by the outbreak of World War II. The novel highlights her strength and ability to navigate these hardships while making significant life decisions. The war's impact is felt not only on a global scale but also in personal ways, affecting relationships and altering life paths. The sense of loss she experiences is further deepened by the uncertainty that war brings, making it difficult for her to plan her future with confidence.

“Her mettle was proven the day of the earthquake, the strongest that had ever been registered. It lasted ten minutes, destroyed two provinces, caused tsunamis that reached all the way to Hawaii, stranded a fishing boat in the main square of Sacramento, and left thousands of victims.” (Allende, I. 2022; p.152)

Allende vividly depicts the devastation caused by the 1960 Valdivia earthquake, the most powerful ever recorded. The earthquake and subsequent tsunami leave many homeless and destroy entire regions. Violeta's family faces enormous challenges, and the incident marks a turning point in their lives. The catastrophe serves as a metaphor for the unpredictability of life and the need for resilience in the face of natural disasters. The destruction is not just physical but also emotional, as survivors struggle to rebuild their lives and find meaning in the midst of chaos.

“They’re untouchable: they’re protected by the military.” (Allende, I. 2022; p.212)

The novel also explores political instability and authoritarian rule. When the president dies in a bomb blast, power shifts to the military, which imposes harsh restrictions. Violeta's son, Juan Martin, is deeply involved in student activism and becomes a target of the government. Despite the risks, Violeta embarks on a dangerous journey to protect her son, representing the novel's theme of gentle devotion and courage in the face of oppression. The presence of military rule highlights the suppression of civil liberties and the fear that permeates society under controlling regimes.

“I’ve been lying here for several days, remembering, dying, maybe a week now. The hemorrhage occurred all of a sudden, without warning, as I was watching the news of the virus on television: I didn’t get to prepare myself as well as I would’ve liked, and now there’s a lady, who must be death, sitting at the foot of my bed, motioning for me to follow her.” (Allende, I. 2022; p.315)

Violeta's life spans a century, from the Spanish flu pandemic to the COVID-19 pandemic. As she nears the end of her journey, she reflects on the historical events she has witnessed. The lines convey a deep sense of mortality, underscoring how history often repeats itself through cycles of disease, political turmoil, and economic crises. The novel comes full circle, demonstrating that despite advancements in science and power, humanity continues to face similar challenges over time.

Allende's *Violeta* masterfully weaves together historical realities, environmental changes, and socio-political upheavals to create a compelling narrative. The protagonist's resilience in the face of adversity serves as an inspiring testament to human strength. Through Violeta's story, Allende highlights the profound impact of global crises on individuals and emphasizes the need for social change, knowledge, and perseverance.

Conclusion

This paper represents how pandemics and crises serve as turning points in both personal and societal transformation. Through the protagonist's journey, the novel explores survival, resilience, and the shifting roles in a patriarchal society. By highlighting Allende illustrates the profound impact of these crises on social structures, economic stability, and individual identities. In addition to pandemics, the novel delves into broader historical and political upheavals, including government overthrows, guerrilla warfare, and economic instability. It examines how people confronted racial tensions, social prejudice, and class disparities, showing how adversity redefined their roles and relationships. Despite the hardships, the characters display resilience and adaptability, ultimately learning to survive and rebuild in a transformed world. *Violeta* serves as a powerful reflection on the enduring human spirit, emphasizing how crises, though disruptive, can lead to profound growth and change.

References

- Ali, Muhammad Ilham. "The Impact of Social Events on the Main Character in the Novel *Violeta* by Isabel Allende." *English Education Journal*, vol. 1, no. 2, 2023.
- Erkoreka, A. "The Spanish Influenza Pandemic in Occidental Europe (1918–1920) and Victim Age." *ISIRV, International Society for Influenza and Other Respiratory Virus Diseases*, vol. 4, no. 2, 2010, pp. 81–89.
- Geethu, K. E., and Kanchana C. M. "Exploring the Remarkable Ancient History of Global

- Warming and Poverty in Isabel Allende's *Violeta*." *International Journal of Novel Research and Development*, vol. 9, 2024.
- Grennan, Daniel. "What Is a Pandemic?" *JAMA Network*, vol. 321, no. 9, 2019, p. 910.
- Jadhav, A., and J. Hall. "The Historical Development of the Sociological Approach to the Study of Literature." *International Journal of Innovative Research & Development*, vol. 3, no. 5, 2014, pp. 658-662.
- Martini, M., V. G. N. L. B. I. B. "The Spanish Influenza Pandemic: A Lesson from History 100 Years after 1918." *JPMH, Journal of Preventive Medicine and Hygiene*, vol. 60, no. 1, 2019, p. 64.
- Qiu, W., S. Rutherford, A. Mao, and C. Chu. "The Pandemic and Its Impacts." *Health, Culture and Society*, vol. 9, 2017, pp. 1-11.
- Taubenberger, J. K., and D. M. Morens. "1918 Influenza: The Mother of All Pandemics." *Emerging Infectious Diseases*, vol. 12, no. 1, Jan. 2006, pp. 15-22.
- The Novel Violeta by Isabella Allende*. Bloom Burry.
- Wulansari, A. "The Puritan Law on Adultery and Its Impacts on Society: A Sociological Approach of Literature in *The Scarlet Letter*." *METATHESIS, Journal of English Language, Literature, and Teaching*, vol. 1, no. 1, 2017, pp. 15-16.
- <https://ijnrd.org/viewpaperforall.php?paper=IJNRD2403381>
- <https://jurnal.kalimasadagroup.com/index.php/eduj/article/download/529/PDF>

Celebrating Dalit Heritage: Cultural expressions in South Indian Dalit Short Stories

N.Hemavati¹ & Prof. V.Nirmala²

1. Research Scholar, Dept of English, SPMVV

2. Research Supervisor

Department of English

SPMVV, Tirupati

Abstract

Culture refers to values, beliefs, customs, and traditions of a community. With these groups, culture shapes people's identity. Culture envelops various aspects like language and literature, art and craft, music and dance, food and cuisine, and festivals and celebrations. All these cultural aspects differ from one community to another community. This paper focuses on the culture of the Dalit community. Dalit culture is rich in folk music, dance, and storytelling, which reflect their myths. Dalits have unique art forms, literature, and handicrafts, and their traditional dishes are made from locally sourced ingredients. This paper examines the celebration of the unique cultural heritage in South Indian Dalit literature, particularly short stories written by Dalit authors.

Keywords: culture, tradition, caste, literature, food, folklore, rituals, storytelling

Every country in the world is home to diverse communities. Each with its own unique culture and tradition that shape its identity. Similarly, India, with its many states, showcases a vast array of communities, cultures, and traditions. It displays specifically on the culture and food of Dalit communities in South India. The study covers the South Indian states of Tamil Nadu, Karnataka, Kerala, Andhra Pradesh, and Telangana highlighting their distinct culinary practices and cultural heritage in selected Dalit Short Stories. Dalit literature encompasses various forms of cultural expression, including folk dance, music, art and craft, storytelling, rituals and food habits.

Dalits have a rich tradition of art and craft, including pottery, weaving, shoemaking, metalwork, drumming, and archery. One of the prominent examples of Dalit craftsmanship is highlighted in the Telugu short story from Steel nibs are sprouting anthology titled *"The Drumbeat that Made the Nawab's Horse Dance"* by Yenduluri

Sudhakar. The story follows the power of Dalit craftsmanship and the specialised skills of Dalit communities. The story revolves around three extremely talented brothers each excelling in a unique skills. *"These three brothers were exceptionally skilful in their work. One was a great archer. Pulling at the bowstrings, he would send the arrow straight at the target! The second, an expert shoemaker, and the third, a superb dappu player"* (Steel nibs are sprouting, 594). The story showcases how Dalit skills not only defined their identities but also acts as tools for negotiation and survival, allowing them to navigate complex social, economic, and political landscapes. These abilities provides them with leverage in challenging situations, enabling them to form alliances, assert their influence, and adept to ever-changing circumstances. Over time, their expertise became a crucial part of their legacy, shaping both their personal journeys and the communities they were a part of.

Dalit communities have various rituals associated with marriage, birth, death, and puberty, which are celebrated with music, dance, and food. Kannada writer Aravid Malagatti, explores marriage rituals in his short story titled *"The Bride in the Procession Holding the Buffalo's Tail"* in the story, the narrator's grandmother tells about her marriage celebration experiences, says *"In my village, the gowdas, desais, and patils had horses, which were used in bridal processions. Others had to make do with oxen, but for us, even oxen were forbidden. If a marriage took place without any trouble, that itself was considered an achievement. No one dared to break the rules."* (Steel nibs are sprouting, 228) This narrative highlights the rigid social hierarchy, where the use of horses in wedding processions was reserved for the upper classes, while Dalit bridegrooms were restricted to using buffaloes or oxen. It reflects how social identity was deeply tied to economic status and how symbols of prestige were dictated by caste-based discrimination.

Many Dalit stories have been passed down orally, including Jambapuram, Yellamma stories, Mallanna stories, Alli Rani stories, and Dakkali stories. These narratives reflect Dalit myths and legends, as well as their struggles, oppression, and resilience. Telugu writer Joopaka Subhadra, in her autobiographical story *"Mother Bereft to Traces"* in her anthology *"How are you Veg?"*, explores how these oral traditions have been excluded from mainstream literature. During her childhood, she listened many stories from her mother, grandmother, and community members. However, her brother discouraged her from listening to them. As a result, she turned to books, reading novels, poems, short stories, and translated works from Russian and Chinese literature, as well as accounts of the freedom struggle. Yet, she never found little representation of her community's stories in these writings. This realization motivated her to document and write about the Dalit experience, emphasizing how

oral storytelling plays a crucial role in preserving and narrating the history of Dalit communities. Here revelling the power of storytelling as a tool for social change.

In Dalit folk traditions, dance plays a significant role, with various forms such as Tappeta, Pakkanar, Mudiattam, and Kammi dance. Renowned telugu writer Kolakaluri Enoch celebrates Tappeta dance in one of his short stories titled "*Victory*" as an act of devotion, skill, and cultural expression deeply rooted in tradition and Identity. Folk dance is closely connected to community rituals . Tamil Nadu and Andhra Pradesh people performe kammi dance during harvest festival.

Dalit folk music is a deeply expressive tradition that reflects the historical struggles, discrimination, and resilience of the Dalit community. It includes various forms such as folk songs, Dalit pop, and Bhim rap. Dalits also use traditional musical instruments like the Nadaswaram, Thappu, and Tavvali. Through music, they find empowerment and a means to voice their experiences.

Dalit cuisine is distinct, often featuring traditional dishes made from locally sourced ingredients. Common food items include blood fry, dry fish, beef, ragi malt, kanji, ragi balls, and various types of wild plants, leaves, and roots. Unlike the upper classes, Dalits did not commonly use milk, butter, paneer, or oil, as these were expensive and unaffordable. Their dietary habits were shaped by economic conditions and played a role in reinforcing their social status within the caste hierarchy. Food habits also became a marker of social divisions: vegetarians were typically from the upper class, non-vegetarians who avoided beef belonged to the middle class, while those who consumed beef were placed in the lower class. Despite being considered tasteless compared to upper-class cuisine, Dalit food was rich in protein, contributing to their physical strength and overall health.

Dalit culture, with its rich traditions in art, craft, storytelling, marriage rituals, and cuisine, serves as both an expression of identity and a form of resistance against historical oppression. The analysis of South Indian Dalit short stories reveals how literature captures the lived experiences, struggles, and resilience of Dalit communities. Through narratives that highlight craftsmanship, oral storytelling, and food habits, Dalit authors challenge caste-based discrimination while preserving their cultural heritage. The study of Dalit literature, especially short stories, is essential in understanding the complexities of caste oppression and cultural assertion. Stories such as *The Drumbeat that Made the Nawab's Horse Dance*, *The Bride in the Procession Holding the Buffalo's Tail*, and *Mother Bereft to Traces* demonstrate how Dalit communities have maintained their traditions despite systemic exclusion. Their oral histories, rituals, and artistic expressions continue to be powerful tools for reclaiming

identity and dignity. Despite the richness of Dalit cultural traditions, mainstream literary and historical narratives have often marginalized or misrepresented them. However, contemporary Dalit writers are reclaiming their space in literature, ensuring that their voices are heard and their stories are told from their own perspectives. The representation of Dalit culture in South Indian short stories is not just about documenting traditions—it is also a means of asserting identity, demanding social justice, and redefining the cultural landscape of India.

References:

- Prasad, Amar Nath, and M. B. Gaijan, eds. *Dalit literature: A critical exploration*. Sarup & Sons, 2007.
- Schmid, M. A., et al. "Traditional food consumption and nutritional status of Dalit mothers in rural Andhra Pradesh, South India." *European journal of clinical nutrition* 60.11 (2006): 1277-1283.
- Satyanarayana, K., and Susie Tharu, editors. *Steel Nibs Are Sprouting: New Dalit Writing from South India, Dossier II: Kannada and Telugu*. HarperCollins, 2013.
- Patole, Shahu. *Dalit Kitchens of Marathwada*. Translated by Bhushan Korgaonkar, HarperCollins, 2023.
- Subhadra, Joopaka. *How Are You Veg? Dalit Stories from Telugu*. Translated by Alladi Uma and M.Sridhar, Stree, 2022.
- Kolakaluri, Enoch. *Asprishya Ganga and Other Stories*. Translated by Alladi Uma and M. Sridhar, Ratna Books, 2021.

AI and Language Learning: Scope and Drawbacks

Dr. K. Madhavi

Lecturer in English

Government Degree College, Alur- 518395

Kurnool District, Andhra Pradesh

E-mail id: madhavikommoji@gmail.com

Abstract

Artificial Intelligence (AI) is revolutionizing English language teaching (ELT) by providing personalized learning experiences, real-time feedback, and immersive environments through Natural Language Processing (NLP) and speech recognition. AI-driven assessments, gamification, virtual tutors, and AI-driven assessments enhance engagement and skill acquisition, making education more accessible and adaptive. However, AI presents challenges like technological reliability, limited adaptability, and concerns about language model bias. Ethical issues like data security and privacy complicate AI's role in education. Educators acknowledge AI's potential but express concerns about inadequate training and professional development. With proper oversight and support, AI can revolutionize ELT, making language learning more personalized, efficient, and inclusive.

Keywords: Artificial Intelligence (AI), English Language Teaching (ELT), Natural Language

Artificial Intelligence (AI) is transforming language learning and English language teaching (ELT) by enhancing traditional methods and introducing innovative tools. AI technologies provide personalized learning experiences, improve skill acquisition, and offer flexible, immersive environments for learners. AI-powered applications track student progress efficiently and provide instant feedback, significantly enhancing the learning process. However, their integration presents challenges, including technological reliability, biases, and the need for teacher training. While AI has the potential to revolutionize how languages are taught and learned, careful consideration of its challenges and limitations is necessary to ensure its effectiveness.

AI-driven tools play a crucial role in developing learners' speaking, writing, reading, and listening skills. These technologies analyze individual learning patterns to tailor content, adjusting lesson difficulty based on proficiency levels and preferences.

AI-based language learning platforms provide real-time feedback on pronunciation, grammar, and vocabulary usage through Natural Language Processing (NLP) and speech recognition. These capabilities allow learners to correct mistakes instantly and refine their linguistic abilities with more precision than traditional methods. AI-powered applications also offer 24/7 access, making language learning more flexible by allowing students to practice English outside the classroom at their convenience. This accessibility removes geographical and time constraints, making language acquisition more inclusive.

The integration of AI into language education also introduces gamification and immersive experiences that make learning more engaging. Game-like elements such as quizzes, challenges, and AI-powered simulations reduce learner anxiety, promote active participation, and provide an interactive way to reinforce linguistic concepts. Virtual tutors and AI-based chatbots simulate real-life conversations, helping learners practice their communication skills in a low-pressure environment. The emergence of Virtual Reality (VR) and Augmented Reality (AR) is expected to further enhance these immersive experiences, allowing students to engage in simulated real-world interactions that facilitate deeper language comprehension. AI is not just an instructional tool but an adaptive technology that evolves with a learner's progress, ensuring a personalized and efficient learning journey.

Despite its advantages, AI in language education faces several challenges. One major concern is technological reliability, as AI tools may not always function as intended, leading to disruptions in learning. AI systems require strong digital infrastructure and regular updates to ensure optimal performance, and any system failure can impact students' learning continuity. Additionally, current AI tools have limited capabilities and may not fully adapt to diverse educational contexts or address all learning needs. While AI can personalize instruction, it is not yet capable of replicating the depth and adaptability of human instruction, particularly in nuanced teaching scenarios requiring emotional intelligence and contextual understanding.

Learner apprehension is another significant barrier to AI adoption. Some students hesitate to use AI-driven platforms due to unfamiliarity, lack of trust, or discomfort with interacting with technology instead of a human teacher. AI's ability to create effective learning environments depends not only on technological advancement but also on the willingness of learners to engage with these systems. Furthermore, AI systems may reflect biases in language appropriateness, influencing teaching materials and assessments. Since AI models learn from existing data, they may unintentionally reinforce stereotypes or promote a standardized form of language that overlooks regional dialects, cultural expressions, and linguistic diversity.

Addressing these biases requires careful curation of training data and continuous oversight to ensure AI tools promote linguistic inclusivity.

An overreliance on AI in language learning could also diminish human interaction, potentially impacting conversational skills and cultural understanding. Language is inherently social, and while AI can facilitate learning, it cannot fully replace the complexities of human communication, particularly in fostering cultural awareness, emotional expression, and social cues. Educators play an irreplaceable role in guiding discussions, offering contextualized explanations, and providing emotional support that AI-driven platforms cannot replicate. The challenge lies in striking a balance between AI-driven instruction and human engagement to optimize learning outcomes.

Privacy and data security remain critical concerns in AI-based language education. AI-powered platforms collect vast amounts of user data, including voice recordings, learning behaviors, and progress analytics, raising ethical questions about information protection and security. Ensuring that learners' data is safeguarded against misuse, breaches, or unauthorized access is paramount. Educational institutions and AI developers must prioritize transparency, establish ethical AI guidelines, and implement stringent security measures to protect students' sensitive information. Without proper regulations, the widespread adoption of AI in language learning could lead to unintended privacy risks.

Educators have mixed views on AI's impact on ELT. Many recognize its benefits in improving student engagement, personalizing learning experiences, and providing data-driven insights into student progress. However, some teachers express concerns about AI reducing the emphasis on human interaction and fostering an overreliance on technology. Teachers generally believe AI contributes positively to skill development, but they acknowledge a lack of sufficient training in integrating AI effectively into their teaching. Without adequate knowledge and skills, educators may struggle to incorporate AI tools meaningfully, limiting their potential impact.

Professional development and training programs are essential to help educators navigate AI integration and optimize its benefits. By equipping teachers with the necessary skills and knowledge, they can effectively incorporate AI tools into their lessons to enhance student learning outcomes. Additionally, ongoing support and resources are crucial to ensure that educators stay up to date with the latest advancements in AI technology and its applications in education. Teacher preparation programs should include AI literacy, practical implementation strategies, and ethical considerations to ensure that AI is used effectively and responsibly in language classrooms.

As AI continues to evolve, its role in language learning and ELT is expected to expand. Future developments in AI-driven adaptive learning, machine learning algorithms, and AI-generated content will offer even more advanced language instruction capabilities. AI-powered translation tools, speech synthesis technologies, and intelligent tutoring systems will likely become more sophisticated, providing learners with even greater access to personalized and efficient language acquisition resources. However, for AI to be effectively integrated into education, careful consideration of its limitations, ethical concerns, and adequate teacher training is necessary.

Ensuring a balance between AI-driven instruction and human interaction will be key to maximizing the benefits of AI in language education. AI should serve as a complementary tool rather than a substitute for traditional language instruction, enhancing rather than replacing the teacher's role. Ongoing research and development in AI technology will be crucial to continually improving language learning platforms and tools, making them more adaptable, inclusive, and aligned with real-world linguistic diversity. It is vital for educators to stay informed and adapt to these advancements to effectively leverage AI for the benefit of their students.

In conclusion, AI presents groundbreaking opportunities for language learning, offering personalization, flexibility, and innovative instructional strategies. However, addressing challenges related to technological reliability, learner apprehension, AI bias, teacher preparedness, and privacy concerns is essential for its successful implementation. With proper integration, ongoing teacher training, and responsible AI governance, AI can significantly enhance English language learning and teaching, making education more personalized, accessible, and engaging while preserving the irreplaceable value of human interaction in language acquisition.

References

- British Council. (2024). *Artificial intelligence and English language teaching: Preparing for the future*. TeachingEnglish.
- Crompton, H., Edmett, A., Ichaporia, N., & Burke, D. (2024). AI and English language teaching: Affordances and challenges. *British Journal of Educational Technology*, 55(6), 2503–2529.
- Duolingo. (2024, September 24). Duolingo adds AI innovations to language learning app. *Investor's Business Daily*.

Duolingo. (2024, October 14). Duolingo CEO Luis von Ahn wants you addicted to learning. *The Verge*.

TeachingEnglish. (n.d.). What is the impact of artificial intelligence on English language teaching? *TeachingEnglish Podcast*.

The Human Predicament of Homelessness in Asif Currimbhoy's "The Refugee"

Dr. M. M. Gopi

Associate Professor & Head,

Department of English,

Siddharth Institute of Engineering & Technology,

Puttur, Tirupati District, AP,

Contact number: +91 8978791960,

Email - gopimuthuvel14@gmail.com

Abstract

Asif Currimbhoy plays proper study of the concept of realism is essential to understand his plays. Literature represents life and records human dreams and ideas, hopes and aspirations, failures and disappointments, motives and passions, and experiences and observations. The playwright emphasizes societal ethics that teaches a person how to lead a peaceful life and if one doesn't follow society's norms how it is resulted into man's outcast like refugee. As man is a social animal, man must follow societal ethics to survive his life smoothly. Moreover, the play reflects every society has its 'conscientious objectors' which protects society through moral and ethical values. People need to follow morals and ethics in all the ways as they are model to others.

Key words: *social animal, societal ethics, refugee, conscientious objectors, moral, hopes and aspirations*

Asif Currimbhoy applies the realism theory in most of his plays. Each of the play has a touch of reality which connects with some major event or incident of the past or the contemporary time. He targets the impact of the social issues on the lives of people. He takes up the particular incident in the society and presents it in a realistic way. As a social critic, he throws light on the serious issues related to the society and instead of giving his own opinion. He enables the viewer to form his own idea about the particular issue. He takes different themes from contemporary Indian society that is made as a play.

No problem is as threatening as refugee in the modern world. There are many reasons why people might feel that they have to leave their family, community or country. Forceful migrants are called refugees who leave their country without other

choice and fear for their own life or safety or that of their family. Refugees also flee their country when their government will not or cannot protect them from serious human rights abuses. It is a social and global issue which exists all over the world. It is not only limited to underdeveloped and developing nations but also developed nations. Feelings of uncertainty about the future are compounded by miserable conditions like war, environmental disaster, poverty, social discrimination, political setup and economic inequalities. High costs of living are also one of the factors of refugees.

In middle Asian countries, refugees feel it is getting harder to pay rent, manage indebtedness and afford their basic needs. Limited livelihood opportunities are also another reason to force the people to become as refugees. As a result, they are working in unsafe conditions or having payment withheld by unscrupulous employers. The situation today is a mess but unfortunately, civilian society is comprised of the very people whom migration issues most affect. Their tireless efforts keep local communities intact. This approach is disruptive in the short term, but they are allowed to work, refugees assimilate and more than pay for themselves. Whether people and the so-called society contribute to help refugees or not, literature focuses all these issues or problems. Literature represents society which moulds the people to understand and react towards the issues or problems. Jr. Martin C. Carroll comments, "The chief function of literature is to reflect with meaning the totality of the contemporary human condition" (Carroll 1962).

The circumstances that culminated in the problem of refugees in 1970s enhance to understand the background of the play. India has had a long history with migration, especially across the eastern border. After India attained independence, immigration assumed a political dimension and reports of migrants posing a threat to national security. West Bengal and some other states were flooded with the refugees. The newly created state of Pakistan was struck with political problems right from its very inception. The country was physically divided between the west and east wing. The west dominated the east politically and economically.

Most of the playwrights like Asif Currimbhoy take pivotal role to project societal concerns in their works. He believes in the fact that literature represents the society. As a social critic, he exhibits his excellence by portraying the social condition in the contemporary time. It is observed that an artist brings out social truths through his works as literature is a reflection of social process. Thus, the literature influenced by its milieu reflects the contemporary social structure. He is a close follower of social conditions. His play displays a touch of reality with some major event or incident in the contemporary time.

The play moves around four main characters namely Sengupta, Yassin, Mita, Sarala and two sub characters namely Ashoke, Professor Mosin. Thousands of refugees rushed towards one of the border towns of West Dinajpur District in West Bengal. As the curtain raises an upper middle class house which enjoys a pleasant location. But behind, it there smells an untold story. A middle aged man, Sengupta brings a young man, Yassin to his house. Sengupta is a confident looking middle aged man. He tries to give supporting hands to Yassin, who flees from Pakistan as refugee. He moulds the entire family to show compassion towards Yassin. Sengupta says:

SENGUPTA: Oh come on. It's not heavy and we're already there...My wife's been waiting to meet you. Also the children. Where are they gone?...concerned ...for your safety...Remember...this is home, Yassin...and we are your family (TR 9-10).

The way Sengupta's family gives a big support to Yassin. It shows some strong clues about the bond between both families. In 1971, the refugee issues create unpleasantful atmosphere in West Bengal. In Sengupta's family extends cooperation and shows positive attitude towards Yassin irrespective of country, caste, religion, situation and position.

In this observation, Sengupta and his family have such a kind heart towards the needy. Further, Sengupta asks about Yassin's mother, Rukaiya who has died recently. He is unable to believe Rukaiya's death because it upsets him. He shows a great concern about Yassin's worries. He consoles him in order to recover from his mental pain. He takes many responsibilities like counselor, advisor, mentor and member in a family to encourage Yassin. In society, only a few people like Sengupta shows a great concern about others' worries or problems. His attitude shows his kindness to the needy. Humans' ability to construct episodes by imagining or remembering specific events also supports a willingness to help others. The feeling of oneness prompts every member of the group to feel themselves as equal partners. It maintains that every distinct human group possesses some special qualities which must be preserved and developed for the common good of humanity. Currimbhoy conceptualizes the idea of harmony through Sengupta who is an embodiment of love and affection. There are human elements in him which surpass the limitations of the narrow world. Sengupta's approaches to Yassin create the feeling of oneness or national identity. He further guides him how to understand the life positive way. He also counsels him how to receive both positive and negative in a balanced in a manner. Both of them talk about Refugees, who flee from Pakistan and Bangladesh. He says some truth about the problem, the origin and problem of refugee. He is also one of the refugees at the time of partition in India.

Sengupta says about life which has two sides like a coin. Life is a strange mixture of joys and sorrows. When one thinks of happiness and sadness, one cannot help think that these two terms are polar opposites of one another. Thus, everyone has good and bad moments in our lives. He shares his personal experiences to Yassin that good counseling is essential to understand the fact of life. It is also true that people who have come across problems need to understand others' problems and use them for the comfort others wellbeing. To quote what humanism means, "Humanism is a democratic and ethical life stance, which affirms that human beings have the right and responsibility to give meaning and shape to their own lives" (Zagami 2017).

Currimbhoy shows the mere need of social work in the society through the character, Mita. She is about eighteen and she is an embodiment of service. She adopts her nature from her parents. She has concern for victims around her especially refugees. She simply can't overlook down the menace of refugees which turns millions of the people victims around her. She strongly believes that extending help to others in their need irrespective of their back ground is the real service to humanity. The contribution in the work of care and social development are highly encouraged in the present society. In this context, William Shakespeare exactly says, "The meaning of life is to find your gift. The purpose of life is to give it away" (Hunter 2014).

Currimbhoy creates another gentle character, Professor Mosin. He is a friend of Sengupta. Both of them understand each other in terms of service to do the needy. Particularly, they take care of refugees who stay in the refugee camp. They always think about the welfarment of the society though they discriminate in terms of religion. Both of them understand each other and their nature resembles gentleness in all aspects. People like Sengupta and Professor Mosin are inspiration to the young generation in the society.

The play turns to be one of the eye witnesses to the problem of refugees. Asif Currimbhoy artistic vision vividly portrays the manure details of the situation and tries to grab the attention of viewers from the stage. The forcibly displaced persons have little choice and rather than opening up new horizons for expanding livelihoods, they are usually faced with a reality that denies them a dignified life and fulfillment of their capabilities. Livelihoods and individual development are often critically dependent on humanitarian assistance, local conditions and policies of the countries in which they found refugee. Morality identifies a concept of people to experience a moral sense of life. Refugees run multiple risks in the process of fleeing from persecution, one of which is the very risk of separation from their families. As a result, they disrupt their major remaining source of protection care and distress. Although the right is to seek and enjoy asylum in another country is an individual human right, the individual

refugee should not be seen in isolation from his or her family. The role of the family as the central unit of human society is entrenched in virtually all cultures and traditions. The play projects how the perception of reality brings changes in the human attitude. Perception of reality is to make a serious discussion of reality suspect. The concept of human perception in many ways through the characters is in the play. Sarala's affection towards Yassin is highly recognized. He sees his mother in Sarala. He shows the same affection to her. Besides Gupta's family influences on Yassin, Professor Mosin does his role gently. As a result, Yassin becomes a gentle man in the play. Everyone in the family treats him well in all aspects but his decision to leave from the house brings a worry to all. The forward march of existence is predicated on the realities. The scene reflects the miseries of refugees which fetch tears from the audience.

Conclusion

The play is a wonderful presentation of various characters and how they understand the problems of refugee and reacts as human beings. The message of the play is that man has to understand his fellow problems entering into his shoes and react as a global being beyond his personal barriers like community, religion, ethnicity, caste and colour.

References:

- Currimbhoy, Asif* *The Refugee* 2nd ed. Calcutta: Writers Workshop, 1993, print
- Agrawal, Sangeeta*. "Indian English Drama and Contribution to it, Asif Currimbhoy." *Spectrum of Indian Writing in English*. Jaipur : Book Enclave, 2004
- Amur, G. S Kailasam's* *Quest for Greatness (Critical essay on Indian writing in English*, Macmillan, Madras, 1977
- Bowers, Faubion*. "The World of Asif Currimbhoy." *Appreciations of Asif Currimbhoy, Writers workshop, Culcutta, 1993*
- Carroll, Martin C*. *Watersheds of American Literature*, The Literary Criterion, vol. 3, Winter. 1962
- Chandrika B*. *The Refugee – A Critique by Writers workshop, Culcutta, 1971, pg. 54-56*.
- Reddy P. Bayapa*, *The Plays of Asif Currimbhoy, Writers Work shop, Calcutta, 1985*.
- Zagami, Leo Lyon* *Confessions of an Illuminati: The Time of Revelation and Tribulation Leading up to 2020, Volume-II, 2017, San Francisco, 2017*
- Hunter, Jeanet*
- Coles Editorial Board, Dictionary of Literary Terms*, Rama Brothers Educational Publishers, New Delhi, 2001

DIFFERENT STAGES OF WOMAN IN LITERATURE

Elim Jeevan Jyothi Kola, Former Vice-Principal, Lecturer in English, A.C College, Guntur

Abstract

Woman has distinguishing roles and they are variedly described by famous writers. The most important one is the stage of Mother. Next, Daughter, Bride, Sister, Wife, Widow, Daughter-in-law, Mother-in-Law and finally Grand-mother. Their importance, qualities, dressing, feelings, actions and reactions have relevance in Literature. In Mulk Raj Anand's "Untouchable" we see the character of Sohini, sister of Bakha, the hero of the novel. Sohni goes to sweep the temple yard and there she was molested by the temple priest and she was helpless. Though Sohini was an untouchable, the priest was not bothered while molesting her. Sarojini Naidu, the Nightingale of India, in her two poems, "Bangle Sellers" and "Indian wavers" describes the bangles worn by a bride and the dress designed for a bride respectively.

The role of a 'Wife' is narrated to us very powerfully in Sri. Aurobindo's "Savitri: A Legend and a Symbol." The story woven in the epic is, based upon the Mahabharatha (Aranyak Parv, Ch.248). Savitri is the princess, Who embodies Divine Grace descended in human birth to work out with the aspiring soul of humanity. She marries Satyavan inspite of the fact that he will die, One year after the marriage. In the face of this reading of the future, Savitri persisted in and clung to her choice, saying that one makes the choice only once. She wanted to change the determination of cosmic nature. It is in this spirit that she remained outwardly immobile but gathered force for the great struggle. When Satyavan died, Savitri saw the God of Death standing before him. He declared that he came to take away Satyavan's life and accordingly took it. Likewise, the research paper tries to explain and analyze how women have been treated through the ages in the history of literature alongside quoting how famous authors in English literature have perceived womanhood and women.

Keywords: Woman, Literature, womanhood, distinguishing roles, and Importance.

Changing Perception on Women in Literature:

The very word "Mother" is soothing and comfortable. One cannot imagine a home without mother. The word is so powerful that it is related to Rivers, Nature, Art, Earth, India and Above all, our favourite language is – our Mother – Tongue. Mother is

known for her patience and her tolerance. These loving qualities are described by Nissim Ezekiel, a famous Indian writer in English. The poem, "Night of the Scorpion" presents a typical Indian situation involving an entire community in a modernistic tragedy. The central figure of the poem is 'Mother'. Ten hours of continuous rain had driven a scorpion into the hut of the narrator. It stung the mother, and risked the rain again. The mother was in the centre, writhing with pain, and all the villagers were trying their best to paralyse the evil one. The father, who was sceptic, poured a little paraffin on the bitten toe and lighted it. The mother got relief only after twenty hours. As soon as she got relief she said-

"Thank God, the scorpion picked on me and spared my children".

That is the affection of the mother. As a mother, she could bear the pain and she knew pretty well, that her children could never bear it. That is the love of the mother.

Unfortunately the same mother is referred by King Solomon -

"A wise son rejoiceth the father, but an ungracious son shames the mother"-
Proverbs 10:1, Holy Bible

As a daughter, a woman plays a responsible role in the family. Jawaharlal Nehru, the first Prime Minister of India, wrote "Letter to his Daughter". He fought for the freedom of India and was sent to Jail. From there he wrote letter to Indira Gandhi. Through them Nehru guided and moulded her and she became the Prime Minister of India. No doubt, we are proud of her.

The role of a sister is presented to us in Vikram Seth's "Rakhi". The poem is a nostalgic journey, sparked off on receiving Rakhi. As an immigrant traveller, Seth had lost track of the month and time of Raksha Bandhan. But his loving sister Aradhana never forgets this ritual. Rakhi, a symbol of love and trust on the part of a sister would arrive every year to remind him of his duty as a brother.

In Mulk Raj Anand's "Untouchable" we see the character of Sohni, sister of Bakha, the hero of the novel. Sohni goes to sweep the temple-yard and there she was molested by the temple priest and she was helpless. Though Sohni was an untouchable, the priest was not bothered while molesting her.

Sarojini Naidu, the Nightingale of India, in her two poems, "Bangle Sellers" and "Indian wavers" describes the bangles worn by a bride and the dress designed for a bride respectively.

Description of bangles worn by a bride-
"Some are like fields of sunlit corn,
Meet for a bride on her bridal morn,
Some, like the flame of her marriage fire,
Or, rich with the hue of her heart's desire
Tinkling, luminous, tender and clear,
Like her bridal laughter and bridal tear".

Description of a bride's dress-
"Weavers, weaving at fall of night,
Why do you weave a garment so bright?...
Like the plumes of a peacock, purple and green,
We weave the marriage-veils of a queen".

The role of a 'Wife' is narrated to us very powerfully in Sri. Aurobindo's "Savitri: A Legend and a Symbol." The story woven in the epic is, based upon the Mahabharatha (Aranyak Parv, Ch.248). Savitri is the princess, Who embodies Divine Grace descended in human birth to work out with the aspiring soul of humanity. She marries Satyavan inspite of the fact that he will die, One year after the marriage. In the face of this reading of the future, Savitri persisted in and clung to her choice, saying that one makes the choice only once. She wanted to change the determination of cosmic nature. It is in this spirit that she remained outwardly immobile but gathered force for the great struggle. When Satyavan died, Savitri saw the God of Death standing before him. He declared that he came to take away Satyavan's life and accordingly took it.

Savitri followed the spirit of Satyavan, Seperated from his physical body and cap-tured in the noose of the God of Death. She conversed with Yama, The God of Death. While following him, her conversation so pleased him that he granter her several boons, the last of which was the restoration of the life of Satyavan. Savitri triumphed over Death as well as Fate and returned to her hermitage.

Francis Bacon, The Father of the English Essay praises wives, in his essay, "Of Marriage and Single Life" –

"Wives are youngmen's mistresses,
Companions for middle age,
And old men's nurses."

Next, there is the stage of a widow, a pathetic and a miserable one is the life of a woman. John Keats brings out the character of Ruth, a widow, from the book of Ruth, chapter 1, Holy Bible. When there was a famine in the land of Bethlehem in Judah, Elimelech and his wife Naomi, along with their two sons went to sojourn in the land of Moab. Their, Elimelech, Naomi's husband died and she was left with her two

sons. And they took themselves Moabite women as wives, the name of the one was Orpah and the name of the other was Ruth. And they lived there about ten years. Unfortunately Naomi lost her two sons. Then she arose with her daughters-in-laws that she might return from the land of Moab. So she departed from the place where she was, and her two daughters-in-laws with her; and she went on the way to return to the land of Judah. There she asked them to return to their mother's house. They lifted up their voices and wept bitterly. Orpah kissed her mother-in-law and left the place, but Ruth clung to Naomi. She was determined to go with Naomi.

At such a dreary moment, Ruth might have been comforted by the enchanting song of Nightingale, says John Keats in his "Ode to a Nightingale"-

"Perhaps the selfsame song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid alien corn."

At the same time, the tie between daughter-in-law and mother-in-law was presented by Amrita Pritam in her "Stench of Kerosene". Guleri is the wife of Manek. Unfortunately, Guleri could not beget a child even seven years after marriage. Her mother-in-law was dissatisfied over this and planned a second marriage to her son, and got him married too. When Guleri heard of Manek's second marriage she burnt her self to death with Kerosene. On the other hand, mother-in-law was happy when a son was duly born to Manek's wife. When she kept the boy in Manek's lap he shouted –

"Take him away! He stinks of Kerosene."

The role of a grand mother is presented by Raja Rao in his "Kanthapura." She herself is a narrator in the novel. The old lady herself had participated in the Freedom Struggle, and like many ageing people, tended to be very talkative. From episode to episode she moves rapidly with eagerness and anxiety.

"Nectar in a Sieve" is the heroic story of a peasant woman, Rukmani. As an old woman - a widow, Rukmani recaptures her past in a reminiscent mood. Fact after fact, situation after situation that affected her life are presented chronologically. It is Rukmani's strength of character that sustains the novel. The novel upholds the invincible human spirit that rises above the problems and challenges.

To conclude, John Keats personifies the season "Autumn" itself as a woman in his "Ode to Autumn". She is a winnower, a gleaner and a patient woman, standing by the side of the cyder press-

"And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook,
Or by a cyder press, with patient look,
Thou watchest the last oozing hours by hours".

It is touching and lively to watch the stages of woman in Literature. Let us be cosy and be merry at the buoyancy and the warmth of the roles. At the same time let us act, do what all we can and contribute our writings. Let us re-dedicate ourselves to

“Better the world with a blow in the teeth of a wrong”-

as John Masefield said in “Laugh and be Merry”.

Conclusion:

The women in the literature throughout the ages were perceived differently beginning from just treating her as a daughter, mother, and wife to the angel and a fallen women. The saying that beauty lies in the eyes of the beholder goes with the this aspect of how women were perceived in the literature. They were perceived differently as the societies witnessed rapid changes in context to the changing political and societal setups and the authors perceived women in the context of the society that prevailed during their times. While some authors wrote about the strength and resilience of women, some have written about their struggles and suffering. They were celebrated as well as criticized. But what needs to be done is that they should be depicted or represented way more authentically leaving behind all the societal stereotypes. More live women experiences that showcases their strength should be showcased and depicted more often.

References:

- Mulk Raj Anand, (2007). *Untouchable*. Orient Paperbacks.
- Aurobindo, S. (1950). *Savitri: A Legend and a Symbol*. Sri Aurobindo Ashram.
- Francis Bacon. (1999). *Of marriage and single life*. In A. R. A. D. S. H. (Ed.), *The essays of Francis Bacon* (pp. 31-37). Dover Publications.
- Ezekiel, N. (1996). *Night of the scorpion*. In *Collected poems* (pp. 1-2). Oxford University Press.
- John Keats, (2001). *Ode to a nightingale*. In *The complete poems of John Keats* (pp. 179-180). Penguin Classics.
- John Keats, (2001). *Ode to autumn*. In *The complete poems of John Keats* (pp. 301-302). Penguin Classics.
- Masefield, J. (1999). *Laugh and be merry*. In *The best of John Masefield* (pp. 98-100). Dover Publications.
- Sarojini Naidu, (1912). *Bangle sellers*. In *The bird of time: Songs of life, death, and the spring* (p. 23). Macmillan and Co.

Role of social media towards social transformation: Legal aspects

S. Sireesha,

Research scholar, Department of Law, SPMVV

Abstract

Social media is a platform that facilitates the ability to connect people in various countries across the world to share the information regarding social justice, politics, education, news, and cultural norms. By sharing the information through social media, people will be able to get awareness on various matters that are existing in the present society. This will help to enhance the transformation on par with the development in society. Social media is also playing a major role in our daily life by influencing the individuals, organizations and communities by providing the information and also to address the various challenges. The laws that were existing related to the social media are helping to encourage the freedom of speech and expression, which is guaranteed by the constitution, promoting digital literacy among the population and also providing the protection through addressing the various issues such as online harassment, cyberbullying, privacy, and data protection. Social media is thus facilitating a platform to share and disseminate the information among the people. Despite that it has faced several challenges such as exploitation of personal information, low internet access in rural areas and spread of false information.

Key words: social media, social transformation, legal protection, society development, information sharing.

Introduction

Social media has evolved over period of time and has been facilitating as a platform of social transformation. This platform is helping to influence the various aspects of society, culture and politics. The transformation began with the mobilization of social movements and raising awareness about the social issues that are occurring in our society. Social media also helps to enhance the active participation of debates, which are directly related to the society and this platform also provides the updated information regarding the changes in government policies, social issues and government actions.

To begin with the involvement of legal framework for regulating the social media, beginning with the Information Technology Act, 2000 and personal data

protection bill, 2019 to till date. Further, the Information technology (intermediary guidelines and digital media ethics code) Rules, 2021, Unlawful activities (prevention) Act, 1967, Hate speech laws under IPC (now repealed & replaced by the BNS), Cable television network (Regulation) Act, 1995 were also included the provisions relating to social media.

There is an urgent need to strengthen the fact-checking mechanism through the various social groups and organisations to combat the spreading of fake news among the masses. This improves the fairness in the information that helps to educate the people on various segments like media literacy, family laws, marriage customs, and civil rights. Social media also helps the government by way of spreading information through the social media platforms about the various policies and schemes designed by the government for the welfare of the people. This was often leading to increasing the awareness among the people to utilize those schemes and policies in turn, they are getting benefited out of them.

Role of social media as a platform for social transformation

Social media is playing a major role in the transformation of societies through various ways such as activism, education, community building, and political engagement. Social media provides a platform for collaboration of organisers and individuals, who collectively work together for social change by creating awareness about injustice. By using the platforms like twitter and Facebook, women are getting motivated to disclose and fight for justice against the sexual harassments which are occurring at workplaces, colleges and even at homes. Social media also facilitates the platform for sharing articles, videos and personal stories regarding the social issues to reach a larger scale of audience at the global level.

During the Covid-19 pandemic, we are exemplary in moving towards digitalization of our education system. We are replacing the traditional books with the e-book. In this concern, social media platforms were helping to educate students by providing resources, tutorials, and discussions. Many people are facing difficulty in understanding the subjects that involve technical aspects, and social media platform like YouTube will help to remove the difficulty of understanding through the creation of tutorials and providing lectures on a wide range of subjects in an easy way to understand by the students. Apart from sharing the information and educating the people, social media is also playing a major role in creating economic opportunities, which are leading to encourage the individuals to create their own brands and promote their products to reach the audience at large.

Legal aspects of social media in the transformation of society

The following are the acts that regulate social media-

a. Information technology (intermediary guidelines and digital media ethics code) Rules, 2021

To regulate the content posted in social media, the ministry of electronics and information technology (Meity) and the Ministry of information & Broadcasting (MIB) were introduced the information technology (intermediary guidelines and digital media ethics code) Rules, 2021. These rules came into force on May 25th, 2021. These rules have been framed based on the provisions specified under section 87 of Information technology Act, 2000. These rules are playing a major role in regulating social media platforms through the content regulations, the due diligence, and complying with various provisions. As per the rules, the intermediaries should take the measures to address the content which is defamatory, obscene, or promotes violence. To resolve the grievances and user complaints regarding the content, grievance officers have been appointed under these rules through the three-tier grievance redressal system.

These rules also facilitate the fact checking mechanism for entities to identify the misleading content which can affect the social media in a negative way. If any social media platform has more than 5 million users, it should publish a monthly compliance report regarding the complaints received and also disclose the solutions taken against the complaints. Nowadays many people are habituated to the content available on over-the-top (OTT) platforms. By rapid use of OTT, the government initiated new rules regarding the code of ethics for digital news platforms and OTT to regulate the content providers. These rules mainly focus on the content classification based on the age groups to prevent the misleading and harmful content, which indirectly reduces the misinformation, hate speech, and causes harm to the public order.

b. Information Technology Act, 2000

Information Technology Act, 2000 is providing a legal framework for regulating the social media platforms by way of addressing cyber crimes such as online defamation and obscenity. To protect the users there are several provisions provided under IT Act, 2000 regarding the responsibilities of intermediaries. These provisions are effectively helping to prevent the dissemination of harmful content, which is largely affecting the society. Apart from the protection provided to the users, this Act also maintains the balance between the freedom of speech guaranteed under the constitution and online safety.

