



# **GLOBAL VOICES IN TWENTY - FIRST CENTURY LITERATURE**

*Edited by*

**Dr. R. Sofiya**

**Prof. A. Famitha Banu**

# GLOBAL VOICES IN TWENTY-FIRST CENTURY LITERATURE

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## **FOREWORD**

In an era of globalisation, technological advancements and evolving social paradigms, literature has transcended geographical, cultural and disciplinary boundaries. The twenty-first century has witnessed a dynamic exchange of voices, ideas and narratives that mirror the complexities of our world. *Global Voices in Twenty-First Century Literature* seeks to capture this essence by exploring diverse themes and perspectives that shape contemporary literary landscapes.

This book explores the richness of world literature, highlighting shared human experiences across cultures. It examines ethics and human values in literature, showcasing how literature shapes moral and ethical discussions. The struggles and triumphs of diaspora and expatriate communities are captured in diaspora and expatriate sensibilities, revealing themes of identity and belonging.

Postcolonial narratives revisit the impact of colonial histories, while intersectionality highlights the connections between race, class, gender and identity. The relationship between culture and society is analysed through literary interpretations and discourse and identities challenge traditional views of selfhood.

The book also emphasises gender equality through feminist perspectives, addresses environmental concerns in ecology and climate fiction and explores the impact of technology in digital culture and Artificial Intelligence. Finally, comparative philology and language studies trace the roots and evolution of language, celebrating linguistic diversity.

This compilation is the result of collaborative efforts by scholars, critics and thinkers from India. It is a reflection of the enduring power of literature to connect, inspire and provoke thought. We sincerely thank all contributors for their invaluable contributions to this volume. As editors, we are delighted to present this collection, which we hope will serve as a valuable resource for students, researchers and literary enthusiasts.

**With best wishes,**

**Dr. R. Sofiya**

**Prof. A. Famitha Banu**

**January 2025**



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# THE CHALLENGES OF ASSIMILATION AND COMPLEXITIES OF RACIAL IDENTITY IN CHIMAMANDA NGOZI ADICHIE'S *AMERICANAH*

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## **Abstract**

People's migration from one country to another has expanded and deepened due to various reasons. The settling of new immigrants in the dominant culture makes them feel as an insider or outsider rather than a collective one. These individuals face challenges when they try to fit into a new culture, environment or society, thereby maintaining their own ethnic identity. The process of assimilation occurs when the individuals try to adopt the culture, language and societal norms of the dominant culture just to blend with the alien soil. Over the course of time, this may result in questioning their own cultural identity which creates a rift in bridging one's native culture and the host culture. The difficulties of assimilation and racial identity are vividly illustrated in Chimamanda Ngozi Adichie's *Americanah*, released in 2013. This novel delves into themes such as racial tension, discrimination, immigration, prejudice, and crises of identity. It also brings into light how the African immigrants are trapped into the socio-cultural conflict which is evident in American society. This research paper intends to navigate through the life of the protagonist, Ifemelu who is a victim of prejudice, struggles to understand individual identity. Adichie has beautifully constructed the novel with insightful comments on how race is viewed, experienced, and internalised in each context as she seamlessly analyses the contrasting racial landscapes in America and Nigeria. Ifemelu is exposed to systematic racism and the intricacies of racial identity through her experience as a Black woman in America. The challenge of assimilation relies on how successfully people manage to preserve aspects of their ancestral roots while adjusting to the new society.

**Keywords:** Migration, dominant culture, assimilation, racial tension, identity, African immigrants.

## **Introduction:**

Literature, when examined within the framework of social reality, is often seen as a mirror reflecting the experiences, struggles and values of a community. It encapsulates the culture, beliefs and social issues pertinent to a specific time and location. Serving as both a reflection and a lens, literature allows individuals to analyze, challenge, and understand social interactions, class structures, inequalities, and human behaviour. By presenting characters, themes and narratives, it enables a richer comprehension of societal norms, conflicts, and the effects of individual and collective actions. Moreover, literature has the potential to drive social change by highlighting vital issues and prompting readers to reflect critically on their surroundings.

Chimamanda Ngozi Adichie, a renowned Nigerian writer, was born on September 15, 1977, in Enugu, Nigeria. She spent her formative years on a university campus in Nigeria, where her father was a professor. After studying medicine for a year, she had quit her

studies to pursue her academic journey on a different path. From John Hopkins University she received her Master's Degree in Creative Writing and from Yale University she received her Master's Degree in African History. From many reputed institutions she has received honorary doctorate degrees. Over thirty languages, many of her works have been translated. As all her novels gained popularity worldwide, she won the Commonwealth Writers' prize for her first novel, *Purple Hibiscus* (2003), the Orange prize for her second book, *Half of a Yellow Sun* (2006). Her novel *Americanah* was listed among the top ten best books of 2013 in the *New York Times* and won the US National Book Critics Circle Award.

### **Challenges of Assimilation and Complexities of Racial Identity in *Americanah*:**

Adichie is celebrated for her in-depth examination of racism and feminism in her writings. Her narrative style intertwines deeply personal stories with broader social critiques, establishing her as a significant voice in modern literature and cultural discussions. Adichie delves into the realities of racism, especially within a global and diasporic context. In her novel *Americanah*, she explores the hurdles faced by African immigrants in Western societies, centering on the protagonist Ifemelu's experiences in the United States. Through Ifemelu's blog entries and personal experiences, Adichie critiques systemic racism, microaggressions, and the complexities of identity in a predominantly white context. She stresses how race becomes a vital part of identity for Africans abroad, a concept that may hold less significance in their home countries.

Adichie's writing emphasizes the interconnectedness of race and gender, showing how these elements shape experiences of both oppression and privilege. She presents African stories and perspectives to global audiences, challenging stereotypes and advocating for more nuanced portrayals of African identity. Her critiques target both Western views of Africa and internal societal norms, promoting advancement without sacrificing cultural heritage.

According to Britannica, "Assimilation, in anthropology and sociology, is the process whereby individuals or groups of differing ethnic heritage are absorbed into the dominant culture of a society". It also pertains to how people adopt the key behaviours, attitudes and lifestyles associated with that predominant culture. This cultural assimilation can impact the lives of immigrants in many ways. It can create a huge challenge in their lives by impacting their mental health, creating a feeling of losing their own identity, losing cultural diversity and becoming a victim of prejudice and discrimination. This research paper intends to bring into light the difficulties in becoming one in the host culture and how it further takes to the notion of maintaining the racial identity in the host society.

*Americanah* explores assimilation challenges through Ifemelu's narrative, focusing on a Nigerian woman who moves to the U.S. for her studies. The novel addresses the intricacies of racial identity, cultural adjustment, societal expectations, and the struggle to find one's place in a new environment. Another key theme is the exploration of identity relative to migration and diaspora. Ifemelu's experiences transitioning between Nigeria and America raise critical questions about cultural adaptation, assimilation, and reconciling different

aspects of one's identity. Her growing self-awareness, shaped by her experiences in both countries, underscores the complexities of existing between cultures and the fight to remain authentic in a world where societal norms often dictate identity.

*Americanah* vividly portrays the challenges of assimilation faced by Ifemelu and Obinze, the novel's main characters, as they navigate cultural, racial, and personal obstacles during their time abroad. The struggles of assimilation are systematically illustrated across various chapters. Ifemelu's life in Princeton reflects her American experience while alluding to her eventual return to Nigeria. She identifies as an *Americanah* indicating that she has been fundamentally changed by her overseas experiences, wrestling with the balance between her Nigerian roots and her American journey. To express her true identity, Ifemelu turns to blogging as a coping mechanism. She creates a blog to articulate her thoughts on race and identity, exposing her struggles with belonging. She perceives blogging as an opportunity to explore her complex identity, refusing to be confined to a singular narrative. Her blog, 'Raceteenth' becomes a significant platform for her insights and commentary on race, privilege, and cultural identity.

If they asked what she did, she would say vaguely, "I write a lifestyle blog," because saying "I write an anonymous blog called Raceteenth or Various Observations About American Blacks (Those Formerly Known as Negroes) by a Non-American Black" would make them uncomfortable. (Adichie, 2013, p.11)

Through her writing, Ifemelu not only processes her experiences but also challenges societal norms, using humour and honesty to illuminate uncomfortable realities.

Upon her arrival in the United States for university, Ifemelu suddenly finds herself in a world governed by vastly different cultural, social, and racial dynamics. Raised in Nigeria, where race was not a defining part of identity, Ifemelu is ill-prepared for the extremely deep-rooted racial classifications present in America. For the first time, she is seen predominantly as "Black," an identity that affects how others view and interact with her.

The problem of identity begins when Ifemelu finds a babysitting job in America to pay her tuition fee. Her strong-willed Aunt Uju encourages her to pretend like her friend Ngozi as Ifemelu was not allowed to work with her student visa. The impression on Aunt Uju starts to fall apart when she starts to value the General's standards over her own. In order to gain validation and acceptance from the people she attempts to Americanize herself without realising that she is losing herself in the process of assimilation.

Though the first-generation immigrants face discrimination on multiple levels it just passes on to the next generation as well. Because of racialization the children of immigrants feel most of the time that their path is being blocked in the host culture. Aunt Uju teaches her son Dike to be as American as possible, ignoring his heritage, in order to avoid the rejection she experienced.

"Dike, I mechago?" Ifemelu asked.

"Please don't speak Igbo to him," Aunt Uju said. "Two languages will confuse him." "What are you talking about, Aunt? We spoke two languages growing up." "This is America. It's different." (Adichie, 2013, p.113) .

In the book *The End of Compassion: Children of Immigrants in the Age of Deportation* Portes, Patricia Fernández-Kelly, and William Haller argue:

Children of Asian, black, mulatto, and mestizo immigrants cannot escape their ethnicity and race, as defined by the mainstream. Their enduring physical differences from whites and the equally persistent strong effects of discrimination based on those differences ... throw a barrier in the path of occupational mobility and social acceptance. Immigrant children's identities, their aspirations, and their academic performance are affected accordingly.

Aunty Uju was the representation of mirroring immigrants' insecurities in the western world. Ifemelu observes that Aunty Uju makes a hasty effort to become more accepted by Americanizing herself. She believed that Ifemelu's success is largely due to Americanisms, and so she cannot even make fun of them for that reason. As she suggested Ifemelu to pretend like her friend Aunty Uju also did the same when she was with the white Americans. "Aunty Uju said, with the nasal, sliding accent she put on when she spoke to white Americans, in the presence of white Americans, in the hearing of white Americans. Pooh-reet-i with the accent emerged a new persona, apologetic and self-abasing." (Adichie, 2013, p.112) Here the author clearly projects how immigrants imitate the white Americans. This newfound racial awareness thrusts her into an unfamiliar sense of self and an acute awareness of the societal structures that foster discrimination.

The culture shock that Ifemelu experiences in America influences her daily interactions. She grapples with adapting to American accents, food, and unspoken social conventions, all contributing to her feelings of displacement. Her Nigerian accent, which she initially clings to, becomes a source of rift marking her as an outsider. In her quest to fit in, she alters her accent during phone calls but feels torn about this change, perceiving it as a betrayal of her authentic self. The pressure to conform also manifests in her choice to relax her hair, a painful and symbolic act of negating her natural identity in favour of Western beauty ideals. "Just a little burn," the hairdresser said. "But look how pretty it is. Wow, girl, you've got the white-girl swing!" .....had made her feel a sense of loss" (Adichie, 2013, p.204). Adichie employs this theme as a recurring motif, emphasizing the sacrifices immigrants often make to navigate foreign landscapes.

Ifemelu's financial hardships further complicate her identity crisis. Struggling to find work, she reluctantly accepts a degrading job that involves a humiliating encounter with a tennis coach. This distressing experience leaves her feeling ashamed and disconnected, plunging her into a deep depression. She distances herself from her boyfriend Obinze in Nigeria, feeling unworthy and steeped in guilt. Her isolation underscores the emotional toll of navigating a society that relentlessly demands conformity while simultaneously marginalizing her.

Ifemelu's initial experiences in America reveal the emotional and psychological burdens of assimilation. Her path illustrates the complexities of navigating identity in an unfamiliar setting, where the longing for acceptance often clashes with the need to stay true to oneself. Adichie captures these tensions with compassion and finesse, portraying

Ifemelu's struggle as both profoundly personal and universally relatable for immigrants. As Ifemelu gradually adapts to the disorienting challenges of her early days in the United States, she begins to assert her identity in a society that often prioritizes conformity. This evolution is marked by her growing awareness of race, exploration of romantic relationships, and her commitment to embracing her authentic self.

Ifemelu's romantic experiences in America highlight the challenges of interracial relationships and the limitations of love in bridging racial and cultural divides. Her relationship with Curt, a well-off white man, reveals the constraints of love in overcoming cultural differences. Conversely, her connection with Blaine, an African American academic, becomes strained due to divergent views on activism and expression. Choosing to wear her natural hair signifies her journey toward self-acceptance and resistance to societal pressures. Her growth in America is a process of reconciling her experiences of assimilation with her quest for authenticity, ultimately leading her back to Nigeria and a deeper self-understanding.

A bright, sensible, and composed young Nigerian guy is Obinze Maduewesi. Though he was raised by a well-educated professor mother, he had a deep obsession with America. Because of being a Black guy, Obinze is often stopped, searched, and suspected of criminal activity. The police also practice prejudice against Obinze. Despite being fluent in English, Obinze encounters subtle types of prejudice while interacting with white people. For instance, he is questioned if he speaks the language. He finds it difficult to build connections with white women because they see him more as an exotic item than a fully developed human being.

Obinze's journey in London reveals a different and more distressing facet of assimilation, marked by legal and financial challenges. After overstaying his visa, he becomes an undocumented immigrant, navigating a treacherous landscape of forged identities and low-wage jobs. The alarming threat of exile casts a shadow over his existence, stripping him of any sense of security or stability. His romanticized vision of the West as a land of opportunity collides painfully with the harsh reality of being seen as invisible and disposable in a society that regards him as an outsider.

Obinze's first job in London involves cleaning toilets, a humorous yet clichéd scenario. One day, he discovers a mess on the toilet seat, clearly an intentional display aimed at the company. Mortified, Obinze leaves it and storms off. Adopting the name Vincent, he juggles several jobs, facing hostility from white coworkers while forming bonds with fellow immigrants who share experiences of having their names mispronounced by white British colleagues. Overwhelmed with shame at not thriving in his immigrant life, Obinze deletes Ifemelu's email because he cannot bear to admit the illegal and degrading nature of his existence in London, especially since he views Ifemelu as a successful immigrant.

Rather than achieving success or a "promising future," Obinze feels invisible, unable to let others notice him. In his jealousy as he observes passersby, he longs for their visibility – the freedom to be acknowledged without inciting danger. The mess on the toilet seat symbolizes Obinze's own invisibility. He recognizes that the act was meant as a message to

the company, yet he, a mere employee, is implicated. The disgruntled worker neglected to consider Obinze's presence in their protest. Like Ifemelu, he must pretend to be someone else to secure employment, exposing him to potential exploitation without any legal recourse. Just as Ifemelu's shame drove her to sever contact, Obinze's feelings of inadequacy result in him erasing her email.

Similar to Ifemelu's realization of the significance of race, Obinze quickly discerns that white British people treat him differently or make odd assumptions based on his being Black and foreign. Some discriminatory instances are blatant—such as the crude jokes made by his first coworkers—while others are more subtle, like warehouse drivers who refuse to share tips with him. Even Roy's friendliness is tinged with stereotypes, such as the myth of African witchcraft used to explain Obinze's loyalty. This assumption ties into stereotypical notions of Black men being hyper-sexualized. Ojiugo also observes discrepancies in how her children face restrictions in prestigious activities, while a Jamaican woman's additional tip signifies solidarity among Black immigrants, hinting that she assumes Obinze's white coworkers would not share tips with him.

This disillusionment leads to an identity crisis as Obinze feels humiliated and belittled, reduced to menial work far removed from his aspirations. His desperate attempt to secure legal status through a sham marriage highlights the vulnerability of undocumented immigrants. Ultimately, Obinze's arrest and subsequent exile mark a significant moment that compels him to confront the illusion of Western prosperity, igniting a process of self-reflection. Obinze's time in London serves as a poignant critique of the dehumanizing nature of immigration policies and the resilience required to reclaim one's identity amid systemic oppression.

Ifemelu's return to Nigeria presents her with the challenge of reverse culture shock. Upon returning, she feels out of place due to the transformations in her homeland and grapples with reconnecting with friends who view her as excessively "Americanized." Her renewed relationship with Obinze is complicated by the personal growth they have both experienced during their time apart. The novel concludes with Ifemelu and Obinze evaluating their journeys. Both characters wrestle with integrating their overseas experiences with their Nigerian roots. While the process of assimilation may never be fully realized, Ifemelu and Obinze find comfort in their shared history, navigating a path that balances their past and present identities.

### **Conclusion:**

Hence, Adichie's *Americanah* undoubtedly mirrors the lives of African immigrants who travel overseas with the dream of raising their standard of living ultimately fail in the land of judgement and oppression. The concept of assimilation and identity can be easily understood by the lives of the protagonists of the novel Ifemelu, Obinze and Auntie Uju. These characters represent the harsh realities of immigrants' experiences in the ethnocentric world. Though ethnocentrism fosters a sense of pride, patriotism, perseverance of culture and values among the folks of their community. It indirectly drags

the people to develop a sense of prejudice, discrimination and makes them unappreciative of the other culture. Although assimilating into a new culture may appear beneficial and enlightening, it cannot be a permanent process since genuine pleasure comes from knowing who you are, and the contrary might end your life. This shows that true happiness lies in holding one's own values and culture irrespective of external influences.

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# THE DISCREET AND FEMININE SPECTRUM IN KAVITHA KANE'S NOVELS

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## Abstract

*Karna's Wife: The Outcast's Queen and Sita's Sister* are both very popular fictional creations of the renowned Indian mythological writer Kavitha Kane. Kavitha Kane is an Indian fiction writer and a former journalist. Kane's novels, *Karna's Wife: The Outcast's Queen* and *Sita's Sister*, both portray the strong females from Indian mythology and their power of intelligence. Kane reshaped the heroines, like Uruvi and Urmila, very artistically and brought them to the forefront. These two novels explore the themes of agency, resilience and individuality by the attention on the characteristics of Uruvi and her assertiveness in *Karna's Wife: The Outcast's Queen* and Urmila's intellectual strength and silent endurance in *Sita's Sister*. This paper examines Kavitha Kane's novels in feminist insight and signifies the representation of women in Indian mythology. According to Indian mythology, Uruvi and Urmila both were not recognized properly, but Kane brought them into the screen as the strongest heroines and inscribed their intellectuality in survival. This analysis highlights the intersection of mythology and feminism and exhibits how reworking can empower voices from the margins.

**Keywords:** Indian mythology, strong female, power of intelligence, agency, resilience, individuality, empower, feminism.

## Introduction:

Kavitha Kane is an Indian writer in English and a former journalist. She is very popular for her mythologyfiction. She is the star in the new era of retelling. Kavitha Kane was born in Mumbai and grew up in other cities like Patna, Delhi and Pune. She is a student of Fergusson College, Pune and completed her post-graduation, both in English Literature and Mass Communication, from the University of Pune. Initially, she wanted to be in the administrative services; she chose a career in journalism and then she wanted to write and it was the only pragmatic career option for writing. She worked for 20 years in various media houses – Magna Publications, Daily News and Analysis and The Times of India. After the success of her debut novel, *Karna's Wife: The Outcast's Queen*, that made her a full-time author.

The *Karna's Wife: The Outcast's Queen* (2013), *Sita's Sister* (2014), *Menaka's Choice* (2015), *Lanka's Princess* (2016), *The Fisher Queen's Dynasty* (2017), *Ahalya's Awakening* (2019), *Saraswati's Gift* (2021), *Tara's Truce* (2023) – these are the fictional creations of Kavitha Kane. Kane's all the novels also contain the title as female names from mythological characters. As a female journalist she started to give voice for women so that she planned to write about feminism in order to retelling the stories from Indian mythology. She brought out how females are suppressed in ancient time and represents their intellectuality in all the fields.

Kane's female characters are rejected for portraying mainstream mythology and histories; all of her novels talk about the main female characters noticing the full aspects of epics like the *Mahabharata* and the *Ramayana* in order to neglect the patriarchal reading of such epics. Kane reshaped the neglected female legends from mythology in a very powerful way and explored their psychological insights in a modern feminist angle. Kane's writings are promoting the mythological characters more realistically and making very intimate to contemporary minds.

### **Hidden Pearls of the Great Traditions:**

The *Mahabharata* is the greatest epic in India. Which deals with the incidents of the battle of Kurukshetra and the fates of Kaurava and Pandava princes. It is a story of honor, duty, righteousness and the moral dilemmas faced by individuals in the center of a turbulent. Karna is one of the main characters in the *Mahabharata*, he is a son of Surya (sun deity) and princess Kunti (mother of the Pandavas). Kunti got Karna by boon at her teenage years without getting married. So, he is known as the son of Suthra, a chariot driver. He is a tragic hero in the *Mahabharata* similar to Aristotle's literary category of a flawed good man.

The *Karna's Wife: The Outcast's Queen* is Kane's debut novel and one of the best fictional creations among her six novels. This novel contains the tale of Karna, the unsung hero of the *Mahabharata*, in his wife Uruvi's eyes. It goes around the character of Uruvi, the princess of Pukeya and her bold decision to marry Karna, a sutaputhra, a low caste. Kane narrates her character as a courageous woman who is ready to follow her heart without any hesitation and is bold enough to face the results.

Uruvi is a princess of Pukeya and the only daughter of King Vahusha and Queen Shubra. She is a beautiful girl, both physically and intellectually. By her innate quality, she is urged to know about so many things; she excels in all the branches of education and knowledge about throne. She is also well versed in the field of medicine. Kane penned the character of Uruvi in a multidimensional manner; she satisfied her role as a good daughter in order to serve her parents to be proud. She perfectly played her role as a good wife to Karna by being a good supporter and the best motivator. She fulfilled her role as a daughter-in-law by giving respect and care to her in-laws, Adhiradha and Radha. Uruvi shows her maturity by understanding Karna's first wife, Virushali and standing beside her children. As a mother, she brings up her son Vrikshakethu with all good qualities and morals, like that Uruvi stands as a model to the modern women to be good.

The *Ramayana* is also one of the great epics in Indian mythology, which narrates the life of King Rama (incarnation of Lord Vishnu). The *Ramayana* deals with Rama's life as a king and as a gipsy in the forest for fourteen years. It also teaches the many Dharmas of human life and the right path to salvation. The *Ramayana* has very strong females like Sita, Kaikeyi, Kasala and Urmila. Kane highlights the character of Urmila in her second novel, *Sita's Sister*, as a righteous woman, a dutiful wife and a sacrificed sister.

Without Urmila, Lakshman cannot shine in the story as the best brother. Because Urmila only supports Lakshman to go with his brother Rama to the forest. So that only Lakshman stars as a devoted brother in Ramaya and The *Ramayana* is a good example of brotherhood. Urmila is one of the biological daughters of King Janak of Mithila. But she has grown up in the shadow of her adopted elder sister Sita. Kane sketched Urmila as a strong and independent woman. Urmila is the best fusion of womanhood and power. Urmila very bravely lives alone during the exile of her husband with his brother. As a young wife, she never wants her husband to be with her and she never wants to enjoy her authority as a royal woman in the court of Ayodhya. Thus, she stands as a sky, an ever-shining, solitary star in the sky.

### **Flourished by Enlightenment:**

In this Uruvi comes as a beautiful princess and is allowed to get an education. In ancient days, common women were not allowed to get an education; princesses only could get an education. So, she used the privilege properly to equip her well. She goes to Gurugul daily to get proper education while other princesses enjoy their courtly life. She took a ride on a horse to go to Gurukul and became more familiar with medicinal herbs and other treatments. She is the best at fine arts like music and dance. She has a different kind of magical power of healing by touching wounds. Uruvi is the only woman who was allowed in the battle of Kurukshetra as a doctor. Uruvi witnesses the thousands of deaths very bravely and heals plenty of wounded soldiers with motherly concern. Thus, Uruvi stands for courage and maternal traits.

Urmila loves painting that only gives some kind of relaxation to her soul and makes her happy. As a princess, she learns all and more than that; she has the mental ability to face all situations in her life. She is aware of all the Dharma and justice inscribed in the Upanishads and Vedas. So, she understood her husband's situation; without any bitterness, she accepted Lakshman's exile to the forest and remained alone very powerfully in Ayodhya as a royal lady. She never worries about her fate of separating from her husband for fourteen years. Like Uruvi, Urmila is also a very brave girl to raise questions against ill social customs and she is mature enough to understand all the environment. Urmila can adapt to all the circumstances very intellectually and she has a capacity to manage all the problems in her life as well as others. Outer beauty can turn the head, but inner beauty can turn the heart. Uruvi and Urmila both had outer as well as inner beauty so that could turn mind of turn Kane to write about them.

### **As a Designer of Life:**

Uruvi is a very fearless girl; she questions the wrong social customs. In the time of her Swayamvara, everyone is expecting that she will select the Kshatriya prince Arjuna. But she rejects Arjuna and marries a Sutaputra, Karna. After many arguments with her parents, finally they too agreed that. Uruvi's parents always believe their daughter and her ability to make decisions. There she stands as a designer of her own wedding life. She shows the

extreme love on Karna as her own wish. After her marriage with Karna, her life is totally changed. She became the daughter-in-law of a common household and the wife of a low-status man. As a Kshatriya princess, being a wife of a low-caste man is not easy, but she managed that very cleverly. She faced all humiliations of getting married to Karna very calmly and gave very funny answers. She advised her husband not to have a friendship with Duryodana and Saguni, but Karna serves Duryodana to show his gratitude. Karna dies in the battle; Uruvi accepts that with a heavy heart. After the death of Karna, she never returns to her birthplace; still, she lives with her in-laws only. She is a powerful woman mentally and emotionally. She only consoles her in-laws in their depressed state over their son's death. After the death of Karna, she attains the state of self-actualisation. She understood the reality and responded to the situation very cleverly.

Like Uruvi, Urmila is also a good decision-maker in her life. Before the marriage, Lakshman warns Urmila that if any situation comes up, Lakshman will stand for Rama instead of being with Urmila. All other women definitely will reject Lakshman in that case, but Urmila very strongly accepts Lakshman's decision of supporting his brother. In this case, Urmila is upright as a unique woman in this world. She knows the consequence of her wedding life because Lakshman respects her brother more than his wife. As a Kshatriya princess, she is very familiar with all the dharmas and *ngyayas* so that she could understand Lakshman. She has a framework of her life after getting married to Lakshman so that she could tackle all the terrible situations very skilfully. Urmila felt very different in Ayodhya; in her birthplace, she was very free and treated very respectfully. But in Ayodhya, after the separation of Lakshman, she has to be alone. Urmila faces so many humiliations in her in-law's house. She never hesitates to face problems and accepts all the commands during the absence of her husband. Thus, Urmila remains as the best planner of her own life.

### **As the Ideal Better Half:**

Karna seems to be a Ksutaputhra and a low-caste warrior, but to the eyes of Uruvi, he is a superhero more than the manly Pandava prince Arjuna. Karna got Uruvi as his wife because of his good fortune. Uruvi falls in love at first sight in an archery competition. Though Karna is very powerful and has a unique skill in archery like Arjuna, he is rejected by everyone because of his low birth. But Karna triumphed in the heart of Uruvi. She said to her father,

“What will I gain if I marry a man I don't love and lose my soul? With Karna, I will gain my life, my soul. I love him. I love him for what he is. I love him for what he will be... I shall live my life simply. When I am an old woman, I shall look back on a happy, peaceful life which I dare to choose and live the way I wanted to” (*Karna's Wife* 24).

Karna is a misfortunate man. Throughout his life, he struggles more to establish his skills in archery. But she continuously supports him more and she loves him in every single situation. Uruvi and Urmila both might be the reason for their husband's success and familiarity as the powerful warrior and dutiful brother.

In *Sita's Sister*, Urmila loves her husband truly. Urmila's love and affection for her husband are very precious because she knows that Lakshman can give up her for the cause of his brother Rama. But she loves Lakshman at the bottom of her heart. Urmila and Lakshman can sustain strong feelings even after the long separation also because of the extreme love and trust that they had in each other. Urmila had been waiting for her husband for fourteen years very patiently. During the time of separation, Lakshman also trusts his wife, Urmila and the love between them becomes stronger in their separation. Love and trust between Lakshman and Urmila are more superior than the love and trust between Rama and Sita. As a husband of Urmila, Lakshman did not do anything to her. Even Lakshman failed his duty as a good husband, but Urmila stands in her position as a good wife. Thus, she is known for her chaste.

### Conclusion

"Well-behaved women seldom make history", said Pulitzer-winning American University Professor Laurel Thatcher Ulrich, like that Kane's two heroines, Uruvi and Urmila, had made history in the feminist perspective. By highlighting them, Kane also became the pioneer of feminist mythology writers. Kane's Uruvi satisfied all the duties of woman in different perspective like a daughter, wife, daughter-in-law and a mother thus Kane points that woman should play the multiple roles in single life. Kane sketches their characters by enhancing them against the patriarchal community. Kane did the revolution that emphasised the feministic approach in an ancient Indian mythology. Kane draws Uruvi and Urmila as the valiant women. Kane sharpens Uruvi as the all-rounded and immense woman of *the Mahabharata* more than Draupadi and she depicts Urmila as a chaste woman of the *Ramayana* more than Sita. The female gender is a very blessed gender because they are only given the gift of bearing babies by God. So, they should be given more respect and equal rights in the society.

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# RE-READING THE NOVELS OF OLGA TOKARCZUK: AN ECOFEMINIST APPROACH

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## Abstract

*This paper delves into an ecofeminist narrative in the works of Polish Nobel laureate Olga Tokarczuk. Tokarczuk is one of the familiar faces in Polish literature and she bears the pride of being the first Polish woman prose writer to receive the Nobel Prize for literature in 2018 for the novel Drive Your Plow Over the Bones of the Dead, Poland's top literary prize Nike Award for Flights in 2008 and The Book of Jacobs in 2015, and a prestigious prize, Man Booker International Prize for Flights in 2018. Analyzing her novels especially Bieguni (Flights in English, 2017) and Prowadz swój plug przez kosci umarlych (Drive Your Plow Over the Bones of the Dead, 2018) infer that her writing intertwines ecological concerns with feminist perspectives. It highlights the similarities of subjugating both nature and the women simultaneously and the interconnectedness of human and non-human life. She strictly adheres to ecocentric views, focusing on the importance of empathy, respect for all living beings and its interconnectedness. Based on this intricate relationship between human and natural world, her works stress the deep insights into the urgent need for environmental sustainability and social justice. Ecofeminism emphasizes the significance of showing respect towards both women and nature.*

**Keywords:** Ecofeminism, patriarchal systems, ecocentric, non-human beings, oppression, interconnectedness.

## Introduction:

Literature means books or writings that depict life and it can also be said as the reflection of life. The word literature was derived from the Latin word *litteratura* which means 'writing formed with letters'. Later on, the word had an additional meaning 'knowledge achieved from studying or reading books'. Such works could be expressed as poetry, short stories, novels, and drama which have their unique form and features. Literature is a world of art with timeless tales and narratives that helps in discovering a world from the past to the present. We can learn history, language, culture, and ourselves if we learn literature. Literature removes boundaries and allows us to read minds and to look at the world in an entirely different light. It creates an in-depth connection of the reader's mind with the perceptions, ideas, and thoughts of the other minds. Undoubtedly, literature is considered as the mirror of life as it reflects in and around society.

According to the geographical regions, their corresponding languages, genres, and subject matters, there are different types of literature across the world. One such literature is Polish literature which had its historical emergence in the early 14<sup>th</sup> century. In 966, The Prince of Poland, Mieszko I accepted Christianity. To build religious centers like churches and monasteries, Roman catholic priests from Western Europe were invited. Those religious centers had Latin as the official language which eventually turned out to be the

language of early Polish literature. So, literature in the Polish language emerged slowly. The tradition of the written Polish language started in the year 1270. The Polish language belongs to the West Slavic group of the Indo-European languages. For the establishment and development of the Polish state, their language played as a major vehicle. Poland is called *Polska* in the Polish language which means *The Land of Fields*. The words *Polish* and *Poland* derive from the term *pole* which means *a plain or a field*.

The University of Krakow was founded in 1364 by Casimir the Great which served as an important milestone for the evolution of Polish literature. Even though the Renaissance entered Poland lately, the 16<sup>th</sup> and 17<sup>th</sup> centuries were often considered to be the 'Golden Age of Polish literature' because this period had encountered a flourishing of literary activity. Some of the influential writers who progressed Polish literature to greater heights are Klemens Janicki (1516-1543), Mikolaj Rej (1505-1569), and Jan Kochanowski (1530-1584).

A highly specific form of language was developed by the Polish writers. It was named as a macaronic variety. Macaronising means the mixing of both Polish and Latin languages in which Latin had a profound influence on Polish sentence structure and word order. This macaronic language was used in schools, political assemblies, and courts. It was even called the 'third language of Poles'. When this tradition of macaronising was employed for stylistic purposes in the 19<sup>th</sup> and 20<sup>th</sup> centuries, it resulted in an increased rate of literary productivity. The Polish language received both challenges and opportunities in the 20<sup>th</sup> century. The language served as a remarkable symbol of national identity despite political upheaval and occupation.

### **An Ecofeminist Approach:**

Olga Nawoja Tokarczuk was born on 29th January 1962 in Sulechow, Western Poland. Tokarczuk is regarded as one of the most successful and prominent writers of Poland and her works were translated into forty languages. She was also a clinical psychologist at the University of Warsaw and contemplates herself as a disciple of Carl Jung. At a young age, her love for literature created an ignition inside herself. She spent her early days devoting most of her time to the popular novels of Henryk Sienkiewicz. She employs beautiful and evocative language with metaphors and vivid imagery making her readers a sensory experience. Her writings often take up the subject of migration, where she highlights the experiences of the displaced individuals. It also reflects a deep respect for nature and the interconnectedness of all life.

Ecofeminism is a field that combines feminism and political ecology. Ecofeminist scholars utilize gender as a lens to examine the connections between humans and the environment. It was Françoise d' Eaubonne, a French author who introduced this term in her book *Le Feminisme ou la Mort* (1974). Ecofeminism theory supports the feminist view in Green politics, with a society that is equal and cooperative. Evidently, ecofeminism has lots of branches nowadays, broadening their perspectives into liberal, spiritual, and social.

Ecofeminist analysis explores the interrelations between women and nature in various aspects, including culture, economy, religion, politics, literature, and iconography. It shows

the subjugation of nature as parallel to the subjugation of women. These commonalities include treating women and nature as properties, considering men to be the owners of culture and women to be the owners of nature, and the way in which men dominate women, which is similar to how humans dominate nature. Ecofeminism puts an emphasis on respecting both women and nature.

In the United States, the academic and professional women laid a foundation for the modern ecofeminist movement by organizing a series of conferences and workshops in the late 1970s and early 1980s. They wanted to explore how feminism and environmentalism could be merged for advocating the dignity of women and the environment. Motivated by the historical relationship of women and nature leading to the oppression of both, they brought into focus how women and nature are portrayed as disorderly and require control in comparison to the way men are represented as rational and in charge of controlling women and nature. This power structure enabled the means to exploit them both. Early ecofeminists felt that solving the problems of either group needed changes in societal norms.

Rosemary Ruether, a pioneer of ecofeminism, emphasized the fight over the domination of nature for women to prove their liberation. Ruether urged women and environmental activists to unite to dismantle the patriarchal systems. Feminist scholars and activists embraced Ruether's call, examining ecological theories ignoring patriarchal influences and feminist theories overlooking the connection between women and nature.

Ecofeminism crossed the barriers of academia into the public social movement arena in the late 1980s. One of the pioneers in promoting ecofeminism was Ynestra King. In her article "What Is Feminism?" (1987), she challenged everyone to consider how their beliefs contribute to the exploitation of the Earth and the continued oppression of women. This article increased knowledge and support for this movement as it reached many and also widened the philosophic dimension. This modern feminist theory is deeply rooted in materialist feminism, postcolonial theory, affect theory, and other non-anthropocentric views of nature in literature and culture which can be prominently observed in the novels of Olga Tokarczuk.

One of Tokarczuk's remarkable novel *Prawiek i inne czasy* (*Primeval and Other Times* 1996) was set in the fictitious village called Prawiek. This village itself is an embodiment of the world of nature – forests, rivers, and animals and this novel questions the patriarchal oppression and humanity's estrangement from the nature world.

Tokarczuk's *Księgi Jakubowe* (*The Books of Jacob*) was actually a collection of seven books. The title 'Jacob' is taken from Jacob Frank, founder of the Frankist sect and a Jew of Poland. It was a historical novel that relied on a true real-life incident. A Jewish man from 18th century Poland claimed himself as the messiah that was portrayed through the central character named Born Yankiele Leybowicz. *The Books of Jacob* show the hierarchical and patriarchal structures that exploit women and Yente, an elderly woman is portrayed as a powerful person despite the oppressions. Tokarczuk celebrates women's strength and

agency, while critiquing patriarchal structures that treat them as commodities, through these female characters.

*Flights* (Bieguni in Polish language, 2007) serves as a perfect ground for an ecofeminist analysis. The fragmented structure mirrors the gap of modern life where human actions are often disconnected from their environmental and social consequences. Two major themes, the preservation of the human body and travel were interwoven in a way giving an in-depth exploration of both the human body and life. The novel's constant focus on anatomy, dissection, and preservation of bodies reminds the readers that humans are not separate from nature but very much a part of it. The Polish title of this novel was derived from the word 'biegun' which means 'pole' and it implies the geographic extent of modern people's nomadism. The restless yearning of its characters to find purpose and connection is also always travelling. For example, the story of a 17th-century anatomist who journeys the entire world in the pursuit of scientific knowledge illustrates how people and nature are exploited in the name of progress. In a similar way, the stories of the modern-day traveler across borders, cities, and airports highlight the ecological impact and alienation of modern globalization. *Flights* analyzes how colonial and patriarchal systems devastate social and natural ecosystems and simultaneously criticizes displacement.

Ecofeminism criticizes the anthropocentric worldview, in which people consider themselves to be at the center of the universe. This novel *Flights* provokes a reconsideration of the reader's position in the world: not as masters of nature but as part of a very complex, connected web of life. Tokarczuk invites the readers to embrace a more sustainable and compassionate worldview.

Women play a major role in the novel *Flights*, being both narrators and subjects of the stories. Of course, their experiences often parallel the exploitation of nature, reflecting this very ecofeminist understanding of how women's and environmental oppressions are entwined. For instance, a woman decided to live in an isolated forest by abandoning her family which stresses the pressure between societal expectations and personal freedom. Her ideology of rejecting patriarchal systems is the ecofeminist call for action. Another example is the story of Kunicki. During a family vacation, his wife and child suddenly disappear. Though his perspective remains dominating, the absence of his wife speaks a lot. Through this silent defiance, the author raises the voices of women who never want to be defined by men.

*Flights* emphasizes the themes of embodiment, mobility, and resistance and also aligns itself with ecofeminist values, offering a vision of a world where care, sustainability, and relationality take precedence over domination and control. In doing so, Tokarczuk not only illuminates the deep connections between feminism and ecological awareness but also inspires readers to imagine new possibilities for coexistence and harmony.

Tokarczuk's *Prowadz swój plug przez kosci umarłych* (2009) is another such feminist book which can be clearly categorized as an eco-thriller that incorporates ecofeminist philosophy. *Drive Your Plow Over the Bones of the Dead* (2018) was the English translation book by Antonia Lloyd-Jones. The story centers on the protagonist Janina Duszejko, a

quirky sixty-year-old woman residing in a secluded village. She is an English teacher at an elementary school, a former bridge engineer, an astrology enthusiast seeking meaning in life, a dedicated reader and translator of William Blake's poetry, and most importantly, a passionate animal rights activist.

The mythic-poetic world of William Blake is highly significant as an intertextual theme in the novel because every chapter begins with a quote from Blake's literary works. In addition, the title of the novel is taken from his poem "Proverbs of Hell": *Drive your cart and your plow over the bones of the dead*.

The ideologies of William Blake can be analyzed through the profound bond of Janina with nature. William Blake was an English poet, and artist who is renowned for his visionary poetry, celebrating the spiritual and mystical sides of nature. In essence, interpreting *Drive Your Plow Over the Bones of the Dead* (2018) through a William Blake perspective could bring to light the novel's themes of interconnectivity, spirituality, resistance against oppressive systems, and its condemnation of modern society's treatment of nature and marginalized groups. Similarly, Janina Duszejko is a zoophilist who loves animals and nature. She lives in a secluded Polish village with natural landscape, hence seeing the world from a different perspective that is valuing intrinsic worth of all living beings. This perspective brings about the idea of ecofeminism, the ideology that takes into account how gender, ecology, and social justice are intertwined. Her love for animals compels her to take unorthodox moves to safeguard them and seek justice. "They were more human than people in every possible way. More affectionate, wiser, more joyful and people think they can do whatever they want to animal, as if they are just things. I think my dogs were shot by the hunters" (Tokarczuk 90).

In *Drive Your Plow Over the Bones of the Dead*, life is boring on the Czech Republic border, as in many other small towns. A patriarchal history impacts the dismal reality of country life here. But all of this gets disrupted with the mysterious, sudden death of Janina's neighbor, Big Foot, the poacher who choked on a tiny bone. But the death of Big Foot just represents a sequence of other mysterious deaths occurring within that serene village community, for shortly other village hunters lose their lives which Janina is trying to believe to represent as natural and animal's retribution against mankind.

The book explores the meaning of life by asking whose life matters. Human life is considered more valuable than the lives of any other animal in the village of Janina. Most people have disconnected from the thoughts with where the food they eat comes from, forgetting that animals are sacrificed. The village leaders collaborate to uphold human superiority through activities like sport hunting. The commandant embodies legal authority, Innerd embodies wealth, the president embodies politics, and Father Rustle embodies the church. Each of them gains from their alliance, viewing value in personal gain. While an animal may be prized for its fur or meat, its life is deemed valuable only for human benefit.

The novel is narrated by the protagonist Janina Duszejko and unfolds with both her pet dogs missing. Janina, who once shared her secluded life with two dogs she referred to as

her little girls, now lives without them as they have vanished. One winter night, her neighbor, Oddball, visits her to inform her that another neighbor, Big Foot, has passed away. Together, they examine the scene and uncover that he died by choking on a bone while consuming illegally poached deer meat. Among Big Foot's belongings, she comes across a troubling photograph, withholding its contents from the reader for now.

Janina believes that local wildlife avenged Big Foot's death. She also thinks his astrology chart supports her claim. Due to her conflicts with hunters and her strained relationship with Big Foot, the police investigate her but find no evidence linking her to his demise. Subsequently, Dizzy stumbles upon the dead police commandant, who was also a hunter. This event reinforces her belief that wildlife seeks revenge, supported by the commandant's astrology chart. When Janina shares her theory with Oddball and Dizzy, they distance themselves from her perspective.

The police investigate Janina as a witness in what they suspect was the commandant's murder. Due to her frequent complaints about illegal hunting and poaching, they already view her as eccentric. An officer scolds Janina that she prioritizes animals over humans. Janina asserts that she values both equally. Subsequently, she asks them to examine the astrology chart of the recent murder victim, claiming it will reveal that wildlife was responsible for his death.

Shortly after the commandant's murder, a prominent businessman named Innerd goes missing. Strangely, all the foxes confined at his fur farm have been set free. The villagers suspect that Innerd fled somewhere with his illegal affair. Amidst the return of spring, Innerd's body is discovered in the forest, caught in an animal trap. This recent tragedy is followed by another during the summer, as the president of the local mushroom pickers' club is found dead, covered in beetles.

The tension eases until early November when a new church dedicated to the patron saint of hunters is inaugurated. Father Rustle, the local priest and a hunter himself, delivers a sermon. He praises hunters and compares them as partners of the Lord God in the work of creation. Janina attends the service and challenges Father Rustle, pointing out the perceived hypocrisy and lack of compassion in him and the villagers. The chapel burns down the next evening, tragically taking the life of Father Rustle.

Dizzy and Oddball finally confronts Janina, accusing her of the murders of the five men. Janina confesses to killing the commandant, Innerd, the president, and Father Rustle, yet insists that Big Foot died by choking. She discovered a disturbing photo in his house showing hunters posing near a stack of hunted animals, including her two dogs. Seeking justice for her two daughters and the wildlife victims of hunters, she decided to look into this matter by herself. The police arrive at her house the next day to arrest her, but she has already fled to the Czech Republic. Borys, an entomologist then helps her escape to an entomological research station hidden deep within a national forest, where she can focus on her astrology charts and live in peace.

In this novel, Tokarczuk uses an ecofeminist lens through the character of Janina to perceive her interpretations and also invites readers to consider the interconnectedness of

gender, nature, and power. It challenges the patriarchal structures for the betterment of women and nature. On the other hand, the theme of revenge can also be explored through Janina's ecofeminist rebellion against the male-dominated society.

### Conclusion:

To conclude, the Ecofeminist approach can be examined in most of Olga Tokarczuk novels as she highlights the similarities of subjugating both nature and the women simultaneously and the interconnectedness of human and non-human life. She vehemently opposes the anthropocentric views, focusing on the importance of empathy, respect for all living beings and its interconnectedness. This interconnectedness of everything is a recurrent outlook in her writing. Her novels address the treatment of patriarchal society towards the other sex and towards other animals. Tokarczuk convinces the reader that male dominated society needs to respect and nurture both women and nature for humanity to thrive and prosper on earth.

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# EXPLORING HYBRIDITY AND PSYCHOANALYTICAL THEORY IN AMY TAN'S *THE JOY LUCK CLUB*

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## Abstract

Amy Tan's *The Joy Luck Club* explores the portrayal of Chinese-American women and their immigrant mothers. This paper examines the theme of cultural identity, maternal legacy and immigrant experience. Amy Tan highlights their struggles with cultural expectations, personal aspirations and challenges and bridging two worlds. The tension between tradition while navigating the challenges of modernity leads to cultural dissonance, particularly in relationship between mothers and daughters. This paper exemplification to the enduring influence of cultural heritage on personal identity of the importance of embracing both tradition of modernity.

**Keywords:** Cultural identity, Maternal legacy, Immigrant experience, Personal aspirations, bridging two worlds, Tradition and Modernity.

## Tan's Narration:

Amy Tan's *The Joy Luck* is truly a timeless novel, one would always find captivating regardless of age, race and generation. Through Tan's narration the readers can see the colourful array of tradition, beliefs, ideas and characteristics in contrast with one another. Unanticipatedly, her works together to create the whole picture of generations of rich history, pains, suffering and hopes of joy. *The Joy Luck Club* is a seminal work, that serves as a poignant exploring of the Chinese American women and their immigrant mothers. The novel unfolds through interwoven narratives of four Chinese immigrant mothers and their four American born daughters. Tan effectively portrays the interplay between hybridity, which reflects the blending and clashing of cultures. The characters navigate their identity and deep-rooted psychological conflicts arising from generational differences.

## Hybridity in Multicultural Context:

Hybridity manifests in the characters relationships and experiences, revealing the complexities of identity formation in multicultural context. Tan illustrates complexities of immigrant experiences and generational trauma through a psychoanalytical lens. Hybridity refers to the mixing of cultures and identities that arises from colonial and diasporic experiences. Homi k. Bhabha's concept of hybridity emphasizes the fluid nature of identity and idea that cultural identities are not fixed but dynamic and evolving.

Hybridity identity is an identity which crossed or mixtured of more than one identity. It is related to the relationship between the past and present and also the sense of displacement, in which an individual might develop a new identity. However the individuals will het the difficulties of accepting the new cultures. (Barry 131)

### **Psychoanalytical Conflicts in the Character:**

Psychoanalytical theory provides a framework for understanding the character's internal struggles and motivations. It posits that human experiences are influenced by internal conflicts, often stemming from childhood experiences. Tan explore the complexities of mother-daughter relationships and the impact of cultural heritages on identity. The characters often grapple with unresolved conflicts stemming from their past, particularly related to cultural expectations and personal aspirations. The novel clearly talks about the generation gap, which happened because of immigration from China to America. This is a story of four immigrant mothers Suyan Woo, An-mei Hus, Lindo Jong, Ying-Ying st. Clair and their four American-born daughters, Jing-Mei Woo, Rose Hus Jordan, Waverly Jong and Lena st. Clair. The story of their past in China was irrelevant to the present day American society. The daughters were born and brought up in the American culture, so they are not able to understand their mother's past life and their Chinese culture. The daughter's were comfortable in their present life or in American culture.

### **Theme of Reconciliation:**

The mothers were shaped by their experiences in China, often struggle to communicate their values to their daughters. The narrative progresses, both characters learn to bridge their gap, reflecting a broader theme of reconciliation and understanding. The conflict exemplifies the theme of identity formation, where each character's sense of self influences by cultural heritage and personal experience. *The Joy Luck Club* highlights the significance of maternal storytelling and memory in shaping cultural identity. Suyuan, Lindo and their daughters embody complex relationships. They were marked by intergenerational trauma and cultural displacement. Tan's narrative subverts traditional notions of maternal relationships, emphasizing the agency and resiliences of Chinese-American women.

### **Long's Bicultural Existence:**

Waverly Long's embodies the struggles between cultural expectations and personal aspirations. Her journey from a chess prodigy to a disillusioned adult illustrates the pressure of success and the desire for independence. The chess game serves as a metaphor for her life, where every move is calculated yet influenced by her mother expectations. Waverly's eventual realization of the importance of her heritage culminates in deeper understanding of her mother's sacrifices. Waverly eventual acceptance of her heritage is a crucial turning point, symbolizing the reconciliation of her dual identity. This duality captures the essence of navigating a bicultural existence.

### **Tan navigates Modernity through the Character:**

Lindo Jong's character embodies strength and resilience. Her story of escaping an oppressive marriage and forging her own path highlights the themes of empowerment and agency. Lindo's wisdom, often conveyed through her parables, serves as a guiding force for her daughter. Through the character of Lindo Tan navigates the challenges of

modernity. Lindo's journey reflects the complexities of negotiating cultural expectations in a modern context. The movements of cultural dislocation experienced by both characters serve to highlight the challenges of navigating hybrid identities. An-mei's traditional values clash with Rose's modern sensibilities, leading to a profound exploration of cultural legacies which shapes the individual identities.

### **Bridging Gap between Traditional and Modernity:**

Jing-Mei's narratives represent the search for self in the faces of familial expectations. Her struggle to comprehend her mother's past and her own identity peak in a powerful moment of disclosure during her trip to China. This journey becomes a catalyst for self-discovery, allowing Jing-Mei to embrace her cultural heritage and connect with her mother's past. Through their exploration, Jing-Mei learns to appreciate the sacrifices made by her mother, ultimately by this character; Tan employs the bridging gap between the tradition and modernity. Her transformation underscores the potential for growth that arises from embracing one's cultural heritage. But with me, when we are alone, my mother would speak in Chinese. I could understand the words but not the meaning. (Tan 109)

### **Hybrid Identity:**

Jing-mei Woo developed her hybrid identity by getting through the four stages: she ignored her origin's identity as a Chinese woman, denying her Chinese identity by telling her mother most of times that she was not a Chinese and that was the reason she could not understand a bit about her mother's culture, maintaining the American's way of thinking as she thought that was her identity despite the fact that she was also a Chinese, and finally realising that in order to define herself, she accepted her Chinese blood and admitted her hybrid identity as a Chinese-American woman. She was confused of her real identity. She was born in China and grew up in America, but she did not understand about Chinese culture where her family was born. It made her to question her own identity as a person.

Even though their present culture is where they live at the moment yet the past (the origin culture) also takes part of shaping their culture even after arriving in the present country. The past is very crucial for the search of identity. The different cultures might be that is the colonizer's and that of the colonized's, as produced by colonization. Wherever, as long as the individuals do migration, they will achieve the host's culture and the origin's culture.

### **Theme of Displacement:**

Displacement happens to people who experience. The sense of displacement makes the colonized people or the immigrants to feel alienated and have crisis in self-image. This happens when one person or event is represented by another which in some way linked or associated with it, perhaps because of a similar-sounding word, or by some form of symbolic substitution. It means that displacement makes someone to feel different from other people in a place such as the way they thinking, their skin and also have crises in

self-image. They feel different with other people and isolated for not having other people who experience the displacement as they do.

### **Identity is an Important Issue in Hybridity**

It is also a key in racial and ethnic conflict especially with cross-culture parents, where the children disagree with their parents about who is in control of their lives which resulting about how they would present themselves to the outside world the children who are born and raised in cross-culture parent, facing the disagreement with their life parents especially about how their mother fully control of their life and how the children should listen to every word they have been given. However, when a conflict of identity occurs, it can be difficult to resolve. It happens because the opponent can be difficult to resolve. It happens because the opponent can be seen as a bad person and their views and feeling are not worthy of attention. It is seen as a threat to one's own identity. At the important when Jing-Mei Woo had been told that she had twin sisters in China. She decided to visit China for the first time. To find her mother's twin daughters and her families in China. By tracing back her family's history, Jing-mei Woo thought she would be able to find her self-identity by letting go of her past and embraced her identity in the present. Before she defined her identity, Jin-Mei Woo traced her family's history by promising to herself that she would be able to tell them about their mother's story.

### **Cultural Barriers:**

In this novel, there were cultural barriers between Jing-Mei Woo as a daughter who grew up in America and her mother as an immigrant. Moreover, she did not know about the Chinese culture, particularly about Chinese traditional game mah-jong because she did not know her mother's story. She did not know the meaning Chinese mah-jong as part of Chinese culture. She failed to recognise Chinese customs and traditions especially the difference between Chinese mah-jong and Jewish mah-jong. Jing-Meri Woo realised that no matter how hard she tried to ignore and denied her origin identity, it was clearly that she was a Chinese. She was also able to define her mix-identity or her hybrid identity. It meant that she was also an American which created her hybrid identity as Chinese-American.

### **Lacan's Theory:**

Lacan's theory of the mirror stage provides insight into how characters from their identities through the reflection of others. The daughters, caught between two cultures, struggle to define themselves. They often perceive their mother's as the "other," a reflection of the cultural identity they simultaneously reject and seek to understand. This duality creates an internal conflict, as the daughters must navigate their American identities while reconciling their heritage.

The theme of cultural alienation is prevalent throughout the novel, particularly in the daughters' experiences. As they attempt to assert their identities, they often feel disconnected from their cultural heritage. This alienation is compounded by their mothers' struggles with the trauma of immigration, which manifests as a desire to preserve cultural

values at all costs. The differences in communication styles between mothers and daughters reflect deeper issues of repression and misunderstanding. For example, Lindo's use of storytelling to convey lessons often goes unrecognized by Waverly, who perceives her mother's narratives as outdated. This failure to communicate effectively leads to resentment and alienation illustrating Freud's concept of repression, where unexpressed emotions manifest as conflict.

The daughters are often depicted as navigating two worlds—one that embraces modern American values and another steeped in Chinese traditions. This duality creates a sense of fragmentation in their identity. The incorporation of Chinese myths and stories provides a backdrop for understanding the mothers' experiences. For instance the tale of the "Golden Mountain" represents the immigrant aspiration and the sacrifices made for a better life.

The climatic journey to China serves as a pivotal moment for Jing-Mei, allowing her to resist her heritages and embrace the complexities of her identity. Through their journey, Tan undergoes the ideas that hybrid identities are not merely a source of conflict but can also lead to reconciliation. Language plays a crucial role in the theme of hybridity within

*The Joy Luck Club*. The interplay between English and Chinese reflects the characters struggles with their identities and the barriers that exist between generations. For the daughters, the inability to understand their mothers' language symbolizes a broader cultural disconnection.

### **Trans-Generational Trauma:**

The concept of trans-generational trauma entrenched in psychoanalytical theory plays a crucial role in understanding the mother's daughter's relationships. The mother's experiences of war, displacement and cultural repression apparent in their parenting styles, often leading to misunderstanding and conflict with their daughters. For instance, Waverly's struggles with her mother Lindo's expectations reflect a clash between traditional Chinese values and American individualism. Through these characters Tan illustrates the impact of inherited trauma and cultural identity on personal relationship.

### **Postmodern Fragmentation:**

Tan's narrative structure in *The Joy Luck Club* embodies postmodern fragmentation. The novel is divided into sixteen interlocking stories, each told from the perspectives of the mothers and daughters. Their multi-voices narrative reflects the fragmented identities of the characters as they navigate their bicultural realities/identities. Tan's use of intertextuality enriches the text, linking it to broader cultural narratives and historical contexts. The mother's stories are steeped in Chinese folklore, history and tradition, while the daughters' brawl with their American identities. This interplay illustrates, that the cultural memory shapes individual identities.

**Conclusion:**

This paper has illuminated the profound connection between hybridity and psychological theory in Amy Tan's *The Joy Luck Club*. She reveals the intricate ways in which cultural identity and familial dynamics shapes the characters psyches. As the characters reconcile their cultural heritage they embody the resilience of identity in transcultural context. The emotional reverberance of their stories emphasizes the need for empathy in bridging the generations. By their communication they can pave the way for reconciliation and growth.

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# REIMAGINING POSTCOLONIAL NARRATIVES: STORYTELLING TECHNIQUES IN MOHSIN HAMID'S LITERARY WORKS

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## **Abstract**

*This research explores Mohsin Hamid's redefinition of postcolonial narratives through his innovative storytelling techniques in *The Reluctant Fundamentalist*, *Exit West*, and *How to Get Filthy Rich in Rising Asia*. By moving beyond traditional postcolonial themes, Hamid employs experimental narrative strategies such as second-person narration, speculative realism, and fragmented structures that actively challenge Western hegemonic discourses. Through a comprehensive analysis of these techniques, this paper highlights how Hamid critiques the complex realities of migration, globalization, and identity in the 21<sup>st</sup> century. Hamid's narratives, which blur boundaries between the personal and the political, engage readers directly and transform postcolonial literature into a dynamic and globally relevant genre. This study situates Hamid's work within a broader context of postcolonial theory and literary innovation, demonstrating his pivotal role in reshaping contemporary storytelling.*

**Keywords:** *Postcolonial narratives, migration, speculative realism, identity, globalization.*

## **Introduction**

Postcolonial literature has always been a site of resistance, where authors reimagine the relationship between colonized and colonizer through storytelling. While the thematic focus of postcolonial literature often centres on the aftereffects of colonialism displacement, identity crises, and resistance its formal innovations are equally significant. Writers like Chinua Achebe, Salman Rushdie, and Arundhati Roy not only tell stories of postcolonial realities but also challenge Western literary forms through fragmented structures, magical realism, and polyphonic voices.

Mohsin Hamid represents a new phase of postcolonial storytelling, one that reflects the complexities of a globalized world. His novels move beyond the colonial past to address contemporary issues such as migration, economic inequality, and the fluidity of identity. However, what set Hamid apart is not merely the theme he explores but how he narrates them. His storytelling strategies second-person narration, speculative realism, and anonymized characters invite readers to engage with postcolonial experiences in new and unsettling ways. This paper examines how Hamid's narrative techniques redefine postcolonial literature.

By disrupting Western literary conventions and placing the reader in a position of active engagement, Hamid transforms the postcolonial narrative into a space for dialogue, reflection, and critique. His works challenge static notions of identity and belonging, illustrating the dynamism of the postcolonial condition in the context of globalization.

### **Theoretical Framework: Postcolonial Narratives and Narrative Form**

Postcolonial literature is characterized not only by its thematic concerns but also by its narrative innovations. According to Homi Bhabha, postcolonial narratives often operate in the “third space,” where hybrid identities and cultural negotiations disrupt fixed binaries of colonizer and colonized. Gayatri Spivak’s concept of the “subaltern” further highlights the importance of giving voice to marginalized perspectives, while Edward Said’s *Orientalism* critiques how Western narratives construct the East as an object of knowledge and domination.

These theoretical perspectives emphasize that postcolonial literature must challenge not only colonial histories but also the forms and conventions of Western storytelling. Linear narratives, singular perspectives, and realist modes of representation often reinforce colonial ideologies by privileging Western ways of knowing. By subverting these conventions, postcolonial authors reclaim narrative authority and create spaces for marginalized voices. Hamid’s work aligns with this tradition of narrative disruption. However, his focus on global interconnectedness, migration, and economic inequality situates his narratives within the broader context of globalization. His storytelling strategies reflect the fluidity and fragmentation of contemporary life, offering new ways of understanding the postcolonial condition.

### **Literature Review**

The notion of postcolonial narratives extending beyond traditional themes to challenge Western narrative conventions has been a key focus in contemporary scholarship. In their analysis of narrative techniques, critics like Robert Young (2001) in *Postcolonialism: An Historical Introduction* argue that postcolonial literature is inherently engaged with reshaping the structure of dominant Western literary forms. Young asserts that postcolonial writers often employ fragmented, hybridized narrative structures to reflect the disorienting experiences of colonized subjects. Hamid’s works exemplify this narrative innovation, as his novels intentionally subvert linear, realist storytelling to engage with the complexities of contemporary global issues such as migration, identity, and economic inequality.

Scholars like Gayatri Spivak (1988), in her influential essay *Can the Subaltern Speak?* emphasize the importance of narrative in articulating subaltern voices. Postcolonial writers, according to Spivak, create counter-narratives that challenge the hegemonic discourses of colonial and imperial powers. Hamid’s adoption of second-person narration in *The Reluctant Fundamentalist* and speculative realism in *Exit West* aligns with Spivak’s notion of giving voice to the marginalized by providing a narrative structure that defies traditional Western discourse.

In *The Postcolonial Imagination*, David Attwell (2005), notes that postcolonial authors often blend genres to present a new form of storytelling that transcends colonial histories. Attwell's view echoes the experimental techniques found in Hamid's work, particularly his fragmented structure in *How to Get Filthy Rich in Rising Asia*. The text adopts a hybrid genre the self-help book intertwined with postcolonial critiques of capitalism, which enables Hamid to critique both local and global power structures.

Recent analyses of Hamid's work, such as those by Claire Chambers (2013) and Tabish Khair (2015), have explored how his narrative innovations resonate with the postcolonial literary tradition while also engaging with contemporary global issues. Chambers discusses how Hamid's use of the second-person voice in *The Reluctant Fundamentalist* confronts the reader, making them complicit in the global tensions between the East and the West. Khair emphasizes the novel's critique of the "American Dream" and how Hamid's unconventional narrative techniques disrupt conventional Western modes of storytelling.

### **Narrative Innovation in *the Reluctant Fundamentalist***

In *The Reluctant Fundamentalist*, Mohsin Hamid employs second-person narration to immerse readers in the protagonist Changez's story. The novel unfolds as a dramatic monologue, with Changez addressing an unnamed American listener in a Lahore café. This narrative choice is both disorienting and provocative, as it forces readers to occupy the position of the listener, whose identity and intentions remain ambiguous.

Second-person narration is rare in Western literature, where third-person omniscience and first-person introspection dominate. By addressing the reader directly as "you," Hamid subverts the passive role typically assigned to the audience. The reader becomes an active participant in the narrative, complicit in the power dynamics and cultural tensions Changez describes. As Changez narrates his disillusionment with the American Dream, he says:

*"You have to come to me at a time of turmoil, of course. I have, after all, been a resident of this country for seven years, and I am sure that, like many of those you encounter in this city, I have come to possess a certain perspective on what transpired."* (Hamid, 2007)

This direct address forces the reader to confront their own implicit role in the global power dynamics, positioning them as part of the problem. This technique, as noted by Claire Chambers, "implicates the reader in Changez's story, making them part of the ideological forces at play" (Chambers, 2013). The narrative disorients the reader and invites them to re-examine their own perceptions of the "other" and their place in postcolonial conflicts.

This narrative strategy also challenges the objectivity often associated with Western storytelling. Changez's monologue is subjective and unreliable, leaving readers to piece together the "truth" from his perspective. The ambiguity surrounding the listener's identity further complicates the narrative. Is the listener a representative of American imperialism, a potential ally, or simply an observer? This uncertainty reflects the

complexities of postcolonial relationships, where power and identity are constantly negotiated.

Further, the novel's open ending resists closure, a hallmark of Western realist narratives. By leaving the story unresolved, Hamid underscores the fluidity and unpredictability of the postcolonial condition. This narrative choice aligns with Bhabha's concept of the "in-between space," where meaning is constantly renegotiated.

### **Speculative Realism in *Exit West***

In *Exit West*, Hamid uses speculative realism to explore migration and displacement. The novel's central conceit magical doors that transport characters across borders disrupt the conventions of realist fiction, offering a metaphorical representation of migration. The doors serve multiple functions within the narrative. On one level, they bypass the physical and bureaucratic obstacles of migration, allowing Hamid to focus on the emotional and psychological dimensions of displacement. Saeed and Nadia, the central characters, use the doors to move through various global locations, but the physical act of crossing borders is presented as less important than the internal journey. Hamid writes:

*Saeed and Nadia would take the doors through more cities, which, like the journey itself, would change them forever. [...] And yet, despite the many places they would visit, there was no escaping the thought that it might be impossible ever to fully understand one's place in the world.*" (Hamid, 2017)

On another level, the doors highlight the absurdity of national borders, which are often arbitrary and artificially constructed. As Miller notes, "The blending of the fantastical with the real highlights the absurdity of borders, both literal and metaphorical" (Miller, 2018). Hamid's speculative realism captures the surreal and disorienting experiences of migration, where the boundaries of reality often blur.