Section 79 of IT Act, 2000 deals with the exemption from the liability of intermediary in certain cases and this provision is also considered as a safe harbour. As per this section, intermediaries are not liable for any content posted on their platforms by the third party. Because the intermediaries are only responsible for

facilitating a platform for posting the content in compliance with the provisions of Act even though they are not actively participating in hosting, creating and maintaining the content. This Act not only regulates the intermediary platforms but also provide protection against several cyber crimes like identity theft, cyber stalking and publishing obscene material. This Act also facilitates comprehensive data protection laws regarding user data connection and privacy. By protecting the user's information, which leads to encouraging the active users for sharing information among the society, often leading to social transformation.

c. Unlawful activities prevention Act, 1967

This Act is playing a vital role in regulating social media by providing legal provisions related to taking actions against individuals or groups spreading incitement of violence, disruption of public order and promoting terrorism through social media platforms, which are leading to the prevention of threats against the country as well as society. Social media platforms are useful for the rapid dissemination of information among the people. Everyone getting information regarding various matters in one click within a short period of time. Many people often misuse this development for unlawful activities like spreading propaganda, which effectively threatens the national security and promotes terrorism.

The law enforcement agencies are continually monitoring the activities in social media platforms. These agencies take action according to the provisions provided under this Act against the unlawful activities which can harm the society. If any individual or groups are finding by these agencies which are carrying any unlawful activities, then the social media platforms can be compelled to remove the account from those particular platforms. This Act also facilitates the provisions regarding the responsibility of social media platforms like Facebook, twitter and YouTube, which may be held liable for the unlawful content they enable and host, which is affecting the national security.

d. Digital personal data protection, 2023

There are several activities which cause damage to the personal data of users. To address all these personal data concerns, the Government of India enacted the Digital Personal Data Protection, 2023. Apart from the data concerns, this particular Act also plays a prominent role in protecting and promoting an integral part of Right to life and personal liberty guaranteed under Article 21 in Part III of Indian constitution. This Act also provides various provisions which help to regulate activities that breach the personal data through data localisation, data breach notification and data processing. Thus, by giving protection to the privacy concerns leading to a better compliance structure. According to the provisions provided under this Act, every social media platform should obtain clear consent from the users before collecting, processing and sharing any personal data relating to them. Once data has been

collected with the consent of users for the specific purpose the social media platforms shall delete the data of users after the purpose has been served.

In any case, the users need their personal data, then they have a right to take the stored data from social media platforms and users also request the social media platforms to correct or delete their data if needed. In any instance data has been breached, the social media has an obligation to inform the users and also to the data protection board. This Act also facilitates protection for children by the provision given under section 9 of this Act, which deals with the data processing related to children. As per this section, the social media platforms must obtain verifiable consent from the parents or lawful guardians before processing any information or personal data regarding the children. Thus, it promotes the children's well-being, which could not negatively impact them.

e. Hate speech laws under Indian Penal Code, 1860 (153A, 295A & 505)

Hate speech laws are playing a major role in regulating the content shared through the social media platforms through the various provisions specifically provided under IPC (currently replaced by BNS). These laws are helping to restrict the spread of speech, which is leading to incitement of violence and discrimination based on the grounds of race, religion, caste, sex and place of birth against individuals or groups. The Indian Penal Code facilitates some important provisions relating to hate speech as follows –

Section 153A of IPC specifically deals with the acts of spreading enmity between the different people or groups based on the race, religion, caste, sex and place of birth by way of any spoken, written or visible representation shall be punished with imprisonment for 3 years or with fine or with both.

Section 295A deals with the punishment for deliberately and maliciously intending to insult the religion or religious beliefs of a class of citizens through the words, signs or visible representations shall be punishable with imprisonment for 3 years or with fine or with both. This law also provides a provision for statement conducting to public mischief provided under section 505 of IPC as any statement made by a person which is likely to cause incitement to commit any offence among the group or communities. Thus, this type of statement making through verbal statements, written articles, social media posts, or any other form of communication shall be punishable with imprisonment for 3 years or with fine or with both.

Challenges faced by social media in social transformation

Social media has been used for global communication through sharing the information between the people and the development of society. Even though there are various challenges that effect the social media towards the social transformation, such as digital divide & accessibility, privacy concerns, data exploitation, corporate

influences & censorship and exploitation of social movements for profit. Apart from these, many social media platforms are flooded with hate speech, racism, and other harmful content that is accelerating the toxic environment, which can easily disrupt the social harmony. One of the major challenges faced by the social media platforms is a lack of accountability and transparency that leads to loss of users' trust, which indirectly leads to the less participation of active and reliable users. Most of the rural people may not be able to participate and raise their voices through these social media platforms due to lack of access to the internet and digital tools which is leading to inequalities among the society.

Conclusion

Development of stronger mechanisms for restricting and reporting of the online abuse, cyber stalking, which leads to a safer place for individuals, communities, and groups to share their views without any fear of abuse, leading to social activism. The strict implementation of data protection measures is the need of the hour. Social media platforms should try to enlarge their features and content that are accessible to all people, including the people who are living in an area having less access to the internet and digital devices. Lastly, social media platforms should be transparent relating to the prioritization of content, which is sharing through their platforms.

References

- Ranganathan, M. (2013). "Social Media and Its Role in Social Change."
- Gajjala, R. (2012). "Cyberculture and the Social Media Impact on India's Digital Public Sphere
- Bhargava, R. & Subramaniam, M. (2018). "Social Media, Nationalism, and the New India.
- De, S. (2021). "Role of Social Media in Gender Equality and Social Movements in India.
- Mishra, S., & Kumar, S. (2020). "Social Media and Its Influence on the Indian Youth.
- Singh, P., & Sharma, R. (2019). "Digital Empowerment through Social Media in India.
- Verma, R., & Yadav, A. (2018). "Social Media and Its Role in Youth Mobilization for Political and Social Change in India.
- Sharma, D., & Singh, A. (2022). "Social Media's Role in Shaping Public Opinion in India.
- Bandyopadhyay, R., & Kundu, M. (2020). "Social Media and the Transformation of Political Discourses in India.

Select Subaltern Indian Autobiographies : A STUDY

Prof. P.Padma ¹ & Pasupula Rajasekahar²

Research Supervisor, Dept. of English, Yogi Vemana University, Kadapa

Research Scholar, Dept. of English, Yogi Vemana University, Kadapa

Abstract

Subaltern literature plays a crucial role in reclaiming the voices of marginalized communities, particularly in autobiographical writings that challenge dominant socio-political narratives. This paper examines the subaltern literary trends in the autobiographies of Flavia Agnes (*My Story, Our Story of Rebuilding Broken Lives*), Bama (*Karukku*), and Ramadevi Chaudhary (*Into the Sun : An Autobiography*). While Agnes foregrounds gendered subalternity within patriarchal and legal structures, Bama critiques caste oppression within Christianity and education, and Chaudhary challenges the exclusion of women from nationalist historiography. Using Subaltern Studies and feminist literary theories, this paper explores how these texts reconstruct identity, resist oppression, and contribute to the alternative historiography of marginalized communities.

Keywords : Subaltern literature, Dalit feminism, caste oppression, gender resistance, alternative historiography, autobiographical narratives

Introduction

Subaltern literature emerged as a response to the exclusion of marginalized voices from mainstream historical and literary narratives. Rooted in the works of Ranajit Guha and later expanded by scholars like Gayatri Spivak, Subaltern Studies interrogates how history has been written from the perspective of elites while silencing the lived experiences of the oppressed.

Autobiography, as a literary form, serves as an essential medium for subaltern writers to reclaim agency and challenge dominant discourses. The works of Flavia Agnes, Bama, and Ramadevi Chaudhary represent three distinct yet interconnected dimensions of subaltern struggles: gendered violence, caste oppression, and the erasure of women's contributions to nationalism. Through their autobiographies, these authors not only narrate personal experiences but also reconstruct alternative histories that resist hegemonic structures.

This paper addresses the following research questions:

1. How do these autobiographies challenge dominant caste and gender narratives? 2. What subaltern literary trends emerge in their storytelling techniques?
3. How do these narratives function as tools of resistance and identity formation?

Theoretical Framework: Subaltern Studies and Autobiographical Writing

Defining the Subaltern

Antonio Gramsci's concept of the subaltern refers to those who exist outside the hegemonic power structures. Ranajit Guha's *Elementary Aspects of Peasant Insurgency in Colonial India* further develops this by analyzing how marginalized groups resisted colonial oppression despite being excluded from historical records. Gayatri Spivak, in *Can the Subaltern Speak?*, critiques the limitations of representation, particularly for subaltern women whose voices are often mediated by elite intellectuals.

Autobiography as a Subaltern Literary Form

Unlike mainstream historiography, which privileges elite narratives, autobiographies by subaltern authors reconstruct history from below. They function as counter-discourses, exposing the realities of systemic oppression while asserting marginalized identities. These texts blend personal memory with collective experiences, challenging official narratives and advocating for social justice.

Case Study 1: Flavia Agnes – A Feminist Legal Critique

Flavia Agnes' *My Story, Our Story of Rebuilding Broken Lives* is a deeply personal yet politically charged narrative that highlights gendered subalternity within patriarchal legal structures. Agnes, a legal scholar and women's rights activist, recounts her experiences of domestic violence and how they shaped her journey toward legal activism.

Key Subaltern Literary Trends in Agnes' Work

Testimonial Narrative: Agnes uses her personal suffering as a means to expose systemic flaws in legal and social institutions. Her story serves as both an individual and collective testimony of countless women who face domestic violence.

Legal Discourse as a Site of Resistance: Her transition from victimhood to activism illustrates how legal frameworks can both oppress and empower women.

Intersectionality: Agnes' narrative intersects with class, religion, and legal struggles, showcasing how subaltern women navigate multiple layers of marginalization.

Case Study 2: Bama – Dalit Christian Identity and Linguistic Resistance

Bama's *Karukku* is a pioneering Dalit feminist autobiography that critiques caste oppression within Christianity and the education system. Written in a fragmented, non-linear style, *Karukku* challenges traditional literary conventions and gives voice to Dalit experiences.

Key Subaltern Literary Trends in Bama's Work

Oral and Folk Influences: Bama's use of Tamil dialect and folk expressions disrupts the hegemony of upper-caste linguistic traditions. This reflects a conscious resistance to Brahminical literary norms.

Experiential Truth over Historical Objectivity: Karukku rejects objective historical accounts in favor of lived experiences, making the narrative deeply personal yet politically relevant.

Religious Critique from a Dalit Perspective: While Christianity is often seen as a liberating force, Bama exposes the deep-seated casteism within church institutions. Her disillusionment with the church mirrors the larger Dalit struggle for social equality.

Case Study 3: Ramadevi Chaudhary – Nationalism and Subaltern Womanhood

Ramadevi Chaudhary's *Into the Sun : An Autobiography* offers an alternative feminist perspective on India's nationalist movement. Unlike mainstream nationalist narratives that glorify male leaders, Chaudhary's autobiography reveals the marginalization of women in historical records.

Key Subaltern Literary Trends in Chaudhary's Work

Alternative Historiography: By documenting her contributions to India's independence movement, Chaudhary challenges the elitist, male-centric histories of nationalism.

Blending the Personal and Political: Her narrative moves fluidly between personal struggles and political activism, reflecting how subaltern women's lives are inherently political.

Critique of Patriarchy within Nationalism: While nationalism sought liberation from colonial rule, it often reinforced patriarchal structures that continued to oppress women. Chaudhary's work exposes these contradictions.

Comparative Analysis: Common Trends and Unique Contributions

Resistance to Structural Oppression

All three texts highlight different dimensions of oppression—legal patriarchy (Agnes), caste discrimination (Bama), and historical erasure (Chaudhary). Despite their different contexts, their narratives converge in resisting systemic subjugation.

Reclamation of Identity

By writing their autobiographies, these authors assert their agency and reconstruct their identities beyond victimhood. Their works serve as acts of self-definition against hegemonic narratives.

Language and Expression

Unlike elite literary traditions, these texts employ alternative linguistic strategies—Agnes uses legal discourse, Bama incorporates oral storytelling, and Chaudhary blends political and personal narratives. This linguistic resistance reflects the subaltern's struggle for visibility.

Alternative Historiography

Each autobiography functions as a counter-history, filling gaps left by mainstream historiography. These texts document experiences that official records often exclude, thereby reshaping collective memory.

Intersectionality: Caste, Class, and Religion in Subaltern Struggles

1. *Caste and Brahmanical Patriarchy in Choudhury and Bama's Narratives*

While Choudhury worked closely with Dalits and Adivasis, her position as an upper-caste reformer differs from Bama's first-hand experience of caste oppression. Choudhury's activism sought to integrate marginalized communities into mainstream society through education and welfare programs, whereas Bama's *Karukku* demands a complete rejection of caste hierarchies.

Bama's autobiography challenges the hypocrisy of both Hindu and Christian institutions that claim to uplift Dalits while maintaining oppressive structures. Her anger and resistance contrast with Choudhury's reformist approach, reflecting the difference in lived experiences between an upper-caste social worker and a Dalit woman fighting systemic discrimination.

2. *Religion as a Site of Oppression and Liberation*

Religion plays a complex role in both Agnes's and Bama's autobiographies. Agnes, a Catholic, critiques the ways in which religious and legal structures reinforce patriarchal norms, particularly in the context of marriage and family law. Her advocacy for reforms in personal laws stems from her lived experience of domestic abuse and institutional neglect.

Bama, on the other hand, exposes the caste biases within Christianity, revealing how Dalit Christians face exclusion even within religious communities that claim to promote equality. Her decision to leave the Church signifies an assertion of Dalit identity that refuses to conform to institutionalized oppression.

The Politics of Voice: Can the Subaltern Speak?

Spivak's seminal question, "Can the Subaltern Speak?" finds different responses in these autobiographies. While Choudhury, as an elite reformer, amplifies the voices of marginalized women, her position within the nationalist movement limits her critique of structural inequalities. Agnes speaks from the position of a victim-turned-activist, using her narrative as a tool for legal and feminist advocacy. Bama, however, speaks as a Dalit woman from within the subaltern experience, directly challenging hegemonic structures of caste and religion. Among the three, Bama's *Karukku* most effectively embodies Spivak's notion of the subaltern subject reclaiming voice, as it disrupts the norms of both mainstream feminist and Dalit literature. Her use of Tamil dialect, her raw and unfiltered storytelling, and her rejection of elite discourse make *Karukku* a radical text in subaltern literary studies.

Conclusion

Flavia Agnes, Bama, and Ramadevi Chaudhary's autobiographies exemplify subaltern literary trends that challenge dominant narratives of gender, caste, and nationalism. By weaving personal experiences with collective struggles, these texts not only expose systemic oppression but also create spaces for resistance and empowerment. Their contributions to subaltern literature are invaluable in redefining historiography, literary traditions, and social justice movements.

Together, these narratives challenge hegemonic histories and bring forth the voices of women who have been marginalized due to gender, caste, class, and religion. By examining these texts through the lens of subaltern studies, this paper underscores the significance of personal narratives in shaping collective resistance and redefining agency in the face of oppression.

References

- Agnes, Flavia. *My Story, Our Story of Rebuilding Broken Lives*. Stree, 2004. · Bama. *Karukku*. Trans. Lakshmi Holmström. OUP, 2012.
- Chaudhary, Ramadevi. *Into the Sun : An Autobiography*, 1998.
- Guha, Ranajit. *Subaltern Studies: Writings on South Asian History and Society*. OUP, 1982.
- Spivak, Gayatri Chakravorty. *Can the Subaltern Speak?* Harvard University Press, 1988.
- Tharu, Susie, and K. Lalita. *Women Writing in India: 600 B.C. to the Present*.

ROLE OF DIGITAL HUMANITIES IN ACQUISITION OF KNOWLEDGE IN THE CURRENT SCENARIO

Dr.A.Pavani¹ &Dr.V.B.Chithra²

Professor of English PVKKIT, Autonomous
JNTUA CEA
Sanapa Road
ANANTAPURAMU
Professor of English
JNT University,
ANANTAPURAMU
avvaru.pavani5@gmail.com
chitravb1@gmail.com

Abstract

The field of Digital Humanities (DH) integrates computational tools and methodologies with traditional humanities disciplines, transforming how knowledge is acquired, analyzed, and disseminated. Digital humanities facilitates enhanced research capabilities through data mining, text analysis, digital archiving, artificial intelligence (AI), and machine learning (ML), enabling scholars to explore vast datasets and extract new insights. The interdisciplinary nature of DH fosters collaboration across diverse fields such as history, literature, linguistics, and cultural studies, making knowledge acquisition more interactive, accessible, and dynamic.

This paper explores the role of digital humanities in knowledge acquisition, focusing on digital archives, computational linguistics, and artificial intelligence in reshaping humanities research. It highlights how big data, visualization techniques, and digital storytelling have revolutionized traditional academic methods. Additionally, the paper examines the ethical and practical challenges in DH, such as data privacy, algorithmic bias, and the digital divide. By analyzing case studies of successful digital humanities projects, this study underscores the potential of digital tools in enhancing research efficiency, democratizing knowledge, and preserving cultural heritage for future generations.

Key Words: Digital Humanities, computational linguistics, artificial intelligence and Visualization techniques.

Introduction:

Humanities have traditionally been associated with qualitative analysis, textual interpretations, and historical records. However, with the advent of digital tools, algorithms, and online platforms, the acquisition of knowledge in the humanities has expanded beyond conventional methodologies. Digital Humanities (DH) represents a transformative shift that combines computational methods with disciplines such as history, literature, linguistics, philosophy, cultural studies, and anthropology.

In the current scenario, where information is abundant and easily accessible, DH provides scholars with enhanced research capabilities, new pedagogical tools, and innovative methods of engagement. The integration of machine learning, data visualization, digital archives, and natural language processing has revolutionized the way knowledge is stored, retrieved, and analyzed.

This paper explores how digital humanities facilitate knowledge acquisition, improve accessibility, and shape contemporary research practices. It also discusses the challenges and future implications of digital technologies in humanities disciplines.

Evolution Of Digital Humanities:

The evolution of Digital Humanities can be traced back to the 1940s when Italian Jesuit priest Roberto Busa collaborated with IBM to develop the Index Thomisticus, a digital concordance of St. Thomas Aquinas' writings. Since then, the field has expanded significantly, integrating advanced computational techniques to enhance humanities research.

With the emergence of the internet, digitization projects, and data analytics, Digital Humanities has evolved to encompass:

Text Encoding and Digital Archives – Large-scale digital libraries such as Google Books, the Gutenberg Project, and the Digital Public Library of America have revolutionized access to historical texts.

Computational Linguistics and AI – Tools like Natural Language Processing (NLP), Optical Character Recognition (OCR), and AI-driven text analysis have facilitated the study of ancient manuscripts and linguistic patterns.

Data Visualization and Mapping – Geographic Information Systems (GIS) and interactive data visualization platforms have transformed historical and cultural studies.

Today, digital humanities is no longer an auxiliary field but a core aspect of modern scholarship, influencing research methodologies across various disciplines.

Role Of Digital Humanities In Knowledge Acquisition:

1. Digital Archives and Open Access Knowledge:

One of the most significant contributions of Digital Humanities is the preservation and digitization of historical documents, manuscripts, and cultural artifacts. Institutions such as the British Library, the Smithsonian, and the Library of Congress have created

open-access digital repositories, enabling scholars worldwide to access rare and historical materials.

Key benefits include:

Accessibility: Scholars, students, and the general public can access centuries-old texts from anywhere in the world.

Preservation: Digital archives prevent physical deterioration of historical documents.

Collaboration: Researchers can analyze and annotate texts collectively through online platforms.

Examples:

The European Project – A digital library offering access to over 50 million cultural artifacts.

The Digital Vatican Library – An online repository of historical manuscripts and rare books.

2. Computational Linguistics And Artificial Intelligence In Humanities Research:

Advancements in artificial intelligence and natural language processing (NLP) have enabled researchers to analyze texts in multiple languages, dialects, and historical scripts. AI-driven tools can:

- Identify linguistic patterns and authorship.
- Translate ancient texts using machine learning algorithms.
- Detect plagiarism and historical inaccuracies.

Example:

Google's AI-powered Translation has improved access to historical texts by making them available in multiple languages.

Voyant Tools – A digital tool that provides text analysis, keyword frequency, and sentiment analysis for humanities scholars.

These technologies enhance knowledge acquisition by automating complex linguistic studies and allowing researchers to explore vast datasets efficiently.

3. Big Data And Digital Research Methodologies:

In the current era of big data, Digital Humanities has adopted quantitative methods to analyze trends in literature, history, and social sciences. By leveraging data mining and machine learning, scholars can:

- Examine historical patterns based on large textual datasets.
- Identify social and cultural trends over centuries.
- Predict future societal shifts based on historical data analysis.

Example:

The Google Ngram Viewer – A tool that analyzes the frequency of words in millions of digitized books over centuries, providing insights into linguistic and cultural trends.

Big data in DH has transformed qualitative humanities research into a more empirical and data-driven discipline, thereby enhancing knowledge acquisition.

4. Digital Storytelling And New Media Studies:

The integration of digital media, virtual reality (VR), and interactive storytelling has reshaped the way humanities scholars engage with historical narratives. Digital storytelling platforms allow for:

- Immersive learning experiences through VR and augmented reality (AR).
- Interactive engagement with historical events using multimedia presentations.
- Enhanced pedagogy through digital simulations and 3D reconstructions.

Example:

The Virtual Pompeii Project – A digital reconstruction of Pompeii that allows historians to explore the city before its destruction in 79 AD.

Digital storytelling enhances knowledge acquisition by making historical events more engaging, visual, and accessible.

CHALLENGES IN DIGITAL HUMANITIES:

Despite its transformative impact, Digital Humanities faces several challenges:

1. Digital Divide and Accessibility Issues:

Not all scholars and students have access to high-speed internet, digital tools, and computational resources.

Unequal access to digital infrastructure creates a gap in knowledge acquisition.

2. Ethical Concerns and Algorithmic Bias:

- AI and machine learning models can perpetuate biases in historical and cultural research.
- Ethical dilemmas arise regarding data privacy, authorship, and intellectual property rights.

3. Sustainability of Digital Archives:

- Digital repositories require constant maintenance, funding, and security measures.
- File format obsolescence may lead to data loss over time.
- Addressing these challenges is crucial for ensuring the long-term viability of DH as a knowledge acquisition tool.

FUTURE OF DIGITAL HUMANITIES IN KNOWLEDGE ACQUISITION:

- The future of Digital Humanities is promising, with emerging technologies expected to further revolutionize knowledge acquisition.
- AI-driven Humanities Research: Advanc...

References:

Burdick, Anne, et al. *Digital Humanities*. MIT Press, 2012.

Gold, Matthew K., and Lauren F. Klein, editors. *Debates in the Digital Humanities*. University of Minnesota Press, 2016.

Jockers, Matthew L. *Macroanalysis: Digital Methods and Literary History*. University of Illinois Press, 2013.

Moretti, Franco. *Distant Reading*. Verso, 2013.

Schreibman, Susan, et al., editors. *A Companion to Digital Humanities*. Blackwell, 2004.

Aesthetic Resistance: Art as Social Critique

Dr. B. S. S. Bhagavan

Assistant Professor, Department of English

Vikrama Simhapuri University, Kakatur, Nellore – 524324

Phone: +91 8919870890 | Email: dr.bssbhagavan@gmail.com

Abstract

Art has long served as a medium for resistance, offering an avenue for social critique and the reimagination of existing power structures. This study explores the theoretical frameworks of Theodor W. Adorno and Jacques Rancière, two prominent figures in critical theory, to analyze how artistic expression functions as a mode of dissent and political engagement. Adorno's concept of autonomous art emphasizes its capacity to negate societal contradictions through formal innovation, thereby fostering critical consciousness. In contrast, Rancière's notion of dissensus underscores art's ability to disrupt the established "distribution of the sensible," challenging dominant narratives by altering perceptual experiences. While Adorno advocates for art's autonomy to preserve its critical edge, Rancière envisions art as an active participant in redefining communal life. Through an examination of historical and contemporary artistic movements, including Dadaism, Surrealism, postcolonial literature, and modern social activism, this research demonstrates how artistic practices align with these theoretical perspectives to resist commodification, institutionalization, and ideological co-optation. Additionally, the study highlights challenges faced by resistant art, such as commercialization, censorship, and the potential dilution of its subversive potential in the digital age. By integrating insights from both theorists, this study affirms the enduring role of art in fostering political awareness and social transformation, arguing that art remains a critical site for contestation, reflection, and the envisioning of alternative futures.

Keywords: Aesthetic resistance, Dissensus, Autonomous art, Political aesthetics, Cultural critique, A social transformation.

Introduction

Throughout history art has served as a tool for opposition which allows artists to question societal standards and spark meaningful conversations. Theodor W. Adorno and Jacques Rancière provide deep understanding about the connection between aesthetics and politics as each presents distinct methods for how art

functions as a tool for social critique. Adorno believes art must maintain autonomy because this separation from social limitations enables it to challenge existing systems. Rancière presents "dissensus" as a mechanism where art challenges existing structures by introducing new ways of seeing that stimulate political involvement. Their combined theories reveal how art functions as a multifaceted mechanism to challenge and transform prevailing ideological frameworks.

According to Adorno's Aesthetic Theory the independence of art remains fundamental to its function as a form of societal critique. He argues that "art becomes social by its opposition to society, and it occupies this position only as autonomous art" (Adorno 225). Through its autonomous nature art becomes a platform to mirror societal contradictions and enables negative dialectics which use formal innovations to reveal hidden power structures. The dissonant sounds in modernist music and fragmented storytelling in literature challenge established views and push audiences towards questioning established norms. According to Adorno the integration of art into the culture industry threatens its critical function by reducing it to an instrument for passive consumption instead of active analysis. Rancière establishes a fundamental connection between aesthetics and politics through his theory of dissensus. In *Dissensus: According to Rancière's Dissensus: On Politics and Aesthetics*, art possesses the power to transform perceptual norms and challenge the constraints set by prevailing ideological systems (Rancière 139). Through the presentation of different narratives and experiences art breaks the established agreement while bringing attention to elements that were previously overlooked or marginalized. Through this political act of disruption which democratizes perception art transforms spectators from passive observers into active participants in political discourse. Art generates novel collective identities through this process while establishing foundations for societal change.

The synthesis of these perspectives demonstrates that art's function in social critique includes maintaining autonomy according to Adorno while actively engaging with political realities by creating dissensus which Rancière supports. Artists move through this intricate field by creating works that challenge standard forms and generate provocative ideas which oppose commodification while encouraging critical analysis. Through abstract visual art alongside avant-garde performances and disruptive literary forms art remains a powerful force driving societal change through interrogation and transformation of existing norms. Art maintains its transformative power by balancing its independence with political involvement to not only depict the world but also question and change it.

The *Aesthetics of Resistance* by Peter Weiss explores the relationship between art and political activism by showing how creative involvement cultivates revolutionary thought and ideological examination. The story depicts an unnamed main character and his friends who study classical art pieces including the Pergamon Altar's frieze. Their interpretation of Heracles's absence serves as a metaphor for their anti-fascist efforts, exemplifying Theodor W. Adorno's assertion that "art is the social antithesis of society, not directly deducible from it" (Adorno 8). This standpoint highlights how art stands independently as a source of critical opposition.

The development of Weiss's narrative corresponds with Adorno's concept of negative dialectics because art exposes social contradictions through new forms and structural discord. The novel adopts modernist strategies of fragmentation and disruption which Adorno considers fundamental to art's subversive function (Adorno 98). The narrative illustrates Jacques Rancière's concept of dissensus since art disrupts traditional sensory and ideological standards throughout the text. Rancière's concept of the "emancipated spectator" (Rancière 22) is represented in the novel's nonlinear plot and complex writing style which requires readers to engage actively in meaning-making.

The *Aesthetics of Resistance* goes beyond abstract discussions by embedding its characters in actual anti-fascist struggles and merging historical records with fictional elements. This approach disputes the view of history as a static story by framing it as a continuous battle of reinterpretation and struggle. Weiss demonstrates through his work that the preservation of historical memory and artistic involvement are essential tools to resist oppression because art actively shapes human consciousness and encourages joint activism.

Under General Zia-ul-Haq's rule from 1977 to 1988 in Pakistan the strict censorship and enforcement of conservative Islamic values significantly shaped the artistic expressions in the country. When faced with official bans on representational art Pakistani artists transformed calligraphy into a modern medium that conveyed resistance to the societal restrictions. Through this strategic adaptation artists maintained their creative independent expression while turning calligraphy into a means for dissent. As noted by Sajid, "Many of the artists, who were great exponents of figurative art turned towards Calligraphy as in dictator's version of Islam, figurative art was prohibited" (Sajid 228). Feminist artists demonstrated the subversive potential of art during this period by daringly opposing both patriarchal standards and government-enforced modesty rules. These artists utilized female images in their works to oppose societal taboos and to advocate for women's control over their own bodies. The defiant act attacked the regime's oppressive rules and sparked widespread

discussion regarding gender freedom in Pakistani society. As highlighted in an article on anti-Zia feminist painting, "While left mobilization against the Zia dictatorship took several forms, one under-emphasized but significant node of opposition was led by artists and poets" (Jamhoor).

The artistic approaches of these creators align with Theodor W. Adorno's belief that art needs autonomy to serve its critical purpose. Genuine art must stand against commodification and standardization according to Adorno because these processes dominate the culture industry and hinder art's ability to challenge dominant ideologies and expose social contradictions. Artists during Zia's Pakistan demonstrated their independent artistic spirit by integrating contemporary and subversive themes into time-honored calligraphy forms. These artists revealed the gap between official ideology and real people's experiences through their work that both followed and defied established artistic conventions. The concept of "dissensus" as described by Jacques Rancière explains how art functions to contest established power structures. Dissensus creates a break in society's sensory framework which reveals previously hidden elements. Through alternative perspectives art breaks consensus and encourages viewers to question and reevaluate their assumptions. During Zia's rule in Pakistan dissidence became evident through art which challenged societal norms by showcasing suppressed voices and hidden issues that sparked public debate and critical discussion. As Rancière articulates, "Critical art is a type of art that sets out to build awareness of the mechanisms of domination to turn the spectator into a conscious agent of world transformation" (Rancière 45).

The resistance movement heavily relied on performative arts as a critical form of expression. Poet Iqbal Bano's 1986 performance of Faiz Ahmed Faiz's "Hum Dekhenge" emerged as a powerful symbol of defiance. The regime prohibited Faiz's poetry along with wearing the sari but Bano defied these restrictions by performing in a black sari before thousands to demonstrate resistance to cultural and political oppression. Through this artistic performance people felt renewed resistance while simultaneously witnessing how art could bring together and spur action against oppressive regimes. As documented, "Iqbal Bano resplendent in a black sari... went on to sing Faiz Ahmad Faiz's famous poem of resistance 'Hum Dekhenge'... in an act of defiance against General Muhammad Zia-ul-Haq's diktat and rule" ("Iqbal Bano"). The engagement of Pakistani artists in this unstable era reveals how art functions as a powerful mechanism for activism. Through incorporation of opposing themes into familiar cultural expressions these artists successfully bypassed restrictive systems and sparked societal critical thinking and reflection. The work of these artists demonstrates art's dual role as a sanctuary for creative expression and an engine for political transformation. Contemporary artistic practices worldwide continue to evolve through

the ongoing interaction between aesthetics and activism as creators maintain their fight against injustice while promoting essential social transformations.

Art as Resistance: Navigating Commercialisation, Censorship, and Interpretation Throughout history art has demonstrated its ability to confront social norms while stimulating important conversations. Commercialization often undermines art's function as a resistance tool by diminishing its power to challenge the status quo. Market forces drive artistic expression to become commercial products designed to meet consumer demands instead of serving as platforms for radical social critique. As Isabella Lill argues, "When mass commercialism and art mix, we get worse art" (Lill). The industrialized nature of art markets forces artists to choose between widespread popularity and original expression which results in standardized art production that limits creative progress and weakens the potential of art to drive societal change. Artists operating in this context need to find a careful middle ground between maintaining economic viability and protecting their work's critical nature. Artists need to adopt non-market-driven dissemination methods which include grassroots exhibitions and independent collectives along with digital platforms that reject commercial pressures to strengthen artistic resistance.

Artistic freedom faces severe limitations from censorship beyond commercial constraints because political forces and religious beliefs alongside cultural norms tend to shape it. The suppression of provocative artworks by governments and institutions serves as a method to silence dissenting voices that question established power structures. The National Gallery of Australia chose to cover Palestinian flags present on a tapestry because of security threat concerns which critics believe compromises artistic expression and freedom according to Turner. These events reveal the difficult situation artists encounter when they must work within oppressive systems to produce provocative and stimulating art pieces. The National Art Education Association emphasizes the necessity for artistic independence by declaring that artistic freedom must remain protected and points out that censorship promotes ideological uniformity which suppresses both diversity and dissent. Throughout history artistic resistance against state authority has been persistent as creators have battled for creative freedom from dissident writing under tyrannical governments to modern debates regarding artistic expression within democratic societies.

Art faces the obstacle of misinterpretation that can hide or alter what the artist meant to criticize. Because art is subjective people respond to works differently from what the creator intended which can produce controversies or accidental offenses. Japanese artist Nobuyuki Ōura's series *Holding Perspective* faced censorship in 1986 because viewers saw it as disrespectful toward the emperor despite Ōura's

claim that it represented a self-portrait (Kajiya). Public protest resulted in Toyama Prefectural Museum of Modern Art removing and destroying the artist's pieces. Cultural and political sensitivities often dictate art reception outcomes and lead to suppression instead of fostering meaningful dialogue. Addressing these challenges requires creating spaces for dialogue and educating audiences within context to embrace varied viewpoints while deepening their grasp of art's essential messages. Cultural institutions and museums fulfill a vital function in this process by developing exhibitions which invite active participation and detailed interpretation instead of yielding to impulsive censorship measures. The challenges of commercialization, censorship, and misinterpretation must be addressed by artists and institutions to protect art's transformative power as a tool for social resistance.

The philosophical exploration of art's connection to politics centers around Theodor W. Adorno and Jacques Rancière's writings. According to Adorno art achieves its critical function through autonomy which enables it to expose social conflicts and question prevailing power structures without political or societal interference. According to his argument, art's entanglement with political causes transforms it into propaganda which causes it to forfeit its critical resistance. According to this viewpoint art must oppose commodification and standardization to maintain its ability to stimulate critical analysis and collective self-examination.

In contrast, Rancière posits that art and politics are inherently intertwined through the "distribution of the sensible," a framework that delineates what is perceptible within a given society. According to his argument art holds transformative potential by disturbing sensory norms through innovative perception methods which challenge existing power structures and societal standards. The disruptive practice known as "dissensus" allows art to reveal hidden elements which promotes democratic involvement and possible social transformation. Rancière believes art achieves political impact through sensory reconfiguration which leads to societal structure reassessment rather than its independence alone.

Artists face intricate challenges in their creative methods due to Adorno's focus on artistic independence and Rancière's attention to the political elements inherent in art. Adorno cautions against art losing its critical force when it merges with political agendas while Rancière promotes art's active role in political conversation. Artists must develop a critical understanding that allows them to maintain their creative integrity while actively participating in societal critique so art continues to drive reflection and transformation.

References:

- Adorno, Theodor W. *Aesthetic Theory*. Translated by Robert Hullot-Kentor, University of Minnesota Press, 1997.
- Borushko, Matthew C. "Aesthetics of Nonviolence: Shelley, Adorno, Rancière." *Romantic Circles*, 2014, romantic-circles.org/praxis/shelley_politics/borushko.
- Dasgupta, Sudeep. "The Aesthetics of Displacement: Dissonance and Dissensus in Adorno and Rancière." *Distributions of the Sensible: Rancière, between Aesthetics and Politics*, edited by Scott Durham, Dilip Parameshwar Gaonkar, and Jacques Rancière, Northwestern University Press, 2019.
- Feola, Michael. *The Powers of Sensibility: Aesthetic Politics through Adorno, Foucault, and Rancière*. Northwestern University Press, 2018.
- "Iqbal Bano." Wikipedia, en.wikipedia.org/wiki/Iqbal_Bano. Accessed 27 Feb. 2025.
- "Iqbal Bano, Whose Voice Made Faiz's Poem 'Hum Dekhenge' a Protest Anthem for All Time." *ThePrint*, 21 Apr. 2020, theprint.in/feature/iqbal-bano-whose-voice-made-faizs-poem-hum-dekhenge-a-protest-anthem-for-all-time/405168/.
- Jamhoor. "Art Against Imperialism in '80s Pakistan: A Photo Essay." *Jamhoor*, 26 Apr. 2021,
- Kajiya, Kenji. "The Politics of Art in Postwar Japan: The Case of Nobuyuki Ōura." *Art Journal*, vol. 68, no. 3, 2009, pp. 6–23.
- Lill, Isabella. "Debate: 'Commercialism Ruins Art'." *The Oxford Student*, 20 Feb. 2019, National Art Education Association. "The Importance of Artistic Freedom." *NAEA Journal of Art Education*, vol. 72, no. 1, 2021, pp. 23–35.
- Rancière, Jacques. *The Emancipated Spectator*. Translated by Gregory Elliott, Verso, 2009.
- The Politics of Aesthetics: The Distribution of the Sensible*. Translated by Gabriel Rockhill, Bloomsbury Academic, 2013.
- "What to Do with Adorno's Aesthetic Theory? An Interview with Jacques Rancière." Interview by Andrea Allerkamp, Katia Genel, and Mariem Hazoume. *Journal of French and Francophone Philosophy*, vol. 27, no. 2, 2019, pp. 127–141.
- Sajid, A. "A History of Visual Art in Pakistan: Studying the Resistance Against Zia-ul-Haq's Military Regime." *Journal of the Research Society of Pakistan*, vol. 55, no. 2, 2018, pp. 1–15.
- Turner, Brook. "National Gallery of Australia Says It Covered Palestinian Flags on Tapestry after Security Assessment." *The Guardian*, 21 Feb. 2025,
- Weiss, Peter. *The Aesthetics of Resistance, Volume I: A Novel*. Translated by Joachim Neugroschel, Duke University Press, 2005.

Echoes of the Heart: Tracing the Pathos in A Pale View of Hills

Balaji Naram

Research scholar

Vikrama Simhapuri University, Nellore

Abstract

Kazuo Ishiguro's *A Pale View of Hills* is a profound exploration of memory, trauma, and cultural dislocation. This research article critically examines the novel's engagement with these themes through the lens of postmodern narratology, psychoanalysis, and postcolonial theory. By employing an unreliable narrator and a fragmented narrative structure, Ishiguro underscores the instability of memory and the ethical implications of recollection. The protagonist, Etsuko, navigates the complexities of motherhood, identity, and migration, revealing the profound psychological effects of historical trauma and displacement. The study highlights how Ishiguro's restrained prose and deliberate ambiguity invite multiple interpretations, compelling readers to actively engage with the text's ethical and existential dimensions. The article integrates theoretical perspectives from Linda Hutcheon, Cathy Caruth, and Homi Bhabha to analyze the ways in which memory functions as both a site of repression and reconstruction. It explores how Etsuko's selective and contradictory recollections align with trauma theory, illustrating the fragmented nature of memory as articulated by Caruth. Additionally, the research situates Etsuko's cultural dislocation within Bhabha's concept of the 'Third Space,' where identity is continuously negotiated between past and present, Japan and England. Through the motif of silence and the theme of postmemory, the study further examines the intergenerational transmission of trauma, as exemplified in Etsuko's fraught relationships with her daughters, Keiko and Niki. This study is significant in expanding critical discourse on Ishiguro's treatment of trauma, cultural hybridity, and ethical memory. By framing the novel within a multidisciplinary theoretical framework, it seeks to deepen our understanding of how *A Pale View of Hills* interrogates the fluidity of identity and the complexities of remembrance. Given the novel's continued relevance in discussions on postcolonial migration, historical trauma, and the ethics of storytelling, this research contributes to broader conversations in contemporary literary studies. It invites scholars to reconsider the intersections of narrative ambiguity, ethics, and postmodern textuality in Ishiguro's work, positioning the novel as a crucial text for exploring the human condition through the lens of literary aesthetics and philosophical inquiry.

Keywords: Memory, Trauma, Cultural Dislocation, Postmodern Ethics, Unreliable Narration, Motherhood, Identity, Narrative Ambiguity

Introduction

Kazuo Ishiguro's *A Pale View of Hills* is a masterful exploration of the fragility of memory, the burden of trauma, and the fluidity of identity. The novel's narrative, conveyed through the unreliable recollections of Etsuko, foregrounds the instability of personal history. Etsuko's retelling of her past is marked by elisions and distortions, aligning with Linda Hutcheon's argument that "postmodern fiction disrupts the conventional boundaries between truth and fiction" (15). By conflating her own experiences with those of Sachiko, a woman she knew in post-war Nagasaki, Etsuko not only obscures her past but also creates an alternative reality to mitigate her guilt and grief. This aligns with Cathy Caruth's assertion that trauma "does not simply serve as a record of the past but precisely registers the impossibility of its direct access" (4). Ishiguro's fragmented structure, shifting perspectives, and elliptical style reflect the difficulty of articulating traumatic memory, reinforcing the notion that remembering is often an act of reconstruction rather than recollection. The novel's refusal to present a clear distinction between past and present underscores the inescapability of trauma, which continues to haunt Etsuko in her later years in England. The theme of motherhood in *A Pale View of Hills* is intricately tied to issues of identity and displacement. Etsuko's relationships with her daughters, Keiko and Niki, are fraught with tension, underscoring the generational repercussions of trauma. Marianne Hirsch's concept of "postmemory" is particularly relevant here, as Keiko's alienation and eventual suicide embody the unresolved grief and cultural displacement that her mother has transmitted (22). The parallel narrative of Sachiko and her daughter Mariko further deepens the novel's meditation on maternal ambivalence and the psychological cost of migration. Sachiko's insistence on relocating to America, despite Mariko's evident distress, mirrors Etsuko's own journey to England, where Keiko ultimately becomes estranged and isolated. This dual narrative suggests that both women, in their attempts to seek better futures, inadvertently sever ties with their past and with their children. As Homi Bhabha posits, the migrant exists within a "Third Space," where cultural identity is continuously negotiated and never fully resolved (37). Etsuko's ambivalent engagement with both Japanese and British cultures highlights the difficulty of reconciling past and present selves, reinforcing Stuart Hall's notion that "identity is not an essence but a positioning" (225). Ishiguro's exploration of motherhood thus becomes a broader commentary on the challenges of cultural dislocation and the fragmentation of identity. Memory in Ishiguro's novel is not only an individual experience but also a philosophical and ethical concern. Etsuko's selective recollections exemplify Paul Ricoeur's theory of memory as an act of

imagination, where remembering is an interpretative rather than a purely factual process (55). This raises ethical questions about the ways in which individuals reconstruct their pasts to align with their present realities. By refusing to confront the atomic bombing of Nagasaki directly, Ishiguro encapsulates the ineffability of trauma, aligning with Caruth's assertion that trauma often resists articulation. The novel's silences, gaps, and evasions become as significant as what is spoken, compelling the reader to engage in an active process of interpretation. Furthermore, the existential despair that pervades Etsuko's reflections echoes Jean-Paul Sartre's notion of "nausea," the awareness of life's inherent meaninglessness (128). Ishiguro's understated prose and restrained narrative style amplify this existential uncertainty, rendering *A Pale View of Hills* a haunting meditation on the fragile nature of memory and the perpetual quest for meaning in a world marked by loss and dislocation.

The novel employs an unreliable narrator, Etsuko, whose recollections of post-war Nagasaki are fragmented and ambiguous, reflecting the inherent instability of memory. This narrative approach aligns with postmodern literary techniques that challenge the notion of objective truth, emphasizing instead the subjective nature of personal history. Etsuko's selective memories and the conflation of her experiences with those of her acquaintance, Sachiko, underscore the interpretative nature of memory, illustrating how past events are reconstructed and influenced by present circumstances. This aligns with the idea that memory is an active process of interpretation, subject to the individual's current context and emotions. The theme of cultural displacement is central to Etsuko's narrative, as she navigates her identity between the remnants of traditional Japanese society and the influences of Western culture following World War II. Her migration to England signifies not merely a change in location but a profound psychological transition, encapsulating feelings of alienation and cultural dissonance. This tension reflects the concept of the "Third Space," a liminal space where hybrid identities are formed, allowing for the negotiation and articulation of new cultural meanings. Etsuko's struggle to reconcile her Japanese heritage with her life in England highlights the enduring impact of displacement on personal identity, as she attempts to situate herself within a cultural milieu that is neither wholly Japanese nor entirely Western. The novel delves into the ethics of memory and the intergenerational transmission of trauma. Etsuko's relationship with her daughter, Keiko, exemplifies how unresolved trauma can reverberate into the lives of subsequent generations, affecting their identities and experiences. Keiko's isolation and eventual suicide reflect the psychological scars inherited from Etsuko's unresolved grief and displacement. This dynamic underscores the novel's exploration of the enduring impact of trauma across generations, highlighting how unaddressed emotional wounds can manifest in the lives of descendants. Through this portrayal, Ishiguro emphasizes the necessity of confronting and processing traumatic

experiences to prevent their perpetuation, inviting readers to consider the profound effects of memory and identity on the human condition.

The protagonist, Etsuko, navigates her roles as a mother to her daughters, Keiko and Niki, against the backdrop of post-war Japan and her subsequent life in England. This narrative structure allows Ishiguro to explore themes of maternal responsibility and the haunting shadows of unspoken remorse. Etsuko's relationship with her elder daughter, Keiko, is fraught with estrangement and tragedy. Keiko, described as a "pure Japanese" child, struggles to adapt to life in England, ultimately leading to her suicide. Etsuko reflects, "I knew all along she wouldn't be happy over here. But I decided to bring her just the same" (Ishiguro 156). This admission underscores Etsuko's internal conflict and the weight of her decisions on Keiko's fate. In contrast, Etsuko's younger daughter, Niki, embodies a more Westernised identity, having been born and raised in England. Their relationship appears more harmonious, yet it highlights the cultural chasm between Etsuko's Japanese heritage and the Western milieu she inhabits. Niki's perspective offers a lens through which Etsuko's maternal choices are both questioned and understood. Adrienne Rich's concept of the "matriarchal narrative" provides a framework to examine Etsuko's experiences. Rich distinguishes between the institution of motherhood, shaped by patriarchal norms, and the personal experience of mothering. She asserts, "The institution of motherhood is not identical with bearing and caring for children... It has been a keystone of the most diverse social and political systems" (Rich 13). Etsuko's journey reflects this dichotomy, as she grapples with societal expectations and her personal sense of failure. The parallel narrative of Sachiko and her daughter Mariko serves as a mirror to Etsuko's own maternal struggles. Sachiko's apparent neglect and Mariko's resultant detachment echo the tensions in Etsuko's relationship with Keiko. A poignant moment occurs when Mariko chooses to remain by the river, symbolically foreshadowing Keiko's eventual isolation and demise. The imagery of the "cat with kittens" that Mariko cares for contrasts starkly with Sachiko's inability to protect her child, underscoring themes of maternal inadequacy (Ishiguro 89). Etsuko's interactions with Sachiko can be interpreted as projections of her own anxieties and guilt. Some critics suggest that Sachiko may be a figment of Etsuko's imagination, representing the "bad mother" archetype she fears becoming. This narrative device allows Etsuko to externalise her remorse and confront her perceived shortcomings indirectly. The post-war setting of Nagasaki adds another layer of complexity to the narrative. The city's reconstruction parallels Etsuko's attempts to rebuild her life amidst personal loss. The lingering trauma of the atomic bomb and the societal shifts in its aftermath create an environment where traditional roles, including that of motherhood, are in flux. Etsuko's move to England can be seen as an escape from these upheavals, yet it also alienates her from her cultural roots, exacerbating her sense of guilt. Rich's exploration

of maternal guilt resonates deeply with Etsuko's experiences. In *Of Woman Born*, Rich writes, "My children cause me the most exquisite suffering... It is the suffering of ambivalence: the murderous alternation between bitter resentment and raw-edged nerves, and blissful gratification and tenderness" (Rich 21). Etsuko's narrative is imbued with this ambivalence, as she reflects on her decisions and their impact on her daughters.

The protagonist, Etsuko, presents a fragmented recollection of her past, particularly concerning her daughter Keiko's suicide. This narrative technique aligns with postmodern literary frameworks, which often challenge traditional storytelling conventions to question the authenticity of truth and memory. Linda Hutcheon asserts that postmodern literature frequently interrogates the "objectivity of history" and the "stability of truth," a perspective mirrored in Etsuko's contradictory accounts (Hutcheon 58). Her insistence that "Sachiko's story is not mine" (Ishiguro 78) contrasts with evident parallels between their lives, compelling readers to navigate the blurred lines between reality and self-deception. Etsuko's selective memory can be examined through the lens of Emmanuel Levinas's concept of ethical responsibility. Levinas posits that true ethical behaviour arises from an inherent responsibility to the Other, encountered directly in face-to-face interactions (Levinas). Etsuko's narrative omissions, particularly regarding her relationships with Sachiko, Mariko, and Keiko, suggest a failure to fully acknowledge and respond to their vulnerabilities. This evasion reflects an ethical shortcoming, as she avoids confronting the suffering of those around her, thereby diminishing her own subjectivity and moral agency. Her narrative silences can thus be seen as attempts to obscure her complicity in these relational failures, further complicating the reader's moral judgment of her character. Zygmunt Bauman's exploration of postmodern ethics provides additional insight into Etsuko's moral ambiguity. Bauman argues that in a postmodern context, human reality is "messy and ambiguous," rendering moral decisions inherently ambivalent (Bauman 32). Etsuko's unreliable narration embodies this ambivalence, as her evasions of accountability highlight the tension between personal agency and broader ethical implications. Her fragmented account places an ethical burden on the reader, who must actively engage with the text to construct meaning. This dynamic reflects the postmodern emphasis on the plurality of truths and challenges the reader's interpretive abilities, underscoring the complexities of ethical self-reflection and judgment.

Conclusion

A Pale View of Hills intricately weaves themes of memory, motherhood, and cultural dislocation, presenting a profound exploration of identity and belonging. The novel's protagonist, Etsuko, reflects on her past in post-war Nagasaki, revealing how personal and collective traumas shape one's sense of self. This narrative aligns with Cathy Caruth's assertion that trauma often manifests through fragmented and elusive

recollections, challenging the coherence of memory (Caruth 4). Etsuko's selective reminiscences, particularly concerning her daughter Keiko's tragic death, underscore the complexities inherent in reconstructing the past. Her unreliable narration invites readers to question the veracity of her account, highlighting the subjective nature of memory and its susceptibility to distortion. Motherhood emerges as a central motif in the novel, intricately linked to themes of guilt and responsibility. Etsuko's interactions with her daughters, Keiko and Niki, reflect the challenges of navigating maternal roles amidst cultural upheaval. The novel subtly critiques traditional expectations of motherhood, illustrating how societal norms can exacerbate feelings of inadequacy and remorse. Etsuko's relationship with Keiko, marked by emotional distance and misunderstanding, exemplifies the profound impact of cultural dislocation on familial bonds. This dynamic resonates with Julia Kristeva's exploration of melancholia, where repressed mourning leads to a fragmented sense of self (Kristeva 14). Etsuko's internalization of guilt reflects the broader struggles of mothers grappling with the dual pressures of personal aspirations and societal expectations. Cultural dislocation serves as both a backdrop and a catalyst for the novel's exploration of identity. Etsuko's migration from Japan to England symbolizes a physical and psychological journey, encapsulating the tensions inherent in cross-cultural assimilation. Homi K. Bhabha's concept of the "Third Space" elucidates how Etsuko's identity is continually negotiated within the interstices of Japanese and British cultures (Bhabha 55). This liminal existence fosters a sense of alienation, as Etsuko struggles to reconcile her past with her present. The novel's depiction of post-war Nagasaki, juxtaposed with Etsuko's life in England, underscores the enduring impact of cultural dislocation on one's sense of belonging. Through Etsuko's narrative, Ishiguro poignantly captures the complexities of identity formation amidst the remnants of war and migration.

References:

- Bauman, Zygmunt. **Postmodern Ethics**. Blackwell, 1993.
- Bhabha, Homi K. **The Location of Culture**. Routledge, 1994.
- Caruth, Cathy. **Unclaimed Experience: Trauma, Narrative, and History**. Johns Hopkins UP, 1996.
- Dactyl Review. "A Pale View of Hills, by Kazuo Ishiguro." **Dactyl Review**, 21 June 2021,
- Derrida, Jacques. **Writing and Difference**. Translated by Alan Bass, U of Chicago P, 1978.
- Foucault, Michel. **Power/Knowledge: Selected Interviews and Other Writings, 1972–1977**. Edited by Colin Gordon, Pantheon, 1980.

- Hall, Stuart. "Cultural Identity and Diaspora." **Identity: Community, Culture, Difference**, edited by Jonathan Rutherford, Lawrence & Wishart, 1990, pp. 222-237.
- Hirsch, Marianne. **The Generation of Postmemory: Writing and Visual Culture After the Holocaust**. Columbia UP, 2012.
- Hutcheon, Linda. **The Politics of Postmodernism**. Routledge, 1989.
- Ishiguro, Kazuo. **A Pale View of Hills**. Faber and Faber, 1982.
- Kristeva, Julia. **Black Sun: Depression and Melancholia**. Translated by Leon S. Roudiez, Columbia UP, 1989.
- Levinas, Emmanuel. "Ethics as First Philosophy." **The Levinas Reader**, edited by Seán Hand, Blackwell, 1989, pp. 75-87.
- Molino, Michael. "Traumatic Memory and Narrative Isolation in Ishiguro's *A Pale View of Hills*." **Critique: Studies in Contemporary Fiction**, vol. 53, no. 4, 2012, pp. 322-336.
- Nakao, Yoshiki. "Memory, Narrative, and Authenticity in Kazuo Ishiguro's *A Pale View of Hills*." **Proceedings of the 2019 Annual Meeting of the Pacific Ancient and Modern Language Association**, 2019, pp. 1-12.
- NPR. "Adrienne Rich On The Powerful, Powerless Mother." **NPR**, 30 Mar. 2012.
- Rich, Adrienne. **Of Woman Born: Motherhood as Experience and Institution**. W.W. Norton & Company, 1976.
- Ricoeur, Paul. **Memory, History, Forgetting**. Translated by Kathleen Blamey and David Pellauer, U of Chicago P, 2004.
- Vyas, Sagar C., and Manisha F. Shah. "Identity Crisis in Kazuo Ishiguro's '*A Pale View of Hills*'." **Research Journal of English Language and Literature**, vol. 9, no. 1, 2021, pp. 1-8.

Quest of Motherhood in “A House for Happy Mothers”

B. Ashok¹ & Prof. P. Padma²

1Research Scholar, Department of English, Yogi Vemana University, Kadapa.

*2Professor, Department of English, Yogi Vemana University, Kadapa.

Abstract

God bestowed women with the power to deliver life on the earth. Bearing a child and being called mother is the ultimate dream of any woman. However, due to several reasons, some couples are being cursed with not having children. The pain and misery they undergo from the inability to become parents is inexplicable. Thanks to the technology that Infertility treatment has seen a rapid growth, and various treatments like artificial insemination (AI) and in-vitro fertilization (IVF) are being used to overcome this problem. Surrogacy is one such method to alleviate impotency in women. Surrogacy is defined as a propagation method by which a woman concurs to haul a pregnancy for another person. Reflecting the society, writers in their works are reflecting the human emotions and feelings connected with surrogacy and especially through fiction, novelists all over the modern world are portraying it from various angles.

This paper focuses on the theme of surrogacy, which has been socially placed on an altar as a cultural construct over a women's psyche rather than a biotic disposition with special reference to the novel “A House for Happy Mothers” by Amulya Malladi. The study also investigates Malladi's use of literary techniques such as symbolism, narrative structure, and character development to articulate a nuanced understanding of family and selfhood. It also throws light on the themes of hidden motherhood, identity crises, and the notion of ‘home, besides the tensions between individual desires and societal expectations in the context of globalization.

Key words: Surrogacy, Motherhood, family, Identity Crisis, Social norms, Globalization.

Introduction:

The problem starts with surrogacy clinics in India treating surrogacy as a commodity. It has become a growing business wherein poverty driven women enter the contract with the rich to undergo surrogacy. Surrogacy is regulated in India as per Surrogacy (Regulation) Act, 2021 and rules framed under this act. The Act prohibits commercial surrogacy, however, allows altruistic surrogacy. “Altruistic surrogacy” is

defined as the surrogacy in which no charges, expenses, fees, remuneration or monetary incentive of whatever nature, except the medical expenses and such other prescribed expenses incurred on surrogate mother and the insurance coverage for the surrogate mother, are given to the surrogate mother or her dependents or her representative. On the other hand, "Commercial Surrogacy" means commercialisation of surrogacy services or procedures or its component services or component procedures including selling or buying of human embryo or trading in the sale or purchase of human embryo or gametes or selling or buying or trading the services of surrogate motherhood by way of giving payment, reward, benefit, fees, remuneration or monetary incentive in cash or kind, to the surrogate mother or her dependents or her representative, except the medical expenses and such other prescribed expenses incurred on the surrogate mother and the insurance coverage for the surrogate mother (The Surrogacy (Regulation) Act, 2021).

Surrogacy is, undoubtedly, a boon to the needy couples who want to fulfill their familial duties. But, it is being commercialized to satisfy the foreign clients, often American, who come to India to arrange for surrogate mothers to carry their babies at significantly lesser cost than it would in the States. On the other hand, the women who serve as surrogates do this for money, which in their view is a larger amount than their families can earn in years. This practice is very controversial due to its potential exploitation it can cause to the surrogates. As international surrogacy is regulated in India, the surrogates are sent abroad to deliver the babies of the intended mothers. As commercial surrogacy is rapidly growing, the question on the essence of motherhood raises. Carrying a child, who is genetically unrelated to them, getting emotionally and psychologically connected to the child and relinquishing the parental rights to the intended parents can cause physiological and psychological damage to the surrogates. The sanctity of motherhood is being questioned here. All these themes are well crafted by Amulya Malladi in her novel "A House for Happy Mothers".

Amulya Malladi, born 1974 in Sagar, Madhya Pradesh, India, received her bachelor's degree in electronics engineering from Osmania University, Hyderabad, India. She received her master's degree in journalism from the University of Memphis, Tennessee, United States. After completing her graduation from the University of Memphis, she started living and worked in Silicon Valley. She has authored nine novels, including *A House for Happy Mothers* so far. Her books have been translated into several languages, including Dutch, German, Spanish, Danish, Romanian, Serbian, and Tamil. Her first novel *A Breath of Fresh Air* (2002) is about the Bhopal gas tragedy incident. SF Weekly, California reviewed as "the quality of Malladi's writing elevates *Fresh Air* well above standard-issue book-club fodder, and her strong control over plot helps her avoid the overwritten narrative drift that plagues most first novels. Plainly

told, Malladi's story is a fine study of the tenuous control we have over love and memory. *A House for Happy Mothers* received a starred review from *Booklist*, who said it "examines India's surrogacy industry with honesty and grace.

Discussion:

The novel, ironical to its title, is about women who were neither happy nor mothers. The novel deals with the surrogate women who rent their wombs and in this process they subjugate their feelings and emotional connection with the foetus. The novel, set in Silicon Valley, chronicles the lives of two major characters. One is Priya, the only child of an Indian mother and a Caucasian father, born and raised in America and married for love to Madhu, who is an Americanized Indian national. She leads a comfortable life with a loving husband, fortunate career and an amazing home. But she is unfortunate to bear a child and to make a family she leaves no stone unturned. The couple try all the methods like IVF and spend a lot of money. Having tired of all the ways, Priya wants to rent a surrogate from India. The desperation of Priya is evident from the way she tries to convince her husband, Madhu, to undergo surrogacy. "*Come on, Madhu, this is our last chance. . . . Our only, only, last chance. I want this*". (*A House for Happy Mothers*, 2016, P 3) The family does not see it as exploitation, but a help to a poor family to make their lives better. The novelist voices the challenges and tensions of being barren, the psychological state of women with that label and familial and societal pressures.

In contradiction to Priya, there is Asha, a poor woman who is married to a painter who struggles to feed his family. The couple has two children of whom their son, Manoj is intellectually gifted. The couple wants to give him a better education. Asha learns about surrogacy from her sister-in-law. Her mother-in-law suggests to her that it is better than selling a kidney. Asha decides to rent her womb so that she can give a better life to her kids. The novelist has beautifully crafted the character of Asha and her emotional turmoil to become a surrogate. The surrogate is grappled with the emotions that come from the anticipation of being the economic savior of her family and sadness of giving up a child she has carried for the intended parents. Besides this, she also has the hormonally-based emotions of pregnancy. At first, Asha sells her body for the sake of money and as the story proceeds further she even sells her moral values. When Dr. Swati of Happy Mothers Home, a baby farm wherein the surrogates are kept for the last four months before delivery, tells her that she would help her son to get into a good school, Asha agrees to participate in a promotional programme of the clinic. She does not even hesitate to come in front of the camera. The extremes of helplessness and poverty are evident through this.

The author provides a clear explanation of the clinic. All the surrogate mothers are given all kinds of privileges. They need to work during their stay in the clinic. They

are given massages on demand besides adequate nutrition without having to prepare meals for themselves, and have a television to watch. In addition to this, many of the women receive gifts from the hiring couples. Though the place is way more comfortable than their homes, they lack their emotional attachment with their families. They were compelled to stay there to deliver babies of some others by leaving their own children. The relationship of surrogate women with their parents, siblings, children as well as fellow surrogates is neatly described by the author. Through the additional characters like the fellow surrogate women in the clinic, the novelist portrays the exploitation of poor and desperate women by the rich. A fellow surrogate, Revati, expresses her frustration as:

Good thing for Whom? The white people and the rich people? [...] —you have to sell your body and have a baby. I understand it's a gift you give to a barren couple, ...it helps you live a better life, but.... they get a baby, what do you get? Hemorrhoids and a sagging stomach ...Oh, you get the money. But it's not going to change your life, it is? That's why women keep coming back here. They have one, two, three children like this to make more money while their no-good husbands sit at home, doing nothing. (A House for Happy Mothers, 2016, P 188)

It is clearly evident that financial aid the surrogates get is not adequate for their lives so that they repeatedly do surrogacy without any concern toward their own health. Societal norms play a vital role in the novel. How barren women are treated in the society is evident through the following lines.

She knew women who couldn't keep their pregnancies and some who could never even get pregnant. They were treated poorly by their husbands, their own families, everyone around them. A woman had to get pregnant, had to give birth—it was part of being a woman, as natural as having breasts and a womb. A woman who never became a mother was incomplete. (A House for Happy Mothers, 2016, P 249)

The perception of society toward surrogacy can be seen from these lines. It is true that society always has something to say and this is artistically presented by the novelist. Society had its rules, and even though many women were now stealthily carrying other people's children in their wombs, it was all hush hush, hidden, a dirty secret. The story they'd tell was that Asha became pregnant and then lost the baby. No one in her village would ever approve of this. Decent women didn't use their bodies to make money. Their family name would be ruined if anyone found out. (A House for Happy Mothers, 2016, P 16).

The essence of motherhood lies in the emotional and psychological bond that a mother develops with her child. This very sensitive bond is questioned when women

are forced by poverty to become surrogates. The relinquishment of the child with whom the surrogate mother develops a maternal connection leads to psychological problems like depression. Though some of the women in the surrogacy clinic in the novel do not possess any significant differences in their psychological traits, it becomes highly difficult for Asha who becomes a first time surrogate. She struggles a lot to cope up with the feelings and emotional attachment with the child she carries in her.

Conclusion:

To conclude, Amulya Malladi throws light on various themes and issues prevalent in contemporary society. It is of no doubt that surrogacy is a very precious gift of technology to women who cannot bear children and who have to face discrimination in their own families as well as society. But, it is also true that it can give a potential damage to the surrogate mothers. When they have to give up the baby to the hirers, motherhood is questioned here. It becomes an irony that who is to be called the real mother. One who possesses biological connection with the child does not have emotional connection and vice-versa. Surrogacy is a win-win situation where in both the hirers and surrogates get benefitted in their own ways. The novel portrays mothers as dutiful in fulfilling their familial responsibilities rather than mere wage-workers or bread-winners.

References:

1. Sharmila C. (2022). World Journal of English Language (Vol. 12, No. 8), 282-286. <https://doi.org/10.5430/wjel.v12n8p282>
2. Malladi, A. (2016). "A House for Happy Mothers". Lake Union Publishing.
3. The Surrogacy (Regulation) Act - 2021. <https://www.indiacode.nic.in/bitstream/123456789/17046/1/A2021-47.pdf>
4. http://en.wikipedia.org/wiki/Amulya_Malladi

From Empowerment to Challenges: Exploring the Impact of Social Media on Women's Lives

Gundimeda Supriya Anne,

Research Scholar, Dept of Law, SPMVV

Abstract

Social Media since its very inception has been vocal and very active about rights and empowerment of women. In fact, Social Media was often being used as a platform worldwide to address various gender concerns through various online blogs, discussions, and campaigns. Compared to offline movements, women are getting connected and forming various global groups and communities and garnering more support through various online movements like #ME Too Movement, and #Sefiewithdaughter Movement. Social Media has also been acting as a tool to create awareness to the rural and illiterate women about their rights and they are also getting to know the real capacity of themselves by hearing out the success stories and survival stories of other women worldwide. Not just that, Social Media has also been a source of income to many women Entrepreneurs who were once leading normal lives before them choosing to follow their passion related to their form of art.

But, on the contrary; various social media applications like Facebook, Whatsapp, Instagram, Twitter (X), and Snapchat were often being used to create a negative impact in the lives of women through number of ways like online Stalking and Threatening, Morphing images of women, Online Trolling and Shaming, Hate speech, Doxxing, and lastly the latest sensation which is creating Deep Fake videos using the faces of innocent women to create adult content with the help of Artificial Intelligence tools. This research paper thereby tries to present both positive and negative aspects of the usage of social media and suggest what can be done to overcome such negative aspects of the same.

Keywords: Social Media, Online Harassment, Gender, Feminist Movements, and Entrepreneurship.

Introduction:

Social Media is said to be an two way platform where users of various social media applications like Facebook, Whatsapp, Instagram, Snapchat, and Twitter (X) can share their art, ideologies, interests, views, and likewise with the world, and in turn

public who can view this content can react upon it. Based on 2023 stats, it is said that women comprise of 46% of user interface in various social media apps and men comprise the rest of 54%. Interestingly, prominent social media applications like Facebook, and Instagram were being used more by women rather than men. In this decade especially, Women tend to use these social media applications not just for the purpose to get entertained but rather they are using these apps to voice out their opinion in support of their rights, and to give support to other women victims out there. Women in general are choosing these platforms to voice out their opinions as it is much cheaper than the traditional protests, and it is also quite secure. These apps are ensuring that the fight for the empowerment of women is continued regardless of any constraints like Covid Pandemic.

But, on the contrary, women are the most vulnerable ones to online harassment. Increasing reports of death threats, and rape threats to online women activists were being surfaced way too often in the last five years. This brings to the need of the involvement of the government in strengthening cyber security mechanisms with updated software's and computers. There is indeed an urgency to create an online platform to receive cyber complaints. Thus, the article presents the role that was being played by the social media in the lives of women; the positive impact that it has been creating since the last decade by ensuring that every woman out there is getting her fair share of freedom to express her thoughts and actions, along with the negative impacts that were discussed above and as to how we all together with few advancements can null out all the negative impacts that it has been creating.

Social Media and Women: Positive Impacts:-

It is true to be accepted as a fact that compared to offline movements and protests which are quite inaccessible to a greater and wider women audience; online movements are more accessible and cheaper, and in turn this is the reason as to why more women are choosing to get themselves involved in latest hash tag movements as such movements can be participated by them just by being in their homes and by doing it with just a tap away. Social media has given a platform to such gender activists to speak out their ideologies and opinions regarding the rights of women, and through these talks women who do not know such rights, and ideas are getting aware of them, and in turn they are now equipped of their rights which in turn is making them to be aware of as to what is Gender violence and other aspects of gender discrimination, suppression, and Harassment, be it physical or mental and as to how to fight against such harassment and to protect their self-respect in their homes and workplaces. Social media is thus providing awareness to more such illiterate women and rural women of their rights.

Social media is worth laudable that it has been providing not just a platform to share the ideas and information regarding rights but also for providing a stage to erase various myths and social stereotypes connected to women, regarding their menstrual health, childbirth and hygiene. Also, in the last five years social media has witnessed number of campaigns run by women victims who are garnering support of the millions of other women against sexual harassment through forming online global groups and communities. One such hash tag movement is the #Me too movement where women around the world who are victims of sexual abuse, violence and assault came out in open by sharing out the name of the person who committed the sexual assault against them, and in turn many men of higher position were brought down to the core and got arrested. Even governments are not giving a blind eye to these movements but rather governments worldwide are keeping an eye on what protests are happening on the social media and are ensuring to provide safe justice mechanisms to these victims of gender crimes. And in some cases Facebook video or Instagram live were being treated as an evidences to ensure that the quality justice was being provided.

It is also worth mentioning that through these social media applications, more number of women entrepreneurs are establishing their careers as business women by establishing their own startups and manufacturing units that provide their products online through social media apps like Facebook market and instagram. And handling their business became much easier through online payments system like Whatsapp Payments. Thus, Women of such similar interests and choices are coming together and forming various online platforms and global communities to share their talent and opinions regarding matters regarding economy, and industry. Lastly, Many other women in rural areas are getting themselves enrolled in various online jobs in various social media pages and are earning just by staying at home. Out of all women in rural and conservative areas where there is zero toleration regarding education of a girl child are getting themselves educated by enrolling in various online educational courses provided by various pages in social media applications. Worth mentioning was about women entertainers and youtubers who are earning millions of rupees by sharing their talent and by posting their content online and getting applauses, and views from millions of users.

Social Media and Women: Negative Impacts:-

Last decade witnessed many changes in behavioral patterns of women. Them being able to represent themselves freely by voicing out their opinions on various Misogynistic patterns in the society through various modes of social media. But these women unfortunately were being subjected to online harassment by abusers whose motive was to silence these women since these so called abusers being intolerant to the changing gender patterns in the society and that women are being independent

and successful in their own field of interest. In few cases the online harassment that was being faced by women who are fragile with their emotions and not knowing how to handle the online hate were being subjected to suicide, anxiety, and depression and is ultimately taking a toll on their mental health. Sadly, these online abusers can't be caught easily and be subjected to punishment since most of the online abusers use fake profiles and the cyber security mechanisms of India have not been developed to such extent. Not just that, mental health of women go through a down toll because such women who do not know the ground realities do often compare themselves, their physical traits, and lifestyle to other women who are actively boasting their lives on social media handles of theirs.

It has to be accepted as a fact that once if a woman posts anything online it is considered that she is on the public platform and has to face at least any one of the following in her lifetime which are: trolling, cyber-bullying, stalking, hate speech, public shaming, and doxxing. To troll someone is to say anything in an offensive and disgraceful manner in return of anything posted online. And stalking is also such offence where women users are often followed personally in reality by interested users that can cause serious discomfort. Also, in the most recent times abusers are leaving no stone left in creating adult videos using the faces of innocent women and uploading them in vulgar sites. Hate speech or public shaming are also such evident crimes that are being witnessed by women users online which is done to encourage harm or violence to that woman and to wantonly cause shame to her just because she is coming out and speaking of her choices by breaking conservative stereotypes. Such cyber abuse which was being experienced by women who were also on the receiving end of rape and death threats and other intimidation threats received to make them stop to open up and voice out their opinion regardless of any matter. This often leads to women being insecure to step out to public in real life horrified about the rape and death threats that they have been receiving. Sadly, victims of rape and other crimes were also being threatened via social media accounts by their rapists to not report crimes done by them to these women.

Statistics say that three out of every five women were often deciding to stay out of any matters going on online and opted to not give out their opinion fearing of being threatened by users who are ardent supporters of misogynistic and patriarchal norms in the society who often feel insecure about women being able to think of her own according to her choice and about women who are setting up their own norms and about women who are freely voicing out their opinions. Such women who opted to stay out of voicing their opinions online and supporting other women victims were being afraid that these online abusers can come up attacking them in the physical realm too. And sadly offences of abuses are often viewed down with the history of

online connections which the women have with the abuser. Such crimes are much evident in rural areas where women had no idea about their rights and in rural areas where the patriarchy is so high.

Conclusion and Suggestions:

Such repressive acts done to women online is often depriving the women her sense of confidence, and her freedom. This indirectly is affecting her own practicability of exercising the basic fundamental rights and freedoms that are ensured to her by the Constitution. Public shaming and trolling when taken by a women who is fragile with her thoughts and senses might take her to the world of clinical depression and ill thoughts and ultimately it can also lead to a case of suicide. Not just that, women are also on the verge of fear that if they come out and speak about or against misogynistic gender norms they might be put to shame and ill reputation in the society they live in. This is often leading them to disassociate with other members of the family and society that can potentially reduce their self-esteem. This ultimately can cause a sense of isolation, anxiety, and helplessness.

To reduce such grave consequences it is required that women are given full knowledge and awareness regarding complaint mechanisms that are available online. Social media apps like Facebook, Instagram, and Twitter(X) in which most women users are present are the platforms which have global prominence and that is why they will have an in built complaint or redressal mechanisms inside them wherein women users can login through their own id and address and complaint or report any user as a spam, and the rest is taken care of by the application team. Women should never step back from taking a professional or personal support from the ideal ones in such cases and if nothing helps no women should step back from reaching out to police and lodge a complaint against any online abuser. In major developed countries the victims of online abuses are often coming out together by sharing and posting their experiences and as to how to come out the situation and as to who to seek help in such situations. They are also helping justice mechanisms to bring the online abusers to the court, and to get them punished.

But often these complaints are going in vain because almost all the online abusers are handling their accounts with the fake details without any of their personal information being released and that is why each country should strive to build such a advance level secure systems and hardware which can find out the system information and user data of the abuser thereby to ultimately findout and punish such online abusers who tend to be confident behind their fake profiles. A separate department should be employed in the police sector comprising of individuals who are technologically equipped and that department should be taking care of all such cases of online harassment. Such law enforcement departments should be given freedom of

accessing any data that is being present across various platforms of social media. And also such agencies should be provided with the latest artificial intelligent tools to grab the perpetrator as quickly as possible before any occurrence of harm to the victim. Lastly, the victims should be taken care off well even after their justice being delivered through various modes like help from the psychiatry or even to get their due compensation from the abuser regardless of any kind of loss that they might go through.

References:

- SAGE Journals. (2023). *Digital media and women's political participation in India. Journal of South Asian Development*, 18(3), 335-353.
- Hindustan Times. (2021, November 8). *Empowerment vs exploitation: Balancing benefits and risks of social media for women's mental health in the digital age.*
- ResearchGate. (2017). *Impact of social media on Indian society towards women.*
- PubMed Central. (2020). *Understanding social media usage and engagement among women in India. Indian Journal of Social Psychiatry*, 36(4), 305-312.
- PubMed Central. (2021). *Perception, use of social media, and its impact on the mental health of adolescents in India. Indian Journal of Psychiatry*, 63(6), 789-795.
- Crystal Raypole, *Trolls and Toxicity: Surviving Online Harassment*, May, 2019.
- Sian Norris, *Tackling the Trolls: How Women Are Fighting Back Against Online Bullies*, August, 2018.
- Kristina Haviland, *Social Media's Effect on Females' Perceptions of Themselves*, Colt Chronicle, July, 2021.

Defying Fate: Ponnuthayi's Journey to Creative Independence

Prof. Mercy Vijetha Jillella

Department of English

Yogi Vemana University

Kadapa.

Abstract

Dalit literature serves as a powerful medium that chronicles the struggles, resilience, and transformation of the oppressed communities in India. It challenges entrenched societal norms and fosters discourse on identity, equality, and justice. Among the most influential voices in Dalit literature is Bama, a Tamil writer whose works provide a raw and evocative portrayal of Dalit life. Her narratives not only expose the brutal realities of caste and gender oppression but also celebrate the strength and agency of Dalit individuals in reclaiming their dignity.

The paper examines Bama's short story *Ponnuthayi* as a compelling narrative of Dalit woman's transformation from a passive victim of oppression to a creative non-victim. She actively reshapes her destiny and resists the intersecting forces of patriarchy, caste-based discrimination, and economic subjugation. Ponnuthayi breaks her abusive marriage, rejects societal expectations of motherhood, and embraces financial independence. Her defiance is not just an act of survival but a radical assertion of selfhood, demonstrating how Dalit women transcend victimhood to become creative individuals and carve out their own paths.

The study highlights economic independence and self-assertive empowerment of Dalit women. *Ponnuthayi* is explored as a story of transformation through an intersectional feminist lens. The paper emphasizes *Ponnuthayi* as a narrative of symbolic subversion, wherein economic autonomy and self-determination become tools of resistance. These tools challenge traditional notions of Dalit womanhood and repositions dalit woman not as a passive sufferer, but as an architect of her own destiny.

Keywords: Dalit Women, Transformation, Creative Non-Victim, Caste, Patriarchy, Oppression, Resistance, Economic Independence, Feminism, Empowerment, Creative Individual.

Introduction

Dalit literature is a significant part of Indian literary discourse which focuses on the lived experiences of caste-oppressed communities. It emerged as a form of resistance against social injustice and portrays the structural oppression faced by Dalits in various aspects of life such as economic deprivation, cultural subjugation, and gendered violence. Dalit literature, often written by Dalit authors themselves, challenges the mainstream narrative that historically marginalized their voices. Unlike other literatures, which often romanticizes rural life or glosses over caste discrimination, Dalit writings expose the brutal realities of caste oppression, social exclusion, and economic hardship.

Women in Dalit literature are double marginalized, both by caste and by gender. Their struggles extend beyond caste discrimination which include patriarchal violence, lack of access to education, and economic vulnerability. Authors like Bama, Urmila Pawar, and Baby Kamble highlight how Dalit women resist oppression through acts of defiance, often asserting their autonomy in unconventional ways.

Bama: Short Story Collections

Bama (born Faustina Mary Fatima Rani) is one of the most prominent Dalit feminist writers in Tamil literature. Her works focus on the everyday struggles and resistance of Dalit women, exposing the intersections of caste, gender, and class oppression. Bama's literary contributions include *Karukku* (1992), *Sangati* (2000), and *Vanmam* (2002), along with several short story collections like *Kisumbukkaran* (1996) and *Harum-Scarum Saar* (2006), which includes *Ponnuthayi*.

Bama's stories challenge the hierarchical structures of caste and gender that dictate the lives of Dalit women. The stories vividly portray the struggles of Dalit women who endure oppression from multiple fronts, both from upper-caste dominance and patriarchal structures within their own communities. Despite being subjected to social and economic hardships, these women refuse to remain passive victims.

Bama has depicted powerful men and women who exhibit grit, courage, and determination to fight against the oddities of life. Most of the women characters fight against their own men and wealthy upper-caste people. Dalit women adopt different strategies of resistance and rebellion to challenge upper-caste domination as well as against the cruelties of their own men. (Suman.1)

These stories not only highlight their struggles but also celebrate their triumphs. They are the symbols of resistance and survival in the face of injustice.

Bama's Ponnuthayi reject societal norms and carve out her own paths, embodying a unique form of resistance that redefines womanhood outside patriarchal constraints.

Dalit Feminism and Intersectionality:

Ponnuthayi's journey can be analyzed through the lens of Dalit feminism, which differs from mainstream feminism by emphasizing the intersection of caste and gender. While upper-caste feminist movements in India have historically focused on gender rights, Dalit feminism highlights how caste-based oppression compounds gender discrimination.

1. Intersectionality and Multiple Oppressions

Ponnuthayi experiences oppression not only as a woman but as a Dalit woman. Her struggle is different from that of upper-caste women, who may face gender discrimination but do not experience caste-based violence and economic deprivation. Dalit feminist scholars like Sharmila Rege and Gopal Guru argue that the intersection of caste and gender creates a unique form of marginalization that mainstream feminist discourse often ignores.

2. Economic Independence as Feminist Resistance

Ponnuthayi's choice to become an entrepreneur is significant in the context of Dalit feminism. Traditionally, Dalit women have been confined to wage labor under upper-caste employers. By starting her own business, Ponnuthayi challenges the systemic economic hierarchy and asserts her right to self-sufficiency.

3. Rejection of Patriarchy and Motherhood Norms

In Indian society, motherhood is often glorified as a woman's ultimate purpose. Ponnuthayi's decision to leave her children challenges this notion, asserting that a woman's identity is not solely defined by her reproductive role. This act of resistance aligns with Dalit feminist perspectives that reject the glorification of suffering and emphasize self-assertion.

Ponnuthayi's Journey towards Creative Independence:

Ponnuthayi's life is shaped by multiple oppressive forces such as caste, patriarchy, and economic hardship. Her marriage to Mookkandi, a violent and irresponsible man, further compounds her struggles. As a wife, she endures relentless domestic abuse and financial instability.

Dalit women face violence in the family over a range of issues, suggesting the assimilation of the larger patriarchal caste system's norms by particularly Dalit men, with negative implications for Dalit women's personal lives and interactions in their community. When it comes to domestic violence, however, the causes for this violence are much more nuanced and varied. Gender inequality and norms of female subordination formed a major category of causal factors for violence meted out by natal and marital family members to Dalit women.

Ponnuthayi's life exemplifies this grim reality. Despite working hard to support her family, her husband exploits her labor and even sells her cow, leaving her in a state of helplessness. Her suffering extends to societal scorn. Unlike other Dalit women who conform to the expectations of wage labor, Ponnuthayi dares to be an entrepreneur. She buys and sells goods, an act that challenges traditional gender roles. However, rather than being celebrated, she is mocked and insulted for attempting to gain economic independence. The villagers label her as "Big Lips" and "Big Mouth," ridiculing her assertiveness and outspokenness.

Breaking Societal Norms: A Radical Defiance

Ponnuthayi's defiance begins with her rejection of patriarchal expectations. Unlike traditional Dalit women who silently endure abusive marriages, she takes bold steps to escape her suffering. 'You and I have no relationship with each other now. Whatever there was, finished two years back. I don't want to live with you anymore,' And she went on her way' Harum-Scarum Saar (65) Ponnuthayi asserts her autonomy and independence, refusing to be controlled by her husband or societal expectations. Unlike the societal norm where women are expected to endure abuse, Ponnuthayi defies expectations by leaving her husband, Mookkandi, and seeking refuge in her mother's home. This is an act of radical defiance in a culture that equates a woman's worth with her marital status. 'I've suffered enough, I prefer to stay alone and survive somehow' HSS (67). Ponnuthayi asserts her independence and autonomy, rejecting the societal expectation that a woman's worth is tied to her husband.

In a society where motherhood is seen as a woman's ultimate duty, Ponnuthayi challenges this notion by abandoning her children and leaving them with her husband. The lines 'When she left her husband, her youngest child was still nursing. She brought only him with her. In four or five months, she weaned him. Then she left him at her husband's house and returned alone.' HSS (64) This decision is groundbreaking as it directly questions the idea that a woman's identity must be tied to her children.

The lines 'Why leave the children here? They are your children, you take care of them. I want neither you nor the children I got from you!' HSS (69) illustrate Ponnuthayi's groundbreaking decision to challenge societal norms around motherhood and assert her autonomy and independence.

Ponnuthayi seeks justice from the police by not only leaving her abusive husband but also taking him to the authorities, a move unheard of for Dalit women. In contrast to other women who silently endure their suffering, she uses institutional mechanisms to fight back.

Rather than becoming dependent on her family, Ponnuthayi starts a business by selling fruits and vegetables. The lines 'The thali that had lain around her neck for ten years occupied the entire shop now, in the form of goods to be sold.' HSS (70) breaks the stereotype that Dalit women should only be wage laborers under upper-caste landlords.

Ponnuthayi becomes an entrepreneur out of necessity, driven by the need for survival. Rather than succumbing to the hardships imposed by caste and gender oppression, she takes control of her own livelihood. She refuses to depend on her family or become a burden to her parents, choosing instead to carve out a path of self-sufficiency. Self-employment is considered to be the best strategy to change Dalit women's own self-perception and also helps to attain social status. Dalit women entrepreneurs engaged in business due to push and pull factors give confidence to them to have a self-sufficient occupation and be independent. Entrepreneurship among Dalit women is a recent phenomenon, and Dalit women entrepreneurship has been recognized as an important source of economic growth. (Bhuvaneshwari 10) Ponnuthayi's life reflects this reality, as she embraces entrepreneurship despite societal scorn. 'She buys something to cook from the money that she makes from her business, and sleeps at her mother's place.' (HSS 63). The lines illustrate her transformation of survival into resistance and prove that economic empowerment can be a tool for dignity and self-worth. Each of these acts is a rejection of societal norms that seek to subjugate Dalit women. Ponnuthayi's actions redefine what it means to be a Dalit woman—not a victim of fate, but an agent of change.

Victim to Creative Non- Victim:

Ponnuthayi's journey from a victim to an independent woman is a powerful example of Dalit feminist resistance. Initially, she suffers at the hands of her husband and society. The lines 'After the ensuing fight, having been beaten black and blue, that Ponnuthayi came back to her mother's place.' HSS (64) illustrate her victimization. She lives in fear of her husband's violence. 'Are the children only mine? It was to ward off his violence that I gave birth to them, one by one,' Ponnuthayi thought.' HSS(65). However, she does not remain a passive victim; she actively takes control of her own life. 'I've suffered enough, I prefer to stay alone and survive somehow,' HSS(67) the lines focus on Ponnuthayi taking charge of her own life. She makes decisions and takes actions that benefit her own well-being.

Ponnuthayi reclaims her identity by shaping her own narrative, refusing to let societal norms define her worth. Despite being ostracized, she stands firm in her choices and refuses to seek validation from a society that expects her to remain oppressed. Her resilience challenges deep-rooted prejudices, proving that dignity and self-respect come from within.

Ponnuthayi challenges both caste and gender hierarchies through her entrepreneurial efforts. She refuses to be dependent on men or upper-caste employers, proving that economic self-sufficiency is a form of liberation.

The most powerful moment of symbolic rejection of patriarchy in the story is when Ponnuthayi slashes the thali which is the sacred wedding knot. She starts her business with that. Though Ponnuthayi was uneducated, she would board the bus to the town nearby, bring fruits and vegetables from there and make a living by selling them from house to house... Unmindful of people's bad-mouthing, she stuck to her trade with determination. HSS (62) The thali, a symbol of marital subjugation, is transformed into goods for sale, a metaphor for reclaiming control over her own destiny. At the end, Ponnuthayi reaches her non-victim stage. She is no longer a victim as she does not seek external validation. Instead, she builds her own future on her own terms.

Becomes a Creative Non-Victim:

At the end, Ponnuthayi is no longer a victim of her circumstances. She does not seek sympathy or external validation, instead she constructs a new identity for herself—one rooted in independence, resilience, and self-determination. This transformation challenges the mainstream portrayal of Dalit women as passive sufferers and instead presents them as active agents of change.

Ponnuthayi's defiance is significant not just for her personal emancipation but also for the larger Dalit feminist discourse. Her rejection of the prescribed roles of wife and mother, and her pursuit of financial independence, align with the broader struggles of Dalit women who resist multiple forms of oppression. She exemplifies a shift from victimhood to self-empowerment, illustrating how economic independence and defiance of patriarchal structures are crucial to liberation.

Ponnuthayi as a Symbol of Dalit Women's Empowerment

To Conclude, Bama's *Ponnuthayi* is a powerful testament to the resilience of Dalit women in the face of multiple forms of oppression. Her journey from suffering to self-liberation challenges patriarchal norms, redefines economic independence as resistance, and serves as an inspiration for feminist discourse.

Her rejection of an abusive marriage, defiance of societal expectations, and pursuit of economic self-sufficiency make her a radical figure in Dalit literature. Ponnuthayi is not just a character in a short story but she represents the lived experiences of countless Dalit women who defy caste and gender oppression to reclaim their agency. Her journey is a call to recognize and uplift the voices of Dalit women in literature, activism, and society.

References:

- Bama. Harum-Scrum-Saar and Other Stories. Trans. N. Ravi Kumar. New Delhi: Women Unlimited, 2006. Print.
- "Ponnuthayi" Harum-Scrum-Saar and Other Stories. Trans. N. Ravi Kumar. New Delhi: Women Unlimited, 2006. Print.
- Soanes, Ctherine, Oxford English Mini Dictionary, 7 th Edition, Oxford University Press, ISBN-13: 978-019-569258-7, 2007. Print

- Devi. Bhuvaneshwari P "Economic Empowerment of Dalit Women Through Entrepreneurship in Coimbatore District. 2016. <http://hdl.handle.net/10603/137707>
- Suman, Bala ' Caste Gender and Resistance: A Study of Bama's Short Stories', Review of Research, ISSN: 2249-894X- <https://oldror.lbp.world/UploadedData/6191.pdf>
- Violence against Dalit Women https://idsn.org/wp-content/uploads/user_folder/pdf/New_files/Key_Issues/Dalit_Women/HRC-11_briefing_note_-_Violence_against_Dalit_Women.pdf

The Psychological Trauma of a Dalit Child in Nagraj Manjule's Fandry

J Sujana

Research scholar

Department of English

Sri Padmavati Mahila Visvavidhyalaya

Tirupati

Andhra Pradesh

INDIA

Abstract

Nagraj Manjule's *Fandry* (2013), a landmark film by the acclaimed Marathi filmmaker, explores the psychological trauma of a Dalit boy caught in the intersecting struggles of caste and class oppression. The protagonist, Jabya, aspires for infatuation, dignity, and social mobility but faces relentless humiliation due to his marginalized identity. His childhood is marked by poverty, forced labor, and public shaming, reinforcing his social inferiority and deepening his emotional scars. The film poignantly captures his internal conflict as he dreams of escaping caste-based limitations while being repeatedly reminded of his inescapable social position. Systemic discrimination and economic hardship fracture his innocence, leading to suppressed frustration that gradually builds up. The act of catching a pig, a degrading task imposed on him, symbolizes the inescapable nature of caste-based oppression. As he endures repeated public humiliation, his desperation transforms into an act of rebellion, culminating in the symbolic throwing of a stone in defiance. *Fandry* highlights the deep psychological and emotional impact of caste-based marginalization, exposing the harsh realities faced by Dalit children in a deeply hierarchical society. Through Jabya's story, Manjule sheds light on the ongoing struggle for dignity and equality among marginalized communities, emphasizing how systemic oppression erodes self-worth and fuels resistance.

Keywords : Psychological trauma, Caste oppression, Poverty, Forced labor, Public shaming, loss of Innocence, Revolt. Caste discrimination.

Nagraj Manjule's *Fandry* (2013) stands as a landmark film in Indian cinema, offering a searing critique of caste-based oppression through the eyes of a young Dalit boy. Set in a rural Maharashtra village, the film delves into the psychological trauma inflicted upon marginalized individuals, particularly children, who bear the brunt of a deeply entrenched hierarchical society. The protagonist, Jabya, serves as a poignant representation of the struggle for dignity and social mobility amid relentless caste and class based discrimination. At its core, *Fandry* is an exploration of the internal conflict between aspiration and reality. Jabya harbors dreams of infactation, dignity, and a life beyond the caste-imposed restrictions that govern his existence. However, his reality is starkly different. Born into a Dalit family subjected to extreme poverty, forced labor, and systemic humiliation, he experiences a childhood marred by public shaming and the reinforcement of his social inferiority. Every attempt to transcend these limitations is met with ridicule and hostility, deepening his emotional scars and fostering an ever growing sense of frustration.

Jabya's hardships are compounded by his troubled family an emotionally distressed sister, a divorced sibling with infant, his another sister's marriage, burdened by the demand for dowry and an alcoholic father all of which add to his growing sense of despair. Unlike his peers, who enjoy a carefree life. He doesn't enjoy going to school because he has to work hard. He is weighed down by stress and responsibilities. The movie **Fandry** is based on manjule's real life experiences.

In an interview Manjule says

"Fandry has been in my imagination since childhood, because this is my life. This story is a part of my life....and I have thought about it since my childhood but not as a film. When I came into filmmaking I told my friends and my brother this story and asked 'Do you think this can be a film? They said, yes this can totally be a film, I had narrated the story from start to end. Then I wrote the script in about a month, this story is not my imagination, its just a part of my reality.'" (Indie Nari Tv)

Manjule's filmmaking choices further enhance the film's impact. His use of naturalistic storytelling, minimal background score, and raw cinematography immerses the viewer in Jabya's world, making his pain and struggles feel all the more real. The film's deliberate pacing allows the weight of each humiliation, each moment of silent rebellion, to sink in, ensuring that the audience does not merely witness caste oppression but feels its suffocating presence.

A comment on Fandry movie "A woman who watched the film at the Abu Dhabi Film Festival made a Facebook plea to all Marathis settled in the city to not miss it. "It has become the people's film."