Speculative realism allows Hamid to challenge the dominance of realism in Western literature. By incorporating magical elements, he disrupts the linear, rational narratives typically associated with realism. His characters' journeys through the doors reflect the unpredictable nature of migration, which often defies logic and structure. This innovation serves as both a critique of Western representations of migration and a means of exploring the complex, fluid nature of identity in a globalized world.

### **Fragmented Structures in *How to Get Filthy Rich in Rising Asia***

In "*How to Get Filthy Rich in Rising Asia*", Hamid adopts the format of a self-help book to critique the pursuit of wealth in postcolonial urban spaces. This unconventional narrative structure subverts Western success narratives, which often emphasize individualism and linear progression. The novel's form is a series of numbered chapters, each titled as if it were a piece of advice, such as "Get an Education," "Seek a Wife," or "Move to the City."

This structure mirrors the fragmented and often chaotic nature of contemporary life in postcolonial societies, where success is pursued through individual ambition but often comes at the cost of personal and collective well-being. As the protagonist rises from

humble beginnings to immense wealth, Hamid critiques the neoliberal drive for success, writing:

*"You will, of course, have to choose which path you want to follow. But let me tell you, one of the most important things is to learn to sell yourself constantly and effectively. This is the secret of getting ahead in today's world."* (Hamid, 2013)

The fragmented structure mirrors the disjointed realities of the protagonist's journey. Each chapter functions as a self-contained unit, reflecting the unpredictable and often disjointed experiences of individuals in a rapidly changing, postcolonial world. This format not only critiques capitalist success narratives but also challenges Western linear storytelling. As Tabish Khair suggests, "The fragmented structure reflects the absurdities of ambition in a globalized economy, where success is often illusory and fleeting" (Khair, 2015).

Moreover, the protagonist's anonymity in *How to Get Filthy Rich in Rising Asia* serves to universalize the experiences of millions of individuals in postcolonial urban spaces. The lack of a specific name or gender emphasizes the collective nature of the story, challenging the individualism that dominates Western narratives of success.

## Conclusion

Mohsin Hamid's redefinition of postcolonial narratives represents a significant contribution to contemporary literature. Through innovative storytelling techniques, he challenges Western literary forms and creates spaces for alternative ways of knowing. By focusing on narrative form rather than content, this paper demonstrates how Hamid's works offer a fresh perspective on the postcolonial condition. His narratives invite readers to confront their own positionality within global power dynamics, illustrating the transformative potential of storytelling in a globalized world.

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# REPRESENTATION OF INDIAN LIFE AND CULTURE IN BOOKER PRIZE-WINNING NOVELS

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## Abstract

*This paper explores the representation of Indian life and culture in Booker Prize-winning novels, examining their thematic and narrative contributions to global literature. By analyzing works such as Salman Rushdie's *Midnight's Children*, Arundhati Roy's *The God of Small Things*, Kiran Desai's *The Inheritance of Loss*, Aravind Adiga's *The White Tiger*, and Geetanjali Shree's *Tomb of Sand*, it delves into the intricate tapestry of Indian socio-cultural realities. These novels, through their exploration of themes like caste, gender, colonial legacies, economic disparity, and globalization, provide nuanced portrayals of India's diversity and complexity. The study highlights how these narratives transcend cultural boundaries, offering a universal resonance while firmly rooted in Indian contexts. By doing so, they elevate Indian voices on a global stage, affirming the transformative power of literature in fostering cross-cultural understanding.*

**Keywords:** *Booker Prize, Indian literature, cultural representation, socio-political themes, caste, gender, globalization, colonial legacy.*

## Introduction

The Booker Prize, established in 1969, is one of the most prestigious literary awards globally, recognizing works of outstanding fiction written in English. Over the years, this platform has provided a significant space for narratives that delve into the complexities of Indian life and culture. Indian authors, as well as writers of Indian origin, have utilized this medium to present vivid portrayals of the country's diverse socio-cultural fabric, political histories, and personal narratives. By earning accolades and recognition through the Booker Prize, these novels have drawn global attention to the nuances of Indian identity and experiences.

Indian life and culture, as depicted in Booker-winning novels, reflect a tapestry of contrasts—tradition versus modernity, urban versus rural, and the individual versus the collective. Themes of caste, religion, gender, economic disparity, colonial history, and globalization often dominate these narratives. These works capture not just the surface realities but also the subtleties and contradictions inherent in Indian society. Through rich

characterization, authentic settings, and innovative storytelling, these authors have brought to life the vibrancy and challenges of India, offering readers a lens into its soul.

Notable Booker Prize-winning novels like *Midnight's Children* by Salman Rushdie, *The God of Small Things* by Arundhati Roy, and *The White Tiger* by Aravind Adiga provide compelling explorations of Indian life. Each of these works encapsulates a unique facet of India's culture and challenges. For instance, Rushdie's *Midnight's Children* intricately weaves personal and political histories, juxtaposing post-independence hopes with societal fragmentation. Roy's *The God of Small Things* delves into the enduring impact of caste and familial dysfunction in Kerala, while Adiga's *The White Tiger* critiques the darker sides of India's economic growth and moral compromises.

The representation of Indian life in these novels is not confined to stereotypes or romanticized notions. Instead, it seeks to unpack the multilayered reality of India, offering perspectives that are at once critical and empathetic. These narratives often challenge traditional assumptions and provoke discussions about India's evolving identity on the global stage.

The international acclaim of these novels underscores the global fascination with India's cultural diversity and complex social dynamics. Furthermore, these works provide an avenue for dialogue about the universal themes of resilience, humanity, and transformation, set against the backdrop of Indian ethos. Consequently, the Booker Prize has not only celebrated literary excellence but has also amplified Indian voices and stories, reinforcing their relevance in the global literary landscape.

This exploration of Indian life and culture through Booker Prize-winning novels is a rich and rewarding journey, offering insights into the lived experiences, aspirations, and contradictions of a nation in flux. Through their artistic brilliance, these works bridge the local and the universal, making Indian narratives an integral part of world literature.

### **The God of Small Things (1997)**

Arundhati Roy's *The God of Small Things* is a landmark novel that vividly captures the intricacies of Indian life and culture, particularly in the state of Kerala. Winner of the Booker Prize in 1997, the novel masterfully portrays a tapestry of socio-political and cultural issues while exploring deeply personal and familial experiences. Through its nonlinear narrative and poetic prose, the novel delves into themes of caste, gender, family, religion, politics, and societal norms, offering a multifaceted representation of India.

Set against the backdrop of Kerala's communist movement in the 1960s, the novel intertwines personal narratives with political currents. The portrayal of the rise of communism and its impact on rural and working-class communities sheds light on the socio-political transformations in Kerala. The ideological conflicts between characters like Chacko, an Oxford-educated intellectual, and the local communists reflect broader tensions in Indian society between modernity and tradition, as well as between privilege and oppression.

The dysfunctional Kochamma family serves as a microcosm of Indian familial structures, where traditional expectations often clash with individual desires. Ammu, as a single mother, faces societal ostracism and familial oppression, reflecting the struggles of women who defy patriarchal norms. Her defiance of societal expectations contrasts sharply with the submissive roles played by other female characters, such as Mammachi and Baby Kochamma, offering a spectrum of women's experiences in Indian society.

A central theme of the novel is the caste system, a deeply entrenched aspect of Indian society. The relationship between Ammu, a Syrian Christian woman, and Velutha, a Dalit (untouchable) man, highlights the rigidity and brutality of the caste system. Their love is deemed transgressive and ultimately leads to tragic consequences, exposing the entrenched discrimination that pervades both traditional and modern Indian societies. Velutha's suffering underscores the dehumanizing effects of caste prejudice, making the novel a poignant critique of social inequality.

The novel vividly depicts Kerala's cultural mosaic, characterized by its mix of Hinduism, Christianity, and Marxist influences. The Syrian Christian heritage of the Kochamma family is explored in depth, showcasing the syncretism and complexities of religious identity in India. Through rituals, traditions, and conflicts, the novel presents an authentic portrayal of Kerala's unique cultural identity.

Roy captures the perspective of children, Estha and Rahel, to highlight the contrast between innocence and the harsh realities of adult life. Their experiences reveal the ways in which societal norms and familial dysfunction affect the most vulnerable members of society. The children's perspective provides a lens into the broader cultural environment, where unspoken rules and traditions govern behavior.

The lush landscapes of Kerala, with its rivers, backwaters, and monsoons, form an evocative backdrop to the narrative. The natural world is intricately linked to the emotional lives of the characters, reflecting the deep connection between Indian culture and the environment. The Ayemenem House and its surroundings symbolize both the beauty and decay of Indian life, serving as a metaphor for the cultural and familial tensions explored in the novel.

Roy's use of English, infused with Malayalam phrases and local idioms, captures the linguistic hybridity of Indian culture. Her narrative style, characterized by poetic descriptions and playful language, mirrors the fluidity and complexity of Indian identity. This unique use of language bridges the local and the global, making the novel accessible to international audiences while retaining its rootedness in Indian culture.

### **The Inheritance of Loss (2006)**

Kiran Desai's *The Inheritance of Loss*, which won the Booker Prize in 2006, provides a profound and multifaceted exploration of Indian life and culture through its richly woven narrative. Set primarily in Kalimpong, a small, picturesque town in the northeastern Himalayas, the novel captures the cultural, social, and political landscapes of India during the late 20th century. Against this backdrop, Desai delves into the intricacies of individual

struggles and societal upheavals, creating a tapestry of interconnected themes that reflect the complexity of Indian life.

Through its deeply evocative storytelling, the novel sheds light on the cultural hybridity of post-colonial India, where traditional values are in constant negotiation with modern influences. The characters' lives are marked by their attempts to navigate the lingering shadows of colonialism, the pressures of globalization, and the enduring realities of economic disparity. This dynamic interplay between the personal and the political highlights the multi-layered nature of Indian identity and society.

Kalimpong itself becomes a microcosm of India's diversity, encapsulating the coexistence of various ethnicities, religions, and cultural practices. It also mirrors the fragility of India's socio-political harmony, as evidenced by the rise of the Gorkhaland movement during the novel's timeline. The landscape, with its stunning beauty and underlying tensions, symbolizes the contradictions of India—a nation of vast potential and persistent challenges.

Desai's narrative examines the theme of migration as a central thread, portraying both internal and external migration. Characters like Biju, the cook's son, embody the struggles of the Indian diaspora, reflecting the globalized aspirations of young Indians who seek opportunities abroad. However, his journey also exposes the harsh realities of life as an undocumented immigrant, revealing the exploitation, alienation, and disillusionment that often accompany such pursuits. In contrast, the lives of those who remain in Kalimpong, such as Sai and the cook, are marked by their own battles with socio-economic constraints, highlighting the paradoxical nature of progress and stagnation within Indian society.

The novel's exploration of post-colonial identity resonates deeply with the Indian experience, particularly through the character of Judge Jemubhai Patel. His internalized inferiority complex, shaped by his colonial education and experiences of racism in England, reflects the psychological scars left by colonialism. His disdain for his Indian heritage and attempts to emulate British customs illustrate the identity crisis faced by many Indians in the aftermath of colonial rule. This struggle for self-definition extends beyond the individual, encapsulating a broader societal quest to reconcile traditional values with modern aspirations.

Through its focus on economic disparity, the novel paints a vivid picture of India's social stratification. The stark contrast between the lives of privileged individuals like Sai and the impoverished existence of the cook and other lower-class characters underscores the persistent inequalities in Indian society. This disparity is further amplified by the influence of globalization, which widens the gap between the haves and the have-nots, challenging the idea of equitable progress.

In *The Inheritance of Loss*, Kiran Desai presents a compelling examination of Indian life and culture, blending personal narratives with broader historical and political contexts. The novel's ability to navigate the intersections of caste, class, ethnicity, and globalization provides readers with a nuanced understanding of the complexities of Indian society. By addressing these themes with sensitivity and depth, Desai not only captures the spirit of a

nation in flux but also underscores the universal struggles of identity, belonging, and human connection.

### **Midnight's Children (1981)**

Salman Rushdie's *Midnight's Children* is widely regarded as a seminal work in postcolonial literature and a quintessential depiction of India's tumultuous journey from colonial rule to independence and partition. The novel intricately weaves historical events with the personal narrative of Saleem Sinai, the protagonist who is born at the exact moment of India's independence. Saleem's life becomes a metaphor for the newly independent nation, with his personal triumphs and tribulations mirroring India's socio-political and cultural transformations. Through this masterful blend of magical realism and historical fiction, Rushdie presents a vibrant, chaotic, and deeply layered portrayal of Indian life and culture.

The novel serves as an allegory of India's history, chronicling key events such as independence from British colonial rule, the partition of India and Pakistan, the Indo-Pakistani wars, and the Emergency under Indira Gandhi. Saleem's narrative embodies the struggles and aspirations of a nascent nation grappling with its identity. The midnight births of 1,001 children, each endowed with unique magical abilities, symbolize the diversity and potential of post-independence India. However, their eventual decline reflects the unfulfilled promises of the nation's political leadership and the fragmentation caused by internal conflicts.

Rushdie captures the cultural vibrancy of India through his evocative depiction of its language, food, customs, and rituals. The linguistic hybridity in the novel, with its seamless incorporation of Hindi, Urdu, and English phrases, mirrors the multilingual and multicultural reality of Indian life. This linguistic fusion reflects not only the daily interactions of India's diverse populace but also the legacy of colonialism, which left an indelible mark on the nation's language and cultural fabric.

The pickle factory, where Saleem recounts his story, serves as a powerful metaphor for India's cultural amalgamation. Just as various ingredients come together to create complex and unique flavors in a pickle, India is portrayed as a nation of diverse religions, languages, and traditions that coexist in a dynamic, often chaotic blend. Rushdie's vivid descriptions of Indian cuisine – spicy curries, fragrant biryanis, and tangy pickles – further emphasize the sensory richness and cultural significance of food in Indian society.

The Sinai family, with its eccentric characters and dramatic conflicts, serves as a microcosm of Indian society. The relationships within the family reflect the larger dynamics of love, betrayal, loyalty, and power struggles that characterize the nation's history. Saleem's personal lineage, which spans various regions, religions, and classes, underscores the interconnectedness and complexity of India's social fabric.

Rushdie does not shy away from addressing the religious plurality of India and the tensions that arise from it. The novel explores the interactions and conflicts between Hindus, Muslims, Sikhs, and Christians, reflecting the challenges of maintaining harmony

in a nation defined by its diversity. The partition of India and the resulting communal violence are depicted as deeply traumatic events, shaping the psyche of the characters and the nation itself.

The use of magical realism in *Midnight's Children* is not merely a stylistic choice but a narrative device that reflects the surreal, unpredictable, and often contradictory nature of Indian life. The extraordinary powers of the midnight children, such as telepathy and shape-shifting, serve as metaphors for the hopes and fears of a newly independent nation. Saleem's ability to communicate with other children symbolizes the potential for unity amidst diversity, while the eventual breakdown of these connections mirrors the fragmentation of India's social and political cohesion.

Rushdie's portrayal of women in the novel offers a commentary on their roles and challenges in Indian society. Characters like Saleem's mother, Amina, and his grandmother, Naseem, embody the intersection of tradition and modernity. Their lives reflect the expectations, sacrifices, and resilience of women navigating a patriarchal system within the broader context of a changing nation.

The novel vividly contrasts the bustling urban life of cities like Bombay (Mumbai) with the slower, traditional rhythms of rural India. This dichotomy highlights the disparities in development, opportunities, and lifestyles within the country. Rushdie's descriptions of Bombay capture the city's energy, chaos, and cosmopolitan character, while the rural settings emphasize the deep roots of tradition and the challenges of poverty and underdevelopment.

In *Midnight's Children*, Salman Rushdie crafts a rich, multilayered narrative that captures the essence of Indian life and culture. By intertwining personal and national histories, Rushdie offers a deeply symbolic and nuanced exploration of India's journey from colonial subjugation to independence and beyond. Through its vibrant characters, linguistic innovation, and imaginative storytelling, the novel celebrates India's diversity while critically examining its complexities and contradictions. It remains a timeless reflection on the nation's identity, resilience, and unyielding spirit.

### **The White Tiger (2008)**

Aravind Adiga's *The White Tiger* offers a sharp and unflinching critique of India's socio-economic landscape, shedding light on the stark realities of inequality, corruption, and the pervasive influence of caste. Narrated by Balram Halwai, a self-made entrepreneur who rises from a position of servitude to become a wealthy businessman, the novel provides a gritty and provocative examination of the divides that define contemporary Indian life. Adiga famously declares through Balram, "India is two countries in one: an India of Light, and an India of Darkness." This metaphor captures the profound disparities that coexist within the nation, highlighting both its rapid modernization and its enduring struggles with poverty and injustice.

Adiga's depiction of "India of Light" and "India of Darkness" is central to the novel's exploration of inequality. The India of Light represents the affluent urban centers, bustling

with economic activity and technological advancements, symbolizing the promise of progress. On the other hand, the India of Darkness encompasses the impoverished rural areas, where systemic oppression, lack of opportunities, and traditional hierarchies stifle social mobility. This dichotomy underscores the widening gap between the privileged elite and the marginalized majority, challenging the narrative of a uniformly prosperous and modernizing India.

Through Balram's journey, Adiga critiques the enduring legacy of caste in shaping Indian society. Despite India's legal strides toward equality, the deeply entrenched caste system continues to dictate opportunities and social interactions, particularly in rural areas. Balram's initial identity as a "sweet-maker" from the Halwai caste reflects his predetermined role in society, which he must reject to achieve his ambitions. His transformation into an entrepreneur underscores the challenges and moral compromises required to escape the constraints of caste. Adiga's portrayal emphasizes that while individual agency can challenge systemic oppression, the path to success is often fraught with ethical dilemmas and violence.

The novel alternates between the rural village of Laxmangarh in Bihar and the bustling city of Bangalore, illustrating the stark cultural and economic contrasts within India. Laxmangarh, with its dilapidated infrastructure, lack of education, and feudal power structures, represents the stagnation of rural India. Conversely, Bangalore, a hub of India's booming IT industry, epitomizes the urban aspirations and opportunities of a globalized economy. However, Adiga also reveals the darker side of urbanization, where corruption, exploitation, and moral decay thrive, making success attainable only to those willing to navigate these challenges ruthlessly.

One of the novel's central themes is the pervasive corruption that infiltrates every level of Indian society. From politicians and police officers to landlords and employers, Adiga exposes how systemic bribery and exploitation sustain the unequal power dynamics between the rich and the poor. Balram's rise to wealth is a direct result of his ability to manipulate this corrupt system, highlighting the moral compromises individuals must make to break free from poverty. Adiga uses Balram's narrative to question whether the pursuit of success in such a society is inherently corrupting and whether true justice is ever possible within such a flawed system.

Adiga's critique extends to the effects of globalization on Indian society. While cities like Bangalore flourish as centers of innovation and international business, the benefits of economic growth remain confined to a small, privileged section of society. The vast majority of India's population, represented by Balram's family in Laxmangarh, is excluded from these opportunities, trapped in cycles of poverty and exploitation. This contrast between global aspirations and local realities underscores the uneven distribution of wealth and opportunity in modern India, questioning the sustainability of such imbalanced progress.

Education, or the lack thereof, emerges as a significant factor in perpetuating inequality in the novel. Balram's truncated schooling and his sharp observational intelligence

highlight the disparities in access to education between rural and urban India. While Balram's wit and resourcefulness enable him to climb the social ladder, Adiga critiques a system that denies millions the foundational tools needed for upward mobility. The novel underscores the transformative potential of education while exposing its inaccessibility to those in the "India of Darkness."

Balram's narrative is a story of rebellion against the servile expectations imposed by Indian society. His decision to murder his employer, Ashok, represents a radical rejection of the submissive role assigned to him by caste, class, and tradition. However, this act also raises questions about the moral cost of breaking free from oppression. Adiga presents Balram as both a product of his environment and an agent of change, compelling readers to grapple with the ethical ambiguities of his actions.

Adiga also explores the tension between traditional values and modern aspirations in contemporary India. Balram's estrangement from his family and rejection of rural customs reflect the sacrifices required to integrate into the urban, capitalist world. Yet, his journey is not free from internal conflict, as he continues to grapple with the cultural and moral legacies of his upbringing. This tension mirrors the broader struggles of a society caught between the pull of tradition and the push toward modernity.

*The White Tiger* provides a searing and thought-provoking critique of the socio-economic realities of contemporary India. Through Balram's journey from servitude to entrepreneurship, Adiga exposes the entrenched inequalities and systemic corruption that define the nation's dual existence as an "India of Light" and an "India of Darkness." By juxtaposing rural stagnation with urban dynamism, tradition with modernity, and morality with ambition, the novel paints a complex and unflinching portrait of India's cultural and economic landscape. Adiga's incisive commentary challenges readers to confront uncomfortable truths about inequality and progress, making *The White Tiger* a defining work in the discourse on modern India.

### ***Tomb of Sand* (2022)**

Geetanjali Shree's *Tomb of Sand*, which won the International Booker Prize in 2022, is a rich and layered exploration of Indian life, history, and culture. The novel, originally written in Hindi as *Ret Samadhi*, delves into themes of identity, partition, gender, and the fluidity of borders, both physical and metaphorical. Its narrative style, blending lyrical prose with deeply introspective storytelling, captures the vibrancy, contradictions, and intricacies of Indian society.

At its heart, *Tomb of Sand* is a tale of resilience and transformation. It follows the journey of an 80-year-old widow, Ma, who defies societal expectations and embarks on a quest to reclaim her individuality and confront her past. Her story traverses the landscapes of India and Pakistan, providing a canvas for the author to explore the complexities of Indian culture, history, and relationships.

A significant theme in the novel is the Partition of India in 1947, an event that irrevocably shaped the subcontinent's history and identity. Through Ma's journey to

Pakistan, the novel revisits the pain and trauma of Partition, highlighting its lasting impact on generations. This exploration is deeply personal, as Ma confronts her memories and reexamines her relationship with the borders that divided families and lives. The narrative reflects the lingering scars of Partition while also emphasizing the possibility of healing and reconciliation.

The novel offers a vivid portrayal of Indian family structures and the dynamics that define them. Through Ma's interactions with her children and grandchildren, *Tomb of Sand* explores themes of intergenerational conflict, familial expectations, and the evolving roles of women. The family becomes a microcosm of Indian society, reflecting its adherence to tradition and its simultaneous push toward modernity.

One of the most striking aspects of the novel is its feminist undertone. Ma's defiance of societal norms—choosing to live her life on her own terms after the death of her husband—challenges traditional perceptions of widowhood in India. Her journey of self-discovery and assertion of agency is a powerful commentary on the evolving role of women in Indian society. The novel celebrates female strength, resilience, and the ability to redefine one's identity, irrespective of age or societal constraints.

Geetanjali Shree's narrative captures the cultural diversity of India through its rich descriptions of language, food, and customs. The use of Hindi idioms and phrases in the original text (and their inventive translation) highlights the linguistic vitality of Indian life. The novel is steeped in regional flavors, from the rural settings of North India to the bustling urban centers, reflecting the coexistence of tradition and modernity in Indian culture.

The title *Tomb of Sand* itself carries symbolic weight, representing the transient nature of life and the porousness of borders—be they between nations, communities, or individuals. The narrative weaves in elements of Indian spirituality and philosophy, emphasizing themes of interconnectedness and the cyclical nature of existence. Ma's journey becomes not just physical but also a spiritual exploration, as she seeks meaning and reconciliation in her later years.

The novel also touches upon the deep connection between Indian culture and nature. Through its evocative descriptions of landscapes and seasons, it reflects the intrinsic bond between people and their environment. This connection serves as a metaphor for the broader relationship between culture, memory, and place, illustrating how identities are shaped by the spaces they inhabit. A recurring motif in the novel is the concept of borders—geographical, cultural, and emotional. Ma's crossing of the border into Pakistan serves as a poignant act of reclaiming her identity and challenging the divisions imposed by history. The novel questions the rigidity of borders and celebrates the fluidity of human connections that transcend them, offering a vision of unity amidst diversity.

*Tomb of Sand* is a profound and evocative exploration of Indian life and culture. Through its rich tapestry of themes—Partition, family, gender, spirituality, and identity—it captures the essence of a nation defined by its diversity and complexity. Geetanjali Shree's masterful storytelling offers a lens into the heart of Indian society, blending tradition and

modernity, pain and resilience, to create a narrative that is as universal as it is deeply rooted in its cultural context.

## Conclusion

Booker Prize-winning novels have offered readers around the world a profound lens through which to understand and appreciate Indian life and culture. These literary works capture the complexities, contradictions, and richness of the nation, presenting a vivid tapestry of its social, political, and cultural realities. Through their compelling narratives and deeply resonant themes, these novels delve into the myriad aspects of Indian life, from the lingering impact of colonial rule and the trauma of Partition to the enduring challenges of caste, gender, and economic disparity.

What sets these novels apart is their ability to transcend mere storytelling. They serve as insightful commentaries on the socio-political transformations that define modern India, while also celebrating its enduring traditions, diversity, and resilience. Whether it is the magical realism of *Midnight's Children*, the biting social critique of *The White Tiger*, the exploration of cultural hybridity in *The Inheritance of Loss*, or the feminist reimagining in *Tomb of Sand*, each novel offers a unique perspective that enriches the understanding of India's evolving identity.

Moreover, these works contribute significantly to global literature by ensuring that Indian voices and stories are heard and celebrated on an international stage. They reflect the universal struggles of identity, belonging, and humanity, while remaining deeply rooted in the specific cultural and historical contexts of India. By addressing themes that resonate beyond geographical boundaries, these novels create bridges of empathy and understanding, bringing India's multifaceted essence to readers across the world.

In capturing the heartbeat of a nation that is as ancient as it is modern, as unified as it is diverse, Booker Prize-winning novels serve as both mirrors and windows. They mirror India's realities, aspirations, and contradictions, while offering windows into the lives, emotions, and struggles of its people. In doing so, they not only enhance the global appreciation of Indian culture but also reaffirm the power of literature to transcend borders and connect humanity through shared stories. These novels stand as enduring testaments to the richness of Indian life and its dynamic cultural heritage, ensuring that Indian literature continues to occupy a prominent and influential place in the world.

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# BEYOND BORDERS: EXPLORING TRANSNATIONALISM AND DIASPORA IN JOHN STEINBECK'S *THE GRAPES OF WRATH*

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## Abstract

*This article examines John Steinbeck's iconic novel "The Grapes of Wrath" through the lens of diasporic and transnational themes. Focusing on the experiences of the Joad family during the Great Depression, this analysis explores the complexities of displacement, migration under the interconnectedness of societies. By delving into the novel's narrative and characters we aim to shed light on how Steinberg portrays the struggles and resilience of the displaced community. We examine the loss of homeland, cultural dislocation and the quest for a better life that drives their migration. Through the Joads, Steinbeck presents a vivid depiction of the challenges faced by migrant families, their sense of displacement, and the longing for a place to call home. This paper also shows the novel's exploration of transnationalism, highlighting the interactions between diverse migrant communities. By drawing parallels to current global migration patterns, and experiences, we aim to showcase the enduring significance of The Grapes of Wrath as a reflection of the universal quest for a better life and the challenge faced by displaced communities worldwide. By unraveling the intricacies of the Joad family's journey, we gain insights into the human condition, the search for belonging, and The profound connections that transcend geographical boundaries. Through this paper, we hope to contribute to the ongoing scholarly discourse on diaspora and transnationalism in literature and society.*

**Keywords:** Depression, diaspora, transnationalism, assimilation, longing

## Introduction

Literature is a vast and captivating realm, a tapestry of words that transcends time and space. It is a gateway to imagination, where stories breathe and emotions come alive. Within its pages, ancient epics and timeless classics stand tall, inviting readers to journey through the depths of human experience. From the delicate brushstrokes of poetry to the intricate webs of fiction, literature ignites the senses and sparks introspection. It is a universal language that connects hearts and minds, offering solace, inspiration, and a profound understanding of the human condition.

Diaspora and transnationalism are important themes in literature, particularly in works that explore the experiences of people living outside their country of origin. These themes provide a rich framework for authors to delve into issues of identity, belonging, cultural hybridity, and the complexities of navigating multiple cultural, social and political spaces.

John Steinberg was an American author renowned for his insightful and compassionate portrayal of the working class and their struggles during the Great Depression. His writing captured the essence of the human condition, exploring themes of poverty, social injustice and the resilience of the human spirit. Steinbeck's powerful and evocative storytelling, made him one of the most influential and celebrated writers of the 20<sup>th</sup> century. Through

his novels such as *The Grapes of Wrath*, *Mice and Men*, and *East of Eden*, Steinberg left an indelible mark on literature, providing a poignant commentary on the complexities of society under the enduring strength of ordinary people.

Steinberg's literary career took off in the 1930s with the publication of his critically acclaimed novel "*The Grapes of Wrath*", which earned him the Pulitzer Prize. Set during the Great Depression the novel tells the story of the Joad family's journey from Oklahoma to California, offering a poignant critique of capitalism, corporate greed and the mistreatment of migrant workers. Steinbeck's classic novel *The Grapes of Wrath* the themes of diaspora and transnationalism are interwoven into the narrator offering a poignant exploration of the human experience during a time of socioeconomic upheaval. Steinbeck's use of intercalary chapters, as discussed in various critical essays including R.S. Hughes' "*The Grapes of Wrath: A Collection of Critical Essays*," provides broader social and historical context. These chapters weave together the experiences of different characters and communities affected by the Dust Bowl and migration. Steinbeck's symbolism, discussed in critical works like those by Hughes and DeMott, enhances our understanding of the novel's allegorical elements and social commentary.

Set against the backdrop of the Great Depression this novel shows how the Joad family was forced to leave their Oklahoma home due to the devastating effects of the Dust Bowl, and also shows how they have suffered in California for their survival. By portraying the challenges of cultural adaptation, the loss of traditional ties, and earning a sense of belonging Steinberg offers a powerful exploration of the complexities inherent in the diasporic and transnational experience of his characters. The main aim of this paper is to show how people are suffering when they migrate from their native land.

### **Beyond Borders: Analysis of Transnationalism and Diaspora in "*The Grapes of Wrath*":**

Transnationalism and diaspora are recurring themes in literature that explore the experiences of individuals and communities across borders and in diasporic contexts. These themes delve into the complexities of identity, belonging, displacement, and the interconnections between different cultures and societies. Through the lens of transnationalism, literature illuminates the fluidity and interconnectedness of human experiences, transcending national boundaries and emphasizing the shared struggles and aspirations of people from diverse backgrounds. Diaspora literature, on the other hand, delves into the experiences of individuals and communities who have been uprooted from their homelands, often due to political, social, or economic factors. It explores themes of loss, longing, cultural hybridity, and the search for a sense of home and belonging. By exploring these themes, literature provides a platform to examine the complex and ever-evolving nature of human migration, displacement, and the formation of new identities in an interconnected world.

"*The Grapes of Wrath*" is not only a compelling work of fiction but also a social commentary that exposes the systemic injustices and challenges faced by the working class during a time of economic crisis. It remains a timeless portrayal of the human struggle for

dignity and justice in the face of adversity. "*The Grapes of Wrath*" tells the story of the Joad family, farmers from Oklahoma. During the Great Depression in the 1930s the novel begins with the Joads losing their land and livelihood due to the devastating effects of the Dust Bowl, a period of severe drought and soil erosion. Forced to leave their home, they set out on a journey to California in search of work and a better life. Bye

The Joads, led by Tom Joad, the eldest son recently released from prison, join thousands of other okies on Route 66, the road to the promised land of California., along the way. They face numerous hardships and encounter the harsh realities of life as migrant laborers. They endure poverty, hunger and discrimination and spell the exploitative practices of big land owners and the oppressive influence of the banks and corporations that control the agricultural industry. As the Joads, arrive in California they are met with disillusionment. the promised land turns out to be a land of false hopes where jobs are scarce and wages are low. They encounter hostility and exploitation from both local Californians and fellow migrant workers. Even after they arrived in California they can't stay in the same place as the native land. they want to move from place to place to get their food and their necessities. At the end of the novel, Tom's sister Rose of Sharon has delivered the stillborn baby Due to her poor health condition. When the Joads family Met a man who was starving for the last six days, Ma Joad allowed Rose of Sharon to nurse him.