Jabya is subjected to constant humiliation due to his Dalit identity. His peers mock him, and non Dalit villagers treat him with contempt. This persistent social rejection leads

to feelings of inferiority and self-hatred, which are common in individuals experiencing caste-based discrimination. He dreams of breaking free from caste constraints, symbolized by his infatuation for a non Dalit girl. However, he is painfully aware of the social barriers that make this impossible. His desire for acceptance conflicts with the harsh realities of caste oppression, causing deep emotional distress. Manjule in an interview

This descrimination is just terrible and I have experienced it since mychildhood. It was still not as bad for me as it was for my father and those older than me, they have suffered a lot. It still happens in a very silent way. It happens in cities as well, it happens everywhere. You may deny it but discrimination is very real and exists everywhere. (Anjalika sharma)

Jabya's family's occupation of pig-catching is a source of shame for Jabya, as it reinforces his marginalized status. He feels trapped between his love for his family and his desire to escape their inherited caste identity. This internalized shame erodes his self-esteem. Throughout the film, Jabya suppresses his anger, trying to conform to societal norms. One of the most powerful symbols in the film is the act of catching a pig an imposed, degrading task that serves as a metaphor for caste based oppression. Jabya's resistance to this act highlights his internal battle against a social system that refuses to see him as an equal. The pig, despised and chased away by the villagers, mirrors Jabya's own existence unwanted, marginalized, and deemed impure by societal standards. Despite his attempts to resist this imposed identity, he is repeatedly dragged back into the harsh realities of his caste position.

Have I got you here to see the circus?

Hey.

Come fast.

Jabya, hold a stick in your hand.

Durpe, you come from there if it.

Come from there send him this side.

The pig is here.

(1:14:42 - 1:15:34)

Where have all gone?

surekha

Where have all gone?

Where is jabya?

I don't know.

Where had you gone?

I had gone for urination.

You want to urinate on the right time.

Don't look at my face let's go.

If you go again then see,
I will make you do it in your pants.
Durpe, you send the pig away.
Go there.

(1:18:14 - 1:18:45)

Is he there?
Yes. He is here.
Hit him with some stones.
What?
I know what to do. You keep quiet.
Jabya the pig is coming.
Jabya!Jabya! Catch him.
The pig hass come. Catch him.
Jabya!

(1:19:13 - 1:19:50)

Manjule, like Jabya, grew up in a Dalit family in rural Maharashtra and experienced caste discrimination. Jabya's internal conflict and desire for acceptance reflect Manjule's own struggles with identity and societal barriers. Manjule has spoken about the humiliation and oppression he faced due to his Dalit identity. In Fandry, Jabya's pain and anger stem from similar real-life experiences of caste-based exclusion. Jabya believes in the superstition that catching a rare black sparrow will change his fate. This symbolizes his desperate hope for transformation. However, as reality shatters his dreams, the psychological impact becomes more pronounced, leading to emotional despair. Manjule says

"I was that boy who bunked school and roamed around in the afternoons searching for that bird. It was not so much about liking a person as it was about gaining respect and being considered worthy enough to be talked to."
(lena saha)

Jabya, dreams of getting an education and wearing jeans, a symbol of dignity and modernity. However, due to his family's poverty, his parents cannot afford to buy him jeans. Determined, he starts selling ice candy with his friend and classmate Pirya, planning to give two days of his earnings to his family while saving the rest to buy jeans. The ice candy bicycle represents Jabya's small joys and youthful innocence. The second time Jabya goes to sell ice candy, he becomes distracted by his obsession with the black sparrow myth. Fascinated, he eagerly searches for a long-tailed black sparrow in a bird shop, hoping it will help him win Shalu's affection. However, in the midst of his pursuit, tragedy strikes his bicycle, which carries the ice candies, is crushed by a truck. This moment symbolizes the harsh reality of his struggles, where his dreams are constantly shattered by circumstances beyond his control. when the truck crushes it, it symbolizes how the dominant social forces destroy his aspirations without care.

Pirya...pirya....pirya,wait.
See it is a black sparrow.
Listen!
-yes.
Do you sell sparrows?
Do you have a black sparrow?
Black sparrow?
Which one?
The one who has long tail like a kite
No, we don't keep such sparrows.

(46:39 - 47:35)

The truck, a large and powerful vehicle, represents the rigid caste system that dominates and crushes Dalit lives. Just as Jabya cannot stop the truck, he also struggles against the larger forces of discrimination and poverty. The crushed bicycle signifies the end of Jabya's childhood dreams. It marks a moment where he is forced to confront the harsh reality of his place in society. Jabya's frustration and helplessness grow with every humiliation he faces. The crushed bicycle adds to his sense of powerlessness, pushing him closer to his final outburst. The truck driver does not stop or care about the crushed bicycle, just as the non Dalit villagers do not care about Jabya's struggles. This highlights how the privileged remain indifferent to the pain and losses of the marginalized.

Hey!hey!

Does this cycle belong to you?
Hey!driver...hey!tempo..
Get up...forget about it.
Forget it...don't cry.
Take him along with you.

(47:54 - 48:49)

Jabya also harbors an infatuation for his non Dalit classmate, Shalu. Influenced by the myth of the rare black sparrow a bird with a long tail he believes that if he catches and burns it, then sprinkles its ashes on Shalu, she will fall for him. However, this remains just a dream, symbolizing his unattainable desires and the harsh reality of caste barriers.

Hey!king
Do you know about the black sparrow?
Which black sparrow?
The one,
Who doesn't stay at one place,
Keeps flying here to there.
She has a tail like the kite.
I must have seen it somewhere.

But what happened to her?

Nothing happened to her.

Do you know anything

Important about her?

God knows which code language you are talking in?

Talk straight.

If we burn her then

What will happen?

Obviously she will die. (21:32 - 22:08)

Jabya sees jeans as a marker of progress and inclusion in the modern world. He associates them with style, confidence, and a break from his caste imposed identity. His family's poverty prevents him from affording jeans, reinforcing the larger issue of economic disparity linked to caste.

"Like Jabya, I too wanted jeans trousers," Manjule says. "But owing to poverty, they kept eluding me from one month to the next, from one festival to the next."

Mother.

Did you get the salary?

Mother.

I have got it.

Surkhi wanted anklet,

Do you want pant from the fair?

You had said the same thing during Diwali.

You say... you will take the pant from the fair...

Yes. so?

(20:54 - 21:20)

This discrimination is just terrible and I have experienced it since my childhood. It was still not as bad for me as it was for my father and those older than me, they have suffered a lot. It still happens in a very silent way. It happens in cities as well, it happens everywhere. You may deny it but discrimination is very real and exists everywhere. (Anjalika sharma)

Jabya's family is ridiculed in front of his schoolmates, while villagers chant slogans in a mocking tone. Some even record the scene and upload it on Facebook with the caption "*Fandry Match Enjoy, Friends.*" The harassment continues as the villagers taunt Jabya's sister, comparing her to P.T. Usha and insults, calling her a *dirty woman*. Witnessing this relentless humiliation, the usually restrained Jabya reaches his breaking point. Overcome with rage, he finally revolts throwing a stone at one of the villagers, striking his forehead and injured. Dalit writers like Namdeo Dhasal, who in his poem *Golpitha* asserts, "Revolt is the only response to humiliation" (Dhasal)

I was calling you. My throat started

Choking up calling out to you.

Come on Jabya! Come out.

Hey, Jabya! You coward.

You are hiding?

Jabya's condition is like Fandry.

Do you think you are a hero?

Take that stick. Take that stick.

Hit that pig. Listen.

Hail the lord! Hail the lord

Hail the lord! Hail the lord

(1:28:58 - 1:29:52)

Here comes the Nana's team.

There is so much smell in the village.

Hey, Durpe! Hold it properly.

Or else Fandry will fall.

Shut up you scoundrel.

Shut up you fool.

Mind your language.

Do you want to stay in the village or

Not you dirty woman.

You rogues!

Get lost. Want to make fun of us?

Will you throw us out? Want

To make fun of us ?

The film ends on this striking moment of defiance, symbolizing Jabya's rebellion against the oppressive caste system

As the film progresses, Jabya's frustration reaches a boiling point. His desperation for dignity and acceptance transforms into silent rebellion, culminating in one of the most powerful moments in contemporary Indian cinema the symbolic act of throwing a stone in defiance. This moment encapsulates his suppressed anger and signals his rejection of the oppressive social order that has denied him his basic humanity. Manjule does not offer a neat resolution; instead, he leaves the audience with a stark and unsettling image of resistance a boy, at the threshold of adulthood, standing against an unjust world.

Jabya's psychological trauma in *Fandry* illustrates the devastating impact of caste-based oppression on children. The film highlights how systemic discrimination fosters self-doubt, shame, frustration, and a yearning for dignity. Jabya's final scream is not merely an individual response—it is a **universal cry of resistance against caste-based humiliation**. The film underscores how the caste system does not just dictate social roles but profoundly shapes the mental and emotional lives of those it

oppresses. Through Jabya's story, *Fandry* powerfully reveals the unseen scars that caste leaves on the psyche of its victims, especially young Dalits who grow up with the burden of inherited shame and exclusion.

References:

Fandry Directed by Nagraj Manjule , performances by Somnath Awghade, Rajeswari kharat & Kishore kadam. ZEE5

Nagraj Manjule the Director of 'Fandry' talks to Anjalika Sharma, Owner and chief storyteller, Indie Nari Productions, in LA during IFFLA May 8, 2014

Dhasal, Namdeo.Golpitha. Oxford University Press, 2007

"The Semiotics of Fandry." *Round Table India*. Feb 22, 2014

Saha, Lena. "The caste story is not over yet Nagraj Manjule". Hindustan Times . 2 March 2014,12:02 AM IST

Defamiliarization and the Aesthetics of Perception: Revisiting Victor Shklovsky's Art as Technique

Lakkineni Obanna

Abstract

Victor Shklovsky's seminal essay *Art as Technique* (1917) introduces the concept of defamiliarization, a fundamental principle of Russian Formalism. Shklovsky argues that habitual perception dulls human experience and art functions as a means of estranging the familiar, compelling individuals to see the world anew. By disrupting automatic recognition, artistic techniques slow down perception, making objects and experiences more vivid and meaningful.

This paper examines Shklovsky's theory in relation to literary and visual arts, analyzing how defamiliarization shapes narrative structure, poetic language, and aesthetic experience. Furthermore, it explores the broader implications of Shklovsky's ideas in contemporary artistic and literary practices, demonstrating how his theory remains relevant in modernist and postmodernist aesthetics. The paper explores how art disrupts habitual perception, making everyday objects and experiences appear fresh and unfamiliar and examines the narrative, poetic, and stylistic techniques that exemplify defamiliarization in literature and other art forms.

Key Words: Automatism of Perception, Defamiliarization, Habitual Perception, Poetic Language, Literary Devices, Fabula and Syuzhet, Narrative Devices, Aesthetic Experience, Constructed Nature, Form and Technique, Estrangement, Artistic Intent

Julie Rivkin and Michael Ryan, in their work *Literary Theory: An Anthology* (1998), describe a significant shift in the study of literature that brought about the emergence of formalism. Previously, literary studies were preoccupied with aspects surrounding literature rather than the intricacies of language itself—examining the historical context of a work or the biography of its author. The mechanics of how literary language functioned were less of a concern compared to what literary works represented. This orientation began to change in the early twentieth century due to

two intellectual movements. The first of these involved philosophers like Edmund Husserl, who sought to isolate objects of knowledge in their purest, untainted forms. In the above intellectual climate, a group of young Russian scholars—Viktor Shklovsky, Roman Jakobson, Boris Tomashevsky, and Boris Eikhenbaum—emerged, later recognized as Formalists. They approached literature as possessing specifically literary characteristics rather than serving as a vehicle for sociological, philosophical, or biographical exploration. For these thinkers, literature was not a transparent window to broader themes but a self-contained entity with its own palpable qualities. Shklovsky likened literature to a mural or wall painting rather than a window. The manipulation of literary devices may create the illusion of gazing through glass, but it is the devices themselves that produce this impression and define literature's essence.

Victor Shklovsky argued that habitual perception diminishes our awareness of the world around us, as everyday objects and experiences become automatic and unnoticed. He referred to this as the "automatism of perception," where familiarity renders the extraordinary ordinary. To counter this, Shklovsky proposed the concept of defamiliarization, which reawakens our senses by presenting the familiar in unfamiliar ways. Art, he suggested, disrupts this habitual perception by making objects and experiences strange, compelling us to perceive them more deeply and meaningfully. Through this technique, art restores the vitality of life, allowing us to rediscover the richness of the ordinary. The first attack of Victor Shklovsky is on our habitual perception. He says:

If we start to re-examine the general laws of perception, we see that as perception becomes habitual, it becomes automatic. Thus for example, all of our habits retreat into the area of the unconsciously automatic

Literary Theory : An Anthology, 17

In fact, Formalism, as a critical movement, emphasizes the primacy of form over external influences. Russian Formalism originated in the 1920s, with its influence spreading despite suppression in the 1930s. Rejecting historical, sociological, and philosophical approaches, Formalists proposed a scientific method for studying poetic language. They viewed literature as a distinctive use of language, separate from ordinary speech. This movement was rooted in institutions like the Moscow Linguistic Circle, established in 1915, and the Society for the Study of Poetic Language (OPOJAZ), founded in St. Petersburg in 1916. While its origins were Russian, its impact later reached Eastern Europe and the United States.

Philip Tew, in *The Modernism Handbook*, highlights the concept of defamiliarization, a key Formalist idea introduced by Viktor Shklovsky. Defamiliarization represents a method of rendering the familiar unfamiliar, fostering a

renewed perception of the mundane. This idea aligns with the modernist consciousness of change and shifting perspectives. Shklovsky explains this concept in his essay *Art as a Technique*, (1917) describing it as an artistic strategy to separate poetic from practical language by focusing on the perceptibility of the former. Art's purpose is to render objects unfamiliar and difficult, thereby extending and deepening the process of perception. Artfulness, for Shklovsky, lies not in the object itself but in the process of experiencing it.

Shklovsky provides numerous examples of defamiliarization in literature, notably in the works of Leo Tolstoy. In Tolstoy's novel *Shame*, the concept of flogging is described indirectly, avoiding the term itself: "to strip people who have broken the law, to hurl them to the floor, and to wrap their bottoms with switches." This unfamiliar description forces readers to spend time processing and making connections. Similarly, in *Kholstomer*, the narrator's restricted, linear perspective eventually reveals him to be a horse, disrupting the reader's expectations and reconfiguring perception. Through defamiliarization, Shklovsky argues, art combats the automatization of perception, which causes individuals to engage with the world mechanically, as though by formula. Art exists to recover the sensation of life, emphasizing the experience of perception itself rather than the object perceived.

In the second part of his essay, Shklovsky delves into poetic language as a defamiliarized form of communication. Unlike practical language, which is designed for efficiency and communication, poetic language exists to prolong and enrich the act of perception. It disrupts conventional syntax and phonetics, slowing down comprehension and encouraging deeper engagement. Archaisms, obscure styles, and unusual conceits all contribute to this effect. Shklovsky emphasizes that even small deviations in poetic language can serve to disrupt automatism and renew perception. Shklovsky further contends that habitual familiarity with objects leads to what he terms *prose perceptions*, where objects become known but no longer truly perceived. Art challenges this by reintroducing sensation and vitality to the ordinary. For example, Shklovsky notes that a dance, though akin to walking, draws attention to itself because it is constructed to be felt. Similarly, poetry defamiliarizes language itself, emphasizing its form and sound. He cites fellow Formalist Leo Jakubinski, who introduced the idea of phonetic roughening, the use of unfamiliar sounds in poetic speech to arrest attention and disrupt complacency. Shklovsky concludes that poetic speech is deliberately *formed speech*, where defamiliarization permeates every aspect of its structure. Even rhythm and rhyme, when manipulated, can create estrangement, as demonstrated in the works of Pushkin.

Through these explorations, Shklovsky emphasizes that art's primary objective is to renew perception, making the familiar unfamiliar to allow individuals to recover the sensation of life. In this way, art stands opposed to the automatized, formulaic engagement of everyday life, drawing attention to the artifice of its construction and reminding readers of the richness inherent in perception.

Shklovsky anticipates a futuristic concept called *trans-sense language*, where language embodies a deliberate sense of unintelligibility. He categorizes works such as folklore, nursery rhymes, and religious rituals as examples of trans-sense language. In these forms, Shklovsky argues, sound takes precedence over meaning. By emphasizing the supremacy of sound over sense, he distances himself from the Symbolist tradition, which viewed every word or sound in a poem as serving a definitive function. This shift marks a deliberate break with earlier poetic practices.

Poetry, according to Shklovsky, applies a controlled form of violence to practical language, deforming it and thereby compelling the audience to recognize its constructed nature. For the Formalist School, literary studies focus primarily on poetic language. They argue that themes in literature are often inconsistent and centrifugal. The essence of *literariness*, which is central to Formalist theory, emerges through the process of differentiation. This process also elevates literary studies to a scientific status, enabling the analysis of literary coherence within a systematic framework. To consider a text as literary, Shklovsky maintains that it must be juxtaposed with non-literary contexts.

Shklovsky illustrates defamiliarization in poetic language with examples that subvert conventional themes, particularly those of sexuality and love. From Boccaccio's *Decameron* (1348) to modern poets, these subjects are rendered unfamiliar through literary devices. For instance, in *Decameron*, the figurative expression *catching nightingales* has an implicit erotic implication. Shklovsky notes how metaphysical poets such as John Donne employ figurative language to describe sexual organs through metaphors like *lock and key*, *quilting tools*, and *bow and arrow*. Such devices, he asserts, make poetic language unique and captivating, ensuring that it remains strange and wonderful.

Shklovsky extends the application of defamiliarization to the study of fiction. He distinguishes between the *fabula* (story) and the *syuzhet* (plot), where the story is a linear progression of events, while the plot can unfold in a nonlinear or experimental manner chosen by the author. He cites Laurence Sterne's *Tristram Shandy* (1759) as a prime example of defamiliarization in fiction. In this novel, the narrative does not straightforwardly tell the story of Tristram but instead draws attention to the structure of storytelling itself. Shklovsky observes that Sterne, by deliberately violating narrative

conventions, compels readers to closely examine the form. This act of disruption forces readers to engage more deeply with the structure of the novel rather than its content, thereby heightening awareness of fiction as an artistic construct.

Shklovsky concludes his essay with a non-romantic perspective on the nature of art. He contends that emotions cannot be the foundational element of art, as art transcends emotional sentimentality. Art, in his view, is trans-emotional and unsympathetic. Even when emotions are present in a work of art, they emerge from an intentional artistic perspective. This deliberate point of view, Shklovsky emphasizes, is itself a technique. By stripping away the automatized perception of emotions, art transforms them into tools for aesthetic and intellectual engagement.

In the conclusion of *Art as Technique*, Shklovsky emphasizes that art's primary function is to challenge the automatism of perception that occurs in everyday life. He asserts that art compels individuals to see the world anew by making the familiar strange, prolonging the act of perception and deepening the engagement with the object. For Shklovsky, the purpose of art lies in its ability to recover the sensation of life by forcing us to confront the artfulness of objects and experiences. By removing the automatic, formulaic way we perceive the world, art restores vitality and refreshes our understanding of even the most ordinary aspects of life. This transformative process, he concludes, is the essence of art.

References:

- Erich, Victor. "Russian Formalism: History – Doctrine." Mouton Publishers, 1981.
- Jackson, Robert Louis, and Stephen Rudy, eds. "Russian Formalism: A Retrospective Glance: A Festschrift in Honor of Victor Erlich." Yale Center for International and Area Studies, 1985.
- Shklovsky, Viktor. "Art as Technique." *Literary Theory: An Anthology*, edited by Julie Rivkin and Michael Ryan, John Wiley & Sons, 1998, pp. 3-13.
- Steiner, Peter. "Russian Formalism: A Metapoetics." Cornell University Press, 1984.
- Tew, Philip. "Glossary." *The Modernism Handbook*, edited by Philip Tew and Alex Murray, Continuum, 2009, pp. 201.
- Things Made Strange: On the Concept of "Estrangement" in Science Fiction Theory
Author(s): Simon Spiegel Source: Science Fiction Studies, Nov., 2008, Vol. 35,

Use of AI in Language Learning

N.S.Vasu

Abstract

Artificial intelligence (AI) is rapidly transforming various fields, and the area of language acquisition is no exception. This paper explores the multifaceted applications of AI in enhancing the language learning experience. AI-driven tools are fundamentally reshaping the approaches through which individuals achieve proficiency in new languages by offering personalized learning pathways, real-time feedback, and engaging interactive environments. This includes the utilization of AI for speech recognition and pronunciation evaluation, customized vocabulary and grammar exercises, as well as the creation of chatbots intended for simulated conversational practice. This paper delineates the benefits of AI in addressing diverse learning preferences and paces.. Additionally, it acknowledges the challenges and limitations, including the risk of over-reliance on technology, the importance of human interaction in the language learning process, and ethical issues related to data privacy and algorithmic prejudice. Ultimately, this paper contemplates the potential future directions of AI in language acquisition, such as the development of more advanced personalized tutoring systems, immersive virtual reality language learning settings, and AI's ability to facilitate cross-cultural communication.

Keywords – Artificial intelligence, language acquisition, personalized learning, speech recognition, virtual reality, cross-cultural communication

Introduction

Language acquisition constitutes a pivotal competence in an interconnected global environment. Nonetheless, conventional pedagogical approaches frequently encounter challenges in delivering tailored, stimulating, and readily accessible educational experiences. A cutting-edge technological advancement in contemporary society is Artificial Intelligence (AI), which is characterized as “a machine-based system that can, for a given set of human-defined objectives, make predictions, recommendations or decisions influencing real or virtual environments” (Organisation for Economic Co-operation and Development, 2019). AI presents a promising pathway

for addressing these deficiencies by harnessing its capacity to scrutinize extensive datasets, customize to individual learner requirements, and furnish immediate feedback. Recognizing the myriad advantages of AI within the educational sector, the union budget for 2025 has established a foundational framework for a transformation in India's educational landscape. Among its notable provisions was the establishment of Centres of Excellence for AI in education, with a financial allocation of Rs. 500 crore. This initiative underscores the government's dedication to promoting adaptive learning methodologies and AI-driven research endeavours. The objective of this paper is to furnish a thorough examination of the current landscape of AI in language education, accentuating its potential to instigate a paradigm shift within the discipline. Scholars and practitioners engaged in Technology Enhanced Language Learning (TELL) have been implementing an extensive array of educational technologies in language instruction for the past thirty years (Zou et al., 2018). A significant challenge associated with the integration of technology in language acquisition is that learners of varying proficiency levels may not attain equivalent educational outcomes (Shadiev & Yang, 2020). To address this issue, machine learning algorithms and data analytical methodologies can be employed to devise personalized educational systems (Cui et al., 2018). These personalized learning frameworks enable learners with lower language proficiency to advance at their own pace, thereby optimizing their developmental trajectory (Chen et al., 2021a). Heil (2016) noted that numerous contemporary applications for language acquisition are decontextualized and deficient in authentic speech production. However, AI-augmented methodologies possess the capability to mitigate this limitation. For instance, Chen et al. (2019) conceived a context-aware wide spread language learning system. Equipped with a GPS function, this system facilitates location-based contextualized English language acquisition. The findings indicated that students exhibited elevated motivation while engaging with this AI-enhanced contextualized system and attained commendable performance levels. Thus, it is evident that AI holds substantial promise for language education which can effectively address several prevailing challenges and issues within Technology Enhanced Language Learning.

AI Technologies Driving Language Learning:

Numerous artificial intelligence technologies are integral to the advancement of cutting-edge language learning instruments:

- **Natural Language Processing (NLP):** NLP empowers computational systems to comprehend, interpret, and produce human language. Within the realm of language acquisition, NLP underpins chatbots, virtual assistants, and automated writing assessment frameworks. It enables the evaluation of grammatical structures, vocabulary analysis, and the generation of customized educational materials.
- **Machine Learning (ML):** ML algorithms facilitate systems in acquiring knowledge from datasets and enhancing their efficacy over time. In the context of language

education, ML is employed to tailor learning trajectories, forecast learner advancement, and ascertain areas requiring improvement. Adaptive learning platforms harness ML to modify exercises and content in accordance with the individual performance of learners.

- **Speech Recognition and Synthesis:** These technological advancements permit learners to refine their pronunciation and speaking competencies. Speech recognition transcribes spoken language into textual format, offering feedback on pronunciation accuracy, while speech synthesis produces spoken language from written text. Virtual instructors and interactive dialogues exploit these technologies to foster immersive educational experiences.

- **Deep Learning:** As a specialized branch of machine learning, deep learning has facilitated more precise translation and more human-like interactions with chatbots.

Applications of AI in Language Learning:

The application of AI is manifesting in various dimensions of language education:

- **Personalized Learning:** AI-enabled platforms possess the capability to analyze learner data to formulate bespoke learning strategies, adjusting both the pace and content to meet individual requirements. Adaptive learning frameworks deliver focused exercises and feedback predicated on learner performance metrics.

- **Interactive Learning Environments:** Chatbots and virtual tutors offer dynamic and engaging educational experiences, permitting learners to practice dialogues and receive instantaneous feedback. Virtual Reality (VR) and Augmented Reality (AR) applications construct immersive environments conducive to language learning.

- **Automated Assessment and Feedback:** AI-empowered instruments can facilitate the automation of assessing writing and speaking proficiencies, delivering comprehensive feedback regarding grammar, vocabulary, and pronunciation. Automated grading systems can conserve educators' time while furnishing learners with prompt evaluative feedback.

- **Vocabulary and Grammar Acquisition:** AI applications are capable of generating spaced repetition systems and constructing personalized vocabulary inventories. Grammar analysis tools can identify and rectify errors, providing elucidations and exemplifications.

- **Translation and Localization:** AI-driven translation mechanisms are progressively attaining higher accuracy levels, thereby enhancing communication and access to information across diverse linguistic landscapes. Localization tools modify language and content to align with specific cultural contexts.

A multitude of scholars has undertaken comprehensive reviews concerning the application of artificial intelligence in the realm of language education. Gamper and Knapp (2002) examined a total of 40 Intelligent Computer-Assisted Language Learning (ICALL) systems, discovering that artificial intelligence methodologies,

including User Modelling, Natural Language Processing (NLP), Natural Language Generation, Automated Speech Recognition (ASR), and Machine Translation, were the most predominantly employed in language learning systems.

Ali (2020) conducted a thorough content analysis regarding the methodologies for integrating artificial intelligence within language education. The focal point of Ali's review was specifically on ASR, which facilitates the recognition of human speech, the identification of linguistic characteristics, and the enhancement of human-machine communication. Pertaining to ASR, chatbots are capable of engaging in intelligent dialogues through a keyword matching mechanism that evaluates students' oral proficiency. Additionally, AI-integrated flipped classrooms demonstrate a significant potential to augment students' academic performance and motivation. Consequently, the prevailing disposition among researchers toward AI-enhanced language learning has been notably affirmative.

Pokrivcakova (2019) conducted an analysis of artificial intelligence technologies from the perspective of language educators. Within the framework of the study, various manifestations of artificial intelligence were utilized in language education for a multitude of objectives, including: (1) the provision of tailored learning content; (2) the translation of written or spoken texts from one language into another; (3) the rectification of grammatical inaccuracies through the application of writing assistants; (4) the execution of conversations via chatbots; (5) the creation of sophisticated language learning platforms and applications; (6) the facilitation of personalized language tutoring; and (7) the development of intelligent virtual reality environments for learners to engage in speaking practice. In light of the escalating trend toward the incorporation of artificial intelligence in education, Pokrivcakova (2019) emphasized the critical necessity of professional development for educators in the context of the AI era.

Chen et al. (2021a) concentrated on the niche domain of precision language education and identified prevailing research trends and challenges in the context of personalized language learning subsequent to an extensive review of 108 scholarly articles published between 2000 and 2019. Their findings indicated that personalized recommendations, feedback, and assessments were the most frequently scrutinized subjects. The results underscored that personalized language education proved to be efficacious, as it addressed the diverse needs of learners and provided them with individualized diagnostics and adaptations.

Prominent AI Language Learning Tools and Their Distinctive Features:

- **Duolingo:** Employs gamification and spaced repetition methodologies for the acquisition of vocabulary and grammatical structures. Recently incorporated AI-driven

functionalities, such as interactive dialogues with AI personas. Particularly beneficial for novice learners.

- **Babbel:** Centers on practical, real-world conversational skills. Utilizes machine learning algorithms to personalize review sessions. Offers systematically structured lessons encompassing grammar, vocabulary, and pronunciation.
- **TalkPal:** Provides AI-enhanced conversations with instantaneous feedback. Empowers users to engage in role-playing scenarios and discuss a variety of topics. Particularly advantageous for honing speaking proficiency.
- **Rosetta Stone:** Employs immersive pedagogical techniques combined with speech recognition technology to facilitate pronunciation practice. Aims to emulate the natural processes of language acquisition.
- **Heylama:** Concentrates on immersive conversational practice. Presents customizable role-play scenarios. Noteworthy emphasis is placed on generating a natural-sounding AI voice.
- **Langua:** Delivers realistic AI-driven conversational experiences, accompanied by comprehensive feedback. Offers selections for various dialects. Features include vocabulary retention and spaced repetition mechanisms.

Conclusion:

In conclusion, the integration of artificial intelligence (AI) in language education presents a transformative opportunity to enhance learning outcomes for students of varying proficiency levels. The following points summarize the key insights from the research:

- **Personalized Learning:** AI technologies enable the development of personalized educational systems that cater to individual learner needs. This is particularly beneficial for students with lower language proficiency, allowing them to progress at their own pace and optimize their learning trajectory.
- **Enhanced Engagement:** The use of AI in language learning, such as context-aware systems, has been shown to increase student motivation and engagement. For instance, location-based learning systems have demonstrated that students are more motivated when they can connect their learning to real-world contexts.
- **Diverse AI Applications:** Various AI methodologies, including Intelligent Computer Assisted Language Learning (ICALL), Automated Speech Recognition (ASR), and Natural Language Processing (NLP), are being employed to create more effective language learning environments. These technologies facilitate better interaction and communication between learners and machines, enhancing the overall learning experience.
- **Addressing Limitations:** Traditional language learning applications often lack authentic speech production and contextual relevance. AI-augmented methodologies can address these limitations, providing learners with more realistic and engaging language practice opportunities.

· **Positive Research Outlook:** The prevailing sentiment among researchers is optimistic regarding the role of AI in language education. The potential for AI to improve academic performance and motivation in students is significant, indicating a promising future for technology-enhanced language learning.

Overall, the findings underscore the substantial promise that AI holds for addressing existing challenges in technology-enhanced language learning (TELL) and improving educational outcomes for diverse learners. As research continues to evolve, the integration of AI in language education is likely to become increasingly sophisticated and impactful.

References –

- Huang, Xinyi, et al. *Trends, Research Issues and Applications of Artificial Intelligence in Language Education*. <https://www.jstor.org/stable/10.2307/48707971>.
- Zhu, M., and C. Wang. "A Systematic Review of AI in Language Education: Current Status and Future Implications." *Language Learning & Technology*, 2025,
- Laghos, Andrew & Zaphiris, Panayiotis. (2005). *Computer-Aided Language Learning*.

Mahasweta Devi's *Dhowli* : A Study of the Gendered Subaltern

Dr.P.Murali Krishna Reddy¹ & Dr.Syed Hussain Mian²

Assistant Professor

Department of English & Communication

Dravidian University

KUPPAM

Senior Lecturer in English

Dr.Y.C.James Yen Government Polytechnic

Abstract

Mahasweta Devi's short story *Dhowli* delineates the poignant life of a girl from Dusadh, a dalit community in Bihar. She hails from a lower caste and lower class. She falls in love with Misrilal, an upper class and upper caste man of Brahmanical community. He promises to marry her but deserts her after impregnating. He marries another woman from his own community. Dhowli, in a way is ostracized from the village and finds it hard to earn a livelihood for herself and her child out of decent employment. Hence, she takes to prostitution. Misrilal is unable to bear this and through the Panchayat makes an indictment against her that she cannot resort to prostitution in that village. Even her mother advises her to be the concubine of her brother-in-law. However, Dhowli refuses to become one and prefers to walk out of the village and go to Ranchi to continue the infamous profession of prostitution. This action of her is a way of expressing a rebellion that her body belongs to her and it cannot be subjugated.

This research paper analyses the way a woman who belongs to a dalit community is oppressed, exploited and marginalized thrice, one due to her lower caste, the second due to her lower class and the third due to her gender. It is the study of the wretched life of Dhowli, an innocent gendered subaltern. 'Subaltern' refers to those sections of society whose voices are choked actions overlooked and their very presence is erased. The mainstream discourse does not provide even an iota of concern for their miseries, grieves and the injustice they meet at the hands of the upper caste and upper class people. The patriarchal system with its multiple layers is presented in its real wickedness.

The paper also dwells into the social construct and gender construct. It also deliberates on Gayatri Chakravorty Spivak's *Can the Subaltern Speak?* in the light of the short story. Dhowli's reaction in the end also gives a hint that a subaltern does not

always require an agency to voice the concerns. The resilient spirit in a gendered subaltern can not only speak but also act in a rebellious way defying the social order.

KeyWords:Subaltern,Marginalised,Gender,Patriarchy

Mahasweta Devi (14 January 1926 – 28 July 2016) was an Indian writer who predominantly wrote in Bengali. Her works were translated into English. She was honoured with several coveted awards including Padma Vibhushan. She did not confine herself to writing and becoming just an arm-chair theorist. She was also a great social activist who championed the cause of the downtrodden, the dalits and the tribal. She disclosed her source of inspiration:

I have always believed that the real history is made by ordinary people. I constantly come across the reappearance, in various forms, of folklore, ballads, myths and legends, carried by ordinary people across generations. ... The reason and inspiration for my writing are those people who are exploited and used, and yet do not accept defeat. For me, the endless source of ingredients for writing is in these amazingly noble, suffering human beings. Why should I look for my raw material elsewhere, once I have started knowing them? Sometimes it seems to me that my writing is really their doing.¹

Mahasweta Devi had relentlessly worked for voicing the concerns of the oppressed sections of the society. A huge compendium of her works focus on analyzing the way in which women, in particular from lower castes and classes are subjugated. In other words, she does not regard women as a separate entity but treats their subordination as linked to “the oppressions of class and caste.”² She not only uses her creative energy to explore and present the causes for their sufferings but also seeks to offer a remedy, a solution, which according to her, “lies in the hands of the oppressed. When they rise, and fight back, only then history can be changed.”³

Mahasweta Devi’s short story *Dhowli* delineates the poignant life of Dhowli, a young widowed girl from Dusadh, a dalit community in Bihar. She hails from a lower caste and lower class. She falls in love with Misrilal, an upper class and upper caste man of Brahmanical community. He promises to marry her but deserts her after impregnating. He marries another woman from his own community. Dhowli, in a way is ostracized from the village and finds it hard to earn a livelihood for herself and her child out of decent employment. Hence, she takes to prostitution. Misrilal is unable to bear this and through the Panchayat makes an indictment against her that she cannot resort to prostitution in that village. Even her mother advises her to be the concubine

of her brother-in-law. However, Dhowli refuses to become one and prefers to walk out of the village and go to Ranchi to continue the infamous profession of prostitution. This action of her is a way of expressing a rebellion that her body belongs to her and it cannot be subjugated.

[Antonio Gramsci](#) coined the term *subaltern* to identify the [cultural hegemony](#) that excludes and displaces specific people and social groups from the socio-economic institutions of society, in order to deny their [agency](#) and voices in colonial politics. The terms *subaltern* and *subaltern studies* entered the vocabulary of post-colonial studies through the works of the [Subaltern Studies Group](#) of historians who explored the political-actor role of the common people who constitute the mass population, rather than re-explore the political-actor roles of the social and economic elites in the history of India.⁴

The short story *Dhowli* begins in Tahad village where Dhowli, as a matter of routine for four months goes to the bus stop expecting the return of Misrilal, a 23 year old Brahmin boy who had impregnated her and her promised to marry her. She returns home quite dejected only to hear the tantrums of her mother. When her mother advises her to get aborted by approaching Sanichari, the expert in giving medicinal herbs as remedies for various ills, she retaliates, “No! Dhowli shouted, I’ll not get rid of the baby.” (Dhowli, 186) This resoluteness in Dhowli speaks about the resilience she holds innately. When Dhowli innocently tells her mother about the promise of Misrilal, she debunks it as a myth. The dalit girls have always been considered the objects of lust and sexual gratification by the upper caste and upper class folks. They seem to hold all the proprietary rights on them. This is echoed in the words of Dhowli’s mother, “...You’re not the first Dusad girl who has been used by the Misra menfolk. Have they left untouched any young girl of the Dusads, the Dhobis, the Ganjus of the village?” (Dhowli, 187) Being knowledgeable about the treachery of the upper caste men, her mother wanted her to eliminate the ‘thorn’ growing in her daughter’s womb.

Dhowli’s father had taken a loan from the Misras for her wedding on the condition that he would labour for them until he died. The marital life of Dhowli was far from being happy. “She remembered nothing nice about her husband. He used to beat her.” (Dhowli, 189) This shows that a dalit woman is subjugated thrice, one on account of her ‘caste’ at the hands of the upper caste, the second on account of her ‘class’ at the hands of the upper class and the third on account of her ‘gender’ at the hands of her husband who belonged to her own caste. The patriarchal hegemony exists even in the lower castes and classes. As such, the dalit women are the worst hit and are at the very lowest rungs of the social ladder and the most exploited and harassed. After the death of her father, the land was taken away by Kundan, the elder son of the Misras and forced her mother and her to work for them. Her husband had died and

she did not want to stay with her mother-in-law as her brother-in-law had an eye on her. So, she came back to her mother with an aspiration to live a virtuous life.

Dhowli had initially resisted Misrilal's advances. The following conversation is a testimony for this,

"No. Please don't say such things to me. I'm a poor Dusad widow, and you are the landlord. Please don't make fun of me."

"But, I'm in love with you."

"Please don't play your games with a helpless poor girl."

"I'm not playing games."

"You'll leave after you tire of the game, and what will become of me?" (Dhowli, 190-91)

However, she fell for the seemingly innocent and committed ways of Misrilal, who had said, "I'm not joking. I don't believe in caste. And Tahad is not the only place in the world to live. Besides, our marriage will be all right by the government rules." (Dhowli, 192) This social reformist talk of Misrilal had misled Dowli and she succumbed to the temptations. Misrilal is forced by his family to leave the village until they find a suitable match for him from their own community. Though Misrilal tries to convince them about the innocence of Dhowli, he is not brave enough to take a decision to go against the interest of his family and marry Dhowli.

This incapacity of him is rightly remarked by Dhowli's mother to her in the words, "Listen to me. He is not going to come back for you. He was just in a rebellious mood toward the family. He may have good intentions; may be he wasn't lying when he promised to come back. But he won't be able to do it." (Dhowli, 195) This shows that all the talk about emancipation promised by some men of upper caste and class will account for nothing in action as it lacks conviction, strong will and genuine determination. The mother of Misrilal, though being a woman herself says, "The fault is always the woman's. She caused trouble in a Brahman landlord's home. That equals a crime." (Dhowli, 193) Misrilal meets Dhowli and gives her five ten-rupee notes to her with the promise of coming back to village.

The Misra household levy the allegation of stealing the goats against Dhowli's mother and remove her from the service. They create all hurdles in the life of Dhowli and her mother. Nobody gives them work to live and have even a day's meal. They starve, cry and suffer ceaselessly. Though Sanichari tries to meddle in this by holding a diplomatic talk with Misrilal's mother asking her to give at least a thousand rupees to them and feed them, the patriarch Hanuman Misra and the elder son Kundan are against it. Dhowli becomes a 'gendered subaltern' as people from her own caste ostracize her. When Sanichari appeals to the Dusad folks to have mercy on Dhowli, they

say –“Nobody ruined Dhowli. She fell in love with him. And don’t expect us to forget that she turned down the boys from her own caste. So we don’t feel involved with her problems; we don’t care whether things go well or bad for her. Let her do what she can, however she manages it.” (Dhowli, 198)

Misrilal gets married to another woman from his own caste. Dhowli is shattered. She wants to work for her mother and for her child. Even when Dhowli begs Parashnath to give her some job, he declines that he cannot incur the wrath of the Misras. This shows how the upper caste people influence everyone to deprive the basic amenities of the downtrodden. In *Toward a New Legal Common Sense* (2002), the sociologist Boaventura de Sousa Santos applied the term *subaltern cosmopolitanism* to describe the counter-hegemonic practice of social struggle against Neoliberalism and globalization, especially the struggle against social exclusion. ‘Subaltern’ refers to those sections of society whose voices are choked, actions overlooked and their very presence is erased. The mainstream discourse does not provide even an iota of concern for their miseries, grieves and the injustice they meet at the hands of the upper caste and upper class people. The patriarchal system with its multiple layers is presented in its real wickedness.

Dhowli, initially thinks of going to Ranchi and do labour work or begging but her mother dissuades her saying that the men over there will prey for her body and will not allow her to do so. Dhowli does not wish to commit suicide. She wants to fight against the system that ridicules her. She decides to use her own body against it as a weapon, the very body that she wanted to preserve and honour. She becomes a prostitute. Kundan instigates Misrilal that Dhowli’s presence in the village and her profession has become irksome to the reputation of their family as she is in a way connected with theirs. Kundan feels that Misrilal has to be taught to keep the untouchables under foot. The entire wicked patriarchy is reflected when Kundan derogatorily says to Misrilal, “Don’t you know? I mean the Dusad girl you fell in love with. I spit on it! She became the mother of a son by making a Brahman fall for her. And now the entrance that was once used by a lion is being used by the pigs and the sewer rats.” (Dhowli, 203)

Misrilal returns only to find Dhowli lashing at him, “Because you ran away after having your fun, and your brother took away our food. How else can I live? How can I bring up your son?” (Dhowli, 204) When he further asks her why she did not kill herself, she retorts, “ At first, I wanted to do that. Then I thought, why should I die? You’ll marryt, run your shop, go to the cinema with your wife, and I’ll be the one to die? Why? (Dhowli, 204) Misrilal’s male and his upper caste ego gets tarnished and he pressurizes the Panchayat to pass an indictment against Dhowli that she must leave

the village. Dhowli leaves for Ranchi to continue her profession there. The words of Mahasweta Devi, at this juncture, are very noteworthy, "Now She is going to be a whore by occupation. She is going to be one of many whores, a member of a part of society. Isn't the society more powerful than the individual?" (Dhowli, 205)

Dhowli's thoughts in the end, as presented in the words of Mahasweta, sums up her indignation even towards the nature which she feels has become as indifferent as the society, "Has nature then accepted the disgracing of the Dhowlis as a matter of course? Has nature too gotten used to the Dhowlis being branded as whores and forced to leave home? Or is it that even the earth and the sky and the trees, the nature that was not made by the Misras, have now become their private property?" (Dhowli, 205)

The concluding words are biting satires that cut deep into the society's approach towards victimizing the downtrodden. Though Dhowli is a gendered subaltern, she stands tall as a resilient rebel. Her act of slashing at Misrilal and deciding to continue the practice of prostitution is no less than the iconic moment of Nora closing the door in Henrik Ibsen's "A Doll's House." She, like Nora no longer wants to be trapped. She bravely asserts her independence, freeing her body and her soul from the clutches of the society. It also deliberates on Gayatri Chakravorty Spivak's *Can the Subaltern Speak?* in the light of the short story. Dhowli's reaction in the end also gives a hint that a subaltern does not always require an agency to voice the concerns. The resilient spirit in a gendered subaltern can not only speak but also act in a rebellious way defying the social order. She emerges as the 'master of her own self.

References

- Bardhan, Kalpana (1990). Susie Tharu and K.Lalitha, *Women Writing in India*, Vol.2. New York: The Feminist Press, 1993. 235.
- Mahasweta Devi, foreword, Rakasi Kora, trans. S.Sitaram. Hyderabad: Hyderabad Book Trust, 1982.
- David Ludden (ed) *Reading Subaltern Studies: Critical History, Contested Meaning and the Globalisation of South Asia*. Delhi: Permanent Black, 2003.

The Angel and the Hitman: Exploring the Paradoxes of Goodness and Redemption

M Sweeti¹ & Prof. Y S Sharada²

1. Research scholar

2. Research Supervisor

Department of English

Sri Padmavati Mahila Visvavidhyalayam

Tirupati

Andhra Pradesh

INDIA

Abstract

This article examines the interplay of two central themes: The Irony of an Angelic Curse and Humanizing the Anti-Hero, within a morally complex narrative. The characters are from *Good Intentions*, a short story from the collection, *The Bus Driver Who Wanted to Be God & Other Stories* by Etgar Keret. Through the juxtaposition of Patrick Grace, a compulsively altruistic Nobel laureate, and a morally ambiguous hitman, the story challenges conventional notions of goodness, morality, and redemption. Grace's selflessness, depicted as an exhausting curse, highlights the societal expectations and hidden costs of idealized virtue. Meanwhile, the hitman's journey from professional detachment to a moment of moral clarity reveals the capacity for humanity within even the most ethically ambiguous individuals. By blurring the boundaries between hero and anti-hero, the narrative interrogates rigid moral frameworks and underscores the fluidity of human nature. This analysis invites readers to reconsider the nuanced complexities of identity, ethical dilemmas, and the paradoxical burdens of goodness. The story advocates for social transformation by challenging traditional moral binaries, emphasizing the power of empathy, critiquing systemic failures, and highlighting the transformative potential of human connection.

Key Words: Irony, Angelic Curse, Anti-Hero, Morality, Redemption, Selflessness, Ethical Dilemma, Human Nature, Identity, Paradox.

Etgar Keret is a renowned Israeli author known for his unique blend of surrealism and absurdity. His works explore themes of identity, human nature, and the complexities of modern life.

The story follows the encounter between Patrick Grace, a compulsively altruistic Nobel laureate, and a hitman hired to kill him. Grace's extreme selflessness, portrayed as an unbearable curse, prevents him from prioritizing his own needs, leading to physical and emotional exhaustion. Meanwhile, the hitman, a hardened professional, recalls his childhood in an abusive orphanage, where Grace was the only person who ever showed him kindness. When the hitman is tasked with killing Grace, he hesitates, recognizing the profound goodness in the man who once changed his life. Ultimately, he refuses to complete the job, only to resume his violent profession days later, highlighting the paradox of morality, where goodness can be a burden, and redemption remains elusive.

At the heart of the story lies a paradox: two characters who seem to represent opposite moral spectrums share profound struggles with identity and purpose. Patrick Grace, the epitome of goodness, and the hitman, a figure of moral ambiguity, both grapple with the implications of their respective curses. Their meeting becomes a moment of mutual recognition, where the good man and the anti-hero acknowledge the weight of their burdens. The hitman's decision not to kill Grace suggests that even the most morally ambiguous individuals possess the capacity for profound ethical choices.