In the novel, *The Grapes of Wrath* Steinberg has clearly shown how the immigrants have suffered for their necessities and food. When the native people migrated from their land, they not only struggled physically but they also mentally struggled. They want to lose their Identity, culture and their possessions. They need to adopt their new customs and traditions for their survival. As the natives of Oklahoma, Grandpa and Grandma Joad were deeply attached to their native land. Despite the harsh conditions they face due to the Dust Bowl and economic depression, they cling to their connection with the land and struggle with the idea of leaving it behind. Grandpa resists the idea of leaving, believing that the land is a part of him and leaving it would mean severing an essential bond. Grandpa's resistance to leaving is so strong that he pretends to be sick to delay the family's departure, ultimately dying before they embark on their journey.

Louis Owens also explores the theme of transnationalism and diaspora by portraying John Steinbeck's "*The Grapes of Wrath*" in his work John Steinbeck's *Re-vision of America* by focusing on the novel's portrayal of migration, displacement, and the search for a better life. Owens examines how the Joad family's journey from the Dust Bowl of Oklahoma to California represents a larger pattern of migration driven by economic hardship and environmental devastation. The Joads like many others, are displaced from their homeland and forced to seek opportunities elsewhere.

Similarly, Grandma Joad carries a sentimental attachment to their home. She recalls memories and stories associated with the land, expressing a sense of nostalgia and longing. She embodies the generational connection to the place, reminiscing and the family's history on the farm. Through the characters of Grandpa and Grandma Joad, Steinbeck highlights the emotional and psychological significance of the land to the individuals who have lived

on it for generations. The land represents their identity, heritage, and sense of belonging. It is not merely a piece of property but an integral part of their lives and collective memory.

*"I jus' ain't a-goin'."*

*"Not goin'?" Pa demanded (182)".*

When the Joads and other farmers reached California, they were treated very badly by the native Californians. Because Californians view the "okies" as unwelcome intruders, blaming them for the economic hardships and unemployment in the state. The migrants face discrimination, prejudice, and exploitation from landowners, law enforcement, and even their fellow workers. The locals fear that the influx of migrant workers will lower wages and threaten their livelihoods. As a result, they engage in discriminatory practices, deny fair wages, and exploit the desperation of the migrants.

*"An' if you're here when I come tomorra, I'll run yain.(186)"*

Before Joad family reached California their grandma also died. But when the Joads family was stopped by the local police of California, Ma Joad lied that Grandma Ma was ill so she needed some medical assistance to escape her family from the arrest. She understands that in a hostile and unfair world, where the system often works against migrant workers. And due to their lack of financial resources, they struggled with the practicalities of arranging a funeral, finding a suitable burial site, and covering the associated costs. So they left Grandma's body in the corner office.

*"Granma's dead."*

*"Before they stopped us las' night. (228)".*

The Joads family endured hardship while working on the peach farm, facing long hours, low wages, poor living conditions, and a constant struggle to make ends meet. So they shifted to the cotton farm. The Joads family suffered greatly while working on the cotton farm. They faced backbreaking labor, exposure to harsh weather conditions, low wages, and lived in meager conditions with little access to necessities. Robert DeMott's essay in "The New Essays on The Grapes of Wrath" explores Steinbeck's critique of capitalist exploitation. The novel exposes the harsh realities faced by migrant workers in California, where they encounter exploitation and economic injustice.

Pa lounged over to him. "Gettin' thirsty, John?"

"No, I ain't."

"Jus' wait till cotton's done, and you'll see us sitting pretty. Draw a dollar a day, and every single day. (496)

The final scene depicts Rose of Sharon, one of the Joad daughters, giving birth to a stillborn baby. In an act of compassion, she offers her milk to a starving man who has recently lost his child. This act of selflessness and shared humanity amidst despair can be seen as transcending borders and national identities. It highlights the capacity for empathy and connection between individuals, regardless of their backgrounds or circumstances. Thus, this paper tries to explore the transnationalism ideas used in the novel, "*The Grapes of Wrath*" and it showcases the suffering dealt by the families in Oklahoma and how their displacement affected their lives and they lost their peace of mind and health.

### Conclusion:

In conclusion, while "*The Grapes of Wrath*" by John Steinbeck does not directly explore the concept of transnationalism, there are elements within the novel that can be viewed through the lens of transnationalism. The story of the Joad family's migration from Oklahoma to California during the Great Depression highlights the movement of people across national boundaries in search of a better life. In other work of Jay Parini's biography of Steinbeck delves into the author's portrayal of California as a melting pot of cultures and identities. The Joads' interactions with different communities and ethnic groups in California illustrate the cultural diversity and tensions within the migrant experience. Steinbeck's portrayal of the Joads and other migrant workers' struggles exposes the harsh realities and injustices they face as they navigate unfamiliar territories and encounter exploitation. These experiences and light on the interconnectedness of individuals and communities, transcending national borders.

Drawing from works like James N. Gregory's "The Southern Diaspora" and "The African American Migration Experience" by Carder Jacobson et al., one can explore parallels between the Dust Bowl migration and the Great Migration of African Americans. Both migrations highlight themes of displacement, resilience, and the quest for social and economic justice. Thomas Sowell's "The Forgotten Man" provides a new perspective on the Great Depression, emphasizing the political and social dynamics that shaped the era. This broader context helps situate Steinbeck's critique of American society within the complexities of the Depression era. Thus the novel *The Grapes of Wrath* remains a pivotal work that transcends its historical context to address timeless themes of migration, displacement, and social justice.

"*The Grapes of Wrath*" invites readers to reflect on the common struggles faced by individuals, regardless of their nationality and the potential for solidarity and empathy to transcend national identities. By examining the novel through the lens of transnationalism, this article gains a deeper appreciation for the themes of migration, inequality and shared humanity that Steinbeck portrays. It prompts us to consider how the movement of people and the intermingling of cultures shape our world and challenge the boundaries that separate us and it slowly fades away humanity and love towards the poor and marginalized.

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# THE FIVE MESMERIZING WAYS OF LOVE IN GARY CHAPMAN'S *THE FIVE LOVE LANGUAGES*

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## Abstract

Gary Chapman's – *The Five Love Languages* the author describes the five unique styles of communicating love and categorizes that he was refined from his experience in marriage counselling and linguistics. The five love languages are the five important ways of expressing and receiving love the following important things are Words, Affirmation, Quality Time, Receiving Gifts, Acts of Service, and Physical Touch. In this work author shares some personal experiences. The work "*The Five Love Languages*" is termed as the psychological work. In a psychological way, this love language helps to a person. It outlines five general ways that romantic partners express and experience love. Literally, this work helps to an individual to satisfy their partner's psyche. In a psychological perspective, we could say that as "Love need of a human psyche".

**Keywords:** Words, Affirmation, Quality Time, Receiving Gifts, Acts of Service, and Physical Touch.

## Introduction:

Gary Chapman is a well-known author, speaker, and counsellor, who is best known for his book *The Five Love Languages*. He has written several other books on relationships, communication, and personal growth. Gary Chapman is a renowned author, counselor, and public speaker who was born on January 10, 1938, in Waurika, Oklahoma, United States. He is best known for his book *The Five Love Languages: How to Express Heartfelt Commitment to Your Mate*, which has sold millions of copies worldwide and has been translated into more than 50 languages.

Chapman's most famous book, *The Five Love Languages*, was first published in 1992 and has since become a worldwide bestseller. The book proposes that people have different ways of expressing and receiving love, and that understanding and using these love languages can significantly improve relationships. The five love languages are Words of Affirmation, Acts of Service, Receiving Gifts, Quality Time, and Physical Touch. Chapman has written numerous other books on relationships, including *The Five Love Languages of Children*, *The Five Love Languages for Singles*, and *The Heart of the Five Love Languages*. He has also appeared on numerous television and radio programs, and has been a guest speaker at conferences and workshops around the world.

Chapman's work centers around the idea that individuals have different ways of expressing and receiving love, and that understanding these different love languages is essential to building strong, healthy relationships. He has also written extensively on topics such as marriage, parenting, and personal growth. *The Five Love Languages* is a book written by Gary Chapman that discusses the different ways that people give and receive love. The book proposes that people have different preferences or "languages" for how

they want to receive love and that understanding and communicating with each other in these languages can improve relationships.

In this book author describes the five unique styles of communicating love, categories and he was refine from his experience in marriage counseling and linguistics. The five love languages are the five important ways of expressing and receiving love the following important things are: Words Affirmation, Quality Time, Receiving Gifts, Acts of Service and Physical Touch. In this work author shares some personal experiences. This work *The Five Love Languages* belongs to the psychological work. In psychological way this love languages helps to a person. It outlines five general ways that romantic partners express and experience love. Literally this work helps to an individual to satisfying their partners psyche.

In psychological perspective we could say that as “Love need of a human psyche”. These five love languages are helping to satisfying the love need of human psyche. Let we see the five languages in detail. The five love languages are Words of Affirmation is focused on verbal expressions of love and appreciation, such as compliments and praise. Quality Time is focused on spending time with loved ones and giving them undivided attention. Receiving Gifts is focused on tangible gifts as expressions of love and thoughtfulness. Acts of Service is focused on doing things for loved ones, such as cooking, cleaning, or running errands. Physical Touch is focused on physical expressions of love, such as hugging, kissing, or holding hands.

Chapman argues that each person has a primary love language that they prefer, and that understanding your partner’s love language can be key to building a strong and fulfilling relationship. He suggests that people can identify their own love language by paying attention to how they express love to others, and can learn their partner’s love language by observing what makes them feel most loved and appreciated. Overall, *The Five Love Languages* is a useful psychological framework for understanding how people give and receive love in their relationships, and can help couples communicate more effectively and build stronger connections with each other.

The Psychological work *The Five Love Languages* gives The Five Mesmerizing Ways of Love. The languages are: Words of Affirmation, Quality Time, Receiving Gifts, Acts of service, Physical Touch. These five love languages are helping to satisfying the love need of human psyche. The term “psychology” is first used and often attributed to the German scholastic philosopher Rudolf Goeckle, in the year 1950. The origin of psychology is dates back to 1870s. The term ‘Psychology’ is derived from two Greek words; Psyche means “soul or breath” and Logos means “knowledge or study”.

These five love languages are helping to satisfying the love need of human psyche. Let we see the five languages in detail. The Words of Affirmation is the first quality in these languages. It’s including ENCOURAGING WORDS. Giving the verbal compliments is the only one way to express words of affirmation to the spouse, and another dialect is encouraging words is most important thing. The word encourage means “to inspire courage”. All of us had this kind of emotions in which we feel insecure. We lack courage,

and that lack of courage often hinders us from accomplishing the positive things that we would like to do.

The latent potential within the spouse in his or her area of insecurity may await your encouraging words. In psychological aspect the encouraging words is a medicine for a human mind. "Words of affirmation" is one of the five love languages identified by Dr. Gary Chapman in his book "The Five Love Languages: How to Express Heartfelt Commitment to Your Mate". This love language refers to using words to affirm and appreciate your partner. For individuals whose primary love language is words of affirmation, hearing positive and encouraging words from their partner is key to feeling loved and appreciated. It could be expressed in different ways, including verbal compliments, kind and supportive messages, expressing gratitude and appreciation, and using encouraging and affirming words during difficult times.

It's important to note that while words of affirmation might be a primary love language for some individuals, it might not be the case for others. Therefore, it's crucial to identify your partner's love language to ensure you are communicating your love in a way that resonates with them. Kind words: Kind Words play a vital role in this affirmation. Love is kind. If then we are to communicate love verbally, we should use kind words. That had to do with the way we speak. Then the same sentence can be conveyed in two different meaning in itself, depending on how we say it. If we say the statement "I love you", when said with kindness and tenderness, it can be a genuine expression of love.

On the other hand, we can share hurt, pain, and even anger in a kind manner, and that will be an expression of love. The manner in which we speak is exceeding important. An ancient sage once said, "A soft answer turns away anger." (46) You will receive what he is saying as information about his emotional feeling. Off your motivation is different from what he is reading, you will be able to explain your motivation kindly. You will seek understand and reconciliation, and not to prove your own perception as the only logical way to interpret what has happened. That is mature love which we aspire if we seek a growing marriage.

Humble Words: Love gives request but not demands. When we make a request of our spouse, our affirmation his or her worth and abilities. A request introduces an elements of choice. Your mate may choose to respond to your request or to deny it, because love is always a choice. That's what makes it meaningful. We can't get emotional love by a way of demand, but it's not an emotion, but not love. Thus, a request crates the possibility for an expression of love, whereas a demand suffocate that possibility. The way of expressing those desire, however, is all important.

In some cultures, the act of giving gifts might be seen as a sign of materialism or superficiality, while in others, it might be seen as a heartfelt expression of love and appreciation. Words of affirmation might also be expressed differently depending on the cultural context. In some cultures, it might be considered rude or boastful to openly praise someone, while in others, it might be seen as a natural expression of admiration and

respect. Overall, while the concept of the five love languages is universal, the way they are expressed can vary depending on cultural and social factors.

Quality time is one of the five love languages, as described by Dr. Gary Chapman in his book *"The Five Love Languages"*. It refers to spending time together with your partner in a way that is meaningful and focused on the relationship. Quality time can involve many different activities, but the key is that it allows you to connect with your partner in a deep and meaningful way. In the context of the five love languages, quality time is about giving your partner your undivided attention and making them feel loved and valued through your time and presence. Some examples of quality time activities include going on a romantic walk, having a date night, playing a game together, having a deep conversation, or simply cuddling on the couch.

For individuals who value quality time as their primary love language, it is important that their partner prioritizes spending time with them in a way that is focused and intentional. Quality time can be a powerful way to strengthen a relationship and build intimacy, as it allows partners to connect on a deeper level and create memories together. A central aspect of quality time is togetherness. Togetherness has to do with focused attention. Some husband and wives think they are spending time together when, in reality, they are only living in close proximity.

Learning to talk: Quality conversation requires not only sympathetic listening but also self-revelation. Self-revelation doesn't come easy for some of us. Many adults grew up in homes where the expression of thoughts and feelings was not encouraged but condemned. The quality activities, or giving your spouse your undivided attention, is another dialect called quality activities. Self-revelation does not come easy for some of us. Many adults grew up in homes where the expression of thoughts and feelings was not encouraged but condemned. By the time we reach adulthood, many of us have learned to deny our feelings. We are no longer in touch with our emotional selves.

It's verbalizing a significant truth, symbol have emotional value. Visual symbol of love are more important to some people than to others. That's why individuals have different attitudes towards wedding ring. Receiving gifts it refers to the act of giving and receiving physical tokens of love and appreciation. For individuals who have receiving gifts as their primary love language, receiving a gift represents the thoughtfulness and love behind the gift, not the material value of the gift itself. They feel loved and appreciated when their partner takes the time to choose a meaningful and thoughtful gift for them. The act of receiving a gift can also be a tangible reminder of the relationship and the bond between the giver and receiver. It's not about the size or cost of the gift, but the emotional significance behind it. Even small, thoughtful gifts can make a big impact on someone whose primary love language is receiving gifts. It's important to note that while receiving gifts is a love language, it's not just about the act of receiving. The act of giving a gift can also be an expression of love for someone who values receiving gifts as their primary love language. In a healthy relationship, both partners are able to give and receive gifts with love and appreciation.

Gifts may be purchased, found, or made. The husband who stops along the roadside and picks his wife a wildflower has found himself an expression of love, unless, of course, his wife is allergic to wildflowers. For the man who can afford it, you can purchase a beautiful card for less than five dollars. For the man who cannot you can make one for free. Get the paper out of the trash can where you work, fold it in the middle, take the scissors and cut a heart, write I love you, and sign your name. Gifts need not be expensive. One of the concepts discussed in the book is the relationship between gift-giving and the self. According to Dr. Chapman, gift-giving is one of the five primary love languages, and it involves the act of giving someone a tangible item as a way of expressing love and appreciation. When someone who speaks the gift-giving love language receives a gift, it is a tangible symbol of the love and affection that the giver has for them.

By taking care of these tasks, you are showing your partner that you care about their well-being and want to make their life easier. Cooking meals: Cooking meals for your partner is another way to show love through acts of service. Preparing a meal for your loved one shows that you want to nourish and take care of them. Running errands: Running errands for your partner, such as picking up groceries, dropping off packages, or picking up dry cleaning, can be a way to show love through acts of service.

Overcoming stereotypes in the context of the five love languages means recognizing that not everyone fits neatly into these categories, and that there may be other ways that people prefer to receive love that don't fit within these definitions. It also means being open to the idea that people's love languages can change over time, and that what worked for them in the past may not work as well in the present. To overcome stereotypes in the five love languages, it's important to approach each person as an individual with unique preferences and needs, rather than making assumptions based on their gender, cultural background, or other stereotypes.

People who value acts of service as their primary love language tend to appreciate partners who are willing to go the extra mile to help them out, and may feel most loved when their partner takes care of tasks that they would otherwise have to handle alone. They may also feel particularly hurt or neglected when their partner fails to follow through on commitments or doesn't make an effort to help out when they need it. If you or your partner value acts of service as a love language, it's important to communicate openly about your needs and expectations. Make sure to express gratitude when your partner does something thoughtful or helpful, and be willing to reciprocate by taking care of tasks that are important to them as well.

Enhanced Relationship is Learning and speaking the love language of your partner can improve the quality of your relationship. By expressing love in the way that your partner best receives it, you can deepen your connection and create a more fulfilling relationship. Increased Self-Awareness it means Understanding your own love language can help you become more self-aware and identify your emotional needs. By recognizing and meeting your own needs, you can improve your self-esteem and emotional well-being.

The Five Love Languages can help improve mental health by promoting feelings of love, connection, and understanding between partners. By understanding and using each other's love languages, couples can build a stronger emotional connection and foster a deeper sense of understanding and acceptance. This can lead to better mental health outcomes, including increased feelings of happiness, lower stress levels, and improved overall well-being. To apply the love languages to a person, it's important to understand what their love language is. One way to do this is to observe how they express love to others.

It's important to remember that everyone is different, and what works for one person might not work for another. So, be open to feedback and be willing to adjust your actions to better align with the person's love language. Ultimately, the goal is to show the person that you care about them in a way that they can truly appreciate and understand. Chapman suggests that understanding your own love language and that of your partner can lead to better communication, greater emotional intimacy, and a stronger relationship overall.

### **Conclusion:**

Greater emotional intimacy is shown when the partners feel loved and appreciated in their preferred love language, it can increase emotional intimacy and deepen the connection between them. Increased satisfaction: When partners feel loved and appreciated, they are generally happier and more satisfied in their relationship. Understanding and meeting each other's love languages can lead to greater overall relationship satisfaction. Reduced conflict that define When partners feel loved and appreciated in their preferred love language, it can reduce conflict and tension in the relationship. It helps them feel validated and understood, which can lead to more harmony and cooperation.

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# ECOLOGY AND CLIMATE CHANGE IN KIM STANLEY ROBINSON'S *NEW YORK 2140*

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## Abstract

*Ecological change refers to any variations in the composition structure, or function of an ecosystem, including changes in biodiversity, ecosystem processes and ecosystem services. Any alteration in the relationships between organisms and their environment, including changes in population in sizes, community composition and ecosystem processes. A change in the state of the climate that can be identified changes in the mean and the variability of its properties and that persists for an extended period, typically decades or longer. In the work New York 2140, Kim Stanley Robinson explores how a future New York city adopts to climate change and works to build a better world. This novel is about how New York city has adapted in climate chaos in the 22<sup>nd</sup> century. In the year 2140, New York City has transformed into a vibrant, aquatic metropolis. Rising sea levels have submerged the city's iconic streets, and skyscrapers now stand as islands amidst the bustling harbor. Amidst this new landscape, a diverse cast of characters navigates love, loss and resilience. Through interconnected narratives, Kim Stanley Robinson explores the themes of climate change, social justice, and human adaptation. From the high-stakes world of intertidal real estate to the precarious lives of street artists and hackers, New York 2140 presents a captivating vision of a future where humanity has learned to thrive in the face of environmental catastrophe. This novel is a testament to the power of human ingenuity, community and the hope in the face of adversity, offering a compelling and thought-provoking vision of what our future might hold.*

**Keywords:** Climate change, sea level rise, flooding, environmental disaster and sustainability.

Human activities causing permanent harm to ecosystems, leading to loss of biodiversity and ecological resilience. Changes to the natural environment, including living organisms and their physical surroundings. The effects of human activities such as pollution, deforestation and climate change, on ecosystems and biodiversity. Changes to the delicate balance of ecosystems, including changes to population dynamics, nutrient cycles, and energy flows. Alterations to the delicate balance of ecosystems, often caused by human activities, leading to degradation of land, water, and biodiversity (A. L. p.217). Critical thresholds beyond which ecosystems undergo abrupt, irreversible changes, often with catastrophic consequences. *New York 2140* by Kim Stanley Robinson is a science fiction novel that explores the consequences of climate change on human societies. The book is set in a future world where sea levels have risen, flooding coastal cities, including New York. The novel is divided into three main storylines, each set in a different time period: 2140,

2145 and 2153. The story follows a cast of characters, including Mutt and Jeff, two young orphans living in the MetLife Tower, a skyscraper in Midtown Manhattan that has been converted into a residential complex.

Anelia, a cardiologist, becomes involved in a mystery surrounding a valuable artifact. Vlade, a financial analyst becomes embroiled in a plot to manipulate the global economy. As the story unfolds the characters paths intersect and coverage revealing a complex web of relationships and motivations (R. 125) Robinson's vision of a climate-changed world is both vivid and unsettling, highlighting the devastating consequences of human activities on the environment. The novel serves as a warning urging readers to take action to mitigate the effects of climate change, economic inequality, and resilience, *New York 2140* offers a thought-provoking and engaging vision of a possible future. The novel celebrates the ability of human communities to adapt and thrive in the face of adversity, which also critiquing the excesses of capitalism and the widening gap between the rich and the poor (R. 147). Ultimately, this novel is about hope and optimism, suggesting that humanity can work together to create a better future. By combining science fiction, mystery, and social commentary, Robinson creates a compelling narrative that explores the complexities of human scientists in the face of climate change. The novel is a testament to Robinson's skill as a storyteller and his ability to imagine a future that is both plausible and thought-provoking. Through its exploration of climate change and its consequences, *New York 2140* offers a timely and important warning about the need for sustainability and environmental stewardship.

Naomi Klein says that Robinson shows us a future that is both terrifying and hopeful in the work *New York 2140* (k.p.12). Chain reactions of ecological failures, where one disturbance triggers a series of subsequent failures, amplifying the overall impact. Ecological degradation exacerbates climate change by releasing stored carbon, reducing carbon sequestration, and disrupting natural climate regulation mechanism. Human activities disrupting the natural carbon cycle, leading to increased atmospheric CO<sub>2</sub> levels and associated climate change impacts. Climate change accelerates ecological degradation by altering ecosystems, disrupting species interactions, and increasing the risk of ecological tipping points. By exploring the interconnected changes, Robinson's work underscores the urgent need for sustainable, eco-friendly practices and climate change mitigation strategies to protect the planet's ecological and climate systems. Rachel Carson's *Silent Spring* (1962) exposed the dangers of pesticides and their impact on the environment. Carson argued that the widespread use of pesticides was harming wildlife, including birds, fish and other animals. She contended that pesticides were not only killing pests but also contaminating soil, water, and air. He criticized the chemical industry for downplaying the risks of pesticides and manipulating scientific data.

Carson emphasized the need for a holistic approach to pest control, taking into account the entire ecosystem. She argued that the use of pesticides was a symptom of a larger problem: humanity's disconnection from nature (C. 65 – 95). Carson's work continues to inspire environmental activism and advocacy today. *The End of Nature* by Bill McKibben

explores the impact of human activity on the environment. McKibben argues that human beings have altered the natural world irreparably, and that the release of greenhouse gases has led to global warming (M.1-15). He notes that the consequences of global warming include rising sea levels and extreme weather events. He argues that the environmental movement must shift its focus from preserving pristine wilderness to mitigating the effects of human activity. He contends that humans must take responsibility for their impact on the environment, and that this responsibility requires a fundamental shift in human values and behavior (M. 55-75). He concludes that the end of nature presents a profound challenge to human society, but also an opportunity for human growth and transformation. He argues that humans must develop a new kind of consciousness and awareness, one that recognizes the interconnectedness of human and natural systems (M.125-185). Margaret Atwood's work on climate change is thought-provoking and insightful. In her article, she highlights the urgent need for humans to adapt to a changing environment. Atwood presents three possible scenarios: a optimistic future where humans have transitioned to renewable energy sources, a dire future where humans are struggling to survive without oil and the third scenario where some countries are preparing for a future with diminished oil while others are not. Atwood emphasizes the importance of acknowledging the reality of climate change and taking responsibility for our actions. She criticizes governments and corporations for downplaying the risks of climate change and prioritizing short-term gains over long-term sustainability.

The impact of climate change is already being felt, with rising sea levels, devastating droughts, and extreme weather events becoming more frequent. Atwood notes that the consequences of climate change will be severe, from food and water shortages to the displacement of communities and the loss of biodiversity. Her work serves as a call to action, urging individuals and governments to take immediate action to reduce greenhouse gas emissions and transition to renewable energy sources. She emphasizes the need for scientific literacy and critical thinking in evaluating the information presented to us. Ultimately, Atwood's work on climate change is a powerful reminder of the urgent need for collective action to mitigate the worst effects of climate change and create a sustainable future for all. Kim Stanley Robinson's novel *Forty Signs of Rain* explores the impacts of climate change on human societies and ecosystems. The story is set in the near future, in Washington D.C. and California, and follows two main characters; Charlie Quibbler, a scientist, and Anna Quibbler, his wife, a lawyer (R. 12-15). As sea levels rise, the city of Washington D.C. is threatened by flooding, and Charlie tries to warn policymakers about the danger of climate change. However, politicians are slow to respond to the crisis, and Charlie's warnings are largely ignored. Meanwhile, Anna is dealing with her own personal struggles, including a difficult pregnancy (R. 40-45). As the novel progresses, the personal and global storylines intersect, highlighting the ways in which climate change affects individuals and communities.

The novel culminates in a dramatic flooding of Washington D.C. which forces policymakers to confront the reality of climate change. The flooding serves as a wake-up

call, highlighting the need for immediate and drastic reductions in greenhouse gas emissions. Throughout the novel, Robinson incorporates scientifically accurate information about climate change, making the story feel eerily prescient. The novel's characters are well-developed and complex, adding depth and emotional resonance to the story. The novel ends with a call to action, emphasizing the need for collective action to mitigate the worst effects of climate change (R. 180-185). Vlade is also sympathetic to Roberto and Stefan, the two little "water rats" as he calls them. He offers them help and shelter, whenever they show up. It is also Vlade who manages to rescue Mutt and Jeff from the shipping container they were imprisoned in. Furthermore, the MetLife building becomes a shelter, for those who have lost their houses, because of the rising sea levels. It has been renovated after the "First Pulse" and the building has become a corporation, with a board to run it. People have used several means to survive the floodings. Streets are turned into canals, the lower parts of New York buildings have become dockyards, and water taxis are used instead of cars. Skyscrapers are built on great platforms and are left to float in the sea. Other means of transport such as boats that are battery charged, are used by Roberto and Stefan. There are also bugs, airships, and boathouses, among others. The success of Charlotte revolution refers the optimistic vision of the novel. The IPPI numbers fall sharply. The previously rising coastal housing prices fall, and the bubble bursts "in a classic the emperor-has-no-clothes moment" (R. P.P.532), as described by the narrator. Moreover, all the banks and investment companies collapse, in the aftermath of the floods, with several famous firms declaring bankruptcy. A new post-capitalist era emerges and the whole system is destroyed.

Several examples of mitigation are also given by the unnamed citizen, as means for people's successful adaption to their new lives after the floodings: the use of carbon neutral and carbon negative technologies, solar energy, wind power and the conversion of water into electricity. Significantly, such changes urge the creation of more labor (R. 380). The utopian end of *New York 2140* presents the most positive response to climate fiction. By depicting the traumatic experience of global warming, climate fiction. The end also represents Robinson's great protest against capitalism, particularly with the riots following the second floods striking New York. When the hurricane strikes New York, causing further floodings, thousands of refugees are kept in central park. Charlotte the mayor to help them live in the super scrapers, which are often left empty by their residents, but he refuses. This is the beginning of change. Anderson (2020) argues that the ability to affect a "cognitive change" in those people who had been deceived by "its conspiratorial power" is the most dominant feature of anthropogenic global warming (A. p. 134). As a result of the refusal of the existing political and economic system, characters Charlotte, Garr, and Amelia, joined by the majority of people, decide to rebel against them. Robinson is keen to interweave the 2008 crisis in the particularly after the "Second Pulse" crash, which is again linked to capitalism, which incurs the bailing out of banks and leads to a debt that is huge to be paid off by the people, for the remaining days of their life. The citizen himself comments on this crisis saying that its debts exceeded the amount of money spent, among

other things, on “the Marshall plan, the Korean war, the Vietnam war, the 1980s saving and loan bailout, the Iraq wars and the entire NASA space program, combined” (R.p. 207).

Householders are called to stop paying their bills, mortgages and insurance. Robinson’s open criticism against capitalism calls for an alternative future, which is reflected in Amelia’s words while addressing the public in her only do that by mass action (R. p. 528). By joining the Householders Union, Charlotte and her companions aspire to form a co-op or a new government that will work for the people rather than the banks. In other words, they aim to restore public control over the financial system. All facets of capitalism are therefore, denounced: Staying out of private transport systems. Refusing consumer consumptions beyond the necessities. American science fiction author Kim Stanley Robinson depicts the devastating impact of neoliberal capitalism on climate change in his novels *Forty Signs of Rain* (2004), *New York 2140* (2017), and *The Ministry for the Future* (2020). Environmental disasters induced by anthropogenic climate change pose a tremendous threat both now and in the near future. Examining the source of these disasters and threats as well as how mainstream economic practices are criticized in Kim Stanley Robinson’s selected novels, this thesis proposes that advancements in science and technology, collective actions of citizens, and state-sponsored interventions will contribute to solving climate change-related issues. This thesis aims to examine Kim Stanley Robinson views on the effects of a steady-state economy within the framework of ecological economics as an alternative to neoliberal capitalist economic models in mitigating the consequences of climate change. In the first chapter, Kim Stanley the critiques of the human impact on climate change are addressed through scientific research and capitalist economic policies that always aim to sustain economic growth. The second chapter explores how neoliberal capitalist economy practices influence climate change, the active role of science and technology in catastrophe management, the impact of collective actions, and the significance of the transition from the mainstream economic model to ecological economics.

In the third chapter, the economic alternatives put forward by Kim Stanley Robinson to eliminate the destructive impacts of the neoliberal capitalist economy on climate change are evaluated, and these ecological economics-based praxes are analyzed within the framework of Herman Daly steady-state economy. As a result, this thesis examines Kim Stanley Robinson criticism of the relationship between climate change and neoliberal capitalist economy in his selected novels. Given these criticisms, it is claimed that the economic alternatives introduced by the author are based on the ecological economics model, and government-supported steady-state economy practices have an effective role in mitigating the impacts of the climate crisis and dealing with climate change. *Letters from the Earth* is a profound collection of writings by Mark Twain. This book was published after his death, and it showcases his literary genius during a turbulent time in his life. Twain suffered personal losses, including the death of his daughter and wife, while grappling with significant financial troubles. Amidst this backdrop, he produced a series of essays and letters that dissect religious themes, human nature, and society with razor-

sharp wit. The central piece is a series of letters from Satan, an archangel banished to Earth. In these letters, Satan writes to archangels Gabriel and Michael, delivering insights about humanity from his unique perspective. Twain employs humor and satire to examine mankind's relationship with religion, truth, and morality. His examination of biblical narratives is often scathing, genuinely questioning the logic behind widely held beliefs. Satan's letters serve as Twain's primary tool for critiquing humanity and traditional religious beliefs. With a biting tone, he highlights the absurdities of religious narratives, including the story of Noah's Ark.

Twain argues that many aspects of these biblical tales are illogical and contradictions abound. For example, he mocks the idea that a loving God allows the suffering of innocents. Twain's critique sharpens as he delves into the concepts of Heaven and Hell. He questions why a supposedly benevolent God endorses such drastic measures as eternal punishment. In one particularly memorable section, he raises the absurdity of praising God for miraculously healing diseases. His observation here reflects his personal anguish over his daughter's death from illness. Twain's penetrating insights are balanced with humor, creating a unique reading experience that challenges preconceived notions about divinity. This combination of humor and satire makes for a thought-provoking commentary about the nature of faith. Beyond the titular letters, the book contains various shorter pieces that reveal Twain's whimsical and humorous side. One such story illustrates the simplistic yet profound musings of a family of cats, showcasing Twain's style of blending humor with heartwarming elements. This bedtime story serves as a tender reminiscence of Twain's love for his daughters. Another highlight is the essay titled "The Damned Human Race," where Twain argues that humans are morally inferior to animals. He suggests that human beings continuously engage in acts of cruelty, a notion that amplifies his critical lens. He humorously notes how the "civilized" human race, in reality, devolves into savagery. Twain's wit amid these observations amplifies the strength of his critique on human nature. *Letters from the Earth* invites readers to reflect on the philosophical implications of faith and existence.