The story follows a hitman who receives an envelope containing money, a note with his target's name, a passport picture, and details of where he can find him. However, upon opening it, he immediately recognizes the man in the picture, Patrick Grace, a Nobel Peace Prize laureate.

The hitman begins as a figure of moral detachment, defined by his professional commitment to fulfilling contracts without question. "Business is business, and like I said, I'm a pro... The only thing that keeps you in business is that people know they can count on you to get the job done." (Keret 75). However, the narrative delves into his humanity by exploring his traumatic past and his lingering connection to Grace, the only person who ever showed him genuine kindness. "I'd met Patrick Grace only once. It was at the orphanage in Atlanta. Like animals they treated us there. All year long, we wallowed in filth, they hardly fed us, and if anyone so much as opened his mouth, they let us have it with a belt." (Keret 73).

The above lines delves into a pivotal moment in the hitman's life, shedding light on his formative years and the trauma that shaped his worldview. The orphanage is depicted as a cruel, oppressive environment where children are subjected to physical

abuse and neglect. The staff maintains control through fear and violence, leaving the narrator and his peers powerless. This harsh upbringing ingrains in the narrator a survival-driven mentality and a deep mistrust of authority and kindness.

"Finally, he let go of my shirt and hugged me. While he was hugging me, he promised that nobody would ever hit me again. Needless to say, I didn't believe him. People don't just act nice to you for no good reason." (Keret 74).

Patrick Grace's arrival introduces an unexpected moment of compassion and hope. Grace's presence disrupts the status quo of abuse, bringing immediate change by replacing the staff and ensuring the children's safety. His gift of a dartboard symbolizes a small attempt to restore normalcy and offer the narrator a glimpse of childhood innocence. However, the narrator's inability to trust this act of kindness reveals the psychological scars left by years of mistreatment. His fear that Grace might harm him, even while being hugged, underscores how deeply ingrained his mistrust has become.

Grace's promise that no one would harm the narrator again marks a turning point in the boy's life. True to his word, the abuse stops, and the narrator's circumstances improve. However, the long-term effects of trauma linger, as seen in his later life as a hitman. The narrator recounts an incident in Jacksonville where he commits murder pro bono, suggesting that violence remains an intrinsic part of his identity. The use of a racial slur during this recollection further emphasizes the corrosive impact of his upbringing, which has left him dehumanized and morally flawed.

This explores profound themes of trauma, trust, and redemption. While Grace's intervention demonstrates the potential for positive change, the narrator's inability to fully escape his past reflects the complexities of healing. His story is a poignant reminder of how deeply childhood experiences can shape one's morality and perception of the world, highlighting both the power of compassion and the enduring grip of trauma.

The hitman's ethical dilemma whether to kill Grace, forces him to confront his own moral boundaries. "I cursed. Don't know why. I'm a pro and a pro isn't supposed to do that, but it just came out." (Keret 73). As he watches Grace pause to help a homeless man, the hitman's perception shifts. "That face was mine, and when he smiled at the old man, it glowed. Like the paintings of the saints on church walls." (Keret 76).

As he looks at Grace's tormented face, he is struck by its resemblance to Jesus on the cross, evoking a deep emotional response. Unlike his usual interactions whether with a priest, a prostitute, or a federal agent, where he always knows exactly what to say, he finds himself speechless in Grace's presence. Seeing Grace brings back memories of his childhood at the orphanage, where he lived in constant fear. "But with him? With him I was a scared little kid again, at the orphanage, cringing at every unexpected move. And he was a good man, the good man, I'd never be able to waste him." (Keret 79). Grace, the only person who had ever shown him kindness, now stands before him as his target. At that moment, he realizes he cannot go through with it. "Sorry, Mr. Grace. I just..." (Keret 79).

Grace is not surprised. "Two other hitmen before you refused to kill me. It's part of the curse." (Keret 79). Instead of fulfilling the contract, the hitman sits with Grace over coffee. As he leaves, Grace reminds him, "You forgot your gun." (Keret 79). Three days later, the hitman is back at work, successfully assassinating a senator in Dallas. "Three days later, in Dallas, I shot some senator. It was a tricky one. From two hundred yards away, half a view, side wind. He was dead before he hit the floor." (Keret 79). The contrast is striking, he easily kills an important political figure but cannot bring himself to kill the only good man he has ever known.

In contrast to Hitman, Grace's relentless altruism is portrayed as both his greatest virtue and his deepest torment. When hitman realizes he cannot go through with it. His hand freezes over the trigger, and he dismantles his gun. Instead of killing Grace, he goes to meet him in person. To his shock, Grace already knows why he is there. He was the one who sent the money. He wants to die. His inability to prioritize his own well-being over others transforms his inherent goodness into a curse. "I can't even eat without stopping after every bite to find someone who's hungrier to finish my meal." (Keret 78). His suffering challenges the romanticized notion of selflessness, suggesting that goodness, when taken to an extreme, can be as debilitating as any vice. "How can a person even consider sleeping when you live in New York, and sixty feet away from your house people are shivering on a park bench?" The spasm was back at the corner of his mouth, and his whole body shook. "I can't go on this way, with no sleep, no food, no love. Who has time for love when there's so much misery around? It's a nightmare." (Keret 78).

Patrick Grace describes the toll of his compulsive altruism, emphasizing how his extreme empathy leaves no room for his own basic needs or personal happiness. He cannot enjoy simple acts like eating or sleeping because he is overwhelmed by the suffering of others. His inability to complete a meal without offering it to someone hungrier illustrates how his selflessness consumes him, making it impossible to

prioritize his own survival. Similarly, his refusal to sleep reflects his constant awareness of the misery around him, particularly in a place like New York, where poverty and homelessness are highly visible.

The physical spasm and trembling suggest the immense psychological and emotional strain he experiences. He likens his condition to a nightmare, a relentless state of torment where even love, a fundamental human connection is unattainable because his life is entirely consumed by the suffering of others. These lines depict the paradox of his goodness: while his actions are noble, they lead to his own degradation, showing how unchecked selflessness can become a curse. This passage critiques the societal expectation that altruism is always virtuous, exposing the personal cost of living for others without balance or support.

This irony invites readers to reflect on society's expectations of morality. Grace's goodness isolates him, making him incapable of forming reciprocal relationships or tending to his own needs. "All this money, take it. Go find yourself a position on some balcony or rooftop, and get it over with. I can't do it on my own, after all. And it gets harder every day." (Keret 78). Despite his pleas, his curse prevents anyone from taking his life, forcing him to endure the relentless burden of his own virtue.

The juxtaposition of Grace and the hitman reveals that morality is not a binary construct. Grace's compulsive altruism and the hitman's professional detachment both stem from their respective traumas: Grace's "angelic possession" and the hitman's abusive childhood (Keret 78). Grace's intervention at the orphanage changed the course of the hitman's life, but years later, their roles are reversed, the hitman now holds Grace's life in his hands.

Both themes ultimately interrogate societal constructs of morality. Grace's story asks whether goodness can become pathological when unchecked, while the hitman's arc explores the possibility of redemption in morally gray circumstances. By intertwining these two themes, the story blurs the line between hero and anti-hero, saint and sinner. It suggests that goodness and humanity are not fixed traits but fluid states influenced by personal history, societal pressures, and moments of profound connection.

Patrick Grace's compulsive altruism, depicted as both a virtue and a curse, questions society's idealization of selflessness. His inability to balance personal well-being with helping others exposes how extreme moral expectations can be damaging. This critique invites a reevaluation of societal values, suggesting that true goodness

requires balance, self-care, and systemic support—not just individual sacrifice. It pushes for social transformation by highlighting the need for communities that distribute care and responsibility more equitably.

The hitman's journey from moral detachment to a moment of empathy illustrates that even those marginalized by their past actions are capable of transformation. His internal conflict challenges the black-and-white perception of people as purely good or evil. This narrative arc promotes the idea that redemption is possible through personal reflection and emotional connection, advocating for a society that allows space for growth, rehabilitation, and second chances.

The story shows how brief, meaningful encounters can disrupt deeply ingrained beliefs. Grace's kindness toward the hitman as a child plants a seed that later prevents the hitman from committing murder. This emphasizes how acts of compassion, no matter how small, can influence others long after the moment has passed. On a societal level, it suggests that change often starts with individual relationships that challenge dominant narratives of indifference or cruelty.

The orphanage's abuse and the hitman's career in violence highlight systemic failures—whether in child welfare or societal structures that normalize violence for profit. The story implicitly critiques these systems by showing their long-term impact on individuals. The hitman's inability to kill Grace reflects a rejection of these systems, signaling the potential for transformative resistance when individuals confront the forces that shaped them.

Both characters are trapped by their extremes—Grace by his relentless goodness, the hitman by his detachment. Their encounter reveals the limitations of absolute moral codes and advocates for a more nuanced understanding of ethics. This suggests a shift from rigid moral judgments to a more flexible, compassionate approach that values context, personal growth, and emotional complexity.

The interplay between Patrick Grace and the hitman challenges the simplistic categorization of morality, revealing a spectrum where goodness and redemption coexist with suffering and moral ambiguity. Grace's altruism, though seemingly virtuous, becomes a relentless curse, forcing readers to reconsider the idealization of selflessness. Meanwhile, the hitman, shaped by trauma, demonstrates that even those steeped in violence are capable of ethical choices. Their encounter is not just a confrontation but a moment of recognition, where the weight of their pasts and the complexity of their identities intersect. By refusing to kill Grace, the hitman affirms his own humanity, proving that morality is not dictated solely by past actions but by the

choices one makes in pivotal moments. In the end, the story leaves us with an unsettling but profound realization: goodness and redemption are not absolute, but fragile, shifting forces shaped by personal suffering, societal constructs, and fleeting acts of grace.

References:

Keret, Etgar. "Good Intentions." *The Bus Driver Who Wanted To Be God*, Riverhead Books, 2015, pp. 73-79.

https://shortstorymagictricks.com/2017/06/20/good-intentions-by-etgar-keret/?utm_source=chatgpt.com

https://www.123helpme.com/essay/Character-Analysis-Of-Patrick-Grace-In-Etgar-FC455PYXSDV?utm_source=chatgpt.com

AI Driven Communication Skills for Future Professionals

Dr.Suneetha Yadav¹, Professor, Department of English, RGM CET, Nandyal,
yadavsuneetha@gmail.com,

Ms. S.Prasanthi,² Asst.Professor, Department of English, RGM CET, Nandyal.
Prashanthi14357@gmail.com

Abstract

In today's rapidly changing world, the demand for skill potentiality among workforce is increasing. Addressing this issue is crucial due to the widening skills gap between graduates and employer needs. To prepare the workforce with skill potentiality, innovative technologies such as artificial intelligence are the need of the hour to drive them to face the challenges of the 21st century. AI-driven communication skills refer to the ability to leverage artificial intelligence technology to analyze and improve one's communication abilities, including aspects like clarity, conciseness, engagement, and delivery, by providing real-time feedback on speech patterns, word choice, and even non-verbal cues through AI-powered platforms. Moreover, the AI technology can provide targeted feedback and makes suggestions to improve communicative ability.

Further, AI-powered conversational agent ChatBot can be used to practice communication skills by simulating conversations with a virtual agent. Thus, the use of AI in communication skills represents a pivotal intersection of technology and human interaction, offering immense potential for personal and professional growth. The paper unveils the new trends of AI technology to enhance communication skills. The AI driven communication skills can be very effective in terms of vocabulary, intonation, Para language and even non-verbal aspects. It details how AI algorithms can assess the vocabulary levels and suggests precise wording through AI.

AI & NLP

Artificial intelligence is an innovative technology that simulates human intelligence. It is a computational technology that uses algorithms to generate ideas. AI can solve problems, update by itself, and make decisions. In the context of artificial intelligence, "Neuro-Linguistic Programming (NLP)" refers to a field within the broader category of Natural Language Processing (NLP), which enables machines to understand, interpret, and generate human language by leveraging techniques inspired by how humans process language, including aspects of syntax, semantics, and pragmatics; essentially allowing computers to "think" like humans when interacting with language, often used in applications like ChatBot and virtual assistants. Hardnham(1998) stated, "NLP has been seen as one of the resources to enhance effectiveness of language instruction" Thornbury (2001) reported" NLP

claims to be efficacious in achieving excellence of performance, ameliorating classroom communication, self-esteem, motivation and attitudes. Yemen and Ifthekar (2014) investigated the role of AI techniques in enhancing the communication competence of language teachers and its effect on their pedagogy. Ramganes hand Paulraj (2016) made a study on the issues of language learning among rural students with English as a second language. The study identifies that the implementation of AI & NLP augmented speaking skill of the learners. As per the white paper launched by Cambridge University Press, the findings indicated that along with technical skills communication skills are vital in the present collaborative work environment. (M.Muruganath, 2025)

Goals and requirements for Future Professionals

The goals of today's professionals are to attain global placement with handsome packages. To attain this, they have to acquire necessary skills in addition to their academic credentials. The present work force demands skill oriented professionals. The major skill cluster consists of the following areas. At the core of India's transformative decade is the AI revolution, reshaping how individuals learn, work, and connect in a globalized economy. (India Skill Report 2025).

- **Technical Cluster - Computational Skills, AI, Data analytics**
- **Communication Cluster - Speaking skills, Team Skills, Interpersonal skills and Cross Cultural Communication**

Effective communication is essential to the present day professionals to interact with customers and clients. As per the India Skill Report survey, 77% of respondents rated communication skills as "very important." This highlights the crucial role that effective communication and emotional intelligence play in fostering strong relationships, both within teams and with clients or customers. (India Skill Report, 2025). By incorporating advanced AI model of communication, professionals can efficiently manage the organizational tasks. This enables the system to process and interpret spoken language, allowing for more efficient and accurate communication. Additionally, it can assist in improving verbal communication art by providing real-time feedback and suggestions to users. This not only enhances the overall communication experience but also helps individuals to develop their own conversation abilities. With the integration of non-verbal AI communication skills, become possible can better understand and respond to human emotions and intentions.

Useful AI based Apps to learn English

- ELSA Speak is the AI powered English learning app to enhance pronunciation. It provides personalized feedback. It also uses speech recognition technology. (<https://blog.elsaspeak.com/en/elsa-speak-the-future-of-ai-powered-english-learning/>)



- ChatGPT is the best free AI system to learn communication. It is the most advanced AI model built by Open AI. It generates human-like responses with accuracy and precision. It is applicable in engaging conversations and automated tasks. (<https://openai.com/index/chatgpt/>)

Automated 1-1 tutorship
powered by gen-AI avatars

Play & learn English with your personal
AI-teacher tutor



Get the Praktika App Now



- Learn & Speak English Praktika is another free app to master English language skills. This app uses realistic avatars as personal teachers and creates conversational partners. These avatars come up with different accents to reach out to the

diverse learners. (<https://praktika.ai/>)

AI Tools at workplace:

Conversational AI : It has advanced natural language processing capabilities. It is quite useful in the business arena to make effective customer interactions.

Automated Call Monitoring: This app scrutinizes live customer – agent interactions by automated call monitoring systems by ensuring quality standards.

Virtual Assistants: These technologies powered by AI, perform wide range of tasks such as scheduling the appointments, client queries and even act as personal aides.

Interactive Voice Response (IVR) System: This app streamlines workflows and ensures customers are connected to the apt source. It enroots calls to the appropriate department.

Limitations

AI based communication is just a supplement and not a replacement of human interaction. It is based on the prior programming. This may not provide real time solution sometimes. So, it is better to use AI as a supplement to human communication rather than a replacement. By providing adequate training to employees in AI tools to manage communication of overseas, effective outcomes are possible. It is also essential to monitor and review these messages to ensure accuracy, relevance and adherence to organizational standards.

Conclusion

Skill clusters including technical and non-technical are far reaching in the current work trends. By fostering AI driven communication, professionals can execute their tasks of modern work. The AI technology will assist humans to respond accurately and creatively even using emotions. AI can handle tasks, but humans bring something special that AI can't replace: our ability to use AI for marketing, sales, analyzing data, and making plans. This will reduce the burden on professionals to carry out multiple

tasks. The holistic approach of collaborative work environment along with machine efficiency will pave the smooth path to achieve goals.

References

- Hardingham.A (1998), *Psychology for Trainers*, The Cromwell Press,Wiltshire.
- Dr.M.Muruganath, (2025) “Fostering Future Leaders and Global Professionals”
Cambridge University Press & Assessment India Private Limited.
- Ramganes E and Paulraj M I(2016), “Effectiveness of Technology – Enabled Psycho – NLP on the Performance of High School Students in Spoken English” , *Asian Journal of social sciences studies*, Vol.1, No.2, pp. 37-44
- Thornbury. S (2001), “The Unbearable lightness of EFL”, *ELT Journal*, Vol, 55, No 4, pp. 391- 402.
- Yemeen A and Ifthekar L (2014), “Neuro- linguistic programming as an Instructional Strategy to Enhance Communicative Competence of Language Teachers”, *Journal of Applied Environmental and Biological Sciences*, Vol.4 No.7, pp 331-336.

Critical Insights in Paul de Man's *Blindness and Insight*

Bankupalli Subramanya Sharma¹

Abstract

Paul de Man's *Blindness and Insight* (1971) critically examines the assumptions underlying literary criticism, exposing the rhetorical nature of critical discourse. This paper explores de Man's central argument that critics, while producing insightful readings, remain "blind" to the rhetorical structures shaping their interpretations. Through a close analysis of de Man's engagement with New Criticism, Structuralism, and Post Structuralism, the paper investigates how he deconstructs notions of meaning, intention, and authorial control. By foregrounding the tension between blindness (the critic's inability to recognize rhetoric's role) and insight (the knowledge produced despite this blindness), de Man challenges the stability of interpretation itself. This study further considers the implications of de Man's argument for contemporary literary theory, particularly in relation to deconstruction and the limits of critical authority. This article primarily aims at analyzing new criticism, Lucas theory in Novel, impersonality theory of Maurice Blanchot, the literary self, Literary Modernity and the Derrida's reading on Paul de Man.

Keywords: Blindness and Insight, Deconstruction, New Criticism, Rhetoric, Interpretation, New Criticism, Structuralism, Self, Modernity, History, Critical theory.

Paul de Man was a prominent deconstructionist and American literary critic, originally born in Antwerp, Belgium, before settling in America. His intellectual pursuits were heavily influenced by thinkers such as Hegel, Heidegger, and Husserl. De Man's unique reading style emphasized the importance of careful interpretation. In *The Resistance to Theory*, he asserted that if one reads either too quickly or too slowly, understanding is lost. He focused on deconstructing the critical works of French and German writers, delivering numerous lectures across universities to underscore the significance of rhetoric in language and literature.

Deconstruction and Its Role Post-structuralist critics sought to explore the intricate relationships between texts and literary language. Jacques Derrida's *Of Grammatology* is considered a foundational work defining deconstruction. Deconstruction emerged as a method to analyze literary texts critically and later expanded into fields such as anthropology, cultural studies, and gender studies. It challenges binary oppositions, asserting that meaning is always fluid and never final. Following *Of Grammatology*, many critics highlighted *Blindness and Insight* as one of the most influential works within deconstruction. Both Derrida and De Man analyzed German and French literary texts to uncover deeper insights within these works.

Each essay by De Man poses questions about literary understanding and the reader's role. His articles were often written for academic conferences and lectures, exploring the complex interplay between form, intent, and meaning in texts. De Man excelled in using tropes in his works, and his insights into critical texts reveal a depth of complexity. Critics are particularly self-conscious, specializing in their approaches to reading, though they sometimes risk reading blindly when analyzing a text's intricate insights. The study of critical works, as De Man observed, remains an endless pursuit of new dimensions.

In his lecture on New Criticism delivered at Johns Hopkins University, De Man discussed 'Form and Intent in the American New Criticism'. He noted that during the 1920s, American literary criticism lacked significant development and was historically less influential on European literary thought. Many critical thinkers, including Erich Auerbach, Leo Spitzer, George Poulet, Damaso Alonso, and Roman Jakobson, brought critical insights from outside America, shaping American Formalism. These analyses aimed to understand the reader's mind as they engaged with literary texts, paving the way for structuralism influenced by social sciences, especially anthropology and linguistics.

American critics began integrating sociological, political, and psychoanalytic approaches into their literary analyses. Albert called this type of analysis *aesthetic activity*. De Man explored the ideas of Stephen Ullmann, Leo Spitzer, and Erich Auerbach, particularly the concept of mimesis, to differentiate form, intent, and meaning in literary works. Drawing from biblical and historical traditions, De Man emphasized the importance of intention in giving meaning to objects. For example, a chair is meaningless unless its organization suggests functional intent. The distinction between a natural object (like a stone) and an intentional object (like a chair) highlights the necessity of reference and functionality.

Intent played a critical role in American literary criticism, particularly in New Criticism. Wimsatt and Beardsley, in their work *The Verbal Icon*, introduced the concept of *intentional fallacy*, asserting that a poem's meaning should not rely on the poet's intentions. This rejection of intentionality, as formulated by Wimsatt, has since created ongoing debates in literary criticism. Northrop Frye also referred to intentional fallacy as a methodological idea, connecting it to his archetypal rhetorical categories. French critic Jean-Pierre Richard, in his study of Stephane Mallarme, observed that English and American critics emphasized dismantling the formal structures of literary works. This challenge refined interpretation and close reading techniques, enhancing the understanding of literary experiences. The opinion of De Man is noteworthy in this context:

A clarification of the notion of "intent" is of great importance for an evaluation of American criticism, for at the rare moments when the New Critics consented to express themselves theoretically, the notion of intent always played a prominent part, although it was mostly a negative one. *Blindness and insight*. (24)

The article Georg Lukacs's *The Theory of the Novel* examines the distinction between his early non-Marxist essays and later Marxist writings. De Man says The rather belated discovery of the work of Georg Lukacs in the West and, most recently, in this country, has tended to solidify the notion of a very deep split between the early, non Marxist and the later Marxist Lukacs. (51)

Although these two phases differ in tone and purpose, De Man argued that this separation is often exaggerated. Lukacs's philosophical approach demonstrates continuity, particularly with concepts like alienation, totality, and human consciousness. De Man proposed that the novel emerged as the dominant genre for exploring human consciousness. Alienation, a defining feature of modern consciousness, disconnects individuals from unified experiences. While the novel may capture fragmented and incomplete human experiences, it reflects the complex and multifaceted nature of modern identity.

One of Lukacs's key insights was the role of irony in the structure of the novel. Through irony, the novel expresses the tension between lived experience and the desire for totality. This reveals the paradoxical condition of individuals who strive for unity yet remain unable to attain it. Irony serves as a way for the novel to acknowledge its limitations while offering a philosophical understanding of alienation.

De Man, in his analysis of works like Flaubert's *Sentimental Education*, argues that time functions as a unifying force that provides coherence to the fragmented

experiences of characters. However, this view of time as straightforward contrasts with other literary approaches, such as Proust's unpredictable treatment of time. Proust explores the complexities and discontinuities of temporality and memory, revealing the inherent ambiguities of human experience.

Another important article in the text is *Impersonality in Criticism Maurice Blanchot*. Blanchot's concept of impersonality in criticism emphasizes the detachment of the critic from their personal identity and subjective experience when engaging with a text. Paul de Man builds on this by arguing that true criticism must transcend personal biases, emotions, and interpretations. Critics should avoid imposing their own selves on a text, instead allowing the work to speak for itself. In this process, criticism becomes an act of self-effacement, where the critic fades into the background, serving as a medium through which the text reveals its own meaning and significance. Blanchot's impersonal approach is described as essential for understanding literature in its purest form, enabling a more authentic engagement free from the constraints of individual perspective.

In the article *Literary Self as Origin In The Work of Georges Poulet*, De Man explores the inseparability of critical and poetic elements in literary works, exemplified in Baudelaire's *Essay on Laughter*. This blending of critical and literary dimensions reflects the modern literary condition described by Friedrich Schlegel, where all literature inherently possesses a critical aspect. De Man suggests that critics like Poulet can be considered authors in their own right, as their work holds literary significance comparable to creative writing.

Focusing on Poulet, De Man highlights his criticism as both stable and dynamic. Poulet's approach combines an evolving set of ideas with a consistent orientation toward comprehensively understanding literature. His concept of a "point of departure" is particularly noteworthy, suggesting that each writer's central experience organizes their entire body of work. This principle helps differentiate writers and literary movements, offering a framework to understand individual contributions. Poulet's method has significantly influenced public discourse, despite its resistance to rigid categorization.

One of the significant article in the text is *The Rhetoric of Blindness In The Rhetoric of Blindness: Jacques Derrida's Reading of Rousseau* in which De Man examines the inherent contradictions in literary criticism. De Man says Even on this level, Derrida's reading of Rousseau diverges fundamentally from the traditional interpretation. Rousseau's bad faith toward literary language, the manner in which he depends on it while condemning writing as if it were

a sinful addiction, is for Derrida the personal version of a much larger problem that cannot be reduced to psychological causes. (114)

Critics such as Lukacs, Blanchot, Poulet, and the American New Critics often fail to recognize the deeper insights within their work. Their open statements frequently contain destabilizing contradictions or paradoxes. De Man argues that this “blindness” is not a flaw but an essential aspect of criticism, allowing unconscious insights to emerge.

Derrida, in his philosophical exploration of literary criticism, discusses the tension between internal and external approaches to literature. Critics focusing on the fundamental qualities of texts, such as Lukacs or the New Critics, engage with literature as if its meaning is self-contained. However, this perspective leads to blind spots that cannot fully account for the ambiguities inherent in literary language. De Man critiques attempts to simplify literary criticism into scientific methodologies, as proposed by structuralists like Todorov. He emphasizes that the act of criticism is inevitably shaped by the reader’s subjective understanding, making the separation of criticism from reading impossible.

In the essay *Literary History and Literary Modernity*, De Man explores the paradoxical relationship between modernity and literature. He questions whether the term “modernity” is truly applicable to literature, as its spontaneity often conflicts with the reflective nature of literary analysis. Historically, modernity was associated with avant-garde movements like Dada and Surrealism. Over time, it became entangled with literary theory, further complicating its meaning.

Drawing on Nietzsche’s essay *On the Use and Misuse of History for Life*, De Man examines the tension between modernity and history. Nietzsche critiques excessive focus on history, which stifles human vitality and action. For Nietzsche, modernity involves rejecting historical constraints in favour of a life that embraces the present. Poets like Arthur Rimbaud and Antonin Artaud exemplify this dynamic, seeking to break from the past and embrace a self-originating, evolving modernity.

De Man concludes that modernity and history are fundamentally opposed in Nietzsche’s view. This conflict underpins the complexity of modernity in both literary and philosophical contexts. The essay raises questions about how to define and understand modernity, particularly in its application to literature and history, highlighting the challenges of using the term in a meaningful way.

Paul de Man's contributions to literary criticism continue to shape contemporary theoretical discourse, particularly through his engagement with deconstruction and the complexities of interpretation. His exploration of rhetoric, form, and intent challenges traditional notions of meaning, revealing the inherent instability of language. By engaging with figures like Derrida, Lukacs, Blanchot, and Poulet, De Man demonstrates how literary criticism is an evolving field, marked by paradoxes and blind spots that ultimately enrich our understanding of texts. His inquiries into modernity, history, and impersonality in criticism highlight the dynamic and self-reflexive nature of literary interpretation. Through his incisive readings, De Man underscores the necessity of a critical approach that remains open to ambiguity, reinforcing the idea that literature and its analysis is an ongoing and infinite process of discovery.

References

- Culler, Jonathan. *The Pursuit of Signs: Semiotics, Literature, Deconstruction*. Cornell University Press, 1981.
- De Man, Paul. *Blindness and Insight: Essays in the Rhetoric of Contemporary Criticism*. University of Minnesota Press, 1971.
- De Man, Paul. *The Resistance to Theory*. University of Minnesota Press, 1986.
- Derrida, Jacques. *Dissemination*. Translated by Barbara Johnson, University of Chicago Press, 1981.
- Miller, J. Hillis. *The Ethics of Reading: Kant, de Man, Eliot, Trollope, James, and Benjamin*. Columbia University Press, 1987.
- Wolfe, Julian. *Deconstruction Derrida*, Palgrave, 1998.

The Advancements of Healthcare Managements: Developments & Concerns

K. Kusuma¹ & N. John Sushma²

1.Department of Biotechnology, Sri Padmavati Mahila Visvavidyalayam, Tirupati

2.Corresponding author: drjohnsushma@gmail.com

Abstract

Healthcare management is evolving rapidly due to technological advancements, regulatory changes, and shifting patient expectations. In this review we discuss the developments and concerns shaping healthcare management today. Recently there has been a tremendous digital transformation marked by the emergence of telehealth, telemedicine, artificial intelligence, and Electronic Health Records. Patients are increasingly making informed healthcare decisions, seeking transparency in pricing, treatment options, and provider ratings. Personalized medicine and patient-centric care models are gaining traction. There has been an evolutionary paradigm shift in healthcare management toward a patient – centric and value-based model. The emphasis is now on providing high- quality care while considering the patient’s preferences, needs and overall well-being. Healthcare is always changing, and new rules and policies have a big impact on how it works. The ability of healthcare management professionals to work together effectively and communicate is essential to providing healthcare. Healthcare administrators are essential in fostering interprofessional cooperation. Empowering patients with education about their conditions and treatment options enables them to make informed decisions and become active participants in managing their health. Healthcare management is undergoing a profound transformation driven by technological advancements, policy changes, and evolving patient needs. While there are significant challenges to address, proactive strategies and innovative solutions can help healthcare leaders navigate this changing landscape effectively.

Keywords: Healthcare management, technology, policies, innovative solutions

Introduction

Healthcare management is a dynamic field constantly evolving to meet the complex demands of modern healthcare systems. Healthcare Industry has come a long way, from gathering health data manually in physical records to digital health records and telehealth care where doctors can perform real-time remote health monitoring

and diagnosis with smart Internet of Things (IoT) devices. Recent advancements in healthcare management have been propelled by technological innovation, policy changes, and evolving patient needs, with the goals of enhancing care quality, reducing costs, and improving patient experiences (Junaid et al., 2022). Key technological innovations are significantly influencing healthcare management, enhancing efficiency, quality of care, and patient engagement. These innovations encompass various fields, leading to transformative changes in the healthcare sector. Smart devices and advanced tools (such as wearable and smart wireless sensors) have significantly improved in recent years to enable quick access to and ongoing evaluation of patients' key health indicators, which allows for quick monitoring and management of patients' conditions (Gries et al., 2018). The integration of Artificial Intelligence (AI) into healthcare is facilitating developments in areas such as drug development. Furthermore, the IoT is fostering advancements and trends in healthcare, allowing individuals to engage more in managing their own healthcare (Khan et al., 2023). Additionally, the successful integration between AI and healthcare has resulted in better patient care in a variety of domains, from high-quality medical care to hospital productivity and patient safety (Alotaibi et al., 2017). In order to properly administer healthcare, AI is utilized as a tool and/or technology to analyze and visualize patient data. The majority of the studies on how AI affects medical outcomes has been positive and helpful (Garcia et al., 2019). Alongside these advancements, challenges and concerns arise that require attention to ensure fair and effective healthcare delivery. Technological advancements are reshaping healthcare, although interoperability issues can hinder progress. Despite the benefits of technological advancement, ethical issues and other problems or concerns may arise for health workers (Yamin 2018). Technological advancement is beneficial for our environment and society, but it is important to analyze its developments. Interoperability also presents a significant challenge affecting the advancement of Healthcare Management Systems (HMS) (Junaid et al., 2022). Healthcare management is indeed experiencing a transformative period, driven by technological innovations, evolving patient expectations, and shifting regulatory landscapes. This review delves into the key developments and concerns shaping the field, encompassing digital transformation, patient empowerment, and the transition to value-based care.

2. Technological Advancements in Healthcare Management

2.1 Artificial Intelligence and Machine Learning

Artificial Intelligence (AI) and Machine Learning (ML) are among the most impactful technological advancements in healthcare management as depicted in Figure. 1. These technologies enable the analysis of vast amounts of healthcare data, assisting in diagnostics, treatment planning, and predictive analytics. For instance, AI algorithms can identify patterns in medical imaging, improving the accuracy of disease detection and facilitating early intervention (Kamal et al., 2024).

2.2 Internet of Things (IoT)

The Internet of Things (IoT) is revolutionizing patient monitoring and management through the integration of connected devices and wearables. These devices collect real-time health data, enabling healthcare providers to monitor patients remotely, thus improving chronic disease management and reducing hospital readmissions (Arora et al., 2024). The data collected can also enhance patient engagement by providing individuals with actionable insights into their health.

2.3 Telemedicine and Virtual Care

Telemedicine has gained prominence, particularly following the COVID-19 pandemic, allowing healthcare providers to offer services remotely, thus increasing access to care (Bevere et al., 2024). This innovative approach facilitates consultations, follow-ups, and monitoring without the need for in-person visits, making healthcare more accessible, especially for individuals in remote areas (Hollis et al., 2015).

2.4 Electronic Health Records (EHR) Systems

Electronic Health Records systems streamline the management of patient information, allowing healthcare providers to access and share medical data efficiently. These systems improve coordination among healthcare teams, enhance data accuracy, and support informed decision-making, leading to better patient outcomes (Ippolito et al., 2023). Interoperability challenges, however, remain a concern, impacting the full potential of EHR systems.

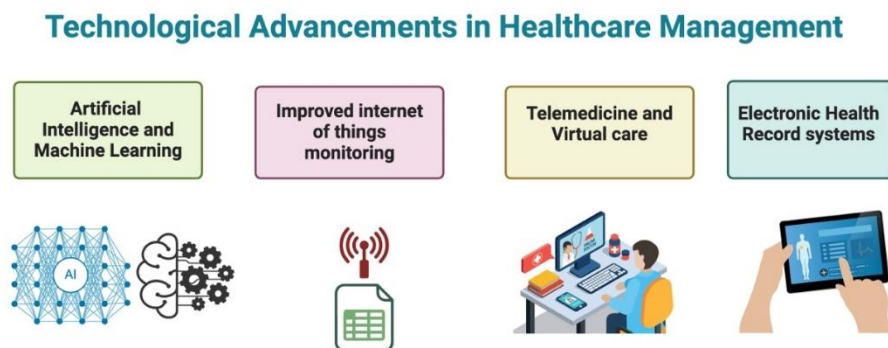


Figure.1 Overview of key technological advancements in healthcare management, including telehealth, artificial intelligence, and electronic health records, which enhance efficiency, accessibility, and patient care quality.

2.5 Challenges and Future Directions

Despite these advancements, challenges such as data privacy, interoperability, and regulatory compliance must be addressed (Giannoukou 2024). Future directions involve integrating machine learning, blockchain technology, and establishing robust

regulatory frameworks to ensure secure and efficient healthcare data management (Krishna et al., 2024). The pharmaceutical industry is adopting these technologies to meet regulatory requirements, enhance traceability, and improve patient safety. Collaboration among stakeholders is essential to leverage technology effectively and foster equitable, innovative healthcare systems.

3. Patient-Centric and Value-Based Care Models

Value-based care places the patient at its core, leveraging technology to actively involve them in their health journey. Patient engagement platforms are crucial tools, providing tailored health information, educational resources, and timely reminders. These platforms empower patients to monitor symptoms, connect with their care teams, and establish personal health goals, fostering a collaborative partnership. Informed and engaged patients are more likely to follow care plans, keep appointments, and proactively manage their well-being, ultimately leading to better health outcomes as shown in Figure. 2. Value-based care is a revolutionary approach to healthcare delivery that emphasizes bettering patient outcomes while cutting costs. Value-based care aligns incentives with quality rather than quantity by moving away from volume-driven care and toward outcome-focused treatments. Patient-centered medical homes, bundled payment models, and accountable care organizations are important elements of Value-based care (Alharbi et al., 2022). A shift in the mind-set of primary care physicians is needed, because they can adopt new mental models and think in new ways about themselves and their practices, and it will be very difficult for them and their practices to create innovative care teams, become learning organizations, and act as good citizens within the health care neighborhood.

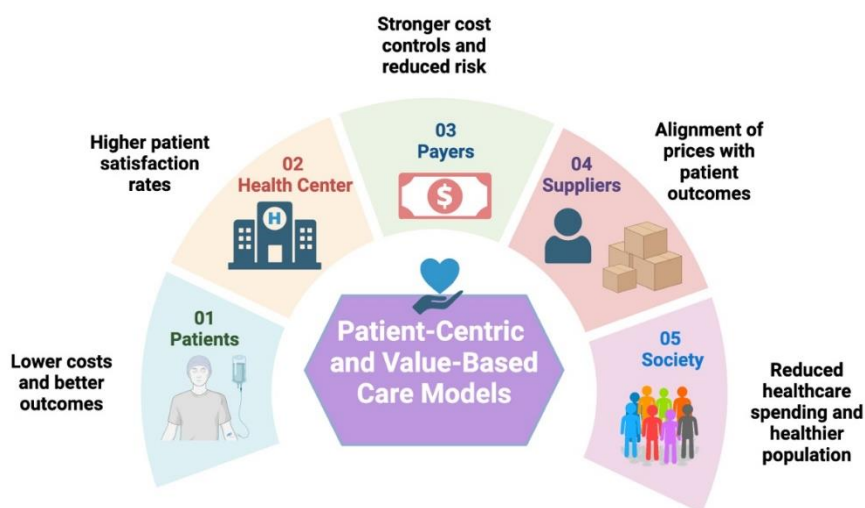


Figure. 2 Representation of patient-centric and value-based care models

3.1 Personalized Medicine

Personalized medicine is facilitated by advancements in genomics and biotechnology, which can be used to tailor treatments to individual patients based on genetic, environmental, and lifestyle factors (Chakrabarty et al., 2024; Alavian et al., 2019). Recent developments in biotechnology have allowed for identifying unique and complicated biological traits associated with cancer. Recent advances in genomics, data analytics technologies, and biotechnology have been unprecedented, ushering in a new era of healthcare in which interventions are increasingly tailored to individual needs as represented in Figure. 3(Amato, A. 2023). In personalized regenerative medicine, strategies and methods are tailored to the individual's genetics in order to efficiently reconstruct or substitute various parts of the body (Jawdekar et al., 2024).

Personalization of Medicine

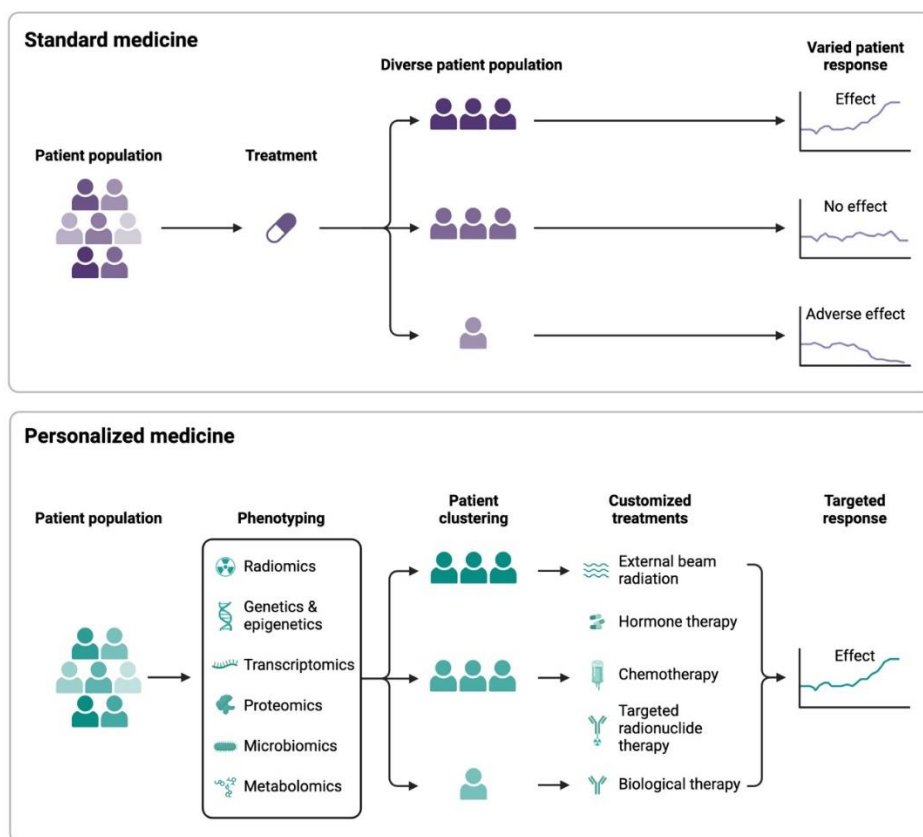


Figure. 3 A comparative illustration of standard medicine and personalized medicine
3.2 Patient Engagement and Empowerment

Educating patients about their health conditions, treatment options, and preventive measures fosters informed decision-making. Digital health tools, mobile applications, and wearable devices enable patients to monitor their health and actively participate in their care. Patient education and engagement are being prioritized to empower individuals to actively participate in their health management (Tudor Car et al., 2016). Customer relationship management systems play a critical role in enhancing patient engagement and improving overall healthcare delivery, allowing healthcare providers to gather and analyze data on patient preferences, behaviors, and needs. By prioritizing patient engagement through effective Customer relationship management implementation, healthcare organizations can improve patient outcomes and achieve

greater operational efficiency (Abass et al., 2024). Health education and empowerment are also keys to managing diseases effectively.

3.3 Treatment efficacy and reduced adverse effects

One of the critical applications of AI in personalized medicine is pharmacogenomics, which studies how genes affect a person's response to drugs. AI can analyze genetic variations that influence drug metabolism, efficacy, and toxicity, allowing healthcare providers to predict which medications and dosages will be most effective for individual patients. This reduces the trial-and-error approach traditionally used in prescribing medications, thereby enhancing drug efficacy and reducing the incidence of adverse drug reactions (Nwankwo et al., 2024). Personalized therapies can optimize treatment outcomes and minimize adverse effects in elderly patients (Caiado et al., 2024).

4. Regulatory and Policy Changes in Healthcare Management

Regulatory frameworks and policies play a crucial role in shaping healthcare delivery. Compliance with evolving healthcare laws ensures patient safety, data protection, and quality standards. The increasing reliance on digital health records also brings data privacy and security challenges, requiring robust cybersecurity measures to protect patient information from breaches (Jain et al., 2024).

4.1 Healthcare Policies and Regulations

Government regulations, such as the Health Insurance Portability and Accountability Act (HIPAA) and the Affordable Care Act (ACA), impact healthcare management. These policies aim to enhance healthcare accessibility, affordability, and transparency (Ramakrishnan et al., 2020).

4.2 Data Privacy and Security Challenges

With the rise of digital health records and online patient portals, protecting sensitive medical data is a primary concern. Healthcare organizations must implement robust cybersecurity measures to safeguard patient information from breaches and cyber threats.

Conclusion

Healthcare management is undergoing a profound transformation driven by technological advancements, policy changes, and evolving patient needs. However, challenges such as data privacy, interoperability, and the need for regulatory frameworks must be addressed to fully realize their potential. While there are significant challenges to address, proactive strategies and innovative solutions can help healthcare leaders navigate this changing landscape effectively. By prioritizing patient-centered care, embracing digital transformation, and fostering interprofessional collaboration, healthcare management can achieve sustainable improvements in quality, accessibility, and efficiency.

References

- Junaid, S. B., Imam, A. A., Balogun, A. O., De Silva, L. C., Surakat, Y. A., Kumar, G., ... & Mahamad, S. (2022, October). Recent advancements in emerging technologies for healthcare management systems: a survey. In *Healthcare* (Vol. 10, No. 10, p. 1940). MDPI.
- Khan, A. (2023). Harnessing the power of AI: a review of advancements in healthcare. *BULLET: Jurnal Multidisiplin Ilmu*, 2(3), 546-556.
- Gries, A., Seekamp, A., Wrede, C., & Dodt, C. (2018). Zusatz-Weiterbildung Klinische Akut-und Notfallmedizin in Deutschland. *Anaesthesist*, 67(12), 895-900.
- Alotaibi, Y. K., & Federico, F. (2017). The impact of health information technology on patient safety. *Saudi medical journal*, 38(12), 1173.
- Garcia, M. B., Pilueta, N. U., & Jardiniano, M. F. (2019, November). Vital app: Development and user acceptability of an iot-based patient monitoring device for synchronous measurements of vital signs. In *2019 IEEE 11th International Conference on Humanoid, Nanotechnology, Information Technology, Communication and Control, Environment, and Management (HNICEM)* (pp. 1-6). IEEE.
- Yamin, M. (2018). IT applications in healthcare management: a survey. *International Journal of Information Technology*, 10(4), 503-509.
- Kamal, S. M., Ahmed, M. E., & Karim, M. (2024). Pioneering Innovations Transforming Medicine and Shaping the Future of Patient Care. *Asia Pacific Journal of Medical Innovations*, 1(1), 1-4.
- Krishna, S., Raj, S. S., & Selvin, R. (2024). AI in healthcare quality: Advances and ethical concerns. *Journal of Quality in Health Care & Economics*.
- Arora, G., Dhariwal, N., & Marken, G. (2024, May). IoT Security Challenges in Healthcare: Navigating Risks, Strategies, and Innovations for a Safer Connected Health Ecosystem. In *2024 International Conference on Emerging Innovations and Advanced Computing (INNOCOMP)* (pp. 60-68). IEEE.
- Bevere, D., & Faccilongo, N. (2024). Shaping the future of healthcare: Integrating ecology and digital innovation. *Sustainability*, 16(9), 3835.
- Hollis, C., Morriss, R., Martin, J., Amani, S., Cotton, R., Denis, M., & Lewis, S. (2015). Technological innovations in mental healthcare: harnessing the digital revolution. *The British Journal of Psychiatry*, 206(4), 263-265.
- Ippolito, A., Sorrentino, M., Capalbo, F., & Di Pietro, A. (2023). How technological innovations in performance measurement systems overcome management challenges in healthcare. *International Journal of Productivity and Performance Management*, 72(9), 2584-2604.