Twain argues that God, per traditional narratives, is ultimately contradictory and flawed. He boldly questions God's intentions, challenging the idea of a benevolent deity. One particularly compelling assertion highlights how God's scrutiny leads to suffering, undermining the notion of a loving creator. Through his satirical lens, Twain reveals deep existential dilemmas surrounding spirituality and suffering. His doubts about Divine benevolence resonate strongly, forcing readers to question standard religious precepts. Twain's exploration into the nature of God is relentless yet meaningful. His letters question whether humanity is truly made in God's image, given humanity's destructive tendencies. Here, Twain aggressively confronts readers, prompting them to ponder the core essence of morality and the nature of existence itself. The posthumous publication history of *Letters from the Earth* speaks to its provocative nature. Twain's daughter, Clara, initially resisted publication, deeming the contents too harsh. However, this text survives as a testament to Twain's candid reflections on faith and existence. His satire remains relevant, tackling

themes that transcend time and culture. *Letters from the Earth* ultimately captures a conflicted yet brilliant mind grappling with loss and questioning religious dogma. Twain's layered prose offers both humor and tragedy, solidifying his status in American literature. Readers are left with a newfound understanding of both Twain and the critical themes he so fervently examined. For those willing to challenge their beliefs and engage with Twain's unapologetic thoughts, *Letters from the Earth* offers a compelling and noteworthy read, rich with fascinating reflections and witty observations about mankind's greatest questions.

The book explains how the fossil fuel industry had changed its tactics by shifting the burden of climate change responsibility to individuals and denying their role in it. This cautiously optimistic book says that the fundamental challenges are a result of a lack of political will. The author is a climatologist and geophysicist who works for the recognition of climate science as a field. The book dwells on why women are peculiarly affected by a warming climate, how climate change poses a security threat to the Indian state and why just focusing on green sources of power is an incomplete solution for India. The author is a climate change practitioner, teacher and investor. She takes many examples from the country like the cotton fields of Punjab and eco start-ups in Bengaluru to explain the topic.

*Capitalism Vs the Climate* by Naomi Klein In this book, the author urges how the climate crisis needs to spur transformational political change. More than carbon, capitalism is affecting climate change and the economic system has failed to build something radically better. Naomi Klein is a Canadian author, journalist, social activist, ecofeminist and filmmaker.

*Life After Warming* by David Wallace-Wells Named one of the best books of the year 2019 by *The New Yorker*, it talks about the greater damage of climate change like food shortages, refugee emergencies, climate wars and economic devastation. The ways that warming promises to transform global politics, the meaning of technology and nature in the modern world, the sustainability of capitalism and the trajectory of human progress are also discussed. The author is an American journalist.

*Parables For a Planet in Crisis* by Amitav Ghosh Nutmegs originated around a group of small volcanic islands in the east of Java, known as the Banda Islands. In this book, the author argues that the nutmeg's violent trajectory from its native islands is revealing of a wider colonial mindset which justifies the exploitation of human life and the natural environment. Climate change, migrant crisis, and animist spirituality of indigenous communities around the world are the topics discussed in this book. The author is an Indian, popular in historical fiction.

*Less Is More* by Jason Hickel the book throws light on ecological breakdown and the system that's causing it. The author shows how we can bring our economy back into balance with the living world and build a thriving society for all. The book gives the vision to dream of a better world and tools to aid that. Jason Hickel is an economic anthropologist who researches ecological economics, global inequality, imperialism and political economy.

*Why Nature Makes Us Happier, Healthier and More Creative* by Florence Williams This book investigates the science behind nature's positive effects on the brain. Delving into brand-new research, the author uncovers the power of the natural world to

improve health, promote reflection and innovation, and strengthen our relationships. It all pinpoints the necessity of protecting the environment. The author is an American journalist and nonfiction writer whose focus areas are science, health and the environment. *Being Ecological* by Timothy Morton This is light-hearted philosophical writing discusses the serious issue of climate change with a pinch of humor. It extensively talks about ecology and our notions of it which are mostly wrong. The author is a professor of English at Rice University. Most of his works explore the intersection of object-oriented thought and ecological studies. *Unsettled: What Climate Science Tells Us, What It Doesn't, And Why It Matters* by Steven E. Koonin This book explains what science says and doesn't say about our changing climate. Date insights and expert perspectives free from political agendas are presented in the book. The author's personal experiences as the former director of the Centre for Urban Science and Progress at New York University are also added. He is a theoretical physicist.

*Drawdown* By Paul Hawken this book contains one hundred techniques and practices offered as solutions to climate change by an international coalition of researchers, professionals and scientists. They range from clean energy to educating girls in lower-income countries to land use practices that pull carbon out of the air. They believe that these practices can help in slowing down earth's warming. The author is an American environmentalist, entrepreneur, author, economist, and activist. Climate literature provides a powerful tool to comprehend the environmental crises we face today. Through compelling narratives and expert analyses, it inspires individuals to think critically and act responsibly. Books in the genre of climate literature not only educate but also motivate collective action toward sustainability. As you delve into climate literature, you'll uncover ways to contribute to a healthier planet and ensure a brighter future for generations to come. *New York 2140* is a sweeping novel that contains many subplots, but the overarching plot has to do with changing the global financial system for the good and transitioning to a post-capitalist economic system. Simple topics, I know. Stay with me. The book starts with a sort of socialist realist version of a Statler and Waldorf skit from *The Muppet Show*. Jeff is lecturing Mutt on the problems with capitalism and how he has a plan to make tiny tweaks to what he has identified as the 16 financial laws that govern the global financial system. Thanks to computer access granted by a recent freelance project for Jeff's cousin who works in finance, Jeff can actually deploy the code he's written to change these laws and hopefully save the world from greed and exploitation in the process. Except, right after Jeff pushes the code revisions, the two realize they've been caught and have to make a run for it. The men go missing, and Charlotte Armstrong—chairperson of the Met Life tower housing co-op—files a police report. While Inspector Gen gets started on the case, a peppy and opportunistic Franklin Garr boats to work at Water Price, a hedge fund firm that manages investments in sea level and housing securities. This is essentially the kind of financial crisis Franklin, Charlotte, and Amelia helped orchestrate. Except this time, mortgage payments stopped because hundreds of thousands of people made a choice to stop paying them all at the same time rather than being forced to stop making payments

out of financial necessity. Just as they hoped, this caused a domino effect that brought the global financial system down. The banks asked for a government bailout, but this time was different from the series of stimulus packages Congress passed in 2009.

Governments around the world still bailed out financial institutions but in exchange for nationalization. In other words, governments gave them the cash they needed to survive on the condition that the money go towards buying shares. This effectively made governments around the world majority shareholders in the various failing financial institutions, thereby netting them a lot of revenue for their national budgets. What happens next is a bit of a blur. With bolstered confidence from the successful nationalization of Wall Street, Congress passed a flurry of legislation straight from a progressive Democrat's wildest dreams: universal healthcare, free college tuition, full employment, programs, aggressive environmental protections, a corporate tax rate of 90 percent, laws preventing capital flight to tax havens, et cetera. Thus ends *New York 2140*. It's a long and wild ride with lots to say about the fundamental brokenness of our current neoliberal era marked by extreme wealth inequality, climate breakdown, fascism, and disaster capitalism. And yet, despite a tendency to pontificate and perhaps lean too heavily on historical events from the early 21st century, it's a pleasant and engaging read that has a lot to teach us about human resiliency and the power of collective action.

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# THROUGH THE DARK: HOW STRUGGLES SHAPE THE JOURNEY OF SELF-REALISATION IN SHASHI DESHPANDE'S *THE DARK HOLDS NO TERROR*

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## Abstract

Shashi Deshpande is a well-known writer who has introduced a modern definition of new woman to her readers through her novels and short stories. The protagonists of her novels are hailing from middle class, brought up to be educated working women. "I know woman better than I know man so perhaps my books are more about woman and that's about it." (Dickman,32). It is evident that protagonists of her novels grow strong with the oppression and more matured after experiencing struggles, miseries, and discrimination. In Shashi Deshpande's *The Dark Holds No Terror*, the protagonist Sarita has acquired her self-identity after facing challenges and struggles that has been imposed on her by patriarchal society. She grows irritated and anxious with the stress that was caused by things that were not under her control. However she never gave upon herself that led to the exploration of her inner light through her journey of darkness.

**Keywords:** self identity, patriarchy, discrimination, struggle, oppression, challenges, modern, tradition.

## Introduction:

Shashi Deshpande's literary career is built around depicting women's strength and progress in the face of patriarchal difficulties. Her work, *The Dark Holds No Terror*, is a profound investigation of the junction of society conventions, gender roles, and individual identity. This book delves into the protagonist Sarita's turbulent path from servitude to self-discovery, illustrating how internal and external conflicts influence her self-realization. Deshpande criticises established gender biases through Sarita's experiences, while also championing women's capacity for autonomy and rebirth. By setting Sarita's challenges within a conventional Indian social and cultural framework, the novel dives deeply into the psychological and cultural components of womanhood, giving an elaborate narrative of empowerment in the face of adversity.

Through the Dark: How Struggles Shape the Journey of Self-Realisation in the novel *The Dark Holds No Terror*

Shashi Deshpande novel, *The Dark Holds No Terror* delves deep into the realm of patriarchy and gender roles that are prevalent in tradition bound Indian society. This novel explores how patriarchal mindset have influenced in the growth of women's life, thoughts and conditions that in fact unconsciously act against their own gender. This novel revolves around the protagonist Sarita, a young woman who tries to establish her own identity in the society that has hugely burdened her life by the predetermined ideas of patriarchal society. The subtle and complex relationships between the characters are evident in the novel and also the scenes of oppression reflect the reality of society in the novel.

The author delineates the flaws prevalent in the patriarchal culture in society and advocates in her novels for greater equality for women. Novels of Shashi Deshpande who claims to be a humanist rather than a feminist are unique as it predominantly deals with the man woman relationship instead of concentrating only on stereotypical virtues of Indian women. *The Dark Holds No Terror* clearly portrays the suffering of a career woman who aspires to prove her independence, identity in society which expects women to conform to traditional gender roles.

In the name of providing security and protection to women, they, including the members of the family have been unknowingly subjugating women into their subordination and oppression by dictating their way of living onto them. Behind the female helplessness in her life, it's shocking to know that women are also the part of oppressing people, creating a vicious cycle of playing the role of victimizer and a victim. Whenever any decisions taken by women that challenges the male dominated society, it was either suppressed or diminished in the name of correcting her to fit into dictations of the society. Amidst this adverse situation, the status of women has been evidently improved not only in India but also in the world. The heroines of her novels try to seek freedom from the clutches of male dominated society.

The heroine of this novel, Saru, brought up in a middle class Brahmin family plays pivotal role. The miseries and indescribable sufferings of Saru which she went through during her life journey, have been told from different point of view, one being modern and another is traditional. To know more about her character, it is best to consider the psychological aspects of her experience throughout her life. In her embarking journey of her career, she also did enter into the realm of patriarchal society where she has to face many challenges and sufferings. She has been subjected to patriarchal mindset, before and after marriage.

The discrimination penetrates her life since her childhood at the house by her father. The very thought of male preference buds in Saru's house. Saru's father wanted a boy, on the contrary to his expectations; a female baby was born into their family. This caused a great disappointment for him. He was thinking that offering good education to female is waste of money. Having lost the interest in her life, he slowly shows his estrangement by not recognising her abilities and intelligence. Discrimination towards Saru started at her tender age at her family itself. She has to prove her autonomy and independence by creating her own identity to the society which often shows its cynical mindset at every furthering step. To add fuel to the fire, her marriage with Manu, still aggravated her sense of torment and isolation.

Worst of all, she was chided by her own kith and kins. Having no support or no shoulder to rely on is an adverse situation a woman can face. A woman is a solace to the victim, but also an instrument for discrimination against women, this is one unfortunate. For instance, in the novel *The Dark Holds No Terror*, Saru has been made inferior, insignificant, and always treated second to Dhruva by her own biological mother. She has been blamed for the accidental death of her brother. Her mother often

rebuked her as such "you did it, you did this. you killed him." Sometimes she herself felt guilty of not having spoken a word during the tragic incident. Besides, she calmly bears the accusations that have been piled upon her by her mother that she caused mental tragedy. Being treated biased since her childhood, she lost the interest and love for her brother. The death of her brother does not greatly affect her emotionally that reflected in her actions. She grew up to become emotionally void and unavailable because of the inhuman act of their parents. She looks at her mother as an epitome of male chauvinistic ideas. She craves to be recognised and celebrated that comes in the form of Manu, a collegemate, in the form of attention, care and love. Saru sighs in desperation when she told, "How could I be anyone's beloved? I was redundant, the unwanted an appendage one could do without" (63).

As an act of revenge upon her parent's ignorance and negligence, she has boldly decided to marry her love of her life Manu, who belongs to lower strata of the society. She wants to establish her assertiveness and autonomy by questioning the irrational beliefs held by her family like, by denying the instructions given by mother to come around Tulasi plant to extend his husband's long-life.

At her initial days of her marriage, she led a contended life. However, when she tries to establish her own identity to society as doctor, her husband could not endure her fame and name that in turn instigated his male ego. Manu satisfies his ego with sexual gratification. His male ego further infuriated when an interviewer asks Manu a question mindlessly, "How does it feel when your wife earns not only the butter but most of the bread as well" (200). This question causes humiliation and costs greater consequences on Saru of indulging in beastly sexual pleasure. Even after attaining economic independence that relieved her from the daily expenditure, she finds difficult to maintain a balance between family and career life. As she wants to escape from the clutches of her husband, she resorts to her father's house in disguise of consoling her father for sudden loss of his wife.

As far as Manu is concerned, the concept of family is that a female should be inferior to her husband with regard to height as well as in education. Unfortunately, the things turned topsy-turvy to his expectations, their marriage life ended in mid-way. Ultimately, Saru blames herself for the inferiority of her husband. Saru accepts her inability to perform the diverse roles of a mother, daughter, sister and wife. During her inner journey of self, she contemplates the reasons for the break up in her family. She realises that internal as well as external forces responsible for the disintegration of her family. She concludes that a successful family could be achieved only through understanding and fulfilling each other's need for space, freedom of expression and love. She is not against man or an institution of marriage. Rather, she just wishes to establish a more balanced and equitable relationship between men and women.

Deshpande's female characters are intellect, energetic, vibrant and advanced in facing the challenges in one's life. The dichotomy of modernity and tradition, illusion and reality, keep women evolving and growing. Having spent their life in dissatisfaction and rebellious at the initial stage, they tend to find renovation and realisation at later stage of

life. As a woman of self-reliant, they try to find solutions to their problems rather than escaping from it. The novel *The Dark Holds No Terrors* further explores the other forms of oppression such as caste and class. It is evidently seen in the lives of both Sarita's mother and her sister, Reka. Through their protest against patriarchal system, they acquired personal strength, clear understanding of the world, by eradicating the flaws like fear and insecurity. Her heroines are intricate and multifaceted. They possessed capacity to find a solution to their problem on their own. Through her novels; she brings out the perseverance and inner strength of women in the patriarchal society. Only through concerted efforts women could withstand and confront the patriarchal society.

### **Conclusion:**

In addition to being a story of individual hardships, Shashi Deshpande's *The Dark Holds No Terror* serves as a mirror reflecting the larger social issues of female inequality and patriarchy. The endurance and fortitude that women naturally possess while facing repressive structures are exemplified by Sarita's path from self-doubt to self-realization. Deshpande's humanistic philosophy emphasises the value of harmonious partnerships, respect for one another, and the guts to defy expectations. The work ultimately strikes a chord as a plea for social reflection and a confirmation of the transformational potential of personal initiative in the quest for equality and self-actualization.

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# THE CULTURAL IMPACT OF GLOBALIZATION IN CHETAN BHAGAT'S NOVEL, *ONE NIGHT @ THE CALL CENTER*

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## Abstract

Art is born from an ideology, it bathes in it; and to which it alludes. And so is the novel, *One Night @ the Call Center*. This research paper critically analyses the novel's discourse and studies the impact of Globalization on the present generation of Indians, their life-style, culture and values. The scrutiny infers that the frequent vocabulary in use is mostly alien to Indian culture. The goods and gadgets used or desired by the characters are multinational branded products. The food and drink in use or craved for are also alien to the Indian dish. Social relationship is often artificial or faked. The work environment promotes unhealthy and cut-throat competition and multiculturalism. Culture and religion is made use of mostly for promoting sales and services and they are often Eurocentric. The novel uses god as a character and god in the story is a being who acts as an agent of Globalization. The study also finds that although globalization brings about progress in the economy and in the creation of well paid jobs and enables the privileged youth to enjoy a fashionable life, they live in constant anger, jealousy, uncertainty, disappointments guilt and pain. This reality is portrayed in the novel. One infers that Globalization as an ideology is bereft of a serious living principle or mechanism to solve the human existential problem of angst or the general unhappiness which can not be solved by a materialist agenda.

**Keywords:** Ideology, Globalization, Multiculturalism, New age, New Millennium, Existential problems, Hybrid culture.

It would be suitable to give a brief review of the literature published on Chetan Bhagat's novels. Among the limited critical papers on the novel, a few select papers on the novels, *One Night @ the Call Center* is given for reference: I. Angelinnirmala and P. Sujatha (2015) on Depiction of Youth Culture in Bhagat's novels state: "Told through the eyes of the protagonist, Shyam, it is a story of almost lost love, thwarted ambitions, absence of family affection, pressure of patriarchal set up, an insight on the life-style of youth of this country and the work environment of a global office".

Renuka Mishra (2020) states, "*One Night @ the Call Center* explores the personal problems faced by the young people and difficulties coming in the professional front. How the private organizations and multinational companies are exploiting its employees."

Upendra Sing (2022) in his paper, Neo-Liberalism and the variety of cultural concerns in the novels of Chetan Bhagat, says: "Raymond William defines an ideology as a set of beliefs and the traits of a group or class. It is a way for the most powerful people in society to keep things in order. Althusser says that ideology interpellates individuals as subjects. Ideology changes individuals into obedient subjects.... ideology is visible in his novels.

Neo liberalism is a political and economic philosophy.... It is based on profit-or utility-maximizing rational choice in response to incentives imposed by the market... Bhagat's novels: Illustrate the local realities of a new changing and globalized India under the influence of economic globalization".

C.Sree Vijaya Durga (2017) states "The social realities as depicted in the novel of Chetan Bhagat are predominantly of the society in the post globalization era. The social scenario is alarming with the crumbling of the value system and utter confusion due to lack of clarification of values with context to the new challenges."

Dr.Vadivel Raja (2016), Writing of the call centers, he says, "They are our country's most productive western culture. It is true in the context of Bhagat's novel too. Even after fall down of the British Empire, the domination of the white man continues most prominently the American call centers, dominate India. As seen in *One Night @ the Call Center*, the Indians at call centers work all night for their white masters on the other side of the globe, Bill Gates' Microsoft has given a new avatar to the third countries, especially India. Now, these Computers have colonized".

The critical assumption of the novel is that the young generation of Indians face an impediment in their pursuit of happiness. Though they find well-paid jobs and could enjoy a fashionable life, they live in constant anger, jealousy, uncertainty disappoints guilt and pain. The frustrating element is the prevailing ideological drive called globalization, supported by social structures of modernity involving capitalism, industrialism, marketization, information technology and liberalization. The study analyses the novel's discourse on the cultural impact of globalization in the life-style, culture and other values in the new millennium or the so called New-Age. The supporting data include: the vocabularies in frequent use, the goods and gadgets used or desired, the alien food and drink used or referred to, their social relationship their ideas on religion and the life-style registered by the novel. The study observes the movement of the ideology of Globalization and its effects through out the novel.

The Novel, *One Night @ the Call Center* (2005) is a story involving young people "facing challenges in modern India" (P.5). The Story depicts the working environment in a BPO, business process outsourcing center. The young workers serve US Companies in sales, services and maintenance of their operations. They all work in night shifts. Their working environment promotes of formative hybrid culture loosing the conventional social order and the existing historicise in India. They develop a pleasure for frequenting malls, eateries, disco-clubs and museums. They adopt new Socializing modes like dating, dancing and drinking parties. Religion and morality are out of focus. Their view of the world and life exhibits an inclination to pragmatism and mundane materialism: In spite of their good pay and easy access to goods. Gadgets and pleasure, they also show a structure of feeling which represent restlessness, uncertainty, disorder and a failure in human relationship. Their culture and environment is represented as a van that is inching towards a tragic fall into a deep abyss. The major characters are Shyam Mehta, his lady-love Priyanka Sinha

and their colleagues, Esha Singh, Radhika Jha, Varun Malhotra and Military Uncle. Their villain is their Manager Subash Bakshi

Each employee is from a different cultural background but they work together by a global economic compulsion created by multinational companies. Shyam whose earlier career in a website department of an advertisement agency, felt they: "Paid horrible money" and people there "Were pseudos, more politics than website" (P.15) Later on, he joined the call center because the call center paid their agents well and "get aroma therapy massages" Vroom was formally a journalist trainee but the work-culture did not suit his interest in socio-political activism. The editor does not appreciate his activism. He also finds the call center a green pasture. Priyanka's interest was to become a teacher. She wants to do B.Ed course, save some money and open up a nursery school. She sees the call center suitable to realize her dream. Esha is interested in modelling and the call center work helps her easy enough to spend lavishly to maintain an attractive look. Radhika left her rich parent to get married to her lover Anuj she, now lives in a joint family with oppressive traditional in-laws. She too finds the call center job necessary to support her family. The group signifies the present formative culture provoked by Globalization in favour of multiculturalism and a constant desire for material plenty and self making.

Shyam tells, "With money in your wallet the world gives you some respect and lets you breath" P.15 The prevailing New age culture represents a life that desires more money and more things to buy. Varun's attitude to the American customers is fake, unfriendly at times and inhumane. He tells "Americans have a say in the world... because they have cash. The day we get money, we can screw them". Some American customers use foul language and name-calling. The man named Fox speaks to Varun in a racist tone, "now some brown kid will tell me what to do. (P-109-110.) The scene represents the emergent social order in the global age. Young Indians are subtly weaned away from the traditional culture. Priyanka in a critical perception says, "I can't understand the deal with Vroom. He is the most materialistic and unemotional person. Well look at him-jeans, phones, pizzas and bikes. That is all he lives for and this whole new-girlfriend every three months (P.41). These signify the growth of a new culture.

The novel depicts a generation which freely uses bad slangs and the story details international branded products, scenes of surfing the internet, email. The connected frequenting vocabularies include word like in the loop, gig, credit card, error message, divorce. The created environment is coloured with, bars, dancing clubs and some of them exclusively reserved for any visiting couples. These places are not centers of peace, joy or tranquillity. They are often noisy, confusing, disorderly, jealousy and fist fights. The drinks and music offered there provoked unconscious and emotional reactions.

The text says, "A gang of drinker friends had thought someone had pawed one of the girls with them.... The dance floor was too noisy for vocal arguments, people expressed them selves only with fists and kicks" (P.91) some of the couple on their dating expedition end up in a private place finishing a finale with the loveless love-making. Shyam and priyanka are examples of couples who end up in a painful decision to separate. Global

culture invites premarital sex and an irreverence for life. Vroom grows up in such an environment. He says, "The others girls were just for fun. They meant nothing. They are like pizza or movies or something. They are channel surfing" (P.120)

The New-Age culture is not guided by any intuition or perception but on shallow opinions or socio-political notions about day-to-day events, seen, heard or discussed on T.V "Vroom's eyes were transfixed on the TV set... He thinks that just by watching the news, he can change the world. That by the way is his trap" (P.27). Shyam develops a poetic image and frames an opinion that represents the present age. He says "The copier is not a machine. It is a person. A person with psychotic soul and grumpy attitude to wards life. (P.112) Globalization and its material centered environment has a propensity to humanize the machine and dehumanize mankind. The attitude shown here signifies the even increasing craze for making machines smart and intelligent in the service of man and for pleasure.

Esha has an unconscious urge to become a ramp model in a major fashion show. Fashions are part of the Global agenda to melt down cultural barriers and pave the way for sales of multinational brands. She spends her time and earnings at the call centre in order to maintain an attractive look. She has no insight or perception to be warned of the consequences to her consciousness when she chooses to sleep with the forty-year old designer who promises to make her a model. Later the fellow tells her that she was not tall enough for the competition. She says, "Nobody forced me. I chose to do it but ever since, I feel this awful guilt" (P.142). Globalization does not foresee the immense pain it causes to existentialism and human consciousness. By creating a pleasure loving environment Globalization problematizes healthy human relationship, inviting anxiety, fear guilt and uncertainly leading to suicide tendencies. Esha feels unworthy to accept Vroom's proposals because of her guilt.

Radhika gives up her rich parents trusting that the love between her and Anuj was real. And, later when Anuj tells, Vroom who role-played a radio jockey, to send the supposed bouquet of flowers to some girl in Delhi. Anuj tells that his girlfriend was a modern girl. This ugly scene is witnessed by Radhika's Colleagues at the call center. Radhika too was modern before her marriage but had to give up because of Anuj's orthodox parents. The word modern signifies everything important through globalization. Globalization considers love merely as an emotional important enough to promote sales and keep harping on the word love for advertisement and sales promotion. Love is an existential necessity and the new age creates an environment of famine of such existential realities. Military uncle in the story is love starved. He yearns for the love of his son and his grandson who have abandoned him and left for US.

The characters in the novel thrive economically well in an environment of Globalization. They seem to enjoy material fizz and kick of the multiculturalist life-style but none of them are happy. They constantly experience anger, jealousy, dissatisfaction, uncertainty and pain. Their problems seem unsolvable. They find no way out of their predicaments. Vroom says, "Life gets to you. You think you are perfectly happy-you know,

good salary, nice friends, life is a party-but all of a sudden, in one little snap, everything can crack...(P.115). One can infer that Globalization, while promising material plenty and pleasure unimaginable, problematizes human pursuit for existential happiness. It creates a debility to perceive that pleasure is a poor substitute for happiness. On such a climate there is no enduring and soul satisfying relationship between people whether they are friends, lovers or married partners. Shyam signifies his relationship with priyanka in these words: "fight" "blame games", sarcastic comments" and "Judgemental remarks" (P.127) all the characters in the novel face existential trouble, too menacing and unsolvable with their wits and fancies or global material opportunities. The situation is explained by the narrative of their experience in which the van they all travel together is about to fall into a very deep pit in a construction site. They balanced dangerously over the steel rode. Their mobile were out of coverage area and they were in darkness. They had no hope nor help, nor faith of a rescue. The novel finds it convenient to introduce a god-machine like the Deux ex Machina in Greek dramas. Shyam's cell phone rings and the screen reads "God Calling".

The question that Shyam immediately asks his colleagues is "Do you know someone called god". They signify that they are offsprings of an age for whom god and religion are alien to them in meaning and values. The point is that the text itself finds itself impossible to present a God-character who knows and explains what human existence really is. And instead, God character speaks like a motivational speaker. He does not enable them to have an insight of their own state of consciousness. The young people ask the God-character to take their sides against Americans and their immediate boss, Bakshi. He too offers solutions to please their ego and hatred but his self-improvement pep talk works. His admonitions on "intelligence", "imagination", "Self Confidence" and "failures" are workable, result-oriented and practical to bring about an immediate rescue from the pit. The god character does not provide a way out of the division, disorder and the prevailing hatred, violence and war which globalization has engendered. They all escape from the pit and get back to the call center. Later, their actions show villainy against their American clients. They use falsehood and terrorize them to increase the calls. They bully and blackmail Bakshi by falsely accusing him of sexual harassment. Bakshi is threatened of imprisonment and public shaming. One infers that the God character is an avathar of Globalization.

This novel is born in the ideology of globalization, observes the movement of the ideology, its tricks and effects but the discourse does not look at it in a distanced way nor does it demarcate the voices of transgressive opposition. There is nothing bad about outsourcing a service but what disturbs is giving the workers alias names to please American ears and tongue. Naming signifies the colonial mindset, a dominant authority, to subordinate and enslave. The identity of the native is erased. Globalization tries to create a working climate and ambience which are suitable to induce a liking for alien culture and environment. "I am Shyam Mehra or Sam Marcy as they call me at my workplace". (P.11). Varun is agent victor Mell. Esha is agent Eliza Singer. Radhika is agent Regina Jones.

The food served at the center's bright dining room, Cheese sand witchess and chips, chocolate cake "We don't serve Indian food-for motivation reasons".(P.119). This motivation leads them to the inevitable desire for pizza; Shyam says "I ordered two separate small cheese 'n mushroom pizzas. (P.161). Italian bistro coke (P.39) Long Island Ice Tea (P.89) Bacardi (P.93) and ultimately a settled life in the US with an NRI life partner, buying a Lexus car (P.100) honeymooning in Bahamas, Paris (P.153). The countless, preferences, choices and likes are alien ones, goods, gadgets and life-style moving towards multiculturalism.

The author, too is born and brought up in the ideology of Globalization. His education at IIM and his earlier investment banking career in the US is behind Fast company USA listing him as one of the World's most creative people in business. One could infer from this that his novels are international business products. Global business houses use art culture, religion and god in promoting sales. And so does this novel. The narrative says that the story was briefed to chetan Bhagat by a goddess in the form of a fellow lady passenger in an empty compartment of the night train from Kaupur to Delhi. He claims that the goddess herself makes a critical appreciation of his earlier novel, Five Point Someone.

It is a subtle claim which means that the story was god-given, therefore one must read and let the global village buy it. The goddess says, "It is one of those rare stories that is fun but can help you as well". This reads just like an advertisement by a model the text uses a goddess to be its ad-model and globalization has no scruples about negating cultural value pointers. The discourse has a self-negating predicament which invites a deconstruction. The epilogue tries to solve the conflict-between god calling event being irrational and in need of scientific explanation. It tries to replace god character with Military Uncle who himself is part of the group of victims of globalization. And Military uncle has no training or education to give a self improvement or motivational talk. The goddess "was not Esha, priyanka or Radhika.... there was only one alternative left." The identities are "My whole body shook as I found it difficult to balances. I fell down on my knees. Her face shown and bright sunlight entered our compartment in one stroke" She had a holy book and the opened page had lines that says "Always think of me, become my devotee, worship me and offer your homage unto me" (P.257). And as he slept, the train reached Delhi she was gone.

The study concludes that globalization as a materialist ideology brings a progress in economy, brings in outsourcing jobs offered by multinational companies and enables the young generation to enjoy a fashionable life but at the same time, it very surreptitiously weans the populace away from their social, religious and cultural ethos that till now governed their lives. The study shows that globalization favours and ushers in multiculturalism. One infers from a critical study of the novel, that globalization as an ideology is bereft of a serious living principle and do not have any mechanism to solve the human existential problems. Even the gods and religion which the ideology has mutated is materiastic in its concern. One sees that Globalization is very insidiously dehumanizing mankind.

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# THE FUTURE OF LITERARY STUDIES: AI'S TRANSFORMATIVE POTENTIAL

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## Abstract

*AI made new revolutions in the field of literary analysis. It has changed everything about how texts are interpreted, studied, and appreciated. This chapter is about the revolutionary prospects of AI in the field of literary studies, where it is expected to combine conventional humanistic methodologies along with advanced computational techniques. It discusses the ways through which natural language processing (NLP), machine learning algorithms, and text mining are opening new doorways for scholars to discover patterns of themes or ideas that one would have never been able to do before. From sentiment analysis of novels to authorship attribution and intertextuality mapping, AI opens new avenues for engaging with literature at both micro and macro levels. Besides the efficient applications, this chapter also deals with some theoretical and ethical controversies that arise when AI enters into the space of literary scholarship. It has used theoretical perspectives like structuralism and posthumanism to critique the borders of algorithmic interpretation, thus pointing out the clash between human subjectivity and machine precision. It also examines the biases in AI algorithms; the possible oversimplifications they create; and whether AI can be assumed to really "understand" literature.*

**Keywords:** Artificial Intelligence (AI), Natural Language Processing (NLP) Intertextuality Mapping, Literature

## Introduction: AI and the Evolution of Literary Analysis

Literary analysis has traditionally relied on methods such as close reading, comparative analysis, and contextual interpretation. These approaches require scholars to engage deeply with texts, uncovering layers of meaning through meticulous examination. However, the integration of artificial intelligence (AI) into the humanities has revolutionized this field, allowing for the analysis of large corpora and uncovering patterns beyond human perception. AI technologies such as natural language processing (NLP), machine learning, and text mining offer tools that identify recurring themes, track stylistic evolution, and reveal intertextual connections. These developments not only complement traditional methods but also challenge the boundaries of literary studies, raising questions about the role of human subjectivity in interpretation. This chapter explores how AI enriches literary analysis, examining its applications, implications, and potential to redefine the discipline in the digital age.

## From Close Reading to Computational Reading

The shift from close reading to computational reading indicates a broad paradigm shift in how we look at texts. Close reading refers to an intensive or painstaking reading of one passage or excerpt, focusing on the subtle linguistic, thematic, and stylistic features of the

text. Though this method will always remain ontologically indispensable, its shortcomings will become apparent when largely expanding the scope of literary analysis. That shortcoming may be covered by AI-enabled computational reading, which conducts a qualitative analytical reading of massive volumes of text to uncover patterns, themes, and relationships in thousands of works.

For example, sentiment analysis as a technique of NLP has afforded researchers quantitative evaluation of the emotional tone of texts. A study of novels by Jane Austen through sentiment analysis revealed how shifts in emotional tone mirror character development and plot structure (Jockers, 2013). Just like topic modelling machine learning tools have grouped words into thematic clusters and helped discover layers of meaning in the texts. For example, a typical topic modelling analysis might well reveal the recurrent themes of the industrialization of 19th-century British novels, class struggles, and gender roles. Such computational techniques provide a middle ground for close reading and macro perspectives in literary analysis in such a way that a fuller understanding of the text.

### **Authorship Attribution and Stylistic Analysis**

Authorship attribution, AI's one of the earliest applications in literary studies, uses algorithms to trace not-so-common linguistic patterns and stylistic markers. The advent of stylometry among authorship attribution built this field's prominence; stylometry examines the quantitative characteristics of the text: word frequency, sentence length, and use of punctuation marks.

By way of illustration, the authorship questions concerning certain plays attributed to Shakespeare were made clearer with the help of AI tools. A study using machine learning identified Christopher Marlowe as a co-author of *Henry VI*, confirming long-standing scholarly debates (Craig & Burrows 2012). Beyond attribution, AI can also analyze stylistic evolution within an author's corpus, tracking changes in tone, vocabulary, and syntax throughout time.

For example, AI has been used to analyze Emily Dickinson's poetry for changes in her use of imagery and rhythm. In this way, AI enhances traditional stylistic analysis with quantitative insights, giving a platform where authorship and creativity could be studied in other ways.

### **Mapping Intertextuality and Influence**

Intertextuality, a term which is basically part of literary theory, refers to the complex relationships of texts as such, through references, allusions, and common themes across works and traditions. This notion therefore emphasizes that literature is always a dialogue where no text appears alone but as coming into existence with others. The advent of artificial intelligence (AI) has significantly enhanced the study of intertextuality by enabling large-scale analyses that uncover relationships and influences previously obscured by the sheer volume and complexity of literary corpora. Through computational tools like network analysis, AI facilitates the visualization of intertextual dynamics, tracing citations, thematic echoes, and stylistic affinities across extensive datasets.

One of the most compelling applications of AI in this regard is the analysis of James Joyce's *Ulysses*, a text celebrated for its intertextual richness. AI studies have brought out Joyce's great engagement with the classical works such as Homer's *Odyssey* and his dialogue with literary figures such as Shakespeare (Knowles, 2021). By mapping these intertextual networks, scholars can better understand how Joyce's innovative narrative techniques and thematic concerns are informed by his literary antecedents, thus offering a deeper appreciation of his creative process.

Similarly, one can use AI software to explore ways in which contemporary literature is connected to African oral tradition. For instance, computational analyses of Chinua Achebe or Ngũgĩ wa Thiong'o, for example reveal how oral traditional conventions are also woven into these narrative structures - showing the wide impact of African Indigenous traditions within modern literary genres. This application of AI highlights the global scope of intertextuality, pointing out cultural exchanges that challenge Eurocentric narratives and foreground the contributions of diverse literary traditions.

The insights gained from AI-driven analyses of intertextuality extend beyond individual texts to a broader understanding of literary history. By unearthing the cultural and historical dialogues that shape literary traditions, AI enriches our appreciation of how literature functions as a dynamic, evolving conversation across time and space. These tools not only enhance traditional methods of literary analysis but also democratize access to global literary connections, offering new opportunities for inclusive and comprehensive scholarship. This means that the inclusion of AI in the study of intertextuality represents a great leap forward, and computational approaches to enrich our understanding of literature's complex and interconnected tapestry have much value.

### **Ethical Considerations and Theoretical Implications**

The integration of artificial intelligence (AI) into literary studies, while transformative, brings to the fore a range of ethical and theoretical concerns that demand careful consideration. Central to these debates is the question of interpretation: can AI truly "understand" literature, or is its role limited to identifying patterns and correlations within texts? Literary interpretation involves an intricate interplay of cultural, historical, and emotional contexts, elements that are deeply embedded in human experience. Critics contend that AI, despite its computational sophistication, lacks the capacity to engage with these nuanced dimensions, raising questions about its ability to produce genuinely interpretive insights.

Another pressing ethical concern is the potential for bias in AI algorithms. Since AI models are trained on pre-existing datasets, they can inherit and perpetuate the biases embedded within those data sources. For instance, an AI trained predominantly on Western literary texts might underrepresent, misinterpret, or marginalize non-Western works, inadvertently reinforcing existing cultural hierarchies. This issue extends to gender, race, and class dynamics within texts, where algorithmic outputs may replicate dominant ideologies rather than offering critical or equitable perspectives. Such biases not only skew

analytical outcomes but also risk narrowing the scope of literary scholarship, undermining efforts to embrace diversity and inclusivity in the field.

On a theoretical level, AI poses challenges to established literary frameworks. Structuralist theories, with their emphasis on patterns, systems, and underlying structures in texts, align well with AI's strengths in identifying recurring motifs, stylistic features, and intertextual connections. However, post-structuralist and deconstructionist approaches, which prioritize fluidity, ambiguity, and the instability of meaning, often critique AI's deterministic tendencies and its reliance on fixed interpretive models. This tension invites reflection on whether AI reinforces rigid interpretive paradigms or can adapt to the evolving complexities of literary theory.

Despite these challenges, AI holds immense potential to advance literary studies when employed thoughtfully and collaboratively. Scholars advocate for a symbiotic approach, where human creativity and critical thinking complement the precision and scalability of AI tools. For example, while AI can rapidly analyze vast corpora to identify patterns or anomalies, human scholars are essential for contextualizing these findings within broader cultural, historical, and theoretical frameworks. This partnership not only mitigates the limitations of AI but also enriches its applications, ensuring that literary analysis remains a space for innovation and inclusivity.

By addressing ethical concerns and engaging with theoretical implications, scholars can responsibly integrate AI into literary studies, fostering a dynamic interplay between machine capabilities and human insight. This approach not only enhances the discipline but also reaffirms its commitment to critical inquiry and the values of equity and inclusivity in the digital age.

## **Conclusion**

The integration of artificial intelligence into literary studies is an important transformative moment for the humanities, providing new tools and methods to complement the traditional approaches. From computational reading and authorship attribution to mapping intertextuality, AI has opened up unprecedented boundaries for literary analysis in which scholars can reveal patterns, themes, and relationships on a much larger scale than ever before. However, these advances are accompanied by major ethical and theoretical challenges: algorithmic bias, questions about AI's interpretive capabilities, and its compatibility with established literary frameworks.

By taking on the collaborative mode that brings together precision and scalability with human creativity and critical insight, scholars will find these complexities more responsibly navigable. Partnership not only strengthens the discipline's analytical depth but strengthens its commitment to diversity, inclusivity, and richness of interpretation as well. Finally, integration into the realm of AI offers a dynamic pathway for reimagining literary scholarship in the digital age and makes the field relevant and vibrant for generations to come

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# EXPLORING THE TURMOIL OF EXPATRIATES IN CHIMAMANDA NGOZI ADICHIE'S *AMERICANAH*

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## Abstract

Chimamanda Ngozi Adichie is a Nigerian writer. Adichie is a trailblazer in the contemporary because she maintains a unique raw aptitude for championing and Intellectual development. Overpowering many of her peers and improve the way that will clear that future literature from the continent has not yet come to light. The novel *Americanah*, is the evidence of racial struggles and a history of the agonizing expertise of Africans living overseas. It looked at the different hues and untold histories of African diasporic experiences as viewed through Adichie's extraordinary vision. The novel *Americanah*, serves as a proof to the racial prejudice and the painful experiences faced by Africans abroad. It explores the diverse perspectives and hidden narratives of African diasporic experiences through Adichie's remarkable insight. The study's thorough examination of the text established the diverse socio-financial and psychological trauma of exile on African immigrants who were compelled to flee their nations in quest of safety and a better life overseas due to a combination of sociopolitical, economic, and even religious "forces." The paper concluded by discussing racism, oppression, loneliness, and denigration as accompanying psychologically traumatic experiences of many of the diaspora characters in Adichie's *Americanah* and how the book acts as a cure-all by bringing these numerous issues to light and pleading for immediate, patriotic attention in order to stop this massive movement away and restore humanity's dignity, regardless of where on Earth they may be from.

**Keywords:** diaspora, oppression, racism, social militancy, expatriate.

## Introduction

Chimamanda Adichie's novel *Americanah* (2013) is a story between subaltern women and struggle for her identity. This novel portrays a nation plagued by corruption and social issues, specifically Nigeria, a country rich in mineral and other valuable resources. The protagonist, Ifemelu, escapes to America to escape the continuous violence in Nigeria. The novel unveils how the American environment and other external elements impact immigrants, ultimately shaping their identities. A significant example is Aunt Uju, who was once a loving and generous individual in Nigeria and shared a close bond with Ifemelu from her childhood. However, upon moving to America, Aunt Uju's warmth and kindness fade, revealing a person who now conforms to the harsh realities of her new surroundings. The oppressive environment in America complicates the lives of Black individuals, stripping them of their humanity and complicating their relationships, even as they struggle for survival in a foreign land. Aunt Uju becomes indifferent to Ifemelu's plight,

adapting to the system by marrying a divorced accountant, Barthelemy, to address her own needs in this challenging environment. This transformation alienates the once familiar Aunt Uju from Ifemelu, who seeks to rekindle memories of the nurturing aunt she once knew. Ifemelu's efforts to reconnect with Aunt Uju underscore the stark changes shaped by their new reality. As Ifemelu navigates the American landscape, she too experiences a loss of her former self, emerging as a different woman shaped by her struggles. Ultimately, Ifemelu undergoes even more profound changes than Aunt Uju, as her past life, along with those in it, is left behind. Her journey is marked by traumatic experiences that leave her deeply affected, including when she adopts a false identity, Ngozi Okonkwo, to cope with her challenges. This new identity becomes a way for her to navigate her painful reality, even as she occasionally slips back into her true name during intense moments, highlighting her internal conflict.

### **Fabricated Identity**

Ifemelu feels powerless in the American setting and looks for external support against him, facing outside pressures and conflicting values that threaten her. Even with the fabricated identity of Ngozi Okonkwo, she struggles to find a single appealing job. The few positions advertised in the newspapers are for escort work, which essentially becomes a form of organized prostitution, offering intimate and personal services. In her desperation to make ends meet, Ifemelu takes a job as a table tennis coach, who has a warped and sexually misguided nature. This coach requires physical intimacy to relax and is willing to pay one hundred dollars per encounter for women who are willing to partake in his sexually charged "therapy." Ifemelu thinks the money will suffice for her rent and help with her school fees, and despite her initial reluctance, she accepts the position. During their interactions, she finds herself drawn to him and ends up sleeping with him, which alters the course of her life. He takes something from her that she cannot reclaim, and she realizes this is an experience she would never have accepted back in Nigeria. With limited options available to her in this foreign context, she feels compelled to make these choices for her survival. Ultimately, the American environment drives her to actions that lead to her emotional turmoil. Later, Ifemelu reaches out to Aunt Uju and becomes even more anxious upon realizing that Aunt Uju is indifferent about how she obtained the money. The rapid series of events and her realizations, as she struggles like many other black immigrants to assimilate into American life, plunge her into a state of psychological distress.

### **Transformation of Ifemelu**

This emotional trauma leaves a deep emptiness within her that persists for over sixteen years. In this environment, Ifemelu transforms into a typical "American," learning to navigate the American lifestyle. Conversely, Obinze confronts the harsh reality of London, which he enters due to his mother's deception. To survive there, he adopts a false identity as Vincent Obi, as he lacks proper documentation. One particularly disheartening moment

occurs during a birthday celebration at work, where he must accept congratulations for a birthday that isn't his, according to the card. On a day that should not have been his to celebrate, he feels compelled to respond to his colleagues' cheers. In a bid to maintain his presence in London, Obinze even considers a staged wedding, orchestrated by Angolan associates for which he pays a steep price. However, at the very courthouse where his wedding is meant to take place, he is taken by an immigration officer and deported.

### **Personal Allyship and responsibility**

The central theme of the novel is racism, highlighting the struggles faced by African immigrants due to discrimination in London and America. The author argues that America, more than any other nation, exhibits the highest levels of prejudice and racial practices, making it a part of its culture. Racism impacts Ifemelu and other immigrants, but she refuses to be passive. She initiates a blog to address these issues, which helps her gain income and a scholarship to Princeton. However, Ifemelu comes to the realization that discussing race in America does not lead to any real change, prompting her to shut down the blog. Recognizing the aspects of her identity she lost in America, including her connection with Obinze and the unique lifestyle there, she feels compelled to return to Nigeria. In her search for Obinze, she quest to rediscover her true self and reclaim what she had in Nigeria. Upon her return, she feels a sense of relief knowing she doesn't have to face the constant scrutiny and suspicion she experienced in America.

### **Challenging Stereotypes**

In the novel *Americanah*, Chimamanda Ngozi Adichie powerfully illustrates the reality of racial discrimination through the experiences of various characters. Nearly every character in the story endures significant physical, psychological, and environmental hardships as a result of racial stereotypes encountered in different contexts across America and Europe after leaving their home countries. Adichie portrays many individuals from Africa and the Caribbean who migrate to these regions in pursuit of better opportunities while fleeing unbearable circumstances in their native lands. This is exemplified by characters such as Aunt Uju, Emenike, Ifemelu, Obinze, and Ginika, along with numerous other Nigerian immigrants. In the U.S., these characters face a racially charged environment that often distorts their perceptions, belittles their self-worth, and imposes new identities upon them.

This leads to psychological trauma that only a few can endure until the end, leaving Adichie with little recourse but to document their struggles. For instance, Aunt Uju faces immense challenges in America while attempting to obtain her medical credentials much of which stems simply from her being black. Once she finally qualifies, she discovers a racially divided America, where many patients refuse her treatment based solely on her race. Some patients even request to be transferred to other hospitals, believing they will receive better care from white doctors. Those few white patients who do accept her help often act out of a sense of obligation. Aunt Uju endures these incidents quietly as they

disrupt her community. Furthermore, the issue of racial discrimination also affects her son, Dike, who frequently encounters trouble at school because of his racial background. The author poignantly conveys the weight of these experiences.

### **Black Americans**

It's all part of the bitterness Accusations against America and the realities of its racial world. The writer, for his part, hopes to gain sympathy for these "black Americans" through the streets of America who are constantly reminded that they are not Necessary, that America is only showing kindness by admitting them, and that on the same day they can limit themselves to their kindness. Writing reveals other actions that are Psychologically traumatic for a non-black America, a fate they share in common with their black compatriots in the diaspora. Writing sacrificially revealed to non-American blacks. Ifemelu says: "I came from a country where race was not the issue. I did not think of myself as black and I only became black when I came to America." (290)

This example is indicative of the dominant racial factor in the United States. In addition to skin color, other facial features such as hair, eyes, and nose determine race. In *Americanah*, the term "hair" is a controversial topic because it is used as a form of discrimination. African women are denied opportunities because of the texture of their hair. For example, Auntie Uju had to undo her braids when she went to a job interview, and Ifemelu was also forced to undo her braids to go to an interview. This is a form of racism that is closely related to stereotyping. Indeed, this is how things are, the way blacks have to accept America. There are so many things blacks have to do in America because of their poverty. There is also a long list of things they must do if they want to survive in a racial world like America. America seems to be doing them a favor by allowing them to stay within its walls. This is a favor they must return by accepting the racial situation, mocking and laughing at it, never complaining to white people who will continue to dehumanize them.

### **Non-American Black**

Ifemelu's blog, *The Non-American Black*, becomes a space where she expresses her frustrations and observations about race, identity, and alienation. She distinguishes the experience between African Americans and the black peoples who are referred as Non-American Blacks. Through her writing, she connects with others who share similar experiences, thereby easing her feelings of isolation. She argues the systematic and subtle forms of racism in America. Ifemelu resists fully assimilating into American culture, feeling a tension between accepting her Nigerian identity and conforming to the expectations of American society. This struggle is evident in her refusal to adopt an American accent and in her critique of the superficial ways in which people interact across racial and cultural boundaries.

### **Unemployment and Financial Instability**

Upon arriving in the United States, Ifemelu struggled to find work despite her qualifications and education. Her inability to provide evidence of work experience and her immigration status made it harder for her to compete in the job market. At one point, she took a menial job as a babysitter and later began an exploitative arrangement with a tennis coach to make ends meet. The experience left her emotionally scarred and highlighted the desperation that many immigrants face. Ifemelu struggled to pay rent and maintain basic living expenses during her first few years in the United States. This financial instability added to her feelings of alienation and forced her to make compromises that she would not have considered in Nigeria. Obinze, even without documents, works like a slave and faces exploitation. His precarious economic situation always makes him fear deportation and lack of autonomy.

Adichie's *Americanah* paints a nuanced portrait of how economic and social hardship shape the immigrant experience. The characters' journeys reflect the emotional toll of economic hardship, the impact of systemic discrimination, and the challenges of navigating cultural upheaval. These struggles not only define their lives abroad, but also affect their reintegration into Nigerian society, highlighting the enduring complexities of identity and belonging.

### **Alienation of Expatriate**

Through Ifemelu's struggles with race in America and her eventual decision to return to Nigeria, the novel underscores the complexities of navigating cultural dichotomies and the alienation that often accompanies expatriation. Ifemelu experiences a sense of loss and disconnection during her transition from Nigeria to the United States. She struggles to adapt American culture while grappling with differences in the social values, norms and language. She feels uncomfortable because of her Nigerian accent and mannerisms which often feels alienated. Ifemelu experiences "reverse alienation". Similarly, Obinze's experiences in England highlight the precarity and indignities faced by immigrants, particularly those without legal status. Together, their stories reflect broader themes of globalization, identity, and the tension between aspirations and the realities of migration.

Ultimately, *Americanah* not only sheds light on the personal and societal challenges faced by expatriates but also critiques the structural inequalities that perpetuate such turmoil. Adichie's nuanced narrative invites readers to reflect on the meaning of home, identity, and belonging in an increasingly interconnected yet divided world. This makes the novel a timeless and essential exploration of the expatriate experience.

### **Conclusion**

We conclude that Chimamanda re-created characters that were constantly fighting against their surroundings and the forces that were attempting to deprive them of their humanity. She also illustrated how our deteriorating and corrupt environment affects the people. Once more, the impact of the American atmosphere on the immigrant is clearly visible. According to the author, America is a racist place designed to engulf a Black

immigrant in a whirlpool of uncontrollable circumstances. The atmosphere is hostile in many respects, and Ifemelu's courageous decision to return to her homeland is undoubtedly one of Adichie's key messages to the numerous "Americanahs," or immigrants facing unspeakable persecution and adversity overseas. Exploring the turmoil of expatriates in Chimamanda Ngozi Adichie's *Americanah*, it is essential to emphasize the novel's profound exploration of identity, belonging, and cultural dislocation. Adichie intricately portrays the psychological, emotional, and social challenges faced by expatriates, particularly through the experiences of Ifemelu and Obinze. Their journeys reveal how migration disrupts and redefines one's sense of self and connection to home.

In *Americanah*, the diasporic experiences of Ifemelu and Obinze reveal the complexities of identity for African immigrants in metropolitan environments. While Ifemelu's journey as a successful blogger enhances her self-efficacy, it simultaneously jeopardizes her continuity, distinctiveness, and self-esteem. Both characters grapple with the challenges of assimilating to the cultural codes and norms of their new surroundings, leading to significant obstacles in their identity formation. Despite their efforts to integrate, they encounter the pervasive issue of aversive racism, which manifests as a subtle yet insidious form of prejudice that complicates their acceptance and belonging in these western spaces.

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# TRANSHUMANISM AND ECO-WAR IN PAOLO BACIGALUPI'S *THE DROWNED CITIES*

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## Abstract

*This chapter examines Transhumanism as a form of genetic augmentation designed to create super-soldiers, exploring their symbolic role in a future where humanity uses technology not to heal the planet but to cause conflict. Augments were originally designed for warfare and in a devastated world, these augmented characters embody the intersection of technology, war and survival. The Drowned Cities is a novel in which sea levels are rising due to climate change that submerged vast portions of the world, leaving a society fractured by endless war. A society that has turned to genetic manipulation as a means of survival in an era where climate change has rendered much of the world uninhabitable is depicted as both products and perpetrators of war. The novel examines the ethical and moral implications of using technology to fuel violence and control. Climate change is portrayed as a catalyst for conflict in a future where the themes of environmental destruction and war are intertwined. As resources become scarcer due to rising seas and extreme weather, the human response is not unity, but warfare, where augmented beings are the ultimate weapon.*

**Keywords:** *Transhumanism, War, Augmentation, Environmental destruction, Survival, Natural resources, Sea-level, Technology and Humanity.*

## Author Introduction

Paolo Bacigalupi is an American author, best known for science fiction and fantasy writing. He was born on August 6, 1972 and has gained recognition for his thought-provoking narratives that often explore socio-political issues, ecological problems and consequences of technological advancement. He advocates for sustainable living and the environment. He is one of the most influential voices in modern speculative fiction. His famous novel, *The Windup Girl* (2009), got broad approval and won many prestigious awards, including the Hugo, Nebula, and Locus awards.

His works for more youthful groups of onlookers keep up his signature focus on environmental and moral topics, making them open and impactful for readers of all ages. Eminent for his distinctive narrating and sharp commentary on modern issues, Bacigalupi proceeds to be a critical voice in advanced theoretical fiction. He proceeds to motivate the people to reflect on the consequence of human activities, making him one of the foremost powerful voices in present day theoretical fiction.

## Introduction

*The Drowned Cities* is a horror filled work. First there is a disaster caused by global warming which gave rise to water level in the oceans causing cities to drown and then the horror caused by war. Bacigalupi depicts a post-apocalyptic, mid-conflict picture of a small

village and the jungle surrounding it. There is not a clear picture of where all this action takes place in relation to the present world, but a variety of references that point off in different directions. There is a sense of temporal and geographical disconnect with their new environment as the exact location of the setting is very unclear.

The novel explores Eco-War, world full of horror, chaos, anarchy, lawlessness, paranoia and noir. It is set in a dark future war-torn America where violence, grief, and panic dash everyone, two young refugees Mahlia and Mouse, with the help of Doctor Mahfouz, have managed to leave behind the dreadful lands of the Drowned Cities by escaping into the jungle outskirts. The novel spins around Mahlia, a war orphan and her faithful companion, Mouse. As they explore the ruins of the drowned cities that once thriving area but now it overwhelmed by environmental issues, socio-political problems and destruction of lives.

Paolo Bacigalupi's portrayal of *The Drowned Cities* is very vivid where he held people responsible for the disaster of drowning the cities and then the horror of the war. This novel is representative of postmodern literature in many ways. Starting with the form and narrative style, it is meta-fictional, as it blurs the boundary between fiction and reality. Bacigalupi has discussed present political scenario of United States with fictionalising the events. At times he addresses the audience by commenting on the novel's events as a third person omniscient narrator or by using Tool as a mouth piece. The narrative is filled with a persistent sense of paranoia and chaos, everywhere there is bloodshed, one is killing other and even children like Mouse are made soldiers to fight in the war.

### **The world is Devastated by Climate Change**

Climate change is reflected in the backdrop of *The Drowned Cities*, giving a glimpse into a future shaped by humanity's disregard for environmental stewardship. Global warming and melting polar ice caps have caused vast areas of land to be swallowed by the sea in the novel. This causes sea level rising and it results in the collapse of environments. Mass migrations takes place and this displacement have led to Eco-War. Governments have disintegrated, and untamed groups presently fight for control, propagating cycles of viciousness and pulverization.

This scenario shows a stark picture of how ecological imbalance cause people to exacerbate inequality and fuel chaos. The misfortune that comes with natural disregard, emphasizing that climate alter does not fair affect nature but eradicates social and authentic personalities as well.

### **The Purpose of Genetically Engineered Tool**

When Mahlia and Mouse leave the dreadful lands of Drowned cities by escaping into the jungle outskirts. In the jungle their fragile existence quickly collapses at the encounter of a wounded war beast, a genetically engineered half-man named Tool, who is being hunted by a ruthless band of soldiers. Mouse is taken prisoner by merciless soldier boys and Mahlia is faced with a very difficult decision either risk everything to save Mouse or flee with Tool to a place where there is hope for freedom from all this disaster and horror.

The keymaster came to the prison to take Tool along as it was needed in the war. Tool is half-man, a genetically modified war machine, trained only to kill. It was a part of a battalion commanded by General Caroa and had fought in the Kolkata Delta, as well as many other wars and survived them all. But now it had escaped the clutches of the soldiers of the United Patriot Front (UPF), and while escaping got wounded by them.

Bacigalupi has mastered his character portrayal of Tool and through him has talked about the bioterrorism industry, creating new dreadful organism for their own benefit. The soldiers were looking for him and he knew they won't stop until either of them dies. While trying to hide from the soldiers and their predators, Tool submerged himself in a swamp, where he was viciously attacked by a gigantic alligator. The two monsters end up in a life and death struggle.

### **A Tale of Struggle and Survival**

In meantime in Banyan Town, not far away, two friends Mahlia and Mouse, along with humane Doctor Mahfouz struggle to survive in the Drowned Cities. Mahlia's father was a Chinese General, who came from China to America with his group, as peacekeepers. When the Chinese left United States after the failure of their peacekeeping mission, Mahlia's father left with them. He left his family behind, Mahlia and her mother then sold antiques to survive. After sometime, Mahlia's mother went missing, leaving Mahlia alone. She lost her right hand to the boy soldiers of the Army of God (AOG), one of many armies battling for control of what remains of America.

Mahlia had all the hatred for the Drowned Cities for here the people were killing each other. There was always a war on their minds. But the Chinese people were other way round, they were civilised and cooperative unlike the Drowned Cities. After running away from war-torn Drowned Cities, Mouse and Mahlia reached a jungle where they encounter Tool, critically wounded and in the process of dying. After holding Mahlia with one hand jerking her and dipping Mouse in the water, Tool was filling their hearts with terror. Tool manages to capture Mouse as a hostage and in order to free him, Mahlia offers to bring either Doctor Mahfouz or bring back medicine from Banyan Town to cure Tool. Tool thought it to be a mockery to run away from him.

Mahlia leaves for Banyan Town to bring back the medicine to cure Tool and set his friend Mouse free of Tool's monstrous hands. But as she came back home, she found that the soldiers who had been hunting Tool were in the town, looting and terrorizing the inhabitants. When they saw that Mahlia is a castoff and half-Chinese, they tried to kill her. Doctor Mahfouz and Mahlia are made to treat the wounded survivors from their encounter with Tool. But this means that Mahlia will be delayed in bringing the medicines back to Tool, thus endangering Mouse's life. She conceives a plan that brings about a devastating coywolv attack on the soldiers and ultimate ruin upon Banyan Town.

Mahlia, Mouse and Doctor Mahfouz escape into the jungle and locate Tool who is now barely alive. Against the wishes of Doctor Mahfouz, Mahlia treats and heals Tool, whom she hopes will help her escape the Drowned Cities, to find freedom and peace. But things

become complicated when Mouse returns to Banyan Town and is captured and recruited into the UPF. In spite of her hardships, Mahlia is clever and decided, denying to let her wounds characterize her. Her capacity to explore a tricky world exhibits her insights, strength, and determination.

### **Eco-war and its Effect**

Environmental issues, natural corruption, asset shortage and climate changes has gotten to be a critical driver of struggle in numerous parts of the world. In the novel, Eco-War plays a vital role and it is investigated as the collapse of environment leads to far reaching viciousness and chaos. War has been one of humanity's most dangerous powers, clearing out significant and enduring impacts on people, communities, and countries. Paolo Bacigalupi magnificently depicts the obliterating results of war, emphasizing its affect on both the physical world and the human soul. One of the foremost quick impacts of war is the misfortune of lives. The utilize of child troopers within the novel highlights how war victimizes children of their guiltlessness, driving them to participate in savagery and adopt survival strategies that strip absent their humankind.

This mirrors real-world clashes making people to fight against human race due to the consequence of human activities in environment results in Eco-War. The natural corruption worsens asset shortage, fueling encourage strife and making a horrendous cycle of devastation. *The Drowned Cities* distinctively portrays the suffering of civilians, especially children, who are caught within the crossfire. The utilize of child warriors highlights the franticness of social orders stripped of their characteristic and social assets. The novel strengths readers to go up against the moral and ethical problems that emerge when survival depends on abuse and violence.

### **Glints of Hope in a World of Loss Trust**

In spite of the bleak reality, where war and ecological collapse have crushed communities, hope acts as a driving constrain for the characters in the novel. This hope maybe born from the versatility, strength and little acts of humankind that persist indeed within the most brutal circumstances. This glint of hope, epitomized by the actions, connections, and strength of the characters, highlight humanity's capacity to discover light indeed within the bleakest circumstances. Hope in the novel is additionally uncovered through acts of give up and bravery. When Mahlia dangers her claim life to spare Mouse, it underscores the thought that selflessness can triumph over fear. Through the bonds of fellowship, acts of give up, the battle for opportunity and nature's calm resurgence, the novel proposes that indeed within the most destroy circumstances, hope endures. These glints of hope motivate readers to reflect on the significance of boldness, sympathy, and assurance in overcoming misfortune.

### **Conclusion**

Paolo Bacigalupi offered a commentary on the intertwined nature of war, technology, and ecological collapse. The use of augments in the novel serves as a powerful symbol of

how technological advancement, when driven by militaristic aims, worsens the destruction of both humanity and the environment. The genetically engineered half-man named Tool reflect the dehumanizing effects of war and the unnatural manipulation of life for violent purposes. Bacigalupi's narrative argues that technological innovations designed for dominance deepen the ecological and social crises they are meant to address.

The novel emphasizes that peace and survival can only be achieved through responsible stewardship of both human and natural resources, warning against the destructive consequences of unchecked technological progress in the context of war. *The Drowned Cities* is a cautionary tale that shows that true progress is not in technological augmentation for warfare but in the preservation and restoration of our environment and humanity.

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# **WOMEN'S RESILIENCE AND CONFRONTATION OF TRAUMA THROUGH THE LENS OF PSYCHOANALYTIC FEMINISM IN S. J. WATSON'S *BEFORE I GO TO SLEEP***

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## **Abstract**

Trauma is a prevalent term in today's world across nations. Memories are the source of trauma for most people. But in this psychological thriller debut novel, *Before I Go to Sleep* by S. J. Watson, the source of trauma is completely opposite. The protagonist, Christine Lucas, has anterograde amnesia, which causes her a rare and different kind of memory loss. She wakes up every day with no trace of memory about yesterday, for nearly two decades. This woman protagonist has to fight each day with this trauma and to find the truth behind her memory loss among the male characters in the novel who manipulate her. The existential crisis of identity and gender dynamics are the key themes. This study examines the theory of 'psychoanalytic feminism and trauma' in the novel *Before I Go to Sleep*. This paper analyses the inherent qualities of man and woman and brings out the nature of the human psyche into light.

**Keywords:** Memory, trauma, gender identity, anterograde amnesia and manipulation.

## **Introduction**

Memories are not just related to the past. But it has its impact on our present and future also. The true fact is that humans cannot function properly without memories in terms of cognitive as well as other neuropsychological functions. Thus, we can imagine the sufferings of memory loss and coma patients. But a special kind of memory loss is employed in the novel *Before I Go to Sleep*, written by S. J. Watson. This is the thrilling, psychological, and suspenseful novel that exhibits the story of a middle-aged woman diagnosed with a rare and serious condition of memory loss called 'anterograde amnesia'.