- Giannoukou, I. (2024). Revolutionizing hospitality: Strategic integration of innovation management embracing technological innovation for enhanced customer experiences. *Technium Business and Management*, 7(1), 24-39.
- Alharbi, A. A., Almalki, M. H. M., Alhawit, M. E., Alharbi, A. M., Almutairi, G. T., Alhejaili, O. L. O., ... & Binselm, K. R. A. (2022). The Impact of Value-based Care Models: the Role of Nurses and Administrators in Healthcare Improvement. *International journal of health sciences*, 6(S10), 2186-2211.
- Jawdekar, R., Mishra, V., Hatgoankar, K., Tiwade, Y. R., & Bankar, N. J. (2024). Precision medicine in cancer treatment: Revolutionizing care through proteomics, genomics, and personalized therapies. *Journal of Cancer Research and Therapeutics*, 20(6), 1687-1693.
- Alavian, F., Alizadeh, A., & Ghasemi, S. (2019). Gene-enhanced personalized regenerative medicine for bone. *Journal of Applied Biotechnology Reports*, 6(1), 1-5.
- Chakrabarty, S., Chew, D., Güemes, A., Shivdasani, M., & Yin, H. (2024). How can innovative design strategies in biotechnology address biocompatibility and signal processing challenges in next-generation bioelectronic interfaces?. *Research Directions: Biotechnology Design*, 2, e16.
- Amato, A. (2023). Personalized oral and dental care. *Journal of Personalized Medicine*, 13(1), 110.
- Nwankwo, E. I., Emeihe, E. V., Ajegbile, M. D., Olaboye, J. A., & Maha, C. C. (2024). AI in personalized medicine: Enhancing drug efficacy and reducing adverse effects. *Int J Biol Pharm Res Updates*, 4(8), 806-33.
- Caíado, F. L., Morii, K. Y., de Biasi Alves, M. L., Destefani, A. C., & Destefani, V. C. (2024). PRECISION MEDICINE IN GERIATRIC CARE: HARNESSING THE POWER OF GENETIC PROFILING FOR PERSONALIZED THERAPIES IN OLDER ADULTS. *Revista Ibero-Americana de Humanidades, Ciências e Educação*, 10(8), 2730-2740.
- Tudor Car, L., Papachristou, N., Gallagher, J., Samra, R., Wazny, K., El-Khatib, M., ... & Franklin, B. D. (2016). Identification of priorities for improvement of medication safety in primary care: a PRIORITIZE study. *BMC family practice*, 17, 1-10.
- Abass, L. A., Usuemerai, P. A., Ibikunle, O. E., Alemede, V., Nwankwo, E. I., & Mbata, A. O. (2024). Enhancing patient engagement through CRM systems: A pathway to improved healthcare delivery. *International Medical Science Research Journal*, 4(10).
- Jain, S., Ashok, P., & Prabhu, S. (2024, November). Emerging Technologies for Cybersecurity in Healthcare: Evaluating Risks and Implementing Standards. In *2024 International Conference on Cybernation and Computation (CYBERCOM)* (pp. 725-731). IEEE.
- Ramakrishnan, G., Nori, A., Murfet, H., & Cameron, P. (2020). Towards compliant data management systems for healthcare ML. *arXiv preprint arXiv:2011.07555*.

Relevance of Ikigai in Today's fast paced Human Life – A study

Dr. G. Kiran Kumar Reddy¹, Dr. A.K. Gopi Krishana²

1&2 Assistant Professor, Department of English, Rajeev Gandhi College of Engineering and Technology, Nandyal, AP, India.

Email: kiran.mokshita@gmail.com, gopirgm@gmail.com
Corresponding Author Email: kiran.mokshita@gmail.com

Abstract

The Ikigai concept fascinated global scholars community. From the recent past, researchers have been focusing on longevity. In this paper, we define Ikigai, its importance to enable health benefits. It reflects the way to purposeful life, reason for living, positivity and psychological wellbeing. It relates Okinawans food habits, stress free practices, Ikigai rules, peace of mind, intuitive knowledge, engaging in healthy habits such as regular exercises and balanced diet lead to longevity.

WHO declared 10th of October the 'World Mental Health day', paved to know the causes of stress. Ikigai helps to deal with stress, improvisation of good health, Japanese practices of Ikigai, and benefits. It reduced the risks of cardiovascular disease, depression, dementia etc. In the words of researcher, Dan Buettner, Ikigai shows great impact on health and life span. It enhances leadership qualities, transforms from I dimension to we concept.

Key words: Ikigai, Longevity, wellbeing, Stress.

Introduction:

Quality of life is a recurring word in the recent years. It depends on good conditions of life, each individual's happiness, fulfillment of lives. Ikigai is considered the global concept related to emotions, happiness, cognitive evaluation, self esteem and self efficacy. Lyon (1998) deals with Ikigai as what makes individual feels good about himself/herself as a valued individual of society who has mastery of controlling in one's life. Mathews (1996) asserted that Ikigai is what makes life worth living.

Ikigai is a Japanese renowned concept, it revives the people's lives, lead their lives with purpose. Human beings yearn for happiness, needs, satisfaction. It moulds the purposeful life. In Japan, Okinawa Island is one of the peaceful areas, where 24.55 percent of humans, more than 100 years aged secluded. Ikigai influenced their healthy

diet, simple outdoors life, green tea, habits. In the modern era, stress is a common point in our life. Ikigai means purposeful life, secret of joyful life. It helps us to be happier by realizing the purpose of our life by recognizing passionate profession, mission of life.

Why Ikigai?

Ikigai is the unification of four elements. They are vocation, passion, profession and mission.

In India, sages and monks played key roles to live a happy life with their teachings. In the present era, learned people do not give importance to mental well being. Ikigai concept restores peace. High profile job holders undergo stress related problems.

Ikigai concept provides happiness. What shall we do for happiness in the life? Whether we want to earn more money? Or we wish to fulfill all our desires or we adopt celibacy. We all live in this world, everyone requires Ikigai. Ikigai means a reason for well being. In the bygone past, we lived like nomads, later the nature of work changed. New jobs have emerged. Some people like painting, dancing. If someone does not do any work other than they like, stop wasteful thoughts, these lead to happiness but who gives money? That is the reason we join the job. After some days we feel why I do this job. Everyone wants money. If we want comfortable life, we require comfortable money. Here four complexes convey Ikigai. The first one is do whatever you want to do. Second one is doing the things in favor of the world. Third one is doing money matters, and the last one is showing expertise in specialized things. Check yourselves where you are in all these aspects. If you are in between 1 and 4 means you are passionate, if you are passionate, learn and think how to earn money. If you are in between 1 and 2 you are in the zone of Mission, if you are in the Mission, think how to make betterment of Graph. If you are in between 3 and 4, you are in the zone of profession. If you want to succeed, learn new items, live like that. If you are in between 2 and 3 doing worldly and mono oriented ones, you are in the Vocation. If you are with strong mind and doing with dedicated mind. Take it as a challenge and make betterment of it. We should know our requirements, aware of your deeds that are Ikigai. Reason for your being knows your Ikigai.

Benefits of Ikigai: The human body possessed experiences within it. If we are in relaxed mood, positive emotions and clarity in our mind, our body too is relaxed and fresh. If we are anxious, tensed, self doubted, it affects the body. Body is compared with container. Whatever the emotions, food, thoughts etc we put into it affects the body and energizes.

Purposeful life is a key to longevity; studies have proved that following Ikigai can reduce heart strokes, mortality. It enhances the age old person's mental health. In

the words of Marital . people who possess a deeper senses of Ikigai, have deeper daily living.

Ikigai specifies healthy habits. Those who collaborate with Ikigai have deep sleep; quick recovery from knee surgery and a lower risk of old age disability. As a practitioner of developing our inner presence, we need to bring awareness to our body early in our life. Many people ignore the body and focus on pursuits and mental development alone. When we fall sick, we pop some pills.

Ikigai allows us to connect to body and senses within ourselves. Become aware of muscles. If the muscles are strong, protect the joints and provide the vigor to do our daily activities. According to Zilioli, those who lead purposeful life had lower levels of stress , psychological burden.

Stress and Emotions:

What is an emotion? Emotion is almost like a stirring within our heart. We can also feel the stirring of the other's heart. In the interchange of emotions, our emotions touch and influence each other. The ideal condition is when we are centered in a healthy emotional state. Caring, giving, affection etc within us and can share that with others irrespective of the other's emotional ups and downs. Caring is one of the greatest emotions for both the giver and the receiver. There are two facets involved when we care for others,. First is the emotion of care within us and second is the expression of it. Both are important and complement for each other. Emotions help us to connect, feel and be with another human being.

Ikigai promotes positive practical knowledge such as beautiful moments spending in nature and maintaining good relations. Moderate exercises like running and walking create pleasure. This process improvises automatic nervous system and prevent violent behavior.

Stress creates negative emotions viz anxiety, confusion and tension. Excessive negative emotions lead to cardio vascular disease. The concept of purpose in life originated from existentialism and Ikigai appears in Japanese classical literature. It establishes the meaning of life. Ikigai reflects moderate aerobic exercise, wisdom of the body improve the neural network, reduce the violent behavior.

Mental Health: Numerous studies stated that Ikigai improvises quality of life. Purposeless people feel void and anxiety, which impact their well being. Those who had deeper sense of Ikigai are away from depression, psychological problems.

Some studies proved that Ikigai prevented dementia, negative emotions. Accumulation of negative emotions lead to progression of dementia, by adopting Ikigai, it shows positive impact on mental ill health. With a sufficiently advanced objective mind, one can master one's relationship with time. Usage time is an internal

mental filter recommended one to possess an empowering relationship with time. When you enjoy the tasks you can observe how objective time gets shifted in experience due to your interest.

One hour is a certain and fixed fact. But 1 hour + interest = joyful experience – where time seems to fly and we want more. Simultaneously, 1 hour+ disinterest = boring experience. Where time seems to go slow and we are just waiting for it to get over. Mastering time plays a crucial role in human life. It is a great accomplishment of work in a particular period of time and completing work within the time bound shows impact on mental health.

Imagine that there is a line in front of your inner eye that extends from your left to your right. The portions of the line to the left represent your past, in front represent your present and to the right represent your future.

Clarify the core purpose, vision or value of your life that you stand for, currently. You can take this as your central reference. Create an image or symbol for your central reference and place it in the present point on your time line. Actually visualize this. It is better if the image is a tiny symbolic one. Relate to the image or symbol as a living entity as something that unfolds your vision and purpose for you.

Communication: Ikigai develops communication. Communication is a vast topic. We can practice to speak precisely. Choosing the right words to communicate is an art. Practice is a conscious act of every word that we write, express especially with the right message and to invoke the intended understanding experience. We listen keenly to the words spoken, picking up all signals of body language, modulations of voice. If we are stressful, we cannot focus. Ikigai reduces anxiety, fear, allows brief silences to settle in between our speaking and listening. From this silence, new view points and thoughts emerge. Ikigai allows out intuitive knowing and connection to move our word to express itself spontaneously without any preparation or thinking.

Mind: pure mind is that part of the mind which sees the whole picture as widely, as deeply and as insightfully as possible. The pure mind has a synthesis part which collates the seed essences in a cohesive way by finding out their central core essence. The pure mind brings order to the mind and synthesizes what we know, so that the mind can become a cohesive whole. It reduces mental noise by clustering the thoughts and synchronizing them around their core essences. One way of understanding our true nature is by uncovering our life purpose and core qualities. The pure mind goes to the core essence of something and can see the essence among many parts.

The pure Mind and idea force perform two opposite and complementary movements. The pure mind accepts all the contradictions as it is meant to keep the mind wide enough to consider all contradictory view points and draws the concepts from them to weave a central concept that can hold the contents of the mind cohesively. The idea force is like a mental enforcer and instrument of manifestation, it permits only those thought formations that are aligned to the central concept to enter its imagination. It is selective as it knows that what is imagined will manifest in reality either in the imager or in someone else who is receptive to the idea. If the thought is not aligned to the central concept, the idea force refuses to give it its sanction to visualize it as an imagination in the mind in any form.

What is conceived in the mind can then be expressed through the objective mind and given life through emotions, energy and enjoyment and turned into a physical activity. By the very effort attached to looking for facts around new creation, we give it focus and attention and create a more receptive environment for the idea formation to be manifested.

Life purpose: our life purpose and values are known to our deeper self. It is our inner guide; which reveals to us moment by moment. What we need to stand for and move towards. Scan through the whole of your life and this time, focus on the key decisions you have made and the most important turning points of your life.

Write down what your intent was behind the choice. Every time you write the intent ask if it is a superficial intent or a deeper intent. If it is a superficial intent, imagine if this intent were already fulfilled, what intent was even more important to me and what was I really seeking through the choice? A capacity to develop in the pure mind is to focus our attention not on the details and information, but on the essence.

Impact of Ikigai on human life: Ikigai provides a cohesive, unified and central orientation to the contents of the mind. It widens knowledge, opinions and perceptions in all directions. It is the gate keeper between the unknown and the known. It reflects pure mind, intuitive knowledge. As our pure mind gets molded, we will notice that new perceptions, truth essences, ideas, beliefs and concepts surface. We can receive them and capture them in our pure mind and integrate the new truth into what we are holding as the quintessence of our pure mind.

Enhancement of Cognition Levels: Ikigai allows us to develop thinking, understanding, judging, knowing and problem solving. It strengthens our relations with others, improvises self awareness. Some studies proved that Ikigai plays a major role in shaping relationships with others in society. It demonstrates skills, behavioral actions and attitudes to succeed.

One of the most considered technique in the world which caters happiness is Ikigai. It refers to

Don't fill your stomach, surround yourself with good friends, smile, reconnect with nature, Give thanks. Don't fill your stomach: Adopting healthy eating habits promotes health and wellbeing. Eating sumptuous food, which is essential for our health. Sometimes keeping stomach empty in a day and identifying healthy practices enables us to be aware of this technique. It provides longevity. Surrounding yourself with good friends: Identifying social behavior is a positive trait. Analyzing your actions with others actions, assertiveness plays a major role in one's style of communication. It enables to learn others behavior. Ikigai's knowledge is required to upgrade relationship with others. An anecdote runs thus: An eagle laid eggs in a hen's nest and went away hurriedly. Years rolled on, eaglet grew along with hens. One day, eaglet observed at sky and posed a query to hen. May I know the name of the bird? Hen answered eagle that flies high. We cannot fly like eagle. Eaglet believed the hen's words. After few years, eaglet died without flying in the sky. Ikigai teaches us a lesson that surrounding ourselves with positive friends create positive environment. Smile is a small curve on face, it strengthens bond with others. It brings change in others, moulds the lives in a positive way. Spending time in nature enhances cognitive skills, basking in shade provides solace at our heart. Giving thanks is a mode of gratitude. It helps us to develop good habit. Gratitude is interconnected with bond. Bonding leads to fulfill core goals, direction in life, and purposeful one.

Ikigai: Diet and Health

Japan's Ikigai Research stated that "Ikigai is associated with a number of physical health benefits, causing lower mortality rates, and decreased mental burden in caregivers. According to World Health Organization report (2016) Japanese lead the longest life in the world. Life expectancy is high. After the world war II, Okinawa province people suffered a lot. Okinawans are cyclists, pedestrians, no train is allowed. They eat less than ten grams of salt each day in their food.

In Bradley J. Will Cox and D. Craig Willcox, Makoto Suzuki's research "The Okinawa program" Book. They concluded the following diet plan: Locals consume vegetables, spices on regular mode. Okinawans ate the rainbow vegetables pepper, carrots, spinach, and cauliflower and egg plant. Grains are the main staple diet, drink cane sugar not often. Okinawans practice Harahachi bu ancient Zen Buddhism principle eating two thirds of food, limit their calorie intake. It diminished levels of IGF-1. It plays a crucial role in the aging process. Okinawan diet as follows:

Miso, Tuna, Tofu, carrots, kombu, goya, onion, nori, cabbage, heichima, soy sprouts, sweet potato, peppers, soybeans, sanpincha (Jasmin Tea). Okinawans

consume green tea. It controls cholesterol, regulates blood sugar level, promotes bone health. They eat Shkuwasa citrus fruit. It contains vitamin C m Beta carotene and minerals. Ikigai is a stress buster; it shows some solutions to human beings. They do not depend on a single salary, start your own business Be away from toxic people who kill your time. Do not eat sweets often. Be aloof from snacking in between meals. Do not spend more than twenty minutes on Facebook per day.

Ten Rules of Ikigai:

Stay active: Make progress in your life, be helpful to others, and show generosity towards others around you.

Slowness: Walk slowly, it benefits a lot.

Don't fill your stomach: If we want to lead healthy life, eat less than your hunger.

Surround yourself with good friends: Friends are good companions, share their opinions that shine your day, fun loving.

Be ready to shape up body for next birthday: a long time , exercising release hormones that make us happy.

Smile: Cheerful attitude helps to make friends.

Reconnect with nature: spending some time in nature energizes human bodies. It will lead to reenergizing our bodies.

Gratitude: Spend a moment every day, giving thanks, enables us to be happy.

Live in the present moment: Do not brood over the past and not to be scared of future.

In the words of a researcher Kamiya seven needs are highlighted with Ikigai :

Receiving responses, freedom, self -realization, the need for importance, and value.

According to her perception, it is purposeful and meaningful; it is associated with one's social value and role.

Shiraietal attributes Ikigai "As a full concept pertain to emotions incorporation of gladness and contentment of life."

Follow your Ikigai: Everyone is passionate, unique talented, give priority to your days and drives you to share the best until the end. Discovering your ikigai leads to happiness.

Conclusion: Ikigai is a complicated one; it may be a herculean task for researchers to accept the concept due to its complexity. However, Ikigai Research has proved, its association with longevity, mental and physical health and creates open health awareness to people.

References:

- An Article by Nell Derick Debevoise, The power of purpose: How Ikigai can help Us Live Longer.
- Arul Dev (2017) Into Great Depth of Your being An exploration to Enhance Self – Awareness & Integral Development , ISBN : 978-81-7060391-7, Auro Publications , Sri Aurobindo society, Puducherry.
- Hector Garcia, Francesc Miralles (2016) & Translated by Heather Cleary (2017), Ikigai The Japanese Secret to a Long and Happy Life, ISBN : 9781786330895, Penguin Random House.
- Ishida, Riichiro. 2013. "Purpose in Life/Ikigai and Moderate Exercise May Prevent and Improve Violent Behavior: With Consideration of the Traits of Neurotransmitters and Hormones". Journal of Advances in Medicine and Medical Research 3 (4):802-10. <https://doi.org/10.9734/BJMMR/2013/2410>.
- Kabasawa, K., Tanaka, J., Ito, Y. et al. Associations of physical activity in rural life with happiness and ikigai: a cross-sectional study. Humanit Soc Sci Commun 8, 46 (2021).
- N Nakanishi, 'Ikigai' in older Japanese people., Age and Ageing, Volume 28, Issue 3, May 1999, Pages 323–324
- Ping Chen, Siyuan Liu, Xuehong Tao, Takayuki Ito, Meaning and Health: A Review on Ikigai, International Journal of Information Technology Vol. 27 No. 1 2021.
- Shirai, K., Iso, H., Fukuda, H. et al. Factors associated with "Ikigai" among members of a public temporary employment agency for seniors (Silver Human Resources Centre) in Japan; gender differences. Health Qual Life Outcomes 4, 12 (2006).
- Sutin, A. R., Mansor, N., Luchetti, M., Stephan, Y., & Terracciano, A. (2024). Purpose in Life and Cognitive Function in the Malaysian Ageing and Retirement Study. Clinical Gerontologist, 1–10.
- Wilkes, J., Garip, G., Kotera, Y. et al. Can Ikigai Predict Anxiety, Depression, and Well-being?. Int J Ment Health Addiction 21, 2941–2953 (2023).

Ancient Gilgamesh in Existential Lens from The Epic of Gilgamesh

Dr.D.R.Pratima Roy

Head of the Department of English
St.Joseph's College for Women, Kurnool-2

Abstract

The *Epic of Gilgamesh*, considered as the earliest surviving literature, has an exotic and lively story line with the ancient Mesopotamian hero and king Gilgamesh. But seen in post-modern lens, it is more a concern of loneliness, love, loss, friendship, revenge, fear of death, purpose of living, etc. The text of the epic remains incomplete, with only fragments of the original text surviving on clay tablets. Some parts of the story are missing or damaged, even in the most complete version found. The gaps are partly filled by various fragments found elsewhere in Mesopotamia and Anatolia.

In the availability of the extant text on the twelve incomplete tablets, the friendship between Gilgamesh and Enkidu, Enkidu's death and the subsequent confrontation of Gilgamesh on the limits of human existence and the futility of his quest for eternal life, are observed. The narrative highlights the tension between human aspirations and the acceptance of mortality. The failure of Gilgamesh in his quest for immortality, and acceptance of human limitations resonate with existentialist ideas about finding purpose within the constraints of human existence. This paper examines Gilgamesh's musings on mortality and fear of death, propelling him to meet Utnapishtam, reflects the universal human anxiety about mortality and the desire to transcend it.

Key Words: *Gilgamesh, Enkidu, Cedar forest, Humbaba, Heavenly bull, great flood, gods & goddesses, immortality, Utnapishtam, life & death*

A region in the Middle East, called as the *Fertile Crescent*, is known all over the world as a home to the earliest civilizations. This boomerang shaped *Fertile Crescent*, also known as the *Cradle of Civilizations*, is credited with the earliest inventions during the Early Dynastic Period (2900-2334 BC), the Uruk Period (4100-2900 BC) and the Akkadian Period (2334-2218), and then, by later Mesopotamian civilizations too. Some of their inventions are the wheel, mass-produced ceramics and bricks, Time, Mathematics, Writing (Cuneiform), cylinder seals and envelopes, cities, sail, etc. In his *History begins at Sumer*, its author, Prof. Samuel Noah Kramer presents a cross section

of the Sumerian "firsts" in all the major fields of human endeavour, by mentioning thirty-nine 'firsts', ranging from 'The First Schools' through 'The First Aquariums'. The ancient words "meso," means *between* or *in the middle of*, and "potamos," means *river*. Mesopotamia got its name so, in Greek as it is that land which is situated in the fertile valleys between the Tigris and the Euphrates rivers. This region is now home to modern-day Iraq, Kuwait, Turkey and Syria. The Sumer people (Sumerians) had the agrarian communities scattered in the northern part of Mesopotamia and continued to grow into cities.

Uruk was the first of these cities, dating back to around 3200 B.C. It was a mud brick metropolis built on the riches brought from trade and conquest and featured public art, gigantic columns and temples. At its peak, it had a population of some 50,000 citizens. The ancient region in Mesopotamia that is now part of Iraq and Kuwait is called Sumer. This was home to Sumerian civilization that flourished during 3rd millennium BC. Sumerians took total control of this region by 3000 BC. Sumer had many decentralized city-states like Eridu, Nippur, Lagash, Uruk, Kish and Ur.

As per the list of kings inscribed *onto the Weld-Blundell Prism, with transcription* (developed around 2100BC), Etna of Kish was the first king of united Sumer, and he is featured in Sumerian mythology as well. He is succeeded by Meshkiaggasher, the king of the city-state of Uruk. Lugalbanda became the next king of the city-state around 2750 BC. His son Gilgamesh, the next king in succession, is believed to have been born in Uruk around 2700BC. This Gilgamesh is the legendary subject of the earliest great work of literature titled, the *Epic of Gilgamesh* (in short, in this paper, the *Epic*).

In his *Introduction* to the *Epic of Gilgamesh*, Prof. Andrew R. George says, *Among the universal themes the poem treats are friendship, family and the duties of the king. Above all, it is the tale of one man's struggle with the fear of death, as he desperately seeks immortality through glorious deeds and the delusive promise of eternal life* (P.2). This clearly indicates that the *Epic* falls under the net of global literatures. The existential vein runs in the thought process of Gilgamesh after the death of his bosom chum Enkidu.

The standard version of the Babylonian *Epic* has 12 tablets in Akkadian version. As the script of the Akkad, Babylonian and Sumer is the same, the basic writing system remains unchanged across all versions of *The Epic*. These were recovered from the ruins of the library of Ashurbanipal, the Assyrian king of the 7th century BC, in Nineveh and the tablets are found fragmented in the excavations. So, the gaps in these ancient tablets are filled to an extent by various fragments found elsewhere in Mesopotamia

and Anatolia (in today's world, these two form the peninsula of the land constituting the Asian portion of Turkey).

The writer of the *Epic* is not known as the Yale University says: *No one knows who wrote it, or why, or what readership or audience it was intended for. It is preserved on clay tablets in the earliest known alphabet, which is called cuneiform script because the scribes who wrote it formed the letters by making wedge-shaped (cuneiform) dents in wet clay with bits of reed* (Carey John, *The Epic of Gilgamesh*). Andrew George says in his "Notes" to the *Epic*, *The Babylonians believed this poem to have been the responsibility of a man called Sin-liqe-unninni, a learned scholar of Uruk whom modern scholars consider to have lived sometime between 1300-1000 BC. However, we now know that 'He who saw the Deep' is a revision of one or more earlier versions of the epic... The oldest surviving fragments of the epic are the work of an anonymous Babylonian poet writing more than 3700 years ago.* (P.4)

In the 19th century it was first translated into English by George Smith who lived between 1840-1876 AD. He was the pioneering Assyriologist, with the credit of discovering and translating the *Epic* into English. Later, many translated it into nearly two dozen languages including English, German, French, Dutch, Italian, Arabic, and Russian. The literary origins of this *Epic* trace their roots from even older five Sumerian poems, known from tablets that were written during the first half of the 2nd millennium BCE; the poems have been entitled *Gilgamesh and Huwawa*, *Gilgamesh and the Bull of Heaven*, *Gilgamesh and Agga of Kish*, *Gilgamesh, Enkidu, and the Netherworld*, and *The Death of Gilgamesh*.

Gilgamesh, as the tablet says, is the son of Lugalbanda, the king of Uruk, and Ninsun, a goddess. He was two-thirds divine and one-third human; as such he knew mysteries and secret things. He had super-human power, and gods gave him a perfect body while Shamash the glorious sun, endowed him with beauty (*Epic Trans.*Sanders.P.1). But he is a womanizer and wants to seduce every young lady. He is lustful and tyrannical, seizing and violating brides on their wedding day. The oppressed citizens of Uruk complain to their gods about the excesses of Gilgamesh. Says Maureen in this context: *Gilgamesh does not leave a girl to her mother (?)/ The daughter of the warrior, the bride of the young man,/ the gods kept hearing their complaints, so the gods of the heavens implored the Lord of Uruk [Anu]* (Maureen, P.2).

The gods pleaded Aruru, their god of creation to create someone like Gilgamesh, his second self, to get rid of his profligacy. So Aruru the mother goddess, washes from her hands, and creates Enkidu. He is covered in hair and lives with the gazelles, eating grass as they do. However, a votaress (prostitute) of the temple in Uruk

seduces him and after seven days and nights of fervent love-making he becomes human. She teaches him to wear clothes and eat human food. One day they come across a wedding where Gigamesh demands that the bride sleep with him first as is the norm, followed by her husband.

Enkidu, who by now has learnt human behaviour, goes to challenge Gilgamesh. When he enters Uruk, the people are perplexed to see a prototype of Gilgamesh: The people jostled; speaking of him, they said, "*He is the spit of Gilgamesh.*" "*He is shorter.*" "*He is bigger of the bone*"... (*packet_honours*. P.22). Enkidu blocks Gilgamesh and the latter throws Enkidu, after a grappling and bull-like fight. Then Enkidu admits the strength of Gilgamesh, that surpasses the strength of men. That very instant they embrace one another and *their friendship is sealed* (*packet_honours*. P.23).

Gilgamesh wants to fight with Humbaba, a ferocious giant. His name means "hugeness". *Enlil has appointed Humbaba to guard the forest of cedars and armed him in sevenfold terrors, terrible to all flesh is Humbaba* (*packet_honours*. P.23). There come many bad omens, dreams and warnings from Ninsun and other gods, indicating the fight with Humbaba ends in death. Yet, with an eagerness of etching his name as the great hero who fought out Humbaba, the ferocious, and attaining fame and self glory, he adamantly goes forward with Enkidu, to defeat Humbaba. Later Ishtar sends the rampaging Bull of Heaven, Gugalanna, to destroy the people of Uruk and Gilgamesh with Enkidu are obliged to destroy it, resulting in the slow but painful death of Enkidu.

Enkidu's death reveals the hollowness of human life to Gilgamesh. He realizes the mortal fame is ephemeral. He muses over immortality and sets to Utnapishtam, the only one who survived the flood, by overcoming the perilous situations. He fails two tests there: Utnapishtam asks him to remain without sleep, but he could not keep awake for more than six days. Secondly, he successfully gets the plant that grants eternal rejuvenation from the bottom of the sea, but loses it to a serpent in a fit of carelessness. This reflects the universal human anxiety about mortality and the desire to transcend it.

The quest of Gilgamesh is a metaphor for the human search for meaning in life. Despite his initial focus on achieving immortality, Gilgamesh finally returns to Uruk empty-handed, defeated and discouraged, but with an acceptance of mortality; his journey ultimately leads him to a deeper understanding of life's value, with renewed appreciation for his city and his role as a king and the acceptance of human limitations. This acceptance is a key existential theme, emphasizing the importance of embracing life as it is.

These themes of mortality, fear of death, search for meaning in life, the inevitability of loss that are depicted in the *Epic* resonate with existentialist ideas about finding purpose within the constraints of human existence. Gilgamesh probes into the mysteries of human condition. These illustrate the epic's exploration of existential questions that continue to resonate with readers today.

A curiosity and an eagerness to know about meaning in life, the struggle with the inevitability of death, immortality, sense of loss – are not limited to time and place, but are ever present all over and at all times. With these qualities, the Epic of Gilgamesh has emerged as *trans-national, trans-regional, global literature... (involving) in the same measure a reworking of the past literary tradition(s). The same old corpus requires new readings.* (Vilashini Cooppan. P.2). It is both humbling and thrilling to hear so familiar voice from so vast a distance.

References:

- Carey, John. *The Epic of Gilgamesh*, Retrieved April 30, 2020, by John Carey. Published by Yale University Press in 2020. Reproduced with permission.
- Cooppan, Vilashini.
- Damrosch, David. "World Literature Today: From the Old World to the Whole World", in *Symploke*, 8/1 (2000): 7-19.
- George, R. Andrew. (*Translated with Introductory Notes*), *Epic of Gilgamesh* [Paperback], Penguin Press: England, 1999.
- Hall, Stuart. "The Local and the Global: Globalization and Ethnicity," in *Culture, Globalization, and the World-System*. Ed. Anthony D.
- Hutcheon, Linda. "Postcolonial Witnessing – and Beyond: Rethinking Literary History Today", in *Neohelicon* 30 (2003).
- King. Binghamton, NY: Department of Art and Art History, State U of New York at Binghamton P, 1991, pp. 19-39.
- Kovacs, Maureen Gallery. (Translated) *The Epic of Gilgamesh*, Electronic Edition by Wolf Carnahan, 1998:
- Kramer, Samuel Noah. *History Begins at Sumer*, University of Pennsylvania Press, 1988.
- Livingston, Robert Eric. "Glocal Knowledges: Agency and Place in Literary Studies", in *PMLA*, 116/1, Special Topic: Globalizing Literary Studies (2001): 145-157.
- Loriggio, Francesco. "Disciplinary Memory as Cultural History: Comparative Literature, Globalization, and the Categories of Criticism", in *Comparative Literature Studies*, 41/1 (2004): 49-79.
- Packet _ Honours.pdf:
- Sanders, N.K. *THE EPIC OF GILGAMESH* English version, Penguin Classics ISBN 0 14 044.100X pp. 61-125

Anxiety, Critical Race Theory, and the Limits of Nonviolence

Bejoy Sam P. Winslow

University of Kerala
Ph.D. Research Scholar
Department of English
University College
Trivandrum

Abstract

The 20th century nonviolent movements, especially the ones such as the Civil Rights Movement in the U.S. and anti-colonial struggles in India and Africa that we consider the monumental political movements of the century, were shaped not only by strategic and tactical resistance but also by deep-seated anxieties of race, power, and ideology. Nonviolent resistance is frequently willingly depicted as the preferred moral stance, yet its effectiveness and legitimacy were and are shaped by racial power structures. Often white (colonial) anxiety demands Black (coloured) passivity and where the coloniser's violent responses expose the fragility of nonviolence as a political strategy. Drawing from Critical Race Theory (CRT) and Politics of Anxiety, this study explores how racial anxiety operated within and against nonviolent movements, so as to both drive and destabilise them, shaping both internal decision-making and external responses. By examining 20th-century Indian, South African and American nonviolent movements, this paper situates anxiety as a critical affective force, to reveal how nonviolent resistance was not merely a tactic but a contested site of racial and ideological struggle. Ultimately, this paper situates the politics of anxiety within recent political-social transformations, offering new insights into the complexities of resistance and racial power.

Keywords: Critical Race Theory (CRT), Politics of Anxiety, Nonviolent Movement, Racial Anxiety, Power

Introduction

The 20th century nonviolent movements were shaped not only by strategic and tactical resistance but also by deep-seated anxieties of race, power, and ideology. The monumental political movements of the century, especially the nonviolent movements such as the Civil Rights Movement in the U.S. and anti-colonial struggles in India and Africa had the undertones of racial anxiety in them. Nonviolent resistance

is frequently willingly depicted as the preferred moral stance, yet its effectiveness and legitimacy were and are shaped by racial power structures.

Drawing from Critical Race Theory (CRT) and Politics of Anxiety, this study explores how racial anxiety operated within and against nonviolent movements, so as to both drive and destabilise them, shaping both internal decision-making and external responses. By examining 20th-century Indian, South African and American nonviolent movements, the paper tries to delve into these three objectives: 1) how racial constraints shaped the expectations of nonviolence, 2) limits of nonviolence during the structurally imposed state violence, 3) Compare the success of nonviolence in India, America, and South Africa, owing to political and racial structures involved. The three objectives explore how racial power structures contribute to the ineffectiveness of nonviolence, by using Critical Race Theory as a lens to look into how nonviolent political movements are often controlled, empowered or rendered ineffective by state violence and colonial interests.

1) Dictating Nonviolence

Nonviolence is often dictated by the racial power structures and dominant governments to suit their convenience. American civil rights activist Derrick Bell in his book *Faces at the Bottom of the Well* sheds light into the subtle but evident feature of racial power. Nonviolent Movements are tolerated as long as it doesn't threaten the coloniser's interest. In the following passage:

Racism is more than a group of bad white folks whose discriminatory predilections can be controlled by well-formed laws, vigorously enforced. Traditional civil rights laws tend to be ineffective because they are built on a law enforcement model. They assume that most citizens will obey the law; and when lawbreakers are held liable, a strong warning goes out that will discourage violators.... (Bell 69)

As we can identify from above the race is controlled by colonizers (whites) and as long as they follow the law that is instituted to their particular ethnic community. The segregated society as a whole is requested to buy into the idea set by the colonisers and perform any protest within the permissible boundaries of law. This makes racism a controlled entity and the terms evidently dictated by the oppressor. The ability to dream for freedom is given to the segregated people but those dreams are forced to be set inside the boundaries set by the coloniser. Therefore, by baiting/allowing protests of nonviolence, the coloniser is providing a means for the oppressor to feel that they are actually doing something to upset the coloniser. But in reality the nonviolence will only be acted within boundaries set by the coloniser. Hence a false sense of racial upliftment is gained.

"No matter their experience or expertise, blacks' statements involving race are deemed "special pleading" and thus not entitled to serious consideration." (Bell 125) The situation becomes worse as the narratives of racially segregated people about their racial segregation are dismissed and ignored by the mainstream public sphere. This is because the narratives that get in and out of the public spheres are controlled by the colonisers. If their narratives align with the white interest then they make their way into the public sphere. Hence the colonisers are dictating what is the acceptable narrative and what is not. "This phenomenon reflects a widespread assumption that blacks, unlike whites, cannot be objective on racial issues and will favor their own no matter what." (Bell 127) The narrative of the coloniser that the blacks are irrational and whites can be rational and take the right decisions as and when the situation demands, is another way by which the coloniser enforces the inferiority gaze on the colonised. The narrative that the decisions taken by leaders of any political movements or nonviolent movement can be wrong is a strong affect that is spread across the colonised society therefore dictating the terms of such political movements.

Another instance of such dictated boundaries is evident in African American writer and activist James Baldwin's letter to his nephew titled, "My Dungeon Shook" from the book *The Fire Next Time*. He urges his nephew to break free of the shackles set by the whites to achieve his dreams. This is evident from the statement, "The details and symbols of your life have been deliberately constructed to make you believe what white people say about you." (Baldwin 9) The implied dictated boundaries set by the social and political structures are visible in this statement. The psychological conditioning is also evident in the text. "You can only be destroyed by believing that you really are what the white world calls a nigger." (Baldwin 7) He tells his nephew that the only way that he could be subdued is if he believes in the narrative of the "nigger." Considering the statement, "You were born where you were born and faced the future that you faced because you were black and for no other reason," (Baldwin 8) the racial structures were already present in the society, hence proving that when the time came, nonviolent resistance could only act inside the provided dictated structures and not out of it.

2) Limiting Nonviolence

Frantz Fanon, the Afro American political philosopher, in his book *The Wretched of the Earth* lays down what can be interpreted as the generalised limits of nonviolence. He says, "The Church in the colonies is a white man's Church, a foreigners' Church. It does not call the colonized to the ways of God, but to the ways of the white man, to the ways of the master, the ways of the oppressor." (Fanon 7) Here we can see that the colonists have spread their ideals to one of the core values of a human being- his idea of God. By 'polluting' the core value, the colonists have integrated and imparted their culture as well. "Values are, in fact, irreversibly poisoned and infected

as soon as they come into contact with the colonized” (Fanon 7) Accordingly, by imparting their value systems, they are unconsciously urging the colonized to follow their instructions. “During the period of decolonization the colonized are called upon to be reasonable. They are offered rock-solid values, they are told in great detail that decolonization should not mean regression, and that they must rely on values which have proved to be reliable and worthwhile.” (Fanon 8) The colonists provide the instructions for resistance subtly. They act as invisible limits, limits which are set by colonised unknowingly, and any transgression beyond that limit is considered to be out of the colonised culture.

The greatest limit of nonviolence is that the nonviolence is a hope that the coloniser also may respond in kind and stick to nonviolence. “The government's agent uses a language of pure violence. The agent does not alleviate oppression or mask domination. He displays and demonstrates them with the clear conscience of the law enforcer, and brings violence into the homes and minds of the colonized subject.” (Fanon 4) As it is said, the government has enforcing structures that reek violence and it can be considered nothing but a whim to hope for a response where violence is entirely avoided.

These points can be substantiated by analysing Malcom X's and Steve Biko's perspectives. “In the South they're outright political wolves, in the North they're political foxes. A fox and a wolf are both canine, both belong to the dog family. Now, you take your choice. You going to choose a northern dog or a southern dog? Because either dog you choose, I guarantee you, you'll still be in the doghouse.” (Malcom X 9) In this speech, Malcolm criticises the inherent flaw in the nonviolent form of resistance, namely, election. Both the choices given to the black are favorable choices of the whites, therefore controlling the parameters of the nonviolent resistance. “He's brave when he's got tanks. He's brave when he's got planes. He's brave when he's got bombs. He's brave when he's got a whole lot of company along with him.” (Malcom 10) Here, ‘he’ refers to the colonists. This shows the inherent liking to violence the colonists have. Consequently, it would be reckless to think that the coloniser will respond with nonviolent strategies if any resistance occurs.

Accordingly, in Steve Biko's book, *I Write What I Like*, we can see how religion played a part in imparting values to the colonised. “Thus we can immediately see the logic of placing the missionaries in the forefront of the colonisation process. A man who succeeds in making a group of people accept a foreign concept in which he is expert makes them perpetual students whose progress in the particular field can only be evaluated by him; the student must constantly turn to him for guidance and promotion.” (Biko 127) The foreign ‘God’ introduction paved the way for a quest for

validation from the colonists. Thus, the quest for validation affected the resistance movements and also the value system of the colonists gained prominence disregarding the same of the colonised as inferior. "The racism we meet does not only exist on an individual basis; it is also institutionalised to make it look like the South African way of life... Our culture, our history and indeed all aspects of the black man's life have been battered nearly out of shape in the great collision between the indigenous values and the Anglo-Boer culture." (Biko 122,125) The value system and the sense of inferiority has become the invisible structures of race and the lives of the people are affected by them. The colonised are aspiring to replace whites, which in turn means aspiring to become whites rather than champions of their own culture. "...the colonized always dream of taking the colonist's place. Not of becoming a colonist, but of replacing him." (Fanon 16) This is the biggest limit to any form of resistance. It becomes controlled on physical, mental, emotional, and intellectual levels.

3) Enhancing Nonviolence

The third argument is that racial structures enhance nonviolence. Biko in his book calls for subjects to unite under the identity of black consciousness. "...Philosophy of Black Consciousness therefore expresses group pride and the determination of the black to rise and attain the envisaged self." (Biko 125) He therefore urges his fellow subjects to revert back to their roots. "Our culture must be defined in concrete terms. We must relate the past to the present and demonstrate a historical evolution of the modern black." (Biko 128) Biko ardently states that the colonised should revert back to their own culture to attain true freedom.

Racial structures have indeed helped to strengthen the strategy of non violence. The iconic leaders like Martin Luther King Jr. and Mahatma Gandhi have taken help from these structures to appeal to the public. Both of the leaders used the decisive strategy of ethnic unconscious. "The Ethnic Unconscious is conceptualized as repressed material shared by each generation with the next and with most people of that ethnic group." (Herron) The ethnic unconscious can be myths, legends, dreams, fables, beliefs, songs, laws, and unwritten rules that have become a part of the discursive practices of that particular group for a very long time. It also can include collective trauma, collective memory, moments of collective happiness, collective achievement etc. that the generations want to be passed on to the next.

Martin Luther King Jr. in his *Letter from Birmingham Jail* makes use of this concept. "When you have seen hate-filled policemen curse, kick, brutalize, and even kill your black brothers and sisters with impunity; when you see the vast majority of your twenty million Negro brothers smothering in an airtight cage of poverty in the midst of an affluent society." (King 2) Here king makes the blacks relive the past traumas that their ancestors lived. He urges them to unite so that they don't have to

suffer anymore. In another instance, he writes “when you have to concoct an answer for a five-year-old son asking in agonizing pathos, “Daddy, why do white people treat colored people so mean?”” (King 2) Through this quote, King establishes two things, first, he connects the people with the past as they are reminded of their history of their discrimination from the whites; secondly, they are reminded that their future generations will also be suffering the discrimination. He urges them to re-enforce the civil rights movement and act now if they want to save their children.

For M. K. Gandhi, the ethnic unconscious, was the glorification of the culture of his ancestors. He reminded the Indians of the glorious way of living of their ancestors. He roots nonviolence in the past culture and reaffirms Indians that it is the right way forward. In his book, *Hind Swaraj or Indian Home Rule* he puts forward these ideas. He says that, “nothing can equal the seeds sown by our ancestors...” (Gandhi 54) He compares the cultures of Indians and that of the westerners, “The tendency of the Indian civilization is to elevate the moral being, that of the Western civilization is to propagate immorality. The latter is godless, the former is based on abelief in God.” (Gandhi 56) He glorifies the Indian civilisations and equates western civilisation to immorality and Godlessness. The ethnic unconscious is invoked and the way back to a moral and godly civilisation is going back to the ancestral values of a civilisation. He associates Indian culture to the concept of God. This brings us to the next strategy, i.e., God invocation.

The prominent question that we should ponder is that the leaders had enough power with them without the invocation of God. Then why did they invoke God in their speeches and writings? God invocation is used by the leaders for the legitimization of their power. The God concept is situated deep within the minds of people. They intend to legitimize their cause by affirming that it is the right thing to do. In the quote above, Gandhi reaffirms that what he says is right as he equates the culture of his ancestors to God. He therefore gained power by affirming himself as a man of God and his strategies as the ones from God.

In *Letter From Birmingham Jail*, King writes, “To put it in the terms of St. Thomas Aquinas, an unjust law is a human law that is not rooted in eternal and natural law. Any law that uplifts human personality is just. Any law that degrades human personality is unjust.” (King 3) Here it is evident that he invokes the name of St. Aquinas to legitimise his claims of what he terms as unjust laws. By bringing Saint to it, he appeals to the God concept in his fellow community. He further states, “I’m grateful to God that, through the Negro church, the dimension of nonviolence entered our struggle.” (King 4) This statement legitimises his strategy of resistance by invoking God. Hence nonviolence is dictated as God given hence he urges everyone to follow it.

Conclusion

The paper has explored how racial structures dictate, limit and enhance nonviolence. The racial structures hence possess power to create or destroy nonviolent resistance. It can act as a stabilising and destabilising agent at the same time. Hence it can be tipped in any direction by the leaders in power.

The paper analysed the said factors as per Critical Race Theory (CRT). This helped to discern racial structures that legitimised the racism like police, law, academic institutions, church, etc. The invisible structures like value system, inferiority, etc. also helped the race politics to flourish. Hence the paper has a large scope in contemporary society. The racial wars and the legitimisation of the oppressor's politics by manifesting the racial structures inherent in the society is happening everywhere now. The Israel Gaza war, the U.S. Battle versus their immigrants, etc are prime examples of the paper's scope in the contemporary world.

References:

- Baldwin, James. "My Dungeon Shook." *The Fire Next Time*, Modern Library Edition, New York, 1995, pp. 7–10.
- Bell, Derrick. "The Racial Preference Licensing Act, The Rules of Racial Standing." *Faces at the Bottom of the Well*, Basic Books, New York, 1992, pp. 61–138.
- Biko, Steve. "Black Consciousness and the Quest for a True Humanity." *I Write What I Like*, University of Chicago Press, Chicago, 2002, pp. 122–131.
- Ellis, Catherine, and Stephen Smith, editors. "The ballot or the bullet." *King Solomon Baptist Church, Detroit, Michigan*, The New Press, 2010, pp. 1–18. *Say It Loud: Great Speeches on Civil Rights and African American Identity*,
- Fanon, Frantz. "On Violence." *The Wretched of the Earth*, Grove Press, New York, 2005, pp. 1–19.
- Gandhi, Mohandas Karamchand. "13,14,15." *Hind Swaraj or Indian Home Rule*, Navajivan Publishing House, Ahmedabad, 2019, pp. 54–61.
- Herron, W. G. "Development of the Ethnic Unconscious." *Psychoanalytic Psychology*, Semantic Scholar, 1 Jan. 1995,
- King, Martin Luther. *Letter from Birmingham Jail*. 1963,

Diaspora and Diversity: Exploring Multicultural Themes in Selected Novels of Bharati Mukherjee, Kiran Desai, and Meena Alexander

P.Dhana Raju^{1,2}, Dr.R. Manjula³

¹ Research Scholar JNTUA Anantapur-515002.

² Lecturer in English, Department of English AP IIIT, RGUKT RK Valley Idupulapaya
YSR Kadapa - 516330

³ Dr.Manjula, Associate Professor, Research Guide Department of Humanities JNTUA
Anantapur-515002.