One cannot make sense of what is going on in the current moment without having knowledge of what has happened the moment before. This is the condition of the protagonist of this novel, Christine Lucas. She was not able to remember her recent past for almost two decades. Even though the main victim of this disease seems to be the protagonist, the author meticulously described the pitiable state of her husband, Ben Lucas. He has to start his day by explaining to his wife who she is. Not only that, he also has to assure his own wife that he is her husband, showing the photograph of them together. Once she fell asleep, her memory automatically cleared up, just like clearing the cache files in gadgets.

## **Study Sketch**

This study explores the varied literary theoretical views of feminism in the gripping debut novel of S. J. Watson, *Before I Go to Sleep*. The theory of individual identity of

women, the stereotypical superiority of men over women, and emotional disturbances faced by women. The subcategories of the theory, including power dynamics, manipulation, fragmentation, and repetition, are enforced in this great piece of work. Trauma is one of the significant element exhibited in reliance with the Psychoanalytic feminist theory in this novel.

### **Brief Introduction of the Author**

One of the contemporary English writers of the twenty-first century, S. J. Watson. He studied physics at school and became an audiologist. He actually started writing fiction during his free time. He learned to write a novel at the Faber Academy as a course of study. The result of his keen interest in writing and his creative imagination resulted in the great success of his first debut novel, an international bestseller, which was translated into more than 40 languages. The novel *Before I Go to Sleep*, which was published in 2011. He has written two other novels, named *Second Life* (2015) and *Final Cut* (2020). His fictions are captivating with the protagonists, who were all 'woman'. Some short stories and essays were also written by him. Although *Before I Go to Sleep* is the debut novel of this writer, the recognition of this novel around the world shows it's worth as well as the author's greatness.

### **Theoretical Resemblance**

*Before I Go to Sleep* is a mysterious thriller novel. The story aligns with the concepts of psychoanalytic feminism. The woman protagonist of the novel is having the 'psychic wound' caused by men, as Freudian theory addresses. Psychoanalytic feminism is a psychological theory by which our understanding of male dominance and female oppression is inverted. It states that the nature of the human psyche is responsible for resilience, resistance, dominance, and oppression. This theory enunciates that men were inherently having that feeling of supremacy. And it's women's nature to show minimal resistance or accept the situation.

### **Traumatic Influence**

An emotional retaliation to any events that either shocked or imposed fear upon an individual. Generally, trauma is related to the terrified past event that resides in one's memory. The protagonist of this novel also had a trauma, but the cause and condition are eccentric and peculiar. As an amnesiac patient, the loss of her past memories and the distorted truth told by the other characters emanated her trauma unlike the former general one.

### **Outline of the Novel**

The protagonist of this novel, Christine Lucas, was subjugated to oppression of a different kind. She was made to believe everything, which the other characters tell her. As she can't remember anything every other day, she can be easily swayed. Her psychological condition adds up to her resilience and minimal resistance, depicting the nature of the

human psyche. In this chaotic situation, Christine was puzzled as to whom to believe and even more so, what is the point of believing if she is just going to forget all the things the next day? The other characters who influenced Christine were her husband, Ben Lucas, her psychiatrist, Dr. Nash, and Mike, a mysterious character.

This study further analyses the application of sub-themes of the theories such as psychoanalytic feminism and trauma in this novel with the background of gender dynamics along with power and identity. This study is split into five parts, in which the character Christine confronted in this novel is discussed in detail. The five parts are about memory, manipulation, gender roles, belonging, and mortality of humans.

### **Disrupted Memory**

Memory is an important entity in one's life. If the memory is disrupted in any human being, it would result in disaster for that person's life. The forty-seven-year-old amnesiac Christine has her memory clearly up to her twenties only. She does not even remember the critical incident that happened in her life, which made it upside down. Instead of having a traumatic experience caused by the accident or attack remembered by Christine, she goes through a more critical trauma of having anterograde memory loss every single day. When Christine had doubts about her husband, she was asked to write journals daily by her psychiatrist, secretly from her husband, to keep track of what was happening in her life. Thus, trauma has become her part of her life, which she must have to endure each day.

As Christine's memory fades completely, once she is asleep, she is not able to recognize her own husband when she wakes up. Her husband must have been tired of repeating the same things every day for nearly two decades. It must be hard for him. At the same time, if he lies, she will not be able to recognize him as she has no memory. This is a given chance for 'her husband' character to say whatever he wishes and manipulate her. Her husband, Ben Lucas, made use of this loophole and lied to his wife that her memory loss was caused by the car accident, and their only son, Adam, died in that accident. He hid the truth of the planned attack, which is the real cause of her amnesia. He might have hid it, Intending good for her; anyway, he lied and manipulated her. Originally, their son was safe and sound, yet she was not told this truth, and her husband kept her in the dark.

### **Psychic wound by Amnesia**

The protagonist Christian Lucas was a amnesiac patient with a critical condition which caused commotion in her memory. This impairment results in several problems in the patient's life. The overall wellbeing including the physical, mental and the emotional balance will be damaged and perturbed. In the midst of these chaotic situation, the protagonist had to undergo troubles and turmoil by the people around her. She had to encounter the patriarchal dominance from all the male characters. With the willpower and the courage to face up the challenges, the protagonist overcame the hurdles and resolved all the mysteries behind her disease. This shows the strength within human's beliefs and mind-set enunciating the psycho analytic dynamics of humans.

### **Resilience and Confrontation**

When Christine heard from the doctor the real reason for her amnesia, the attack, she was devastated and felt strange. She was in utter confusion about whom to believe, as no hints left in memories to relate. She had these trust issues throughout the novel. She was in ultimate shock when she had this suspicion about her husband's true identity. Despite her fragile memory, Christine battles these intrusive situations and searches for truth about everything going on in her life. This shows the inherent nature of man and woman, exhibiting oppression and resistance towards that oppression, as stated in the theory of psychoanalytic feminism.

### **Power and Gender Dynamics**

Power and gender dynamics play a crucial role in this novel, demonstrating the inequality and distinction between the treatment of man and woman. The protagonist, Christine, was subjected to uncertainty because of her unstable mental state as well as the influence of other characters upon her. The 'husband' character holds some authority over her, which is misused by the mysterious character, Mike. Mike was the person with whom Christine had an affair before, and he was the one who attacked her, causing this anterograde amnesia. She was questioning herself about the identity of her real husband, who showcased the love and provided her emotional support all this time. It happened as she thought; Mike was acting as her husband and deceiving her. Although she was shattered inside, she took up the courage to face her problems.

### **Human's Nature of Inclusion**

Humans seek belonging and are easily attached. Christine was not able to feel the belonging even for a single day. She was not able to remember herself, her husband, or her family situation. She was like a new-born each day with no memory of the recent past, whom anyone can easily manipulate and instil their own perspective of situations in her. On one side, she can be free from all the impurities that our memory causes us, like grudges, hatred, etc. On the other hand, she was perplexed to understand or to cope with the present reality, which is the continuation of her forgotten past. Thus she was being abstained to feel the belonging. In this vast universe, she was just left alone on her own and has been given the chance to live each day freshly, but that was not the case. She was haunted by the memory loss each day, unable to make sense of what is reality and what is fake. The description of each situation by different people contradicts one another, and she was overwhelmed and bewildered and did not know whom to trust. Thus, the questioning of identity and belonging in this novel is illustrated through the character, Christine.

### **Truth of Transience**

And finally, the mortal nature of humans is poignantly expressed through this novel. We, humans, must have to leave this world no matter what situation we are in. That is, humans have to meet their end, i.e., death, leaving everything behind, including our memories. And we are not aware when we will face this end. Here in this novel, the

amnesiac Christine Lucas has to face this end every day. As she woke up every day with no trace of memory about yesterday, demonstrating the real end, which will eventually be faced by every human. She is dying every day with that memory loss. Humans neither fight back death nor delay it. This essence is emphasized by the situation of the protagonist and other characters. Despite the fact that her husband Ben, her psychiatrist Dr. Nash, and her friend Claire intend good for Christine and support her, they could not change the situation, and they also could never understand the pain and turmoil entailed by this orphan disease, anterograde amnesia. Thus, the five parts of this research study, including memory, manipulation, belonging, gender dynamics, and human mortality, perfectly align with the theme and characters of this novel.

### **Structure Complementing the Storyline**

The first-person narration of the protagonist's life by herself propels the readers to develop affinity towards the character. The title itself explains the plot of this novel. Before I Go to Sleep, 'I' referring to the protagonist Christine Lucas, is going to narrate her life events before going to 'sleep', which is her intrusive memory loss. And from the phrase, it is clear that she has this mission of investigating the actual reason for her illness and to know the truth about her husband and her son. This precisely renders the resilience of women and their strong willpower in the midst of male domination, oppression, and manipulation. This novel also showcases the equality of humans' feelings, expressions, and responses to their circumstances and problems, irrespective of gender differences. The way we perceive and carry out any situation may differ for each and every individual, but it is not gender constrained.

### **Life's Brutality**

Human beings sometimes feel that they would like to have a delete or reset button just like any gadget or machine has. The consequence of having that ability to forget is elegantly crafted by the author S. J. Watson, portrayed through the character Christine Lucas. Being given that ability to forget everything once she fell asleep, Christine has to face a lot of troubles each day. To make sense of the present, one must know the past, and she could not. She started writing a journal as per the advice of her psychiatrist, Dr. Nash. Surprisingly, she was not able to comprehend her own writing. It seemed just as fragments of situations scribbled on paper because she could not recognize her own self, let alone her handwriting. This is the cause of her trauma, which haunts her day and night for the past two decades.

### **Deception and Manipulation**

Without memory, history can be rewritten with false information, and that is how the amnesiac character Christine was easily manipulated and fed up with the false information that pleases them. Usually, trauma is defined as 'the distressing and disturbing past experiences' that are threatening and harmful for one's life. In Christine's case, instead of past experiences, 'not being able to remember the past' became the trauma for her.

Research shows that most people are susceptible to trauma in one way or another. This commonality of traumatic experiences regardless of gender and identity can be observed in this novel.

Bearing the excruciating torture of her memory loss, Christine finally found the truth about the planned attack that caused her the great disruption. It was Mike, whom she once had an affair with. He was the one who masked his identity and acted as her 'husband'. Behind her back, Mike destroyed her journals and deleted the videos taken by Christine for her to remember. All this mess came to light before Christine's eyes in the same hotel room where she was assaulted by Mike. She confronted her own problem and escaped from Mike by setting the fire in the room. This portrays the resilience and courage a woman holds, which is not inferior in any way to a man. Gender equality is still there but overlooked by some people with some pointless conventional beliefs.

### **Expounding Multiple Personalities**

The special ability of a human is that he or she can perform different roles and can shoulder the responsibilities that each role possesses. This natural phenomenon fits the amnesiac character Christine as well. Even though she does not remember her own identity, she showed love towards her husband, and she was also devastated to know the loss of her son, Adam. When the truth became clear, Christine united with her real husband, Ben Lucas. In addition to her joy, her husband revealed that their son Adam was not dead. He is alive, and Ben hid this truth from Christine for her own good. Fearing that her illness may result in not treating the child well and it might bother her even more. Her memory returns when she witnessed her son being alive. Decades of suffering flew into the air, and Christine became alright again. The strength of 'motherhood' as a part of 'womanhood' in general is displayed accurately in this novel.

### **Conclusion**

This study presents the pervasive feminist ideas in the novel *Before I Go to Sleep* in a more distinctive lens of 'trauma and psychoanalytic feminism' theory. The realistic and relatable storyline with gripping and thrilling suspense makes this novel heart-breaking as well as heart-touching. The sub-themes elucidated in this novel, including memory, manipulation, connection, fragmentation, and mortality, bring out the human nature, notwithstanding any gender or psychological differences. The protagonist, having the illness of anterograde amnesia, appears to be a scapegoat and a sheer screen through which the reality of human life is exposed.

In conclusion, this psychological thriller novel, *Before I Go to Sleep*, is not just a story of an amnesiac middle-aged woman, but it discloses the nature of the general term 'womanhood' more clearly. This study shows that the feminist perspective, where women were 'emerging beyond the canon' and shattering the confines of society, which prevents them from reaching higher and higher success in life.

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# FROM REGRET TO HOPE: NORA SEED'S JOURNEY IN MATT HAIG'S *THE MIDNIGHT LIBRARY*

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## Abstract:

This paper deals with the novel *The Midnight Library* by Matt Haig. In this novel author mainly highlighted the character, Nora. This novel is fantasy novel. When she attempts to end her life, she finds a magical book. In that library book each book based on each different life style. In that book Nora can choose what life style she wants. She can open that book and then Nora can experience that life style. In each life Nora learnt something new about herself because she experienced multiple books. Later Nora experienced no life is perfect.

**Keywords:** Mental health, regret, second chance, self- acceptance, life choices and hope

## Introduction:

This novel *The Midnight Library* is an imaginative exploration of life possibilities, choices and about Regret. The novels from the library exists between life and death. Each book represents protagonist life in different version. Nora feels burden by thinking past regrets and she struggles with the mental health. Through the alternative version from Library books, she learns new things in her life. In late thirties only she finds herself. She finds overwhelmed by the failure and by the isolation. Mrs. Elm was a guide she was a librarian in the library and she helps to alternate lives with the help of book. This novel was about Nora's unique journey and through this novel can analyse a deep psychological about Nora. With the healing and with hope this story offers a message. Even in the face of uncertainty there is a possibility to find peace in life. Nora age is thirty-five in the starting of the novel and she feels that she missed some opportunities in her life and she faced failure in her life. She was disconnected with her family and friends because of her passion of a former musician. Then Nora struggles with her self-worth. Instead of ending her life she found alternative for it. And it is *The Midnight Library*. Through the character of Nora all sees she as a failure person. As the transformation and for the hope Nora is a symbol for it. Through this the readers can reflect their own life with it. There is always have chance to change and to grow in life. Nora's journey with a different version in life changes her to move a life with hope and filled with possibilities.

## Nora and the Pressure of Societal Expectations:

Society always expected women to get married, achieving success in her life and to take care of her children. But Nora life is opposite to it her life is going with the failure. Through this novel. Nora thinks herself that she does not meet these societal expectations so she was in the state of alienation. Nora at end of the novel she feels that societal expectations also

give happiness in life. Society expects to be successful person yet Nora failed to fulfil it by to be a successful musician and swimmer. With the societal norms Nora's relationships were shaped. With the traditional path by having children, she struggles with the idea of the motherhood. With the domestic roles of fulfilment society expected a women should be. She was comparing herself with the other person life and she thinks that she was trapped and not lived the life with fulfilling.

#### **Nora learns happiness comes from Self-acceptance:**

The life which she chosen from *The Midnight Library* as an Olympian and as a rock star or as a happily married women she realizes she not lived it all fulfilling life with it. Through the roles which she chosen from the book after experiencing it she realized that from the self-acceptance happiness was comes from it. Later Nora started to accept her current life, flaws and everything in her life and she forgives herself. To value themselves by encouraging feminism supports this idea of independently free from relational and societal expectations. Nora rejects the patriarchal expectations. This transformation is the ethos of feminist that they empowering women to live their life in their own terms.

#### **Mental Health and the Burden of Perfection:**

Gender study highlight the mental struggles, societal pressures especially for the women. Nora feels that from the family and societal expectations she failed to satisfy it. Even the perfect lives have challenges she realized after the alternative lives of her. Unrealistic standards in feminism leads them often to mental health struggle and with the feelings of failure. Nora's life journey teaches her about the perfection and it is necessary for the happiness.

#### **Nora's Realization and Growth:**

For some the meaningful path is both marriage and motherhood. But it is not fulfilling universally them. With her marital status or by her children, Nora worth is not defined it is defined by her ability to live authentical life. Nora Journey makes her towards the personal growth because when she attempts to end her life and when she found midnight library through the alternative lives and with the other roles of her, she found new about herself and it leads her to the growth of her personal life.

This is the journey of Nora with healing and the self-discovery. The novel was started with the Nora who was overwhelmed with the dissatisfaction in her life and she faced regret. By experiencing the alternative lives, she makes her choices. She was abandoned with the career and she failed with her relationship. *The Midnight Library* shows another way to her so it is another chance to live.

#### **Different Versions of Nora's life:**

The life as a rock star results her with a fame but as a rock star it does not give her fulfilment in her life and it lacks her with lack of connection with her relationships. But she enjoys the life with luxury. Nora have adoring fans and she got recognized with the

widespread people. However, she feels isolated. And she feels disconnected with her band mates and from the fans. Even in the successful life she not fulfilled she feels regret and drained in her life. But she not living with inner peace even she leads successful life. She feels true happiness is from sense of connection than the fame or material life. She was successful in Olympic swimming but it also does not satisfy her. She was lacks with the emotional bonds which she craves for in the life of scientist while studying about glaciers. But in every life, she faced different struggles. She studying climate changes in childhood her passion is for environmental science. But this work keeps her engaged mentally and she was satisfied with it but she lacks emotionally connected with others. The challenges in this life she faced is isolation, Lingering regrets and the physical strain.

### **Regret of Nora in the novel:**

The theme of regret permeates the novel, highlighting the difficulty of foreseeing the consequences of personal decisions. Nora, in her foundational life, experiences remorse for nearly every choice she has made, ranging from abandoning swimming in her youth to breaking off her engagement just before the wedding, and even allowing her cat to roam outside. These feelings of regret solidify, shutting Nora off from hope and potential, reinforcing her perception of herself as a selfish failure.

Following her suicide attempt, Nora peruses *The Book of Regrets*, becoming so engulfed in despair that Mrs. Elm must guide her to close the book. This moment underscores the consuming nature of regret, which hampers Nora's ability to care for herself and advocate for her own well-being. In each alternate existence she explores, Nora uncovers the flawed beliefs underlying her regrets. In her life as a swimmer, she confronts feelings of loneliness, anger, and depression. She realizes that her cherished cat could never have thrived, regardless of her efforts as an owner. Each revelation serves to illustrate the unpredictability of life, emphasizing that harboring regret or lamenting what could have been is ultimately a futile endeavor.

### **The Power of Hope:**

At the starting of the novel, she does not have hope by living the alternative lives she learns many new things and faced struggles. And at end of the novel, she recognized that even the perfect life has challenges. Then the life which she lives she started to accept by thinking even the life of imperfect is worth for fighting for it. Then she started to believe that her life still has the value for living and it is potential. And at the end of the novel, she found life is to finding joy in the journey and it is not about achieving perfection and about the active choice.

### **Feminine Perspective to Matt Haig's *The Midnight Library*:**

With a protagonist Nora feminist lens can be examine. A highlight of a Feminine perspective is she struggles with the societal norms. Beyond external validation she faces challenges in her own lives. Women dreams are often overshadowed by the external pressures. Women dreams are overshadowed with the external pressures of relational role

and the domestic role it can be relate with the Nora. This novel can be seen as a act of feminism. But with a gendered expectations Nora presented with the lives of opportunities. Even the alternative live gives her happiness in it also she not fulfilled with that also because it lacks in other things. With the importance of autonomy this novel highlight. Self-actualization encourages the feminism. She feels guilt for not fulfilling the sister and daughter role.

### **The Distorting Influence of Despair on Perception:**

In the course of the novel, Nora frequently finds herself engulfed in despair, which hinders her capacity to perceive reality accurately. Prior to her arrival at *The Midnight Library*, Nora's judgment becomes increasingly obscured by her grief and suffering as she navigates a succession of challenging life experiences. This phase of darkness is triggered by the passing of her cherished cat, Volts, which exacerbates her already profound sorrow following the recent loss of her mother. Nora also holds herself accountable for Volts' demise, subscribing to a self-imposed narrative that portrays her as worthless and devoid of any positive contributions to the world. Consequently, the occurrences in her life reinforce this negative self-image, leading her to interpret the loss of her job, her fears of disappointing her fiancé and best friend, and the termination of her piano client as confirmations of her belief that she has nothing valuable to offer. Nora's experience in *The Midnight Library* following her suicide attempt reveals that her perceptions of unworthiness are rooted in misconceptions and unkind beliefs. She discovers that her cat enjoyed a fulfilling life with her and that its passing was not her fault. Furthermore, she realizes that remaining with her fiancé would have resulted in mutual unhappiness, and had she travel to Australia with her best friend Izzy, it would have led to Izzy's demise. Additionally, Nora recognizes that her seemingly minor contributions have significantly enhanced the lives of her piano student and her neighbour. Collectively, these revelations demonstrate that Nora's viewpoint was clouded by her sorrow and hopelessness, and the negative judgments she imposed upon herself, which contributed to her suicide attempt, were based on inaccuracies that did not align with the truth.

### **The Unpredictable Nature of Choice:**

Throughout the novel, Nora grapples with the unpredictable nature of decision-making. Prior to her journey in the Midnight Library, Nora possesses a vague understanding of the repercussions of her choices, yet she is convinced that the decisions she has made are fundamentally incorrect. She particularly fixates on the distress she has caused her loved ones, including her fiancé, her brother, and her father, believing that her choices were detrimental because they were met with disapproval from those around her. Central to her regrets is the conviction that she could discern right from wrong, and that she had consistently opted for the wrong path in her life.

However, with the opportunity to explore the outcomes of alternative choices, Nora discovers that reality often diverges from her expectations. For instance, Dan is convinced

that a shared venture in running a pub in the countryside will lead to a fulfilling life. Yet, upon experiencing this scenario, Nora realizes that both she and Dan are less content than they were previously, and that the pub life introduces a new array of challenges. In her decision to part ways with Dan, Nora possessed a certain insight that she was unable to recognize at the time, as her feelings of regret clouded her judgment. When she examines the pub life, she becomes aware of the negative dynamics in their relationship, leading to the surprising realization that her choice to leave him was indeed the right one. Nora repeatedly learns that each decision can yield unexpected results, and that her assumptions regarding potential futures are frequently misguided. These insights highlight the inherent complexities of life and the futility of attempting to dictate what lies ahead.

### **Philosophy:**

The theme of philosophy is woven throughout the novel, serving to highlight Nora's quest for understanding in her life. In both her primary existence and various alternate realities, Nora engages with philosophical concepts, drawing inspiration from the thoughts of eminent philosophers such as Thoreau to navigate her understanding of the world. Through Thoreau's perspectives, she cultivates a sense of self-reliance and learns to introspectively discern her true desires. Emulating Thoreau, she prioritizes compassion over conventional achievements and discovers the solace and motivation found in a life characterized by contemplation. This analytical approach contributes to her anxiety and despair, representing a significant pattern she seeks to overcome throughout her journey in the narrative.

### **Conclusion:**

Matt Haig's *The Midnight Library* concludes with a contemplation of regret, decision-making, and life's purpose. In the Midnight Library, a transitional area between life and death, the main character, Nora Seed, is offered the opportunity to examine numerous incarnations of herself through books that symbolize alternative decisions she may have made. As she goes through these various lives, she learns that every life, regardless of appearance, has its own set of difficulties, regrets, and beautiful moments. Nora's revelation that no life is flawless and that aiming for an ideal living is a delusion is at the heart of the novel's climax. It's not the lives she could have, she discovers.

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# GLOBAL JUSTICE AND ENVIRONMENTAL ETHICS IN KIM STANLEY ROBINSON'S *THE MINISTRY FOR THE FUTURE*

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## Abstract

*The Ministry for the Future* is a speculative science fiction novel set in the near future, when a around-the-world organization, the service for long-term is shaped to address the rising climate crisis. The service was built up in response to a number of lamentable natural events. The story traces the combination of strategies and conflicts as individuals from different backgrounds, including government pioneers and grassroots activists, fight against obstacles to enabling climate change. Robinson paints a clear and nuanced picture of a world in crisis, commenting on the consequences and possible limits of some climate actions. The novel emphasises the need for a community movement and innovative thinking to tackle the climate catastrophe, presenting both an uplifting story and an encouraging picture of the future.

**Keywords:** Environmental crisis, climate change, future policy, technological innovation, ethical dilemmas, ecological disaster, global governance, speculative fiction.

## Author Introduction

Kim Stanley Robinson, a well-known American science fiction writer, is widely regarded as one of the most influential individuals in the field of speculative fiction due to his focus on environmental issues. Robinson was born on March 23, 1952, in Waukegan, Illinois, and raised in a natural setting that impacted his subsequent artistic work. He earned a Bachelor of Arts in Literature from the University of California, San Diego, and a Master of Arts in Creative Writing from Boston University. His doctoral studies at UC San Diego centered on the work of Philip K. Dick, a seminal figure in the area of science fiction. Robinson's work spans four decades, and he has authored over 20 books and numerous short stories. He is well known for his *Mars trilogy* (*Red Mars*, *Green Mars*, and *Blue Mars*), which examines the ecological and socio-political aspects of Mars colonization and terraforming. His work frequently delves into issues of sustainability, climate change, and the relationship between humans and nature, making him a pioneer of "climate fiction" (cli-fi), a subgenre that imagines possible future situations on a warming Earth.

Robinson's writing is distinguished by painstaking research, fascinating characters, and a hopeful yet pragmatic view of the future. In *The Ministry for the Future* (2020), he addresses the climate catastrophe with urgency and hope, providing a roadmap for how mankind might manage the problems of the twenty-first century. The novel has received accolades for its unique structure, which combines fictional narratives with essays, interviews, and data-driven analysis. Beyond fiction, Robinson is a strong supporter of environmental action, having worked with scientists and officials to encourage long-term solutions.

## Introduction

Kim Stanley Robinson's *Ministry for the Future* (2020) could be a thought-provoking and driven novel on the complexities of climate alter and humanity's reaction. Set within the close future, the book starts with a unnerving account of a disastrous warm wave that assaults India, underlining the disastrous impacts of worldwide warming. Following this adversity, the plot shifts to take after the activities of a worldwide organization known as the Service for the Long run. The Service, entrusted with shielding future generations' and the planet's interface, gets to be a central point for examining novel, irregular, and now and then challenging arrangements to the climate emergency.

Robinson brings together a variety of perspectives, creating a complex web of voices ranging from politicians and activists to immigrants and ordinary people. The novel is a blend of narrative, data-driven research, and philosophical commentary that reflects the complexity of the climate issue. Geoengineering, carbon sequestration, renewable energy, and changes in the global economy are discussed in detail, providing the reader with both a stern warning and an optimistic plan for the future. The novel's central theme is an exploration of the human capacity for perseverance, creativity, and cooperation in the face of existential crisis.

## Heat Wave: The Crisis Begins

In beginning of the novel, millions of people are killed in India during a devastating heatwave. In particular, the harsh weather is intense, with high temperatures that cause people to bubble up in their houses and birds to plummet in mid-air. Robinson exposed readers to the unimaginable human despair caused by climate inaction by using the narrative of Straight to the Point. This heatwave serves as a reminder of how vulnerable human structures are to the fury of nature.

This catastrophe isn't only a appalling occurrence but a stark warning of what long-standing time holds in case the status remains unaltered. The climate alter is now not a far off threat—it is as of now here. By beginning with such a visceral portrayal of suffering, Robinson guarantees that pursuers get a handle on the stakes. The heatwave gets to be a catalyst for the creation of the Service for long-standing Time and drives domestic the require for systemic alter on a worldwide scale.

## The Birth of the Ministry

*The Ministry for the Future* is established under the Paris Agreement as a global institution tasked with advocating for the rights of future generations and the planet itself. Headquartered in Zurich, the ministry is led by Mary Murphy, a determined Irish diplomat who is both idealistic and pragmatic. Robinson paints the ministry as a symbol of hope but also one mired in bureaucracy, reflecting the challenges of implementing ambitious climate policies in a divided world.

The ministry is required to address matters of ethics and effectiveness: How far should it go in its efforts to achieve its goals? Should it support extreme actions, even if they violate rules? Despite the hurdles, the ministry develops into a key engine of change. It

promotes innovative ideas, such as building new finance structures and advancing geoen지니어ing techniques, while also providing a forum for underrepresented voices. Robinson, aided by Mary, examines the balance between idealism and practical politics, finding that significant advancement frequently requires concessions and determination.

### **Climate Refugees and Humanitarian Crisis**

Rising ocean levels, severe weather, and declining ecosystems are compelling millions of individuals to leave their residences as the impacts of climate change escalate. Robinson articulately illustrates the challenges confronted by climate refugees, including South Asian farmers who have lost their homes due to flooding and African communities experiencing persistent droughts. Since individuals who have contributed the least to the crisis often experience the most severe repercussions, these personal narratives underscore the disproportionate effects of climate change on various individuals.

It explores the global response to this issue, particularly the indifference displayed by wealthy nations in the global North. Instead of offering assistance to refugees, many countries strengthen their borders, putting these individuals in dangerous and untenable situations. Robinson utilizes these instances to highlight the moral deficiencies of global institutions and the urgent need for equitable climate policies.

### **Energy Transition and Renewable Futures**

The novel allocates considerable focus to the worldwide transition from fossil fuels to renewable energy. Robinson delineates the advancement of solar, wind, and nuclear technologies, underscoring the necessity for expedited innovation to fulfill escalating energy requirements sustainably. Robinson explores the financial impacts of this change. Whereas renewable vitality offers a way to supportability, it too has an affect on businesses and occupations that depend on fossil fuel.

This illustrates the transformative capabilities of renewable energy systems, presenting them as a fundamental element of a sustainable future. It additionally reinforces the interconnectedness of energy policy, economic reform, and social justice, demonstrating that the energy transition is as much a human concern as it is a technological challenge.

### **Biodiversity and Rewilding Efforts**

As humanity meets the challenges of climate change, programs to restore living systems and protect biodiversity will play a key role in the overall story. Robinson describes large-scale restoration projects, including reintroducing extinct species and restoring destroyed habitats. These activities highlight the flexibility of nature and the natural interface between human presence and ecosystem health.

It also explores the importance of protecting biodiversity as a collective defence against climate change. By restoring forests, wetlands and other natural habitats, humanity can increase carbon sequestration and create a more sustainable environment. Through these rewilding efforts, Robinson sheds light on the overarching theme of interconnectedness,

stressing that humanity is not separate from nature but deeply embedded within it. Thus it acts as a reminder that healing the planet necessitates healing its ecosystems.

### **Social Justice and Climate Equity**

The significance of climate equity, which addresses the unequal burdens that climate alter forces on marginalized populaces, is regularly highlighted within the book. The story looks at how an emergency essentially actuates by the mechanical activities of the Worldwide North excessively impacts the Worldwide South. Robinson utilizes the accounts of ranchers, displaced people, and innate activists to emphasize the moral basic of seeking after fair arrangements. The matter of riches imbalance, which compounds the bind by empowering the affluent to avoid the foremost extreme results whereas the underprivileged are left to endure the brunt of them, is additionally examined within the book.

Initiatives such as universal basic income and compensation for climate change-related damages have been proposed as measures to mitigate these disparities and promote a more equitable society. This chapter motivates readers to contemplate solutions that go further than mere technological fixes, urging them to consider the ethical aspects of climate action. It claims that genuine progress cannot be realized without confronting the social and economic inequalities that underlie the crisis.

### **Global Cooperation and Conflict**

The report explores the geopolitical aspects of climate change, highlighting opportunities for global cooperation as well as the possibility of conflict. Nations face complex issues, such as water rights, resource shortages, and climate change, which often exacerbate existing strains. Robinson argues that international organizations are simultaneously challenging and essential, illustrating how agreements and partnerships can enhance collaboration, even though they are hindered by bureaucracy and conflicting systems. Attaining long-term advantages is essential to settle these conflicts and achieve agreements that improve collective involvement. It asserts that while climate change could fragment nations, it also offers distinct prospects for cooperation if humanity can rise above its differences.

### **Conclusion**

Kim Stanley Robinson's *The Ministry for the Future* culminates as a significant reflection on humanity's capability to tackle the climate crisis via collective action, innovation, and resilience. The establishment of new institutions, economic reform, technological progress, and grassroots movements, the novel presents an exhaustive depiction of the routes to a sustainable future. It underscores that the struggle against climate change necessitates not only scientific and technological remedies but also a rethinking of global systems, ranging from energy transitions to economic frameworks such as carbon coins.

The research acknowledges the serious problems caused by climate change, including biodiversity loss, eco-terrorism, and migration brought on by the phenomenon, but it also

shows that workable solutions are possible when mankind puts “equity, cooperation, and a long-term perspective” first. Robinson demonstrates how both local and international groups, such as *the Ministry for the Future*, can propel change and advancement, making the case that if people take initiative, a sustainable and just future is achievable. At the end of the day, the book is both a warning and a model, encouraging readers to acknowledge the gravity of the climate catastrophe while maintaining hope that people may triumph over even the most formidable obstacles.