Abstract

This research paper explores the multicultural themes and diasporic experiences represented in the works of Bharati Mukherjee, Kiran Desai, and Meena Alexander. It delves into how these authors portray identity, displacement, and cultural hybridity, reflecting the struggles and triumphs of immigrant lives. The study aims to highlight the ways in which multiculturalism shapes individual and collective identities within a diasporic framework. In This research paper critically examines the intricate relationship between diaspora and multiculturalism in the select novels of Bharati Mukherjee, Kiran Desai, and Meena Alexander. It explores how these authors portray the immigrant experience, delving into themes of displacement, identity crises, and cultural hybridity. The study highlights how multicultural encounters influence both personal and collective identities, reflecting the emotional and psychological struggles of navigating multiple cultural spaces. By comparing the narrative styles and thematic approaches of Mukherjee, Desai, and Alexander, the paper underscores the complexities of diasporic existence and the ongoing quest for belonging in an increasingly globalized world. Ultimately, this research offers a nuanced understanding of how literature captures the dynamic and often conflicting dimensions of multiculturalism and diaspora.

Key Words: Multiculturalism, Diaspora, Identity, Immigration, Identity, Displacement and Cultural Hybridity

Introduction:

Multiculturalism is a concept that refers to the coexistence of diverse cultures within a society, where cultural differences in terms of race, ethnicity, religion, language, and traditions are acknowledged, respected, and valued. It promotes the idea that no single culture is dominant, encouraging dialogue, inclusion, and mutual

understanding among various cultural groups. According to the Cambridge Dictionary, multiculturalism is the belief that different cultures in a society should be given equal importance. In literature, multiculturalism refers to works that embrace multiple cultures and where culture is an integral part of the story. **Diaspora** refers to the movement, migration, or scattering of people away from their ancestral homeland, often leading to the formation of communities in different regions. It involves themes of **displacement, identity struggles, longing for home, and cultural hybridity**. In literature, diasporic narratives explore how individuals negotiate their sense of belonging while navigating between multiple cultures. **Diversity** refers to the presence of a wide range of differences within a community, including but not limited to **race, ethnicity, religion, language, gender, and cultural practices**. It emphasizes inclusivity and the recognition of varied perspectives, enriching social and cultural environments. In an era of increasing globalization, literature has become a powerful medium to explore the complex dynamics of identity, culture, and belonging. The works of Bharati Mukherjee, Kiran Desai, and Meena Alexander offer profound insights into the themes of diaspora and multiculturalism, shedding light on the emotional and psychological struggles of immigrants.

This paper aims to:

- Investigate how Mukherjee, Desai, and Meena Alexander portray diaspora and multiculturalism.
- Examine the impact of displacement on their protagonists.
- Highlight the role of cultural hybridity in shaping identity.
- Compare their narrative techniques and thematic preoccupations.

Analysis of Selected Novels:

Bharati Mukherjee's *Jasmine*

Mukherjee's *Jasmine* follows the journey of Jyoti, a young Indian woman, as she transforms into Jasmine, Jase, and Jane, reflecting the fluidity of her identity shaped by migration. The novel captures the complexities of cultural adaptation and the emotional cost of leaving behind one's homeland. Mukherjee portrays multiculturalism not as a harmonious blend but as a series of conflicting identities, ultimately emphasizing the protagonist's flexibility.

□ **Fluid Identity:** Jasmine transforms from Jyoti to Jasmine, Jase, and Jane — each identity reflecting the cultural shifts she experiences. This fluidity mirrors the multicultural blending she undergoes as she moves from rural India to the United States.

□ **Cultural Conflict:** The novel highlights the tension between traditional Indian values and Western ideologies, showing how immigrants navigate conflicting cultural expectations.

□ **Interpersonal Relationships:** Jasmine's relationships with Prakash (representing modern India), Taylor (a liberal American), and Bud (an Iowan banker) reflect the novel's multicultural landscape.

Diaspora:

- **Displacement and Migration:** Jasmine's journey from India to America encapsulates the classic diasporic experience leaving home, facing alienation, and adapting to new environments.
- **Nostalgia and Belonging:** She constantly negotiates her longing for her homeland and the desire to belong in a new country, embodying the emotional turmoil of the diaspora.
- **Rootlessness:** The novel portrays Jasmine's sense of rootlessness, showing how migrants often struggle to balance their past and present identities.

Diversity:

- **Ethnic and Cultural Diversity:** The novel features a range of characters from different racial and cultural backgrounds, emphasizing America's diverse social fabric.
- **Intersectionality:** Jasmine's identity intersects with issues of gender, race, and class, adding layers to the representation of diversity.
- **American Melting Pot:** Mukherjee portrays America as both a place of opportunity and alienation, highlighting the complexities of living in a culturally diverse society.

Kiran Desai's *The Inheritance of Loss*:

Desai's *The Inheritance of Loss* delves into the aftermath of colonialism and the immigrant experience, portraying characters caught between their past and present. Sai, Biju, and the Judge each grapple with displacement and the illusion of a better life abroad. Desai highlights how multiculturalism often brings about alienation, contrasting romanticized notions of the West with the harsh realities faced by immigrants.

□ **Cultural Clashes:** The novel explores the friction between the colonial past and the globalized present. Characters like the Judge, who internalizes British superiority, and Sai, who grapples with modern Indian identity, highlight the struggle of blending cultures.

□ **Western Influence:** The Judge's obsession with British customs shows how colonialism impacts personal and national identities, forcing characters to navigate conflicting cultural legacies.

□ **Hybrid Identities:** Sai, who grows up with a Western education but lives in Kalimpong, embodies multiculturalism caught between modernity and tradition, between the local and the global.

Diaspora:

- **Biju's Migration:** Biju, the Judge's grandson, lives in the US as an undocumented immigrant, representing the classic diasporic struggle. His experiences alienation, exploitation, and disillusionment a sharp contrast to his dreams of prosperity abroad.
- **Rootlessness and Longing:** Biju's longing for home and his father mirrors the larger theme of how migration disrupts family ties and cultural connections.
- **Colonial Diaspora:** The Judge's own journey to England for education reflects an older form of diaspora linked to colonialism, highlighting how migration is tied to historical power dynamics.

Diversity:

- **Ethnic Diversity:** The novel presents a multicultural cast Nepalis, Indians, Westerners set against the backdrop of the Gorkhaland movement, showcasing the region's ethnic complexity.
- **Social Inequality:** Biju's life in America reflects the harsh reality of racial and economic inequality, revealing that cultural diversity does not always mean equality.
- **Political Unrest:** The Gorkhaland agitation in Kalimpong highlights internal diversity within India, showing how marginalized groups fight for recognition and cultural autonomy.

Meena Alexander's *Fault Lines*: Meena Alexander's *Fault Lines* is an autobiographical exploration of fragmented identity, shaped by the author's transnational journey across India, Sudan, and the United States. The memoir reveals how diaspora disrupts notions of home and belonging, portraying identity as an ever-evolving construct influenced by cultural intersections. Alexander's narrative reflects the emotional turmoil of living between cultures while embracing the creative possibilities of hybridity.

Multiculturalism:

□ **Cultural Clashes:** The novel explores the friction between the colonial past and the globalized present. Characters like the Judge, who internalizes British superiority, and Sai, who grapples with modern Indian identity, highlight the struggle of blending cultures.

□ **Western Influence:** The Judge's obsession with British customs shows how colonialism impacts personal and national identities, forcing characters to navigate conflicting cultural legacies.

□ **Hybrid Identities:** Sai, who grows up with a Western education but lives in Kalimpong, embodies multiculturalism caught between modernity and tradition, between the local and the global.

Diaspora:

- **Biju's Migration:** Biju, the Judge's grandson, lives in the US as an undocumented immigrant, representing the classic diasporic struggle. His

experiences alienation, exploitation, and disillusionment — a sharp contrast to his dreams of prosperity abroad.

- **Rootlessness and Longing:** Biju's longing for home and his father mirrors the larger theme of how migration disrupts family ties and cultural connections.
- **Colonial Diaspora:** The Judge's own journey to England for education reflects an older form of diaspora linked to colonialism, highlighting how migration is tied to historical power dynamics.

Diversity:

- **Ethnic Diversity:** The novel presents a multicultural cast Nepalis, Indians, Westerners set against the backdrop of the Gorkhaland movement, showcasing the region's ethnic complexity.
- **Social Inequality:** Biju's life in America reflects the harsh reality of racial and economic inequality, revealing that cultural diversity does not always mean equality.
- **Political Unrest:** The Gorkhaland agitation in Kalimpong highlights internal diversity within India, showing how marginalized groups fight for recognition and cultural autonomy.

Comparative Analysis:

Multiculturalism, diaspora, and diversity are central themes in postcolonial literature, offering rich narratives that explore the intersection of identity, migration, and cultural hybridity. Kiran Desai's *The Inheritance of Loss*, Bharati Mukherjee's *Jasmine*, and Meena Alexander's *Fault Lines* present unique yet interconnected portrayals of these themes. While each work stems from the author's personal and cultural history, together they offer a nuanced understanding of how displacement and cultural multiplicity shape human experiences. While Mukherjee focuses on personal reinvention, Desai emphasizes the socio-political consequences of migration, and Alexander delves into the psychological aspects of diasporic identity. Their works collectively reveal that diaspora is not a monolithic experience it is shaped by individual histories, socio-political contexts, and personal struggles. The comparative analysis highlights how each author portrays multiculturalism as a complex, often painful, yet transformative process.

Conclusion:

Despite their different narrative forms novel, autobiographical fiction, and memoir *The Inheritance of Loss*, *Jasmine*, and *Fault Lines* collectively explore the intersections of multiculturalism, diaspora, and diversity. Desai highlights the socio-political consequences of migration, Mukherjee emphasizes personal reinvention, and Alexander delves into the emotional and psychological impacts of cultural hybridity. Together, these works present a holistic view of how identity is negotiated across borders, offering a powerful commentary on the complexities of the globalized world. This paper concludes that the select novels of Mukherjee, Desai, and Alexander offer

rich, multifaceted portrayals of diaspora and multiculturalism. Their works challenge simplistic notions of identity and belonging, presenting instead a dynamic interplay of cultural hybridity and emotional displacement. Understanding these narratives is crucial in a world where migration and cultural diversity continue to shape human experiences.

References:

- Bharati Mukherjee's novel *Jasmine* was first published in 1989 by Grove Weidenfeld in hardcover, with the ISBN-10: 0802110320 and ISBN-13: 9780802110329. Desai, Kiran. *The Inheritance of Loss*. Grove Press, 2006.
- Meena Alexander's *Fault Lines* is a memoir first published in 1993 by The Feminist Press at the City University of New York. The hardcover edition from that year carries the ISBN-10: 1558610588 and ISBN-13: 9781558610583. Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
- Edward W. Said's *Reflections on Exile and Other Essays* was first published in 2000 by Harvard University Press. The hardcover edition carries the ISBN-10: 0674003020 and ISBN-13: 9780674003026.
- Additional scholarly articles and critical essays- JHANSI, N., and Subramanian, a. plight of women in Bharati Mukherjee's *Jasmine*.
- Kathoon, A.S., Uthamapalayam, T. D., Nadu, T., & Siddiq, S.A. (2022). CROSS CULTURAL Conflicts In Bharati Mukherjees *Jasmine*. IJRAR-International Journal of Research and Analytical reviews (IJRAR), 9(2), 317-322.
- Reddy, N.K (2018). Aspects Of Enculturation And Acculturation In Bharati Mukherjees *Jasmine*: An Appraisal.
- Urmila, P. Migration And Transformation In Bharati Mukherjees *Jasmine*. Cauvery Research Journal, 3(1).

THE TIMELESS ROLE OF TEACHERS OF ENGLISH IN THE AI ERA

¹**Dr. R. Harinath**, Lecturer in English, Government Degree College, Rapur, SPSR
Nellore, Andhra Pradesh

²**Dr. B. Rajasekhar**, Lecturer in English, Viswodaya Government Degree College,
Venkatagiri, Tirupathi, Andhra Pradesh

Abstract

The rapid advancement of artificial intelligence (AI) in the field of education challenges the role of teachers in general and teachers of English in particular across the world. Students are heavily relying on such AI-powered tools as ChatGPT, DeepSeek and so and so forth as these are capable of generating essays, analyzing literature, and providing language corrections. This paper deals with the irreplaceable role of teachers of English in imparting language and literature to students despite the growing dominance of AI in these areas. While AI can assist in obtaining information and basic language functions, it indisputably lacks the human touch necessary for fostering critical thinking, creativity, emotional intelligence, and ethical academic practices. The study highlights how teachers of English can sustain their prominence even while embracing AI as a complementary tool instead of deeming it as a threat. Furthermore, the paper explores the significance of face- to-face engagement, mentorship, and personalized feedback—elements that AI cannot substitute. Ultimately, this paper asserts that while AI may transform education, the role of teacher of English remains indispensable in fostering literary growth and language skills among students.

Keywords: teachers of English, artificial intelligence, critical thinking, creativity in learning, human mentorship, pedagogy in the digital age, language learning.

Introduction

Artificial intelligence has significantly impacted education, sparking discussions about the diminishing role of teachers in conventional classrooms. Several AI applications which can generate text, correct grammar, and even assess students' performance raise questions the very existence of human educators. However, while AI provides assistance, it cannot replace the human elements of teaching, such as fostering moral reasoning, creativity, and critical thinking (US Department of Education).

English is not merely about grammatical accuracy; it encompasses articulation, context, and emotional expression. Teaching English involves a deep engagement with

literature, comprehension, and communication skills that remain fundamentally human. AI can assist with grammar correction and vocabulary enhancement but cannot convey cultural nuances, emotions, or literary appreciation. “We need to take account of the social and emotional aspects of learning, and that genAI (and AI more broadly) needs to support the development of these aspects of learning, as well as the acquisition of knowledge and skills” (Cambridge English). Additionally, AI lacks the ability to facilitate classroom discussions, motivate students with personal stories, and cultivate a genuine passion for language and literature.

The Role of AI in English Language Education

The integration of artificial intelligence (AI) in English language teaching (ELT) presents both opportunities and challenges, reinforcing the indispensable role of human educators. AI has been found to significantly enhance learning by offering personalized instruction, facilitating self-regulation, and mitigating learners’ anxiety through virtual conversational partners. However, the systematic review conducted by the British Council highlights a crucial concern: AI systems inherently carry biases in language standardization, reinforcing dominant linguistic norms while marginalizing others. For instance, a study within the review reported how a student using Google Translate discovered that “Tagalog was not listed as a language by Google Translate” (British Council, 2023), leaving them to question the legitimacy of their linguistic identity. This reveals AI’s limitations in capturing the cultural and contextual richness of language, something that only human teachers can navigate effectively. English educators remain crucial in fostering linguistic diversity, promoting critical engagement with AI-generated content, and ensuring students develop not just language proficiency but also cultural awareness. Rather than being displaced by AI, teachers must harness it as a supportive tool while retaining their role as ethical guides, critical thinkers, and empathetic mentors who cultivate meaningful human interactions.

AI has revolutionized English language education by providing personalized learning experiences and instant feedback. AI-powered platforms such as Grammarly, ChatGPT, and Google Translate have enhanced language accessibility and efficiency (British Council). AI can provide automated essay scoring, real-time error correction, and adaptive learning environments tailored to individual needs (Stanford TL Hub). However, despite these advantages, AI tools function based on pre-existing algorithms and data, limiting their ability to interpret human emotions and nuanced literary meanings (ResearchGate).

Moreover, AI-generated content often lacks depth and originality. While AI can summarize literary works and generate grammatically correct responses, it struggles to capture complex poetic expressions, allegories, and cultural references embedded in texts (Medium, Rohan Roberts). AI lacks the ability to understand subtext, irony, and

sarcasm, which are crucial for advanced literary analysis (Online Scientific Research). Consequently, excessive reliance on AI may hinder students from developing critical thinking and interpretative skills.

Critical Thinking and Creativity

One of the key limitations of AI-generated content is its lack of originality and depth. English teachers play a vital role in fostering students' ability to critically analyze literature and formulate independent interpretations (Ali Ezzeddine). AI models rely on pre-trained data and cannot offer unique perspectives or encourage independent intellectual engagement (Rossier USC).

Beyond textual analysis, critical thinking encompasses questioning, debating, and making connections between literature and real-world issues. Teachers create environments that nurture student inquiry, enabling them to explore themes, arguments, and rhetorical devices in literature. Classroom discussions, debates, and guided reflections cultivate the ability to articulate complex ideas—an aspect AI cannot facilitate effectively.

Creativity, another essential element of English education, requires originality, emotional depth, and self-expression. While AI may assist with brainstorming ideas, genuine creativity emerges from personal experiences and human imagination—elements that cannot be automated. Literature, poetry, and storytelling thrive on authenticity and nuanced interpretation, which only teachers can effectively nurture (IntegraNXT Blog).

Emotional Intelligence and Ethical Learning

Teachers provide emotional support and mentorship that AI cannot replicate. They foster ethical learning, discourage plagiarism, and promote academic integrity (US Department of Education). Unlike AI, which generates content without ethical considerations, educators instill moral responsibility in students, ensuring that they engage in honest and original work.

Emotional intelligence is a fundamental aspect of language education. Teachers understand their students' struggles, motivations, and emotions, allowing them to offer personalized encouragement. Unlike AI, educators can detect when a student is disengaged, frustrated, or overwhelmed and respond with appropriate guidance (Cambridge English). Moreover, AI poses ethical challenges, as it can be misused for plagiarism and academic dishonesty. Without proper guidance, students may use AI-generated content without developing their own critical writing and analytical skills. Teachers play a crucial role in ensuring responsible AI usage by integrating technology ethically into education while maintaining the importance of human creativity and intellectual effort (British Council).

Personalized Feedback and Face-to-Face Engagement

Although AI can provide instant grammar and syntax feedback, it cannot offer personalized insights into students' thought processes and literary interpretations (Stanford TL Hub). Human teachers recognize the unique learning pace and style of each student, adapting their instruction accordingly. Unlike AI, which follows pre-programmed rules, teachers modify their approaches based on classroom dynamics, student performance, and individual comprehension gaps (US Department of Education). Face-to-face engagement is essential for fostering meaningful learning experiences. Classroom interactions, discussions, and peer reviews help students refine their writing and communication skills. Personal interactions also enable teachers to provide real-time clarification, emotional encouragement, and intellectual guidance—elements that AI cannot replicate (Rossier USC).

AI as a Complementary Tool, Not a Replacement

Instead of perceiving AI as a threat, English teachers should embrace it as a supplementary tool to enhance pedagogical strategies. AI can handle repetitive tasks, such as grading multiple-choice questions and providing preliminary writing feedback, allowing teachers to focus on complex aspects of language instruction (British Council). By leveraging AI responsibly, educators can create balanced learning environments where technology enhances, rather than replaces, human expertise.

Teachers can incorporate AI-powered applications into their classrooms to improve engagement, facilitate personalized learning, and introduce interactive teaching methods. Gamified learning experiences, automated assessments, and AI-assisted discussions can make language learning more dynamic and effective (Medium, Rohan Roberts). However, it is essential that teachers maintain their central role in guiding students toward deeper linguistic and literary understanding.

Conclusion

Despite rapid advancements in AI, the role of English teachers remains irreplaceable. While AI can support education by providing automation and personalization, it cannot cultivate critical thinking, emotional intelligence, or personalized mentorship. Teachers must adapt to the digital age by integrating AI responsibly while preserving their essential role in developing students' linguistic and literary capabilities. The future of education lies in a balanced partnership between AI technology and human educators, ensuring that learning remains a deeply intellectual and human-centered experience.

References:

British Council. "AI in English Language Teaching: A Systematic Review." British Council, www.britishcouncil.org/sites/default/files/ai_in_english_language_teaching_systematic_review.pdf

Cambridge English. "English Language Education in the Era of Generative AI." Cambridge Assessment, www.cambridgeenglish.org/Images/685411-english-language-education-in-the-era-of-generative-ai-our-perspective.pdf.

IntegraNXT Blog. "AI in Education: Reimagining the Role of Teachers." www.integrantxt.com/blog/ai-in-education-reimagining-the-role-of-teachers/.

Medium. "AI and Teachers of the Future." www.medium.com/@rohanroberts/ai-and-teachers-of-the-future-62405d048ea6.

ResearchGate. "Challenges and Reshaping of the Role of College English Teachers in the AI Era." www.researchgate.net/publication/381173090_Research_on_Challenges_and_Reshaping_of_Role_of_College_English_Teachers_in_the_Context_of_the_AI_Era.

Rossier USC. "Preparing Future Teachers for AI Era." USC Rossier, rossier.usc.edu/news-insights/news/2024/march/preparing-future-teachers-ai-era.

Stanford TL Hub. "Teaching in the AI Era." Stanford University, tlhub.stanford.edu/docs/teaching-in-the-ai-era/.

US Department of Education. "Artificial Intelligence and the Future of Teaching and Learning." U.S. Department of Education, www.ed.gov/sites/ed/files/documents/ai-report/ai-report.pdf.

TRANSFORMATION TRENDS IN ABORIGINAL EXEMPLIFICATION IN LITERATURE

Dr.Rakoti Srinivasa Rao¹ & Prof.V.B.Chithra²

Mentor in English,

Rajiv Gandhi University of Knowledge Technologies(RGUKT), Srikakulam-A.P.

E-mail: srinivasenglishmentor@rguktsklm.ac.in

Professor of English², Jawaharlal Nehru Technological University (JNTU).

Ananthapuramu-A.P- 515002

E-mail: chitravb1@gmail.com

Abstract

The global recognition of Indigenous rights coupled with cultural self-determinism together with decolonization efforts has pushed Aboriginal voices in literature toward remarkable development throughout the last few decades. Thomas King and Jeanette Winterson together with Kim Scott lead the transformation of Aboriginal storytelling as well as other authors contribute to this new course. Aboriginal authors now reject outsider-imposed colonial perspectives by showing themselves through these Indigenous perspectives that reinforce empowerment in their self-representation. The research focuses on important developments in Aboriginal literature which showcases the elaboration in writings by modern authors. Study details the identity management and cultural heritage conservation alongside their efforts in retrieving lost historical records. This study evaluates the development of narrative observances together with character evolution along with thematic adaptations in *Green Grass, Running Water* by Thomas King, *That Deadman Dance* by Kim Scott, and *Oranges Are Not the Only Fruit* by Jeanette Winterson by examining changes in legacy of colonialism, trauma, and Indigenous resistance. These literary works serve as political instruments which combat stereotypes as well as fight for cultural recovery and boost Indigenous author presence in both neighbourhood and worldwide literary publications. By performing these changes Aboriginal writers both establish their autonomy and reshape cultural perceptions and create positive social change. Contemporary Aboriginal literature acts as both a reflection and a contributor to changing global perspectives about Indigenous people as well as their cultural storytelling.

Keywords: Aboriginal literature, decolonization, cultural preservation, identity, transformation, Indigenous writers.

Introduction

Contemporary Aboriginal literary scholarship has documented a paradigm shift in narrative authority, marking the transition from externally mediated accounts to culturally grounded storytelling practices. Early literary records often sidelined Indigenous perspectives through reductive anthropological frameworks that privileged settler-colonial epistemologies. The emergence of foundational authors like Thomas King and Kim Scott during the late 20th century catalyzed a critical reorientation, employing narrative strategies that interweave ancestral oral traditions with postcolonial literary forms. This methodical analysis focuses on three seminal works - King's *Green Grass, Running Water*, Scott's *That Deadman Dance*, and Winterson's *Oranges Are Not the Only Fruit* - to trace the evolution of narrative decolonization practices. Through textual analysis, the investigation identifies three core transformative processes: the subversion of colonial historiographies via mythic recontextualization, the linguistic reclamation of identity constructs, and the strategic deployment of metafictional techniques to challenge Eurocentric literary conventions.

The study posits that these narrative innovations constitute more than aesthetic developments, representing instead a form of cultural activism that simultaneously preserves Indigenous knowledge systems and engages in transnational literary discourse. Of particular significance is the examined authors' strategic appropriation of Western literary forms to articulate counter histories, thereby creating dialogic spaces where traditional Aboriginal cosmologies interact with contemporary global concerns.

Transformation Trends in Aboriginal's Literature

Aboriginal literary form has transformed radically in recent decades, moving away from historical erasure toward active cultural reclamation. Whereas Indigenous narratives previously were filtered through colonial frames—regularly distilling rich traditions to stereotypes—present-day Aboriginal writers now claim authorship of their stories. The examined literary developments demonstrate significant alignment with transnational decolonial praxis, emphasizing narrative sovereignty as a mechanism for historical recuperation and epistemic resistance. Contemporary critical analysis identifies three primary vectors of innovation: the textual codification of ancestral oral performatives, thematic progression from postcolonial survival discourse to examinations of cultural reclamation processes, and experimental narrative architectures that negotiate Indigenous knowledge systems through engagement with global literary modernisms. Notable practitioners including Thomas King (Cherokee), Alexis Wright (Waanyi), and Kim Scott (Noongar) employ

sophisticated intertextual strategies that bridge temporal and cultural divides. Their works characteristically interweave ancestral cosmologies, colonial historiographies, and contemporary Indigenous ontologies, creating multilayered explorations of identity formation. This methodological synthesis achieves dual objectives: preserving cultural specificity while participating in cross-cultural literary dialogues, thereby challenging essentialist categorizations of Indigenous textual production. The unique emphasis by these authors reconfigure Western literary conventions through Indigenous narrative frameworks, effectively creating hybrid forms that subvert colonial textual hierarchies. The resultant works operate as both cultural archives and speculative interventions, simultaneously documenting historical erasure and imagining decolonial futures through innovative storytelling practices

Anything but a purely aesthetic transition, this literary transformation is itself a political act of resistance to cultural silencing at the hands of the system. By privileging Indigenous epistemologies and subverting colonial models, Aboriginal literature challenges dominant discourses and creates intergenerational healing. This intentionality expresses itself in various forms: increased international acceptance of works authored by Indigenous people, the calculated inclusion of ancestral languages within works, and narrative sovereignty reclaimed. These initiatives not only safeguard cultural memory but also reinterpret literary spaces as arenas of activism and self-determination. With Aboriginal writers reconfiguring literary landscapes ever more, their productions are both mirrors reflecting Indigenous fortitude and bridges building cross-cultural understanding—a reflection of literature's abiding ability to claim sovereignty and reimagine futures..

Analysis of Transformation Trends in Aboriginal Literature

Aboriginal literature has evolved throughout decades to shift from colonial depictions into self empowered storytelling that reclaims Indigenous voices and supports cultural restoration and fights against historical ignorance. Literary works including *Green Grass Running Water* by Thomas King and *That Deadman Dance* by Kim Scott along with *Oranges Are Not the Only Fruit* by Jeanette Winterson demonstrate this change. The textual analysis reveals that three essential literary trends emerge through the use of non-traditional storytelling methods that challenge Western literature conventions. The dominant transformation in Aboriginal literatureshow how Thomas King combines traditional Indigenous storytelling with modern narrative elements in *Green Grass Running Water*. King uses Indigenous storytelling methods alongside non-linear structures and textual connexions to mix mythological content with present-day storytelling in order to oppose Western literary protocols (King 67). Through his storytelling approach the author breaks down conventional European narratives while integrating Indigenous beliefs about time cycles and shape-shifting identities against Western cultural constraints. Kim Scott

uses a storey structure in *That Deadman Dance* that combines Indigenous perspectives with European viewpoints to analyse the conflict between Aboriginal cultural independence and colonial territorial growth (Scott 154). Through the novel the author reclaims historical agency for the Aboriginal people by showing their encounters with settlers from their Indigenous viewpoint instead of using the conventional colonial storylines. Historical memory gets reassessed and reclaimed through this major transformation trend which fights against dominant colonial discourse. The book presents early encounters between Aboriginals and Europeans by first showing mutual positivity but later exposes the destructive consequences of colonisation (Scott 203). The new way of viewing things helps Aboriginal literature work as a corrective tool that fights past false representations while showing how Indigenous communities continue to survive. *Green Grass Running Water* dismantles Biblical and Western literary frameworks through Native American creation storeys in order to challenge colonial domination and religious intrusions (King 89).

In Jeanette Winterson's *Oranges Are Not the Only Fruit* the character fights to establish her native identity while resisting conventional cultural expectations. The novel shares thematic elements with Indigenous storeys even though it does not explicitly mention Aboriginal perspectives (Winterson 112). Winterson's main character fights against social demands and takes back ownership of her identity which relates to Aboriginal writing as a tool for Indigenous groups to recover their cultural heritage. In King's work characters actively fight against colonial-imposed rules by establishing their personal definitions of identity (King 131). The transformation illustrates Aboriginal literature's evolution to reduce passive portrayals in colonial text instead of promoting active involvement in historical preservation. Aboriginal literature now represents a dynamic platform that completes three key functions of decolonization and cultural protection as well as political self-determination. The integration of Aboriginal wisdom with modern literary techniques allows these authors to lead the continuous development of Indigenous storytelling so Indigenous voices stay dominant in worldwide literary discussions.

Significance of the study

The analysis of Aboriginal literature transformation trends holds great importance because it reveals how Indigenous writing techniques and main subjects alongside their political effects develop over time. The research examines three writers including Thomas King and Kim Scott alongside Jeanette Winterson to demonstrate how Aboriginal authors have gained back their stories and disrupted colonial stereotyping and protected their indigenous heritage. Research undertakes a significant position in postcolonial studies through its analysis of Indigenous storytelling's power to conduct decolonization as well as reshape historical narratives and construct Indigenous identities. The research holds great value for both literary

scholars and educators as well as policymakers who want to understand the connexion between literature and Indigenous rights. Able literature performs an essential role to educate others about diverse cultures because it fights stereotypes and strengthens Indigenous storytelling presence in international literary traditions. Through examining the dual analytical approaches in contemporary Aboriginal literature this research reveals how these authors merge traditional knowledge with modern literary styles. The research evidence demonstrates that Indigenous literature remains a living shape-shifting force which structures present-day international literary spaces and sustains cultural survival.

Discussion on Aboriginals Literature Study

The evolving state of Aboriginal literature demonstrates progress in gaining back cultural ownership as well as gaining authorial control and accomplishing the process of uncolonization. Writing Native tradition into their work along with historical reflection and Indigenous worldview in their analysis allows Thomas King in *Green Grass, Running Water* and Kim Scott in *That Deadman Dance* to overturn colonial literary constructs. The literary works present Aboriginal communities' enduring power to protect themselves from marginalisation while restoring their cultural possessions through storytelling. The evolution from external literary narratives to Indigenous self-representation has given power to Aboriginal authors who also transformed worldwide literary dialogue through their focus on Aboriginal stories of achievement and battle and life experiences. Through combining traditional Aboriginal storytelling approaches with contemporary methods authors demonstrate the adaptable nature of Aboriginal literature. Aboriginal literature functions as an artistic and political instrument to raise general understanding about the rights and native histories and identities of Indigenous peoples. Research in this domain retains importance to study the ongoing development of Aboriginal storytelling methods that shape current literary and cultural analysis.

Conclusion

The transformation of Aboriginal literature has brought about fundamental changes in how Indigenous histories and cultural identities appear within literary circles. Aboriginal writers Thomas King and Kim Scott currently encourage storytelling through their works which function as tools for cultural protection and resistance as well as empowerment. Through their creative production and other writers this genre demonstrates its capability to expose historical trauma and provide healing as well as reclaim ancestral history and establish Indigenous authority. Through their integration of oral traditions combined with myth and non-linear storytelling patterns Aboriginal storytelling challenges Western literary conventions to create dynamic writing spaces which prioritize indigenous perspectives. The development of Aboriginal literature remains active because it influences worldwide literary directions alongside changing perspectives of Indigenous representation. Through an analysis of these alterations

this paper enhances general comprehension of literary potential as a means to reverse colonial domination alongside cultural redemption and societal progress.

References

- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 2002.
- King, Thomas. *Green Grass, Running Water*. Doubleday, 1993.
- Scott, Kim. *That Deadman Dance*. Picador, 2010.
- Winterson, Jeanette. *Oranges Are Not the Only Fruit*. Pandora, 1985.
- Henderson, James (Sákéj) Youngblood. *Indigenous Resurgence and the New Politics of Decolonization*. UBC Press, 2020.
- Griffiths, Jennifer. *Trauma and Resilience in Indigenous and Postcolonial Literature*. Routledge, 2021.
- Narogin, Mudrooroo. *Writing from the Fringe: A Study of Modern Aboriginal Literature*. Hyland House, 1990.
- Weaver, Jace, Craig S. Womack, and Robert Warrior. *American Indian Literary Nationalism*. University of New Mexico Press, 2006.
- Brewster, Anne. *Literary Formations: Post-Colonialism, Nationalism, Globalism*. Melbourne University Press, 1995.
- Madsen, Deborah L. *Understanding Thomas King*. University of South Carolina Press, 2014. .

The Question of the Other in Jean Paul Sartre's *No Exit*

Bincy P

Abstract

In the introduction to her seminal work *The Second Sex*, Simone de Beauvoir famously asserts that otherness is a fundamental category of human thought. Human beings, upon recognizing the existence of something, instinctively seek to define it in opposition to something else—this opposing entity is termed the Other. Otherness operates within a dyadic relationship, necessitating the presence of a counterpart, the self. While the perception of difference often leads to discrimination and marginalization, it also plays a crucial role in shaping and delineating the boundaries of the self.

Jean-Paul Sartre explores the dialectic of inter-subjectivity, emphasizing the interplay between the self and the Other, a concept central to his existentialist philosophy. He argues that the world is fundamentally oriented toward the Other rather than the self, resulting in what he terms “bad faith”. Sartre’s play *No Exit* (1944) examines this concept of otherness and its profound existential implications. The play explores themes of freedom, responsibility, and self-deception through its three main characters—Garcin, Ines, and Estelle—who, after death, find themselves trapped in a confined existence resembling hell. As they interact and reveal their pasts, the play underscores its central existentialist theme: “Hell is other people”, highlighting the inescapable interdependence of human relationships. This paper aims to analyse how Sartre’s theory of the Other influences identity formation, alienation, and human relationships in *No Exit*.

Keywords: Otherness, Existentialism, Self and Other, Simone de Beauvoir, Jean-Paul Sartre, *No Exit*, Bad Faith, Freedom, Responsibility, Inter-subjectivity, Alienation, Subjectivity, Identity, Power Dynamics, Social Constructs, Perception, The Gaze, Existential Angst.

Jean-Paul Sartre was a French philosopher, novelist, and playwright who significantly influenced 20th-century thought, particularly through his contributions to existentialism. Existentialism, as defined in his essay *Existentialism is a Humanism* (1946), posits that “Man is nothing else but that which he makes of himself. That is the first principle of existentialism.” This philosophical movement asserts that individuals are responsible for creating meaning in their lives through their choices and actions.

Sartre advocated for human dignity and freedom, consistently exploring these ideas in his works. Key concepts of his philosophy, as identified by Jonathan Webber, include *existence precedes essence*, abandonment, absolute individuality and freedom, the subjectivity of values, responsibility for choice, anxiety, despair, the self, and bad faith. Sartre's *No Exit* is a one-act existentialist play that explores the themes of freedom, responsibility, and self-perception. The story is set in a single room where three characters—Garcin, Inès, and Estelle—find themselves after death. They soon realize that they are in hell, but instead of physical torture, their punishment is being confined together, forced to confront their own guilt, flaws, and reliance on the judgments of others. The famous line "Hell is other people" encapsulates Sartre's view of how individuals often construct their identity through the gaze and opinions of others, rather than embracing their own freedom and authenticity. The play is a powerful exploration of existentialism, human relationships, and the concept of personal accountability.

The play *No Exit* portrays a unique vision of the afterlife, focusing on three dead characters—Joseph Garcin, Inez Serrano, and Estelle Rigault—who are condemned to spend eternity together in a modestly furnished room. Expecting the physical torment traditionally associated with hell, they are instead confronted with the psychological torture of being locked in perpetual interaction. A valet introduces them to the room, which lacks any devices for physical punishment but traps them in an eternal cycle of defining and torturing each other through their judgments. The three characters slowly realize that their suffering will come from their inability to escape each other's gaze, illustrating Sartre's assertion that relationships, when dominated by external judgments, can constrain an individual's freedom.

Sartre redefines the concept of hell, moving away from its conventional religious depiction. Sartre's idea *Hell is other people*, from the play *No Exit*, is about how people can lose their freedom and identity when they let others define them. In the play the character Garcin boldly declares:

You remember all we were told about the torture-chambers, the fire and brimstone, the "burning marl." Old wives' tales! There's no need for red-hot pokers. HELL IS-- OTHER PEOPLE! (47)

Garcin's statement "*Hell is other people*" is a profound commentary on the existential dynamics of human relationships and self-perception. Sartre didn't mean that relationships are bad or that people are horrible. Instead, he explained that when we care too much about how others judge us, we start to see ourselves through their eyes instead of our own. This can trap us in a cycle where we feel controlled or limited by what others think.

In *No Exit*, three characters are trapped in a room together forever. They expect physical torture because they're in hell, but they slowly realize that the real torture is being with each other. They hurt each other emotionally by judging, defining, and limiting one another. Sartre shows that this kind of *hell* isn't a place with fire and brimstone; it's a state of mind where people let others control how they see themselves.

The idea is simple: when you rely on others to define who you are, you lose your own freedom to decide for yourself. Sartre believed that we should take responsibility for who we are and embrace our own choices and freedom, instead of living based on other people's opinions. In short, "Hell is other people" means that letting others control how you feel about yourself can become your own personal hell. But Sartre also reminds us that we have the power to break free from this by being true to ourselves and taking responsibility for our lives.

In his view, hell is a psychological construct rooted in the interplay between the self and others. The characters in *No Exit* are trapped not by flames or demons but by the weight of each other's opinions and perceptions. The room itself symbolizes the absence of freedom, with its lack of windows, mirrors, books, or entertainment. Even the most basic human privileges, such as sleep, blinking, or shedding tears, have been stripped away, reinforcing their confinement. This setting underscores the existential anguish of being unable to escape the gaze of others.

The concept of bad faith plays a central role in the play. In Sartrean existentialism, bad faith refers to the act of living inauthentically by surrendering one's freedom to external pressures and adopting false values. This occurs when individuals rely on external authorities—such as societal norms, religion, or science—to justify their existence and actions, thereby avoiding responsibility for their choices. In the play, Garcin exemplifies bad faith as he struggles with his own sense of cowardice. Rather than confronting this on his own terms, he seeks validation from Estelle to convince him otherwise. Similarly, Estelle's sense of self is entirely dependent on the validation of others. Deprived of mirrors in the room, she turns to Inez to see her own reflection, saying, "I feel so queer... When I can't see myself, I begin to wonder if I really and truly exist." (18). Estelle's reliance on others to affirm her existence highlights her inability to define her own essence.

Sartre's principle of "existence precedes essence" is a cornerstone of the play. This idea asserts that individuals are not born with a predetermined essence or identity; instead, they create their essence through their actions and choices. The characters reflect this idea in their dialogues, as they proclaim, "You are your life and

nothing else" (45) and "A man is what he wills himself to be "(44). The inability of one character to define another further reinforces Sartre's point that only individuals themselves can determine their essence.

Authenticity is another central theme explored in the play. Sartre believed that authenticity arises when individuals take full responsibility for their actions and choices, differentiating their true desires and values from those imposed by external forces. Among the three characters, Inez emerges as the only authentic figure. Unlike Garcin and Estelle, who remain trapped in their pasts and seek validation from others, Inez confronts her present circumstances and asserts her freedom to define her essence. She recognizes that her past is inaccessible and irrelevant and embraces the responsibility of her existence, even in the confines of hell. Her acceptance of suffering and freedom reflects Sartre's view that authenticity is an essential aspect of asserting one's existence.

The play's existential themes also resonate with modern dilemmas in a society dominated by technology, social media, and virtual connections. Like the characters in *No Exit*, individuals today often seek validation and approval from others to affirm their identity. This external reliance can lead to anxiety and disappointment, as seen in Garcin's desperate attempts to gain validation. His frustration at the lack of affirmation from others leads him to the iconic declaration, "Hell is other people." Sartre's critique of the tendency to conform to societal expectations and relinquish one's individuality remains deeply relevant in today's fragmented and polarized world.

All most al the characters in the play *No Exist* speak in a philosophical tone. No need to mention that it is existemilism to the core. The following dialogue of Inez is only one example for the philosophical overtone;

One always dies too soon-- or too late. And yet one's whole life is complete at that moment, with a line drawn neatly under it, ready for the summing up. You are-- your life, and nothing else.(45) The statement reflects the existential philosophy that emphasizes the finality of death and its role in defining an individual's life. Sartre suggests that death, regardless of its timing, serves as a point of closure where a person's life, choices, and actions come together as a complete narrative, ready for evaluation. The phrase *You are—your life, and nothing else* underscores his belief that individuals are defined not by external factors but by the totality of their decisions and lived experiences. In existentialist thought, life has no predetermined essence; instead, each person creates their essence through their actions and the freedom to choose. This statement challenges people to take responsibility for their lives, live authentically,

and embrace their freedom, knowing that at the moment of death, their life becomes a definitive and self-determined expression of who they are.

Another dialogue of Garcin that:

We are in hell, my dear, there is never any mistake there; people are not damned for nothing (16) is also loaded with philosophy.

The above line from *No Exit* reflects Garcin's realization of their punishment and the existential logic behind their presence in hell. By that statement Garcin acknowledges that their damnation is not arbitrary but a direct consequence of their actions and choices during life. Sartre uses this dialogue to emphasize the existential idea of responsibility: individuals are accountable for the lives they lead, the choices they make, and the moral consequences of their behavior.

In *No Exit*, hell is not depicted as a place of physical torment but as a psychological and social state where individuals are forced to confront the essence of their actions and the way they have impacted others. Garcin's statement highlights the justice of their suffering, as each character's presence in hell is tied to the flaws, betrayals, or acts of bad faith they committed while alive. This acknowledgment ties into Sartre's broader philosophy that humans have the freedom to shape their lives through choices, but with this freedom comes absolute responsibility for the outcomes. Garcin's words serve as a stark reminder of the ethical weight of one's actions and how they ultimately define one's existence.

In another context Estelle's asserts:

When I can't see myself, I begin to wonder if I really and truly exist.(18)

This statement, made by Estelle, highlights her existential reliance on external validation for self-awareness and identity. Without a mirror to physically see herself, Estelle becomes insecure about her existence, illustrating her dependence on others to affirm her sense of self. She embodies the idea of *bad faith*, a Sartrean concept where individuals deny their innate freedom and authenticity by relying on external forces—such as other people's opinions—for validation.

Estelle's remark reflects her inability to trust her own perception and her need for others to act as a metaphorical *mirror*. In the absence of an actual reflection, she looks to Inez and the gaze of others to confirm her existence, showing how her identity is constructed externally, rather than internally. This dependency traps her in a psychological cycle where her essence is dictated by someone else's perspective, denying her the existential freedom Sartre advocates.

Through this line, Sartre critiques the human tendency to let others define one's value and existence, urging individuals to embrace self-awareness and personal

responsibility. Estelle's struggle illustrates the dangers of living inauthentically, tied to the judgments of others, rather than forging an independent and self-defined identity. To be specific, *No Exit* serves as a powerful indictment of the dangers of allowing external judgments to dictate one's sense of self. Sartre warns against the loss of authenticity and freedom that comes from relying on others to define one's essence. The play underscores the importance of taking responsibility for one's choices and embracing freedom as the foundation for creating meaning in life. In a world increasingly shaped by external validation, *No Exit* offers a timeless reminder of the value of empathy, compassion, and genuine human connections.

References:

- Sartre, Jean-Paul. *No Exit and Three Other Plays*. Vintage International ed. New York, Vintage International, 1989.
- Sartre, Jean-Paul. *Existentialism Is a Humanism*. Translated by Carol Macomber, Yale University Press, 2007.
- Beauvoir, Simone de. *The Second Sex*. Vintage Classics, 2015.
- Webber, Jonathan. *Reading Sartre: On Phenomenology and Existentialism*. Routledge, 2011.
- Flynn, Thomas R. *Existentialism: A Very Short Introduction*. Oxford ; New York, Oxford University Press, 2006.

Beyond Boundaries: the Synergy of Different Minds and rewriting tradition in Chitra Banerjee Divakaruni's *Sister of My Heart*

Chitta RupaKala¹ & Prof. Y.S.Sharada²

Research Scholar

Department of English

Professor

Department of English

SPMVV

Tirupati

Abstract

Chitra Banerjee Divakaruni's *Sister of My Heart* expertly combines themes of tradition, family expectations, and personal agency through Sudha and Anju's entwined lives. This paper examines how the novel presents two separate but related female journeys, challenging traditional gender roles and social standards. Divakaruni reinterprets conventional tales by showcasing the changing status of women in both Indian and diasporic contexts through the fusion of disparate viewpoints—Sudha's devotion to duty and Anju's quest for independence.

This paper will examine the novel's portrayal of female solidarity, sacrifice, and perseverance to show how *Sister of My Heart* rewrites tradition and encourages an innovative discourse on identity, agency, and the transforming power of relationships. Chitra Banerjee Divakaruni's *Sister of My Heart* delves into the complexities of tradition, identity, and female solidarity via the stories of Anju and Sudha, two Indian girls reared in a household of widowed women. Aunt Pishi, Gouri Ma, and Nalini build their childhood by instilling values that align with and contradict society's standards. Despite their differences, their sisterhood extends beyond blood connections, providing an appealing alternative to conventional family systems.

In Indian culture, a woman's attractiveness is frequently viewed as an asset, particularly in the marriage market. Sudha, adored for her beauty, becomes the object of desire for Ashok, Sunil, and Ramesh, supporting the idea that a woman's worth is inextricably linked to how she is regarded. Divakaruni examines the complications of arranged weddings, emphasising the ceremonial grandeur of Hindu marriages, and challenging the financial and emotional toll they impose on women and their families. Dowry is a potent force, even in its modern versions. Sudha's situation highlights the disposability of brides in patriarchal households, as her mother-in-law shows no concern for her emotional or material losses. Divakaruni's critique extends to the way

women are treated within marriage. Sudha's experience exemplifies the disposability of brides in patriarchal households—she is forced to leave her husband's home to protect her unborn child, only to receive divorce papers and a wedding invitation to his second marriage. Her mother-in-law, Mrs Sanyal, remains indifferent to Sudha's emotional and material losses, concerned only with securing a new dowry.

In *Sister of My Heart*, Divakaruni explores the richness of Indian traditions while also criticising their inherent conflicts. The novel portrays Anju and Sudha as two distinct minds, confined by household responsibilities and pursuing freedom through education and self-reliance.

Key Words: synergy, self-reliance, female journeys, tradition, sisterhood.

Introduction:

Women's pursuit of self-identity is intricately linked to both traditional and contemporary social institutions. Most human civilisations have been shaped by patriarchal regimes throughout history, which uphold male dominance while relegating women to marginal and subservient positions. These trends have persisted in both Eastern and Western societies despite the advancement of civilisations. Women are frequently expected to give priority to issues that society considers unimportant, yet these expectations also impede their personal development and limit their capacity to adapt to changing social environments.

As noted by Carol Gilligan, "When the observer is a woman, the perspective may be of a different sort" (Gilligan 5). Numerous female authors have delved into unexplored aspects of reality, scrutinizing the obstacles women encounter in establishing their identities within patriarchal traditions. Through their literary works, these writers have endeavored to mold the concept of the New Woman—an individual who reclaims her autonomy by redefining womanhood in an affirmative and empowering manner. Gardiner remarks, "The post independent period witnesses a welcome change in the growth of woman from being a docile, domestic, passive species to a reasonable, analyzing, educated individual who can take independent decisions not only for herself, but also for others" (Gardiner 42).

Chitra Banerjee Divakaruni is a celebrated Indian-American author recognized for her prolific literary output and growing international audience. She has written numerous poetry collections and twelve novels, spanning various genres such as children's literature and short stories, all of which have received substantial praise and

established her as an influential figure in modern literature. Chitra Banerjee Divakaruni is a prominent diasporic author known for her portrayal of the complex aspects of migration. Through her literary works, she delves into themes such as cultural blending, assimilation, and the enduring sentiments of nostalgia and cultural estrangement prevalent in the immigrant journey. Divakaruni underscores the significance of establishing innovative environments that enable individuals to traverse borders in their quest for democracy, justice, and societal involvement. Her literature promotes a vision of a world where individuals can surpass limitations to discover enhanced liberty and equity.

Beyond Boundaries: the Synergy of Different Minds and rewriting tradition:

In the novel *Sister of My Heart* by Chitra Banerjee Divakaruni, The protagonists are Anju (Anjali) and Sudha (Basudha), they are more than just cousins; they share a profound, unbreakable bond and can be identified as 'sisters of the heart.' Born on the same day and raised in the same house under the direction of their mothers and aunt, they are connected by an almost magical love. Anju and Sudha recount their entwined adventures in two parts: 'The Princess in the Palace of Snakes' and 'The Queen of Swords.' The novel shows how their three mothers—Gouri Ma, Pishi, and Aunt Nalini— influences their lives and is set in 1980s Calcutta and the US. It looks at topics including personal growth, family expectations, and resilience. Although Anju and Sudha are the main characters, Gopal, Bijoy, Singhji, Ashok, Ramesh, and Sunil are supporting characters that shape their pathways and give their experiences more details.

The novel tackles two main conflicts: the difficulties encountered by the three widows—Gouri Ma, Pishi, and Aunt Nalini—as they raise their daughters in a male-dominated society, and the unhappy arranged marriage of Sudha. Throughout the novel, the deep connection between Anju and Sudha is put to the test, with both women making significant sacrifices for each other, emphasizing themes of devotion and selflessness.

In *Sister of My Heart*, Anju and Sudha, born mere hours apart, develop an unbreakable bond as they mature side by side, their friendship strengthening through shared life challenges. The novel presents these protagonists as narrators who consider themselves heart-sisters. Their fathers vanish mysteriously during a ruby expedition, leaving the Chatterjee family bereft of male members and its former prestige. The girls' home environment is largely devoid of men, with the exception of Singhji, Sudha's father, who secretly works as a driver. The family's wealth has significantly diminished.

Gouri Ma, Anju's mother, and Nalini, Sudha's mother, are both widows, Gouri Ma's sister-in-law; Abha Pishi is also a widow. Pishi, reminiscent of Rodabai in Bapsi Sidhwa's *Ice Candy Man*, exhibits a strong personality and remarkable mental resilience, enabling her to adapt to and influence her environment.

The novel explores the emotional connections between mothers and daughters. Gouri Ma, hailing from an esteemed lineage, carries the burden of her heritage, and her resilience motivates Sudha to embody courage and grace. Nalini maintains her golden complexion through daily turmeric paste applications and enjoys chewing paan, which stains her lips deep red. Her gaze upon Sudha often results in a furrowed brow, leaving Sudha uncertain whether it stems from worry or disapproval. Abha Pishi serves as a maternal figure for the girls, providing school clothes, locating misplaced items, and safeguarding hidden tales from their past. As Anju and Sudha mature, their relationships with these women evolve, often involving suffering and personal growth.

Although Anju and Sudha share a close bond, they exhibit stark contrasts in various aspects, including their character traits, goals, and perspectives on life. Anju tends to be pragmatic and logical, while Sudha is characterized by her beauty and romantic nature. Nevertheless, both women are continually faced with the reality that, like other women, they must conform to a predetermined destiny that leaves little space for personal autonomy. Society's cultural norms confine Sudha to domestic life, while Anju seeks to challenge these restrictions. Unlike Sudha, who initially conforms to societal expectations, Anju rebels against the traditional roles assigned to Chatterjee women and challenges the established mindset. Sudha eventually recognizes the strict social norms that govern their lives, noting that "most sixteen years old girls in Calcutta didn't live like we did" (SMH 51). While she acknowledges the importance of upholding the Chatterjee family's reputation and the associated rules, Anju actively challenges their mothers' expectations, encouraging them to adapt to the contemporary world of the 1980s.

Anju consistently questions the legitimacy of her own cultural heritage while developing a deep appreciation for English Literature from a young age. She cherishes a copy of Virginia Woolf's *A Room of One's Own*, and her documented reactions to this book provide insight into her mindset. Anju is a revolutionary spirit, while Sudha is more submissive. When Anju decides to skip class to watch a movie, Sudha initially resists but ultimately gives in. She anxiously contemplates the possible consequences if their plan fails, imagining the judgmental stares and whispers: "as I walk forward, feeling the prick of a hundred eyes on my face, the smirk that says, Ah one of the Chatterjee girls gets what she deserves" (SMH 55). It is during this escapade that Sudha

meets Ashok for the first time. Despite her submissive nature, Sudha finds the courage to act when her mother, Nalini, arranges a suitable match for her. She boldly writes to Ashok and even considers eloping with him. However, she ultimately decides against it, realizing that such a step could jeopardize Anju's marriage.

The Chatterjee family experiences a gradual decline in their economic status throughout the novel, forcing them to give up various luxuries one by one. Their primary income source, the bookshop, is eventually sold due to financial pressures. The female members serve as the family's foundation, with Gouri Ma acting as the unifying force. Sudha, in particular, demonstrates selflessness by attentively considering the needs of her mother, cousin, husband, and mother-in-law, often putting aside her own wishes. During these challenging times, the family relies on mutual support and communication to persevere. Sudha consistently prioritizes her family's well-being over her personal desires, slowly eroding her individual identity in her dedication to preserving family unity.

Sudha demonstrates defiance on two significant occasions. The first instance occurs when she faces interrogation after sneaking out of school to watch a movie. As her mother scolds Pishi, Sudha suddenly looks up, her posture tense and resolute, "suddenly looks up at Aunt, her body hard and dangerous like an arrow. She doesn't flinch when Aunt lunges forward to grip her by the elbow and shake her shouting" (SMH 65). In this moment, Sudha boldly blames her mother for her father's death, accusing her of driving him to despair with relentless nagging: "He would have been alive... if you hadn't pushed him to desperation with your constant nagging" (SMH 65). The second instance of her defiance occurs when she escapes from her in-laws' house to protect her unborn child. Her mother-in-law demands that she abort her baby girl, but Sudha chooses to flee, prioritizing her child's life over societal expectations. However, outside these rare moments of courage, Sudha often submits to the will of others. Despite her love for Ashok, she hesitates when confronted with her mother's disapproval, her eyes reflecting uncertainty. She ultimately abandons the idea of eloping, placing Anju's well-being above her own desires.

When Pishi revealed the truth about her father's death, Sudha felt devastated. She learned that her father had caused Anju's father's death. Overwhelmed with guilt, she struggled internally and ultimately sacrificed her love for Anju's happiness. Throughout her life, she found comfort in Singhji, their family's driver, whom she deeply admired. Singhji stood by her side and offered unwavering support during her toughest moments.

After Anju's mother suffered a heart attack, the family decided to arrange marriages for both daughters. Lacking sufficient funds for dowries, Gouri Ma chose to sell their bookstore. In traditional society, respectable families avoided directly demanding dowries. Instead, they expected the bride's family to anticipate their desires and exceed them. Failing to do so could harm the daughter's future. Dowry had long ruined the lives of many poor girls. In the end, both Anju and Sudha sacrificed their dreams for their families—Sudha married Ramesh to fulfill her family's expectations, while Anju married Sunil, the man she loved. Society often expects women to set aside their desires for the sake of others. After marriage, Anju and Sudha lost their identities as Chatterjee girls and became daughters-in-law, adapting to their new families and responsibilities.

Sudha tried to build a life with Ramesh but faced immense challenges. When she did not conceive, her mother-in-law and relatives insisted on medical treatments. She visited the hospital with them, only to learn that she had no health issues. When the doctor suggested testing Ramesh, his mother immediately refused, considering it an insult to their family's honor. This incident exposed the gender inequality that placed all blame on women. Her in-laws then sent her to a temple in Belapur, where she met other women who suffered the same fate—rejected for their inability to bear children. Among them, she found a woman whose family had abandoned her because they could not afford her medical treatment. Feeling deep compassion, Sudha gave away her gold bangles to help her. Society frequently assessed women primarily on their capacity to carry children, and Sudha saw personally the agony that this thinking caused.

Meanwhile, Anju built a life with her husband, Sunil, but faced hostility from her father-in-law. He constantly belittled women, once declaring, "The root of all evil is women and gold." (SMH162). His controlling behavior extended even to household matters. When Anju's mother-in-law prepared a special meal for Sunil but not for him, he reacted with rage, throwing the food at her and demanding, "Who pays for you to eat in this house? Answer me" (SMH 164). This incident highlighted the harsh reality married women faced—they worked tirelessly for their families but received little appreciation. Seeking a fresh start, Anju and Sunil moved to America. Around the same time, both Anju and Sudha became pregnant. However, Sudha's happiness turned to despair when her mother-in-law ordered her to abort the child upon discovering it was a girl. Determined to protect her baby, Sudha escaped from the hospital and returned to her mother's house. Ramesh refused to support her and remarried within a month. Despite this betrayal, her three mothers stood by her side, giving her strength. She gave birth to a baby girl and named her Dayita.

Anju, devastated by the loss of her baby, worked tirelessly to support Sudha. She invited Sudha and Dayita to America, hoping to offer them a better life. Ashok, Sudha's former love, expressed his willingness to marry her but refused to accept her daughter. Aware of the struggles divorced women faced, Sudha refused to abandon Dayita for the sake of marriage. In a final revelation, she discovered that Singhji was her real father and that he had played no role in Anju's father's death. With this newfound truth, Sudha embraced her identity and stood strong with her daughter, ready to face society on her own.

Conclusion:

Chitra Banerjee Divakaruni's *Sister of My Heart* delves at the power of various minds as Anju and Sudha traverse the boundaries between tradition and self-empowerment. Their opposing personalities—Anju's daring quest of independence and Sudha's strong sense of duty—act as complimentary forces, challenging and eventually rewriting the traditions that strive to limit them. While Indian culture frequently dictates a woman's fate through marriage, beauty, and familial expectations, the novel challenges these standards by demonstrating how women, through mutual support and tenacity, may establish new identities outside of traditional boundaries.

Traditional values and subdued rebellion coexist in the home where Anju and Sudha are raised. The three widowed women who raise the girls—Gouri Ma, Pishi, and Nalini—leave a legacy of female perseverance and subordination. Their mothers maintain traditions that require women to forgo their happiness in the name of family honour, but they also provide an atmosphere in which the two daughters can form a bond that goes beyond social norms. Women can reshape relationships outside of patriarchal systems, as seen by the unorthodox family model created by this combination of mother leadership and rebellion.

Tradition determines women's value through marriage and looks, as the novel depicts. Sudha, who is praised for her beauty, ends up representing the way society views women as commodities. She is the focus of male attention because of her desirability—Ashok's love, Ramesh's marriage, and her mother-in-law's expectations—but this same beauty also becomes a burden because it links her destiny to commercial traditions like dowries. In contrast, Anju, who is less stereotypically feminine, challenges the idea that a woman's fate is limited to marriage by pursuing emancipation through migration and study. Their different journeys demonstrate how women's experiences are not similar; rather, their combined hardships and decisions contribute to a reshaping of cultural norms.

Through these conflicting paths, Divakaruni criticises marriage as a system that upholds patriarchal authority. Anju marries Sunil out of love, but she quickly learns that love alone cannot eliminate the disparities in conventional marital roles. Sudha, on the other hand, is forced to marry Ramesh out of obligation but is cast aside when she doesn't agree to the requirement for a male heir. The novel reclaims motherhood as an act of agency rather than necessity through Sudha's resistance—her choice to protect her unborn daughter at the expense of her marriage. Pandey comments, “She does not want to be a blind imitator and believer. The questioning is the result of her eagerness to know more about herself (Pandey 157). This change in viewpoint rewrites history and demonstrates that women are capable of determining their destinies rather than having them predetermined by social expectations.

The novel shows how female solidarity can be a potent force for rewriting restrictive traditions outside of the boundaries of marriage. When Sudha faces rejection, it is not men but women—Anju, Pishi, Gouri Ma—who provide unwavering support.. They demonstrate that women's strength is in unity rather than subservience by their relationship, which goes against traditional ideas of family. The notion that women's life can be rebuilt outside of social constraints is further supported when Anju, in spite of her personal hardships, offers Sudha a chance to come to America. Khan points out, “Sudha's journey to America is really the beginning of her journey to a new world of women” (Khan 104).

The dual narrative, which Divakaruni employs, serves to further emphasise the idea of conflicting viewpoints working together. The novel demonstrates how disparate brains may collaborate to challenge traditions by providing a voice to both Anju and Sudha. Sudha's rebellion is internal, breaking social standards through self-reclamation and personal sacrifice, whereas Anju's is exterior, defying expectations through education and relocation. Their entwined destinies create a new story in which tradition is reinvented rather than eliminated.

Ultimately, *Sister of My Heart* demonstrates that tradition is not an unbreakable force but a fluid construct that evolves through the synergy of women's resilience, intelligence, and choices. Anju and Sudha provide an innovative viewpoint on female empowerment by rewriting their own destinies, one in which tradition serves as a springboard for change rather than a barrier. In a world that tries to limit them, the two women reinvent what it means to love, belong, and regain identity through their union.

References:

Divakaruni, Chitra Banerjee. *Sister of my Heart*. Doubleday, 1999.

Gardiner, Judith Kegan. "Mind Mother: Psychoanalysis and Feminism". *Feminist Literary Criticism*. Ed. Gayle Greene and Coppelia Khan, Methuen, 1985.

Gilligan, Carol. "Women's Place in Man's Life Cycle". In *a Different Voice*. Harvard University Press. 1982. 5. Web. 22 February, 2025.

Khan, Hafiza Nilofar. "Flight to America". *The Toronto Review of Contemporary Writing Abroad* 18.1(Fall 1999): 103-107.

Pandey, Miti. *Feminism in Contemporary British and Indian English Fiction*. Sarup&Sons, 2003.

An eco-centric Perspective of Bibhutibhushan Bandyopadhyay's Mountain on the Moon

G.Prasanthi

Research scholar, Department of EOFL, Vignan's Foundation for Science, Technology and Research, Vadlamudi, Guntur District, Andhra Pradesh.

Abstract

One of the consequences of the post-World War II era is a greater awareness of the physical environment, which is necessary to a comfortable living. Forest and environmental exploitation goes hand in hand with colonialism's dominance. Since then, land has only served as a resource to provide the colonists with resources and money. Forests have historically been being depleted for urbanisation and agriculture. Then, colonisation and the industrial revolution make it worse. The colonised people's mentality has been shaped by the effects of colonialism. Climate change and resource shortages have become global concerns in recent years. This is mostly due to people's insensitivity to nature, and literature effectively raises awareness of the need to be environmentally responsible.

In addition to interpreting the classic Indian young adult novel *Moon Mountain* by Bibhutibhushan Bandyopadhyay, which contains symbolic references providing ecological insights, this study emphasises the importance that young adult narratives have in promoting social awareness. The protagonist's trip throughout Africa is analysed to show how someone who prioritises material advancement has a weak awareness of the natural environment. This study explores how readers' attitudes towards current concerns like climate change and related environmental crises are influenced by the literary relationships between nature and youth, as well as how colonial legacies continue to influence today's environmental challenges.

Key words : Eco-centric, Nature, Environment, colonisation.

Introduction:

Being aware of the effects on the environment and the ecosystem is referred to as eco-consciousness. Environmental consciousness only became significant after World War II. The threat to human survival on Earth is the root cause of eco consciousness. Around this time, writings related to environmental consciousness started to appear. Nature poets like Frost, Wordsworth, Shelley, Tennyson, and Keats embellished nature in their

writings during the Romantic era. Through their love of nature, they associated ideologies with a person's innermost thoughts and related the environment with their own experiences, such as nostalgia and sorrow. Later, in the 1970s, traditionally human-centered works started to broaden their scope and expanded to encompass ecology, ecosystems, and environmental philosophy, making it interdisciplinary. The environmental crisis is the issue of the new millennium because human efforts to satisfy their aspirational needs for progress were merely unsustainable. We have already overdrawn the accounts for environmental resources, according to Gro Harlem Brundtland (1987): "the results of the present profligacy are swiftly closing the options for future generations" (p. 24). The natural resources have been passed down from the previous generation and are not exclusive to any one generation. They must be passed down to future generations in good, if not improved, condition. Issues like resource scarcity; species extinction, global warming, and the current state of crises must be brought to the attention of the youth.

In order to prevent and protect the environment, they should be taught sustainable practices. For both biocentric and anthropocentric reasons, it is critical to preserve nature. This essay examines how people's insensitivity to nature is increasing through the use of the young adult adventure novel *Moon Mountain* (2009). The author's depiction of the protagonist's aspirations is glamorised by the colonial ideology, which is predominantly anthropocentric. The protagonist's journey through the landscape is analysed in order to describe Shankar's waning aesthetic consciousness and the encroaching colonial ideas. Ecologically Insightful Symbolic References in *Mountain on the moon*

There are many incidents at Chander Pahar or *Moon Mountain* that could be used to pinpoint the underlying cause of the environmental catastrophe. The book is a story of the exploits of a young Bengali boy named Shankar as he navigates the untamed landscape of Africa; this leads to an environmentally conscious analysis of the book. "He had prepared himself for a life of adventure from his childhood onwards, and in his heart he wanted to fly, far away to the distant corner of the earth—amidst the most daring and dangerous happenings" (Bandyopadhyay, 2007, pp. 4-5). These lines highlight Shankar's love of the wilderness, which the protagonist claims is a haven rather than a place of terror.

The novel's environmental conflicts, starting with the human-animal conflict between lions and prisoners in construction camps, take place in Africa. Man's increasing material needs are the primary cause of the serious issue of animal-human conflict in many parts of the world. During the colonial era, railways were built to

transport wealth and plunder for the colonial masters, nearly altering or destroying the habitat of many species.

Railway tracks are laid by Shankar's company to connect Kisumu and Mombasa. It is situated in a lion-infested area of dense grassland. "Hey Roy, don't leave the house without a gun. "The land of lions is Uganda" (Bandyopadhyay, 2007, p.13). Lions hunt the most vulnerable prey—the people living in their territory—because it is in their nature to hunt for food. The humans label the lions as bloodthirsty man-eaters even though they have invaded their territory. The lion's habitat is destroyed to make room for humans after it consumes its first human meal. "A broad swath of the long grass surrounding the tents was mowed clean the following day" (Bandyopadhyay, 2007, p.14).

The aforementioned section of the book about lions is primarily based on the firsthand accounts of author and soldier John Henry Patterson, who was hired by the British East India Company to oversee the building of railway lines in Kenya. His employees wrote to express their gratitude for the way he handled the infamous twin man-eating lions that afflicted the Tsavo. The *Man-Eaters of Tsavo* (1907) details these incidents. Here, the invasion (killing the lion) and intrusion (laying rail lines) are greatly valued.

The aforementioned section of the book about lions is primarily based on the firsthand accounts of author and soldier John Henry Patterson, who was hired by the British East India Company to oversee the building of railway lines in Kenya. His employees wrote to express their gratitude for the way he handled the infamous twin man-eating lions that afflicted the Tsavo. The *Man-Eaters of Tsavo* (1907) details these incidents. Here, the invasion (killing the lion) and intrusion (laying rail lines) are greatly valued.

The idea of the royal hunt is exalted even in history. It is a representation of strength and pride. The royals in pre-colonial times considered hunting to be a sign of bravery and pride. It persisted throughout the colonial era, when both the native kings and British authorities hunted to demonstrate their dominance. "In pre-colonial India, tiger hunting was considered a symbol of kingship by the local society." (Hussain, 2010) Lions, who have long been hailed as the forest's king due to their bravery and power, are now considered refugees. They formerly roamed parts of Asia, Europe, and most of Africa. With the exception of a tiny number of Asian lions that still live in India's Gir Forest, they are now only found in certain regions of sub-Saharan Africa. Due to habitat loss, these lions' migration from the Middle East to India was restricted to the country's north by the 18th century. In about 540 square miles of Gir forest, the kings of the

forest have diminished to the status of refugees as a result of trophy hunting, deforestation, and population growth.

Environmentalists are somewhat reluctant to express the same concern for other critically endangered species, despite their admiration for iconic species like tigers and lions. Many vertebrates, including fish, birds, reptiles, and mammals, are experiencing a sharp decline in population, but the cause is still unknown. The worldwide phenomenon is suspected of being the cause of its decline. There is agreement regarding the decline of snakes, and since there are no long-term individual-based studies on the snake population, herpetologists believe that snakes will go extinct globally. The biggest threat to the snake's survival is habitat loss; there are no particular predators. Shankar comes across the black mamba, the most infamous and deadly snake in the world, on Moon Mountain. The protagonist of the book explains how he takes away the snakes' territory. Shankar finds work as a station master at a small railway station after quitting the construction company, where he must live by himself in the middle of the forest. Shankar appears to enjoy the life he had dreamed of—the ruined grassland, the enigmatic nights, the rustling leaves caught in the night winds, the howling jackals, the roaring lion, and other looming threats.

Shankar spots a massive brown-and-yellow hooded cobra close by, but it quickly vanishes into the thatched roof. Snakes are difficult to stop; they can enter through any opening or crevice at any time, unlike lions, which are kept out by fire or closed doors. In his inspection of the station grounds, he discovers numerous large holes as well as some cracks and holes in the walls of the station's offices and quarters. At night, Shankar is sleeping in the station office when he hears a faint noise in the room and awakens with a sense of danger. He searches in the dark for the torch and flashes it; he then freezes, numb with wonder and terror, as he sees the black mamba, which is halfway between his bed and the wall, rising a metre with its hood. Shankar is mesmerised by the snake's dazed eyes, which burn like two glowing spheres in the torchlight. He manages to get hold of himself despite the pain in his hand from holding the torch for so long. As the clock strikes three in the morning, his hands move a little, and the two specks of light disappear. Bemused, Shankar swiftly jumps and unlocks the door, running into the dark. He spends the rest of the night on the platform.

Shankar gets a coolie from the train to accompany him after telling the guard about his run-in with the black mamba. Along with demanding that the guard bring him some carbolic acid, he also requests that he be given a gun or a revolver for his upcoming trip. After looking at the holes, Shankar realises that “Most of the holes are rat holes. The snake had probably entered them during the day to look for a rat” (34)

Throughout the day, Shankar and the coolie inspect and patch every hole in the station office's and the quarters' walls and floor. Carbolic acid is sprayed throughout the room by Shankar. He thus usurps the snakes' territory, which demonstrates his anthropocentric mindset even though it was required for his safety. In actuality, the expanding population has invaded the snakes' territory as a result of this anthropocentric mindset. Snakes are thought to be dangerous animals. The majority of people are unaware of the importance of snakes to the ecosystem; as middle-order predators, they control pests by killing rats and mice. Snakes are the checks, playing a crucial role in maintaining natural equilibrium. Rats and mice spread disease, destroy crops, and procreate widely. Snakes are timid animals that attempt to flee when confronted; when they are threatened, they become defensive and raise their heads or bodies. Human-snake conflict results from both species' fear of one another; snakes typically attack when an attacker tries to kill or capture them repeatedly. Snakes pose little to no threat to humans when left unattended. Nearly 28% of snake species are threatened, according to the International Union for the Conservation of Nature (IUCN), which published the Red Data Book.

Mining is a major ecological issue that negatively impacts practically every aspect of the environment, including soil, water, and air. Additionally, it contributes to noise pollution, which damages wildlife by destroying or fragmenting their habitat. The majority of environmentalists express concern about the aforementioned issues, but they frequently downplay or overlook the effects of mining on the local population. They are forced to relocate due to mining, which primarily affects the weak and impoverished. Bandyopadhyay who was a great environmentalist highlights this ecological problem through the characters Shankar and Alvarez. Shankar's consciousness is seen to alternate between materialism and aestheticism. Shankar is often mesmerised by the beauty of Africa, his dreamland, and appears to lose himself in the wonders of nature. He can't sleep at night because of the stars; he even disregards the cold to stare up at the sky. "Sleep deserted Shankar's eyes. Captivated by this dreamland of beauty, he would stay awake all night, ignoring the chill in the air" (Bandyopadhyay, 2007, p. 67).

However, he has become so infected by Attileo Gatti's diamond and Alvarez's materialistic endeavours that his aesthetic sensibility has completely been repressed. After enduring all the hardships of the wilderness while enjoying some aesthetic pleasure, the young boy is changed. He is now resolved to start a business and go back to the distant Richtersveld Mountain to investigate the diamond mines:

"He would go back to Africa... He would spend some time in his country. Then he would try and form a company, and return to the faraway Richtersveld Mountain to

search for the diamond mine. He was determined to find it". (Bandyopadhyay, 2007, p. 171)

Conclusion

Mountain on the moon is a thorough account of the early stages of modern civilisation, not just the adventure of any young adult. Shankar explores many facets of nature with his humanistic and adventurous spirit. Over the course of his journey, Shankar develops into a brave young man with a strong will and learns to cope with challenging circumstances. The book offers an ecological perspective on how humans are abusing nature for the sake of development and development and civilisation. Because of the desire for wealth and power, colonisation resulted in the control of natural resources. Even though colonialism and imperialism had a significant impact on the environment, recent environmental disasters have brought attention to how important it is to be environmentally conscious. This study explores how readers' attitudes towards current concerns like climate change and related environmental crises are influenced by the literary relationships between nature and youth, as well as how colonial legacies continue to influence today's environmental challenges.

References

- Bandyopadhyay, B. (2007). *Moon Mountain* (Sinha, Pradeep, Trans.). Hyderabad: Orient Longman.
- Brundtland, G. (1987). Report of the World Commission on Environment and Development: Our Common Future. [online] Available at:
- Burnouf, L. (2004). Global awareness and perspectives in global education. *Canadian Social Studies*, 38(3), 1-12.
- Chakravarty, B. (2003) "Bibhutibhusan Bandyopadhyay: Geographical Imagination and Imaginary Geography." *Indian Literature*, vol. 47, no. 6 (218), pp. 178–191.
- Daniels, C. (2006). "Literary Theory and Young Adult Literature: The Open Frontier in Critical Studies." *The ALAN Review*, 33(2), pp.78 -82.
- Glottfelty, C. and Harold Fromm. (1996). *The Ecocriticism Reader: Landmarks in Literary Ecology* (1996th ed). Chicago: University of Georgia Press.
- The Times of India. (2014, 4 June). Railways Agrees to Limit Train Speed near Gir Forest to Prevent Accidents with Asiatic Lions. Retrieved from

The Double-Edged Sword of Social Media's Impact on Mental Health: A Scientific Review

K. Vishnu Priya¹ & N. John Sushma²

Department of Biotechnology, Sri Padmavati Mahila Visvavidyalayam, Tirupati

Corresponding author: drjohnsushma@gmail.com

Abstract

Our everyday lives now revolve around social media sites like Facebook, Instagram, Twitter, and YouTube. They enable rapid access to knowledge, experience sharing, and connection. But our mental health is also significantly impacted by these sites. Recent studies have shown that the public use social media for 2.3 hours every day. Social media may assist people enhance their mental health by promoting peer support and connections with others. Social media platforms can, in fact, offer a place for talking about health issues, unfavourable life experiences, or common difficulties. During the COVID-19 pandemic, social media humour, reciprocal connections, and fulfilling social contacts also helped people feel more relaxed. On the other hand, One-third of youngsters spent too much time on YouTube, TikTok, Instagram, and Snapchat, which have grown in popularity among them. The significant amount of time spent on social media globally has focused researchers' attention on both the possible advantages and disadvantages. Studies indicate that excessive use is mostly linked to impaired psychological health . Using social media can make people feel more anxious and depressed, especially teenagers and young adults. The addictive aspect of social media causes dopamine to be released, activating the brain's reward centre. This "feel-good chemical" is connected to enjoyable activities. Keeping all these in mind, this review explores how social media affects our mental health.

Keywords: Social media, Mental health, Instagram, TikTok, Psychological effects

Introduction

Social media has revolutionized communication, providing global connectivity through platforms like Facebook, Instagram, Twitter, and TikTok. Despite the positive aspects of social media, increasing research highlights its complex effects on mental health. While social media offers benefits such as social support and increased mental health awareness, it can also contribute to mental health issues, including anxiety, depression, and sleep disturbances. This review examines the scientific literature on

the dual impact of social media on mental health, emphasizing both its positive and negative aspects.

The Positive Impact of Social Media on Mental Health

Social Support and Community Building

One of the major benefits of social media is its ability to foster social support and connection. Studies have demonstrated that individuals who engage with online communities often report lower levels of loneliness and increased social connectedness. Social media provides individuals with the opportunity to interact with others who share similar experiences, creating an emotional support network (Naslund et al., 2016). A study by Barak et al. (2008) found that online support groups significantly help individuals dealing with chronic illnesses, mental health issues, or disabilities by providing a sense of community. Additionally, social media facilitates the expression of personal experiences, allowing individuals to receive validation and understanding from others (Frison & Eggermont, 2015). This validation can be especially beneficial for those experiencing mental health challenges, as it helps combat feelings of isolation and offers a safe space to share concerns without fear of judgment (Reblin M et al., 2008). Social media platforms have also played a pivotal role in raising awareness about mental health issues and increasing access to resources. Advocacy groups and mental health professionals use social media to disseminate information about mental health disorders, self-care strategies, and available treatment options. A study by Sweeney et al. (2015) concluded that social media campaigns have effectively reduced stigma surrounding mental illness and encouraged individuals to seek help. Furthermore, platforms like Instagram and YouTube have become hubs for mental health professionals, providing resources on coping strategies and mindfulness exercises (Marmet S et al., 2021). Social media has also facilitated access to virtual mental health services, including teletherapy and online support groups, making care more accessible, particularly during crises such as the COVID-19 pandemic (Joshi AU & Lewiss RE 2020).

Access to Mental Health Resources:

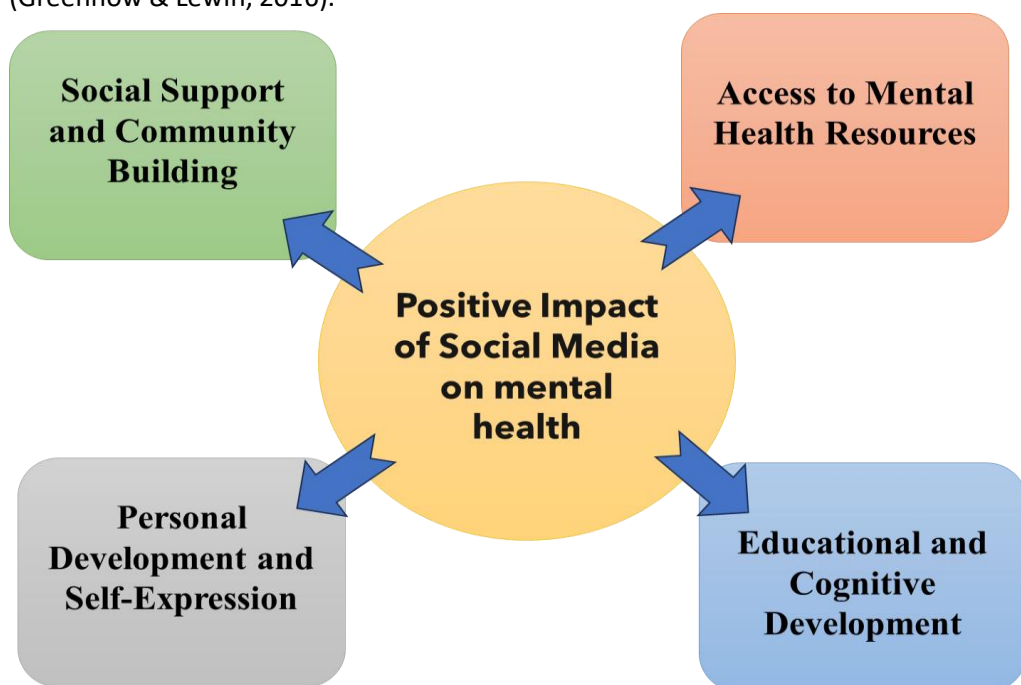
Social media platforms have emerged as a valuable source of mental health information, assisting in the reduction of stigma and the promotion of awareness. Accounts managed by mental health specialists, advocates, and peer-support networks provide users with a variety of easily accessible content promoting mental health education and coping skills. Social media has been shown to be a useful tool for sharing mental health information, giving people instant access to advice that could help them manage their disorders (Best, Manktelow, & Taylor, 2014). Furthermore, platforms like Instagram and Twitter are being utilised to disseminate critical information about self-care approaches, mindfulness practices, and other mental health skills (Naslund et al., 2020).

Personal Development and Self-Expression

Social media gives people a never-before-seen outlet for self-expression, which can improve their mental health. According to research, people who disclose more about themselves—for example, by discussing their innermost feelings, experiences, or artistic creations—have higher psychological well-being (Frison & Eggermont, 2015). Users can share their creative projects, memories, and experiences with mental health on sites like Instagram and YouTube can frequently get encouragement and affirmation in return. This type of encouragement can boost self-esteem and reduce loneliness, among other beneficial psychological consequences (Verduyn et al., 2017). Additionally, self-expression on social media, where users can explore and share different aspects of their identities on sites like Instagram and TikTok, might aid in the creation of an identity, especially in teens and young adults.

Educational and Cognitive Development

Social media has educational advantages as well, particularly in promoting lifelong education and intellectual growth. According to research, social networking sites can be used as additional teaching resources, especially for younger students. Research indicates that kids and teenagers frequently utilise social media to acquire learning materials, engage in group projects, and improve their cognitive abilities (Greenhow & Lewin, 2016).



The Negative Impact of Social Media on Mental Health

1. Anxiety, Depression, and Stress*

Despite its positive aspects, there is substantial evidence linking excessive social media use with adverse mental health outcomes, particularly anxiety, depression, and stress. The “social comparison theory” suggests that individuals often compare themselves to others on social media, leading to negative emotions when their lives fall short of the curated images they see online (Festinger, 1954). Studies show that exposure to idealized images of beauty, success, and happiness on platforms like Instagram can foster feelings of inadequacy and lower self-esteem (Fardouly et al., 2015). For example, a study by Primack et al. (2017) found that higher social media use was correlated with an increased risk of depression, particularly among young adults. Additionally, the constant bombardment of images and posts can lead to "FOMO" (Fear of Missing Out), which has been linked to greater feelings of loneliness, stress, and anxiety (Przybylski et al., 2013). This phenomenon, fueled by the curated nature of social media content, can leave individuals feeling disconnected from their peers and dissatisfied with their own lives.

2. Sleep Disruption

Another well-documented negative effect of social media use is its impact on sleep. Many individuals engage with social media late into the night, disrupting their sleep patterns. The blue light emitted by digital screens interferes with melatonin production, the hormone that regulates sleep cycles (Harvard Medical School, 2020). Research has shown that prolonged social media use before bed is associated with decreased sleep quality and longer sleep latency. This study found that social media use, particularly during the evening, was linked to sleep disturbances, which in turn exacerbated mood disorders such as depression and anxiety (LeBourgeois et al., 2017). Sleep deprivation is known to elevate stress and can impair cognitive functioning, creating a cycle that contributes to mental health problems (Walker, 2017).

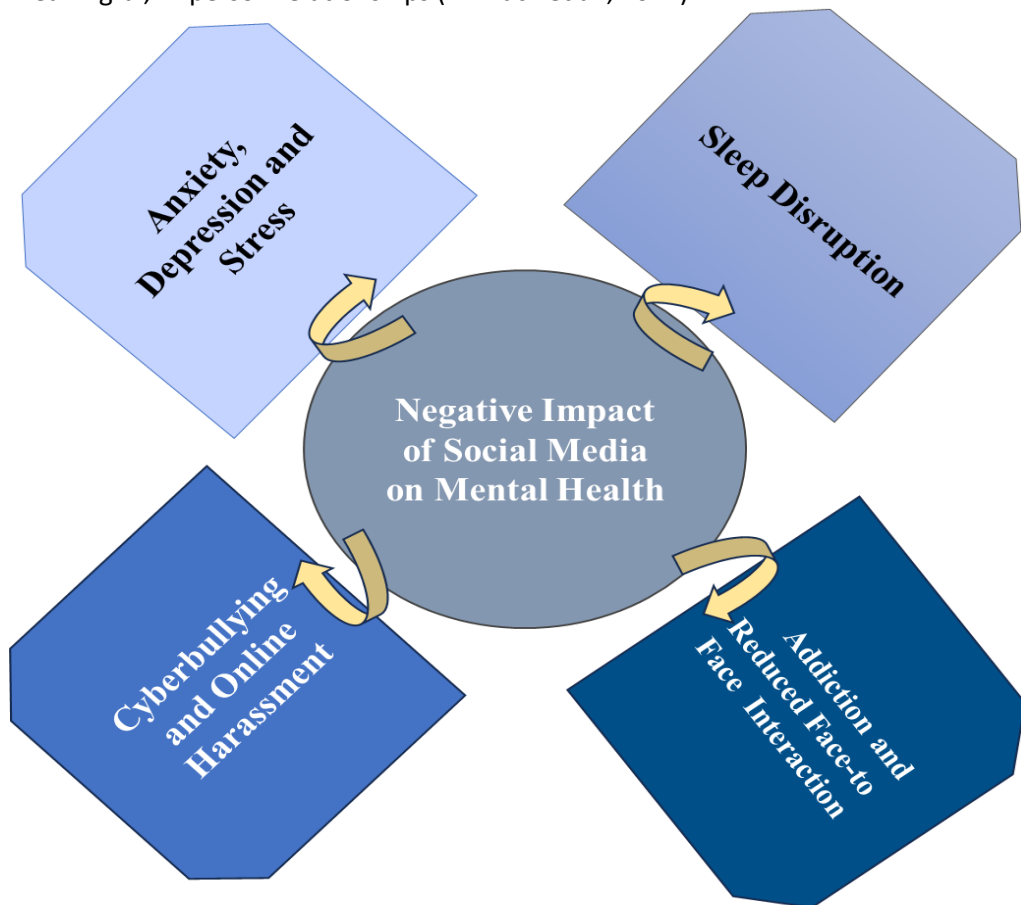
3. Cyberbullying and Online Harassment

Cyberbullying is a pervasive issue on social media, with significant mental health consequences. Unlike traditional bullying, cyberbullying can occur anonymously and persist beyond the schoolyard or workplace, affecting individuals 24/7. Victims of cyberbullying often experience increased feelings of fear, self-doubt, and vulnerability, which can lead to severe psychological distress (Kowalski et al., 2014). Studies have shown that cyberbullying is associated with higher rates of depression, anxiety, and suicidal thoughts, particularly among adolescents (Hamm et al., 2015).

A study by Kowalski et al. (2014) found that adolescents who experienced cyberbullying were at a higher risk for developing long-term psychological issues, such as PTSD and depressive symptoms. Furthermore, online harassment can erode self-esteem and contribute to social isolation (Patchin & Hinduja, 2010).

4. Addiction and Reduced Face-to-Face Interaction

Social media addiction has become a growing concern, particularly among younger users. Studies have shown that excessive use of social media can lead to a reduction in face-to-face interactions, which are essential for maintaining healthy social connections (Kuss & Griffiths, 2017). As individuals become more absorbed in online interactions, they may experience feelings of loneliness and isolation, which can contribute to mental health decline (Shensa et al., 2017). Kuss and Griffiths (2017) explain that social media addiction is characterized by compulsive use, withdrawal symptoms, and neglect of offline relationships. These behaviors are linked to depression and anxiety, as individuals begin to prioritize online interactions over meaningful, in-person relationships (Primack et al., 2017).



Conclusion

The impact of social media on mental health is multifaceted. While it provides valuable opportunities for social support, community building, and access to mental health resources, it also introduces significant risks, including anxiety, depression, sleep disturbances, cyberbullying, and addiction. The complex relationship between social media use and mental health is influenced by factors such as the amount of time spent online, the nature of the content consumed, and individual characteristics such as personality and preexisting mental health conditions. As social media continues to evolve, it is crucial for users, researchers, and policymakers to collaborate in creating strategies that mitigate the negative effects of social media while harnessing its potential benefits. Practicing mindful engagement with social media, promoting digital literacy, and prioritizing real-life connections are essential steps toward maintaining mental well-being in the digital age.

References

- Barak, A., Boniel-Nissim, M., & Suler, J. (2008). Fostering empowerment in online support groups. *Computers in Human Behavior*, 24(5), 1867–1883.
- Joshi AU, Lewiss RE. Telehealth in the time of COVID-19. *Emerg Med J*. 2020 Oct;37(10):637-638. doi: 10.1136/emmermed-2020-209846. Epub 2020 Aug 4. PMID: 32753392.
- Fardouly, J., Diedrichs, P. C., Vartanian, L. R., & Halliwell, E. (2015). Social comparisons on social media: The impact of Facebook on young women's body image concerns and mood. *Body Image*, 13, 38-45.
- Festinger, L. (1954). A theory of social comparison processes. *Human Relations*, 7(2), 117–140. <https://doi.org/10.1177/001872675400700202>
- Frison, E., & Eggermont, S. (2015). The impact of daily stress on adolescents' depressed mood: The role of social support seeking through Facebook. *Computers in Human Behavior*, 44, 202–210.
- Marmet S, Studer J, Wicki M, Khazaal Y, Gmel G. Online Gambling's Associations With Gambling Disorder and Related Problems in a Representative Sample of Young Swiss Men. *Front Psychiatry*. 2021 Jul 21;12:703118. doi: 10.3389/fpsy.2021.703118. PMID: 34366934; PMCID: PMC8335561.
- Hamm, M. P., Newton, A. S., Chisholm, A., & Harten, N. (2015). Cyberbullying in

- children and youth: A systematic review of mental health outcomes. *Journal of Adolescent Health*, 57(5), 36-40.
- Harvard Medical School. (2020). Blue light has a dark side. Harvard Health Publishing.
- Reblin M, Uchino BN. Social and emotional support and its implication for health. *Curr Opin Psychiatry*. 2008 Mar;21(2):201-5. doi: 10.1097/YCO.0b013e3282f3ad89. PMID: 18332671; PMCID: PMC2729718.
- Kowalski, R. M., Giumetti, G. W., Schroeder, A. N., & Lattanner, M. R. (2014). Bullying in the Digital Age: A Critical Review and Meta-Analysis of Cyberbullying Research Among Youth. *Psychological Bulletin*
- Kuss, D. J., & Griffiths, M. D. (2017). Social networking sites and addiction: Ten lessons learned. *International Journal of Environmental Research and Public Health*, 14(3), 311.
- LeBourgeois, M. K., Hale, L., Chang, A. M., & Montgomery-Downs, H. E. (2017). Digital media and sleep in childhood and adolescence. *Pediatrics*, 140(1), e20161141.
- Naslund, J. A., Aschbrenner, K. A., Marsch, L. A., & Bartels, S. J. (2016). The future of mental health care: Peer-to-peer support and social media. *Epidemiology and Psychiatric Sciences*, 25(2), 113-122.
- Patchin, J. W., & Hinduja, S. (2010). Cyberbullying and self-esteem. *Journal of School Health*, 80(12), 614–621. <https://doi.org/10.1111/j.1746-1561.2010.00546.x>
- Przybylski, A. K., & Weinstein, N. (2013). Can you connect with me now? How the presence of mobile communication technology influences face-to-face conversation quality. *Journal of Social and Personal Relationships*, 30(6), 642-660.
- Primack, B. A., Shensa, A., Sidani, J. E., Whaite, E. O., Lin, L., Rosen, D., Colditz, J. B., Radovic, A., & Miller, E. (2017). Social media use and perceived social isolation among young adults in the U.S. *American Journal of Preventive Medicine*, 53(1), 1-8.
- Walker, M. (2017). Why we sleep: Unlocking the power of sleep and dreams. *Scribe Publications*.
- Sweeney A, Gillard S, Wykes T, Rose D. The role of fear in mental health service users' experiences: a qualitative exploration. *Soc Psychiatry Psychiatr Epidemiol*. 2015 Jul;50(7):1079-87. doi: 10.1007/s00127-015-1028-z. Epub 2015 Feb 22. PMID: 25702165; PMCID: PMC4463981.
- Naslund JA, Bondre A, Torous J, Aschbrenner KA. Social Media and Mental Health: Benefits, Risks, and Opportunities for Research and Practice. *J Technol Behav Sci*. 2020 Sep;5(3):245-257. doi: 10.1007/s41347-020-00134-x. Epub 2020 Apr 20. PMID: 33415185; PMCID: PMC7785056.
- Best, P., Manktelow, R., & Taylor, B. (2014). Online Communication, Social Media and Adolescent Wellbeing: A Systematic Narrative Review. *Children and Youth Services Review*, 41,27-36.
- Frison, E., & Eggermont, S. (2015). The impact of daily stress on adolescents'

depressive feelings: The role of social comparison and rumination. *Journal of Social and Clinical Psychology*, 34(7), 538-559.

Verduyn, P., Ybarra, O., Résibois, M., Jonides, J., & Kross, E. (2017). Do social network sites enhance or undermine subjective well-being? *Psychological Science*, 28(1), 5-15.

Greenhow, C., & Lewin, C. (2016). Social media and education: Reconceptualizing the boundaries of formal and informal learning. *Learning, Media and Technology*, 41(1), 6-30.