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# FEMINISM AND INTERSECTIONALITY IN BRIT BENNETT'S *THE VANISHING HALF*

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## Abstract

*The Vanishing Half* considered as a multicultural novel. It was written by Brit Bennet, published in 2020. It is a seminal work in American Literature as the novel explores the themes and reveals the intersection of race, identity, feminism and gender-based discrimination. The novel examines the lives of the Vignes family's identical twins, Stella and Desiree, as well as their daughters. Through this character reflects their attempts of the patriarchal society and criticise the systematic sexism intersects with race as black and white oppression. This paper focusses on the sacrifices of motherhood through the characters Adele, Stella and Desiree and highlights the roles of mothers and women in society. Through analysing the elements of this study provides complexities of identity and systematic oppression.

**Keywords:** Racism, duality, intersectionality, sisterhood, gender and trauma and personal identity.

## Introduction:

Women have passed so many obstacles and problems to become important members of society. Women did not have any rights in the past. Women were isolated, mistreated, and neglected by men in society. After the emergence of feminism, the image and profile of women have changed completely.

The novel *The Vanishing Half* was written by Britt Bennet is an American author, the themes of identity, race and belonging; she was born in 1990 in Southern California. Britt's known for her insightful and powerful works that tackle *The Vanishing Half*, that brought her widespread recognition. *The Vanishing Half* was named a New York Times bestseller and was included in numerous "best of the year" lists. Bennett's ability to weave together complex social issues with deeply personal narratives has earned her acclaim in both literary and mainstream circles.

Beyond her novels, Brit Bennett is also an essayist, and her work often explores themes of race, gender, and personal identity. She is praised for her nuanced exploration of the human experience and her ability to depict characters with deep emotional resonance. Bennett's writing style is characterized by its elegance, sharp insight, and exploration of difficult, sometimes uncomfortable, truths, making her an important figure in contemporary literature.

The novel *The Vanishing Half* by Britt Bennet focusses on the lives of twin sisters, Desiree and Stella Vignes, who growing up in the small, racially segregated town of Mallard, Louisiana, where the skin colour is depicted as the condition of social determinant. The novel expands several decades following not only the twin sisters and also their daughters, it explores the themes of colourism, race, gender and class. The narrative

explores how the decision relates to personal identity, racism across the generation and shapes the living of the characters in various ways.

Through this intricate *The Vanishing Half* explores into the complexities of societal expectations, identity and racial discrimination. Brit's writing style delves by its sharp insights, elegance, exploration of difficult and truth, ensuring its place in modern literary discourse.

### **Twin Sisters Experienced Race and Gender**

The Vignes twin's experiences demonstrate how race and gender intersect to limit their opportunities and it explores the lives of Black people in America, grappling with the issues of colonies, racial discrimination and intersectionality. The novel is often focussed in the context of feminist literature as it interrogates the roles and choices of women particularly the ways of race and gender intersect their lives. Desiree and Stella are identical twins, they grown up in Mallard, Louisiana, a town consists entirely light skinned Black people.

In Mallard frowned to marry a dark-skinned people, everyone has coloristic ideas and they values skin tones. Although the people of Mallard have carved then the space for themselves, they are still lived under the colour discrimination threat that made clear on the fact that Leon Vignes, Desiree and Stella's father is brutally murdered by the racist for angry to white man. This experience binds the twins together in trauma. Desiree and Stella are very close, they may be an identical twin but they are different in characters. Desiree is bold and independent but Stella is shy and reserved. Stella is interested in education but her mother forced to work as housecleaner for a rich white family. There she faced sexual abuse by the white man.

This traumatic experience makes Stella along with Desiree to run away from the town to New Orleans. The author Brit uses the characters for the gender and racial discrimination for social determinants world. It also addresses gender inequality alone. It acknowledged that identifies the multifaceted and interconnected means that challenges faced by the Black women particularly in the story Desiree and Stella it's cannot be understood the terms of racism and sexism.

### **Two Paths Diverged, Return and Reinvention**

Women suffer a lot in all circumstances. They also sacrifice huge things due to their family or society. In the novel the characters Desiree and Stella started survive for own. In New Orleans Stella and Desiree started to works on the press. There Desiree helps for the Stella, and supports for the Stella as high position. Stella started to hide as she is a black woman by the help of Desiree. But Stella married a white guy and she permanently living as a white woman, it's changed her life totally and she moved Washington.

After fourteen years, Desiree returns Mallard, she married a black man. Brit examines the migration of the women for changing their personality and need independent but their life was not a same one. The character Desiree was physically abusive by her husband, so

she decided to run away with her daughter Jude. It has challenges in the systems of patriarchy and points out the issues like gender-based discrimination, unequal pay, reproductive rights, gender violence, and societal expectations of women. She goes back to the Mallard.

The novel examines the themes here migration and sexuality. In Mallard, Jude faced as same as her mother Desiree colour discrimination, she initially wants to escape from the reality. She treated by calling her bulling in racist name. Bennet praised for her nuanced exploration of the human experience and her ability to depict characters with deep emotional resonance. Desiree attracts by Early, who has hired to watch her by Desiree's husband, Early works as bounty hunter. Desiree and Early were love in their teenagers and now they were attracted and relationship feeling. The following of search of Stella, they failed in their planning.

### **The Role Intersectionality plays in The Vanishing Half**

Jude got a romantic feeling with a man named Reese; he is also a came from a black community. They act as a close bonding them; lateral Reese reveals that he is a trans. After knowing the truth Reese ask about that transition, and her answer is "there is always two different people at a same time in one lifetime". Reese Carter's journey as a transgender man brings a nuanced exploration of gender identity. His character challenges traditional notions of masculinity and highlights the struggle for self-definition in a binary world. Reese wants to change totally and he wants to save money for (a gender- affirming surgery the chest he wants).

The name Intersectionality is developed by scholar Kimberlee Crenshaw that address how multiple forms of discrimination or privilege are based on race, gender, class, sexuality, ability, and more—intersect and influence individual experiences. It recognises the oppressive is experienced uniformly and works to uniformly works to lift marginalized society. The novel examines how the choices women make are deeply influenced by gender, sexuality and intersectionality. It underscores the sacrifices of women of colour, gender, make to survive in a world structure by hierarchies.

### **The Next Generation Cross the Paths**

Through shifting perspectives and evocative prose, the novel explores themes of memory, love, gender and the complexities of human connection. It delves into the exploitation hidden beneath the veneer of spirituality and the struggle for acceptance. Jude meets a young women named Kenndy, much surprise in the party to Jude. The women who walk in the party is Stella, Kennedy's mother. Stella has been living in a wealthy housing development in Los Angeles with her daughter Blake. Stella practically never interacts with Black people these days, but that wasn't the case when Kennedy was young and a Black family, the Walkers, moved into the house across the street. Stella chooses to pass as white and build a new life in a privileged, white society.

The novel focusses the theme such as colourism, race, gender, class, and the price of secrets. The narrative explores how decisions related to identity and race ripple across generations, shaping the lives of the characters in profound ways. Stella chooses to pass as white and build a new life in a privileged, white society.

### **The Weight of Secrets**

Stella's quest comes to an end with her strengthened soul, and she attains her inner peace and rebuilds her identity by conquering the fears of the past and accepting herself as a survivor of traumatic memoirs of racism and sexuality. Her tormented spirit has amalgamated with the sensitivities of nature and healed her body and soul. It proves a mechanism to encounter the grisly memories and stand strong against the racism. At the cast party that night, Kennedy is upset because she thinks her mother didn't come to the musical. She makes a racist comment to Jude about how Black men like Reese usually like light-skinned women, not dark-skinned women like Jude.

Jude tells Kennedy the truth about Stella (that she's actually Black). Although Stella denies Jude's claims, Kennedy remains suspicious, sensing that Jude is telling the truth. She brings up Stella's past frequently, but Stella keeps lying. Jude gives Kennedy a photograph of their mothers as little girls, and finally Kennedy knows the truth. But when she goes back to Los Angeles and shows the picture to Stella, her mother still lies by saying she's not in the photograph. Enraged, Kennedy leaves and decides to travel the world to "find" herself.

### **The Role of Love and Liberation**

Stella returns to Mallard with the intention of asking Desiree to tell Jude to stop contacting her daughter. When she gets there, she discovers that Adele is suffering from Alzheimer's disease. Her reunion with Desiree is strained at first, since Desiree doesn't want to forgive her. But the sisters eventually embrace and revel in each other's presence, sharing a bottle of gin on the front porch of their childhood home and talking about the past. Stella's life of wealth contrasts sharply with Desiree's financial struggles, illustrating how race and class privilege intersect to create vastly different lived experiences.

Jude's relationship with Reese brings gender and sexual identity into the discussion. Reese's journey as a transgender man adds a layer of complexity, showing how societal expectations impact not just women but also queer and trans individuals. Their love story challenges binary views of identity and highlights the solidarity of marginalized communities. Jude and Reese's relationship offers a lens on queer identity and the ways marginalized groups find love and solidarity in oppressive environments.

### **Conclusion**

*The Vanishing Half* offers a rich narrative that invites readers to reflect on the complexities of identity, the choices that shape lives, and the intersection of race and gender. Through her powerful storytelling, Brit Bennett has created a novel that resonates

deeply with themes of belonging and self-discovery, ensuring its place in modern literary discourse

*The Vanishing Half* masterfully uses feminist and intersectional frameworks to critique systemic oppression and explore identity. The novel portrays women taking control of their lives in a society that constrains them.

The men in the novel, such as Blake Sanders and Sam Winston, represent the systemic power structures that shape the women's lives. While Blake provides Stella with stability, his obliviousness highlights her isolation. Sam, on the other hand, symbolizes overt control and abuse. The novel highlights the limited options available to women, especially women of colour, in patriarchal and racially stratified systems. This analysis offers a lens for understanding the novel's depth and its relevance to ongoing conversations about identity and social justice.

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# SPEAKING UP: GENDER EQUALITY IN THE CONTEMPORARY ERA

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## **Abstract**

*We Should All Be Feminists by Adichie serves as a manual for defining feminism. She discusses her personal encounters with discrimination due to gender in Nigeria and the discrimination experienced by her relatives and close companions. The problems raised in the book are worldwide yet remain interesting today. The normalization process and the stereotyped notion of feminism and the term "feminist" are the two facets of the works. Issues like race, class, and your wage gap, as well as parenting boys and girls somewhat differently, have been addressed by the author. Contrary to common perception, feminism promotes the dismantling of the race system rather than feminine victory over males. She wished to draw attention to the negative effects of patriarchy in society. In the beginning of her life, Adiche endured the dreadful facts of disparities in gender that strengthened being feminist beliefs enabling her who believes who she is and render her unapologetically feminine.*

**Keywords:** *Women's rights, background, culture, Religion, Gender, sexuality*

## **Introduction**

It was the 1890 began the rise in popularity of the term "feminism," but people had been voicing feminist opinions for much longer. From a perspective relating to the term "feminism" emanates a Latin phrase "femina," referring to "woman." The phrase "feminism" has a bad connotation and is misinterpreted by both men and women. The term is not derogatory; instead, it reflects a designation that one can proudly wear. Lisa Wan states in her written analysis that building and attaining equality in politics, economy, life, and society for women is what one considers to be a feminist. Feminism is opposed by some who think it represents social issues change that attempts to disregard defined by gender and devalue men.

While feminists are undoubtedly a component of human rights generally, using the nebulous term "human rights" to ignore the distinctive and customized issue of gender is a mistake. Such writes, "We Should All Be Feminist," point which patriarchy is an important element of human dignity but also the necessity for particular attention in the modern era. The reason why many of persons still support and have faith in freedom, justice for all, and other such ideals yet find it difficult to embrace the term and cause known as "feminism"

E.g.: Adichie provided other instances of the one tale in motion, including: The one narrative about Mexico as "abject immigrants," the one about Africans as a land of disaster, and the one about the impoverished as "just poor."

### **Misconception:**

In her work *We Should All Be Feminists*, Adichie defines gender equality in the 21<sup>st</sup> century based on her personal knowledge and experience, inspiring readers to look into and even remake his views in order to create an entirely novel world that allows men and women have equal control over their distinct positions and rights. Feminism is a struggle for female dominance and authority: Demanding equal privileges for women in both the political and financial realms was the foundation of feminism. From then, the collective gradually expanded to encompass other areas of injustice. The goal had never been to advance matriarchy. The intention is to go back authority to the oppressor women, rather than to take it back from someone. All of us ought to be feminists in her highly regarded article "We Should All Be Feminists," Chimamanda Ngozi Adichie promotes equal rights for women and exhorts equally men and women to choose feminism. Adichie's thesis, however, is sometimes misunderstood to be against imposing a rigorous, particular brand of feminists on everyone. Instead, she is promoting a wide-ranging, inclusive interpretation of patriarchy is a view that men and women are equal.

Adichie actually has a strong bond with Nigeria and her customs. She has continuously shown her affection and love for Africa, even as she criticized several facets of Nigerian culture, especially the patriarchal views on women. She sees her feminist beliefs as a means to combat negative social norms and grow advancement rather than be considered in conflict with her Nigerian personality.

### **Feminist Refers to Anti-Man:**

The writer's statement may be defined for some people as being anti-male. In actuality, she promotes a society without constrictive standards of gender to both men and women. She makes it clear that feminist does not talk towards being hostile of men it's about emancipation everyone. This title toward what she wrote nor her emphasis on female liberation may give the impression any feminism being exclusively about women, but Adichie contends that anyone who believes in a level playing field no matter their race, ought to be a feminist. The causes have to involve men.

### **Gender and Social Expectations:**

She contends that liberalism represents every individual, no matter their gender, and is not only for women. Her main point is that since authentic equality between genders enriches each other and gender inequity hurts each men and women, we'll must all endorse feminism. She contends that due to gender norms restrict people, they are detrimental. For instance, men could be under pressure to repress their feelings and put achievements above all else, but women have a tendency to put family before profession. Adichie promotes a society in which people are not restricted by archaic standards of gender who are allowed to follow their own trajectories. Contrary to traditional positions is a key component of feminism. Women's Rights may be interpreted by some as a rejection of all conventional gender norms. The deeper point of Adichie's statement is to allow

individuals to decide on what they should be while feeling restricted by gender-based social norms.

### **Everyone should be Feminist:**

Adichie emphasizes how crucial can be for the both men and women to be feminists. She points out that men can gain from patriarchy as well since it dispels false notions about the male and enables them to accept a wider variety of human feelings and actions. Adichie urges a mental change and exhorts society as a whole to actively confront and eradicate gender discrimination. According to her, this shift should begin with routine behaviours, discussions, and decisions, like how we parent our kids, engage in social interactions, as well as approach our goals, personally and professionally.

Men are frequently limited to a limited set of actions and mindsets due to traditional ideals of masculinity. Men may find it difficult to show sensitivity or explore more kinds of thoughts and feelings as they are often expected to be tough, emotionless, arrogant, and economically successful. These strict ideas of masculinity are contested by feminism, which enables men to recognize a more complex, complete understanding of who they are.

### **Getting Free from Gender Restrictions:**

Feminism promotes connections in which men and women accept mutual liberty and divide duties. As a result, men are able to take part in healthier and well-rounded relationships, free from those limitations of accepted gender roles (such as living the psychological “rock” as a supreme figure). Feminism also upholds the notion that males should be allowed to take care of their physiological, mental, and personal desires without fear of being perceived as “weak.” Feminist ideals emphasize the value of care for oneself, emotional wellness, and health, despite the fact that men are frequently indoctrinated to disregard their feelings or health.

Lastly, Adichie emphasizes the need for change in culture in order to abolish gender constraints. Administrative, society and private levels should all undergo this transformation. Developing an enhanced fair society requires legislative reform, oversight of the media, along with educational resources.

### **The Future of the Feminist Movement:**

Adichie views feminism's future as inclusively, intersectional, and adaptable She argues for a movement that accepts women's different experiences as shaped by race, socioeconomic background, sexual identity, and illness. This approach rejects traditional, a universal solution feminism and argues for a more sophisticated definition of gender equality. For Adichie, feminism is about more than simply gender equality; it is about eliminating barriers to freedom that affect women differentially depending on their identities. Adichie points out the need to go beyond conventional gender roles and biases. In her ideal world, women are free to choose their own professions, identities, and ambitions without being limited by conventional expectations. Her goal involves ensuring that women have equal opportunity in school, the workplace, and leadership roles, with

gender not limiting access to opportunities or personal growth. Moreover, Adichie invites males to join the feminist cause as friends, working to take on systems of power that affect everyone, regardless of gender. She envisions a global feminist movement that acknowledges particular challenges that women face throughout the world while working towards the same goal of equality. Adichie thinks that empowering females through education is vital for creating a more balanced society. Finally, Adichie's vision of feminism includes changing cultural norms, changing power structures, and making gender equality a reality. This needs continuous effort and a willingness to challenge cultural conventions until real equality is achieved.

### **The Role of Culture in Shaping Gender Experiences:**

Adichie's *We Should All Be Feminists* investigates how cultural variables change gender experiences by providing societal norms and expectations for both men and women. These systems of society frequently give specific responsibilities depending on gender, such as women being expected to provide caring and household duties while males are recognized for their professional achievements. Adichie criticizes how these rules promote inequality, limit personal freedom, and encourage gender stereotypes that bind men and women to fixed roles. She argues for a change in society toward feminism, imagining a society in which both genders are free to express themselves and achieve opportunities without being limited by old cultural values.

### **Gender Inequality: A Global Perspective**

Adichie's *We Should All Be Feminists* is an aggressive exploration of gender inequality, forcing readers to understand the deeply rooted cultural values and social norms contribute to the subordination of women around the world. Her main point is that gender roles are in society built rather than natural, and they contribute to inequity throughout nations. These roles frequently determine how men and women should behave, limiting their chances and independence. For example, in many societies, women are expected to emphasise family and caregiving, while males are viewed as leading earners and those making the decisions. This difference limits women's ability to access education and economic opportunities, crushing personal development and opportunities for the future.

Moreover, Adichie raises an important issue of violence based on gender, which continues to be common in many communities. Domestic violence, sexual assault, and human trafficking in goods are various kinds of violence against women that are frequently acceptable or overlooked enhancing the cycle of gender inequity. The lack of proper legal protections and encouragement strategies in several countries contributes to the problem, making women at risk to abuse with little access to justice. Adichie redefines feminism as one that functions equally men and women. She argues that gender roles damages men as well, limiting emotional expression and encouraging negative behaviours such as aggression. As a result, feminism seeks universal liberty by assaulting ineffective power systems that imprison both men and women. Adichie pushes for global unity in this

movement, underlining that feminism is a global struggle for equality, justice, and the end of systems of patriarchy around the world. It is a fight not only for women's rights, but for a more equally just world for all.

### **Education and Gender Equality:**

*"we should all be feminist because gender equality is not just a women's issue, it's a human issue "*

In her book *We Should All Be Feminists*, Adichie highlights the importance of education in encouraging gender equality. Adichie believes that education is more than just a tool for cognitive development; it is also an effective way of addressing cultural norms that promote gender inequity. Education develops critical thinking, allowing both men and women to question old stereotypes and gender roles that limit personal freedom and potential. Adichie argues that empowering women and girls with education allows them to express themselves, make educated decisions, and break free from cultural rules. Education allows women to seek occupations, positions of leadership, and lifestyles free of the limitations established by patriarchal systems.

Moreover, Adichie believes that when men and women have equal opportunity for education, society benefits as a whole. Educated people contribute more effectively to the economy, have stronger families, and are more active in decision-making processes that create societal progress. Education is important in changing society views in the context of feminism. Education helps to break down assumptions about leadership, ambition, and emotional expression by educating both genders to promote equality and respect one another from a young age. As a result, more equal and supportive cultures develop, with people valued for their ability rather than their gender. Finally, education is important for establishing gender equality. It empowers people, promotes social change, and, as Adichie believes, is necessary for creating a society in which men and women can succeed equally.

*"The Best Way to Predict the future is to educate a women" -Abraham Lincoln*

### **Conclusion:**

Chimamanda Ngozi Adichie's *We Should All Be Feminists* is a powerful message for gender equality, arguing for a future in where men and women can live independently without being limited by traditional gender roles. Adichie highlights that feminism is about breaking down buildings that keep both men and women down, instead of keeping women in charge. She encourages everyone to support feminism so as to challenge patriarchal and achieve a global liberty. Adichie argues that gender inequality damages both men and women by limiting their chances for success and personal development. She feels that education is essential for changing harmful views and helping people break away from stereotypes. Her concept of feminism is worldwide, taking into account how different cultures and identities deal with gender inequity. She hopes that by fostering education and challenging traditional ideas society may achieve a more equitable future. In the end, Adichie shows that feminism is a struggle for justice and equality, not just for women but for all. To create a just and equal world, we must all support this cause, because gender equality is a human issue, not a women's issue.

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# **REALISM IN LITERATURE ACROSS CULTURES: A WORLD LITERATURE PERSPECTIVE IN ARAVIND ADIGA'S *LAST MAN IN TOWER* AND DURIAN SUKEGAWA'S *SWEET BEAN PASTE***

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## **Abstract**

*This study provides a bird's-eye view of realism across cultures (i.e., Japanese culture and Indian culture) in the perspective of World Literature. These novels are included in the holistic literature of the world and it is circulated beyond the confines of its own countries. As a characteristic of realism, the protagonists in both plays are ordinary people who are leading not hyper-realistic, heroic lives but a life with realistic problems to be faced in day-to-day life. Aravind Adiga's protagonist in Last Man in the Tower is Masterji. He refused to give his house filled with memories for a huge sum of money, as the house holds the precious memories of his wife and daughter. He met his end with this refusal.*

*While Durian Sukegawa's protagonist is Sentaro, he has debts to pay off, and his business is not going well enough to make ends meet. Realism is portrayed in different stories across different cultures. But the true essence of realism is poured into the stories with the same elements. Both authors have portrayed a realistic view of how contemporary society works. Masterji is stuck under the domination of Dharmen Shah. The corrupted and influential society of Mumbai is showcased in the novel. Tokue is locked down in the eyes of common people as she has a disease. People stopped buying dishes made by her. The society is immersed in the myths of their time. When the wider aspect of world literature taken into account, both cultures' literary works portrayed realism with the shade of their own culture. The objective imitation of a simple life with all its difficulties and problems is done by the authors in both the novels. There are no supernatural or extraordinary elements in both novels, especially with the protagonists. The lives of common men, like any reader, are projected in the works. There are no embellishments used by the authors, either in the plot or in style, to attract the readers.*

**Keywords:** *Realism, ordinary lifestyle, problems, contemporary society, customs and influence.*

## **World Literature:**

World Literature refers to the wider perspective of looking into literature of the world as one piece. In it, a work should be published and circulated to many countries other than its original one. In the recent past of the literature, world literature referred to only the world-wide recognized masterpiece of European literature. It started developing with the advancements in print media. Today, with the advent of internet, as the globalization and technological advances increases, publication and circulation of literary works have become a piece of cake. People at one end of the universe can have access to literature written at the other end at their hand, at their desired time and form. So now the definition of world literature has changed to fit this scenario which defines as a work that is given out of one's own country.

**About the author: *Last Man in Tower***

Aravind Adiga is a writer born in India. He is also a journalist. His first book was *The White Tiger*. In 2008 he won the Man Booker Prize. He was born in Madras. He completed his early schooling in India and moved to Sydney with his family. He began his journalism career as a staff member at the Financial Times. He has written articles in *Money* and *Time* magazines discussing the stock market and investment issues. In 2008, he reached a milestone in his career by interviewing Donald Trump, who later became the President of the United States. He later moved to New Delhi as Time Magazine's South Asia correspondent.

After three years, the writer was released and settled in Mumbai. His first novel, *The White Tiger*, won the Man Booker Prize in 2008. He is the fourth Indian author to receive the award, the others being Salman Rushdie, Arundhati Roy and Kiran Desai.

**About the Author: *Sweet Bean Paste***

Tetsuya Akikawa is a Japanese writer and poet who was born on June 17, 1962. He was born in the city of Tokyo, the capital of Japan. He is also known by his pen name, Durian Sukegawa. He studied oriental philosophy at Waseda University in his hometown. He went on to work as a reporter in Berlin and Cambodia. He has written many books and essays, including "*Sweet Bean Paste*" in his native Japanese language. He is popular as an actor, punk musician, and television presenter in his native Japan. In Alison Watson's words, he is a cult radio personality, spoken word performer, novelist, poet, singer, public speaker, agony uncle, and television presenter. At the top of it all, he is a wordsmith, wielding the language with precision and great purpose. Sukegawa's *Cherry Blossoms and Red Beans* became bestsellers, and the same was filmed as a movie in 2015 by Naomi Kawase, a Japanese film director. This film was the first in the category of "uncertain regard" at the Cannes Film Festival. Then later, it was released in Germany. The novel was translated into German and published in 2016. He followed the footsteps of the great Japanese haiku poet, Matsuo Basho. In his work, he traces famous journeys by carrying a dosimeter to take radiation readings along the way, which must be unique.

**About the Translator (*Sweet Bean Paste*):**

*Sweet Bean Paste* was translated by Alison Watts. Alison is an award-winning freelance translator who was born in Australia and is also a long-time resident of Japan. She has translated Japanese novels by Durian Sukegawa, Naoki Matayoshi, Riku Onda, and Shusei Hase into the English language.

**Realism in Literature:**

Realism in literature is a movement that attempts to depict the subject matter realistically without any exaggeration or supernatural elements. The term realism often overlaps with the term naturalism. Nature and contemporary life offer the realist artists. It contains realistic characters and settings. It consists of the ordinary lives, appearances, problems, and customs of common people. It has a plausible plot that could happen in

one's own town and comprehensive detail about everyday occurrences. The people speak the real dialects of the setting. The character's development over the course of the play is important. The heroes of realistic literary works are more ordinary men than exceptional figures. There are no supernatural elements, and futuristic realms are involved, imitating everyday reality.

### **Realism in *the Last Man in Tower*:**

Both authors of this study have reflected contemporary society in their novels. *Last Man in Tower* projects the peak of corruption in India. The corruption has become endemic as it continues to increase in severity. In 2011, the anti-corruption movement was started by Anna Hazare to protest India's increase in the number of scandals and the domination of power and the upper classes. It was followed by falling industrial production as foreign investors started to withdraw from the business because of India's political paralysis, which slowed economic growth. The creaking infrastructure of India is reflected in the character of Dharmen Shah, a real estate developer in Mumbai. He used his power in the wrong way and oppressed the common people. In the apartment. He would do anything with the power to fulfill his needs.

### **Realism in *Sweet Bean Paste*:**

The other novel, *Sweet Bean Paste*, highlighted the issues facing the common man who is leading an ordinary life, providing vivid imagery of contemporary society. The protagonist, Sentaro, is a shop owner. He has his debts to pay off. He is a man who has lost all hope in life and is not at all interested in leading a happy life. He owns a dorayaki shop, which once flourished but now has few customers. A prevailing concern in 21<sup>st</sup>-century Japan is leprosy, also known as Hansen's disease. Leprosy is one of the leading public health concerns in contemporary Japanese society. The characteristics are a deformed nose, eyelashes and eyebrows coming off, etc.

As per the 2017 census, 70% of the population suffers from leprosy. The Japanese government passed an act of "leprosy prevention" in 1907. As it's a transmittable disease, the law permits the hospitalization of patients. In public and private sanatoriums, where the patients live in seclusion, leaving all their families. It's the main control strategy of the government. Because of their seclusion, sterilization, and abortion, most of these patients had no children. They are not active in society. Few of them would be affected by other diseases; a few are handicapped, and some needed aid for their living. Leprosy stigma is another issue in Japanese society. It is a Buddhist concept that says that leprosy is a punishment for people. They couldn't even share their family graves, as it was supported by the leprosy stigma. Another protagonist of the novel is Tokue Yoshii. She suffers from leprosy. Unlike other leprosy patients, she is very active in society, yearning to create her identity while living a peaceful life by enjoying every tiny aspect of life. But at the end, she is entitled to complete her life inside the sanatorium, even though she can go out and lead her life. She has taught Sentaro to enjoy everything that comes his way and to have a purposeful life.

### **Cross-Cultural Analysis in World Literature:**

As one of the characteristics of realism, the protagonists of both novels are common men who manage to sweep away their problems on their own, as they have no one to rely on to wipe away their problems. Sentaro, the protagonist of *Sweet Bean Paste*, is feeling like he is entrapped in a boring routine every day. He had ambitious dreams before, but due to continuous unfortunate events, he fell into his current situation. So he is unsatisfied with his life. In the past, he has had a criminal record too. To add on to that, his debts have to be paid off, but customers are only a few to count.

On the other hand, Yogesh A. Murthy, also known as Masterji, the protagonist of *Last Man in Tower*, is a retired school teacher. His daughter and wife are no more. He lives on his own in his apartment with their memories of Vishram society. Dharmen Shah, a real estate developer, wants him to move on from his home, providing him with a huge sum of money. He wishes to sell the whole building and construct a high-rise luxury building. As it's a cooperative society, he needs everyone's acceptance.

But Masterji refused, as it has her wife and daughter's memories. Because of his refusal, he is attacked by his own neighbors as well. He suffers alone under the oppression. He has no one to cling on to for his physical support as well as for moral support. Both the character's past make them feel heavy and anxious. They can't escape the past and get over it to continue their present lives.

The corruption of Masterji's neighbors and the discrimination of Sentaro's customers both portrayed the evils of a respected contemporary society. Fearing the influence of Shah and wishing for richness, people decided to accept Shah's deal. They tried to convince Masterji. As he persisted, they tried physical attacks on him. At the end, they all grouped together against Masterji and knocked him out. After making him unconscious, they threw him from the roof of the tower. They lacked moral humanity and ethics of their own. Not only the government and upper class are corrupted, but the neighbors too are corrupted by their hearts. They failed to prove to be humans; rather, they followed their wishes and neglected morality. The customers in *Sweet Bean Paste*, upon hearing the illness of Tokue, started speaking about it and spreading it to others. They slowly stopped coming to the dorayaki shop in Sentaro. So Tokue stopped coming to work and went to the sanatorium to reside there permanently. Because of the discrimination in society, she ignored her normal life and started living in seclusion.

### **The Contrasting Quality:**

There is a contrast in the theme of friendship. In *Last Man in Tower*, Neighbors has set negative examples of how companionships should not be. But in *Sweet Bean Paste*, the unexpected friendship of Sentaro, Tokue, and Wakana added strength to their lives, allowing them to lead a happier life. Tokue has been a mentor for both, giving them advice to be joyful and grateful for what we are given. All three characters are different in social class, age, and gender. Yet they served as a very good example throughout the novel. Though Tokue moved to the sanatorium, the other two didn't stop their meeting. They

went to meet her at the sanatorium. When things get hard, friends should be their support system, as in *Sweet Bean Paste*. But in *Last Man in the Tower*, his neighbors not only attacked Masterji but also killed him and threw him from the roof top, which is awful. At the top of it, they filed it as a suicide in records, which clearly shows their value.

### **Realism in Setting:**

The other characteristic of realism is that the places in the work can be real places.

*The Last Man in Tower* has its setting in Santa Cruz, Vokola. It's located in Mumbai.

*Sweet Bean Paste* is set in Tokyo, which is obviously a real place and the capital of Japan. A very highly unrealistic places like villa, heaven, hell, skies and fictional places like chocolate mountain, talking tree are not used throughout the novel. These elements extract the realistic touch from the novel and make it unrealistic. It is easily related to the commoners reading the novel, the places that the working class people often use and live in.

### **Elements of Realism:**

In realism, the literary work doesn't have supernatural elements or futuristic realms. In *Last Man in Tower*, Masterji doesn't possess any heroic qualities or power, as in hyper-reality. Neither does he have any powerful influence as an acquaintance. He doesn't know how to fight back against people for his own good and health. He has been severely injured several times, both physically and mentally. But he can't help himself. It shows the realism that is injected into the novel. In the other novel, Sentaro has so many problems in his pocket to be faced. He doesn't have any magical powers, nor did he meet any magicians in his life for his problems to be solved. He has realistic characters like Tokue and Wakana with him as his friends. They tried to change his perspective on life with a realistic and practical approach. Tokue made him taste the sweetness of life, even though he tasted only the bitterness of life. Both novels show the realities of life.

### **Unpolished Depictions of Everyday Events**

A realistic work depicts and provides a clear, detailed picture and images of everyday life, imitating reality. Sentaro would drink his morning coffee, come to the shop at 11 o'clock, raise the shutters, make pancake batter and sweet beans, and continue his work till night, then go home. The same monotonous routine filled the pages of his life every day. The detailing of all the nuances makes the novel more realistic and gives space for the reader's imagination. Adiga has set the location by describing the crowded population, traffic, and rushed transportation in his *Last Man in Tower*.

### **Conclusion:**

The novel *Sweet Bean Paste* is not the product of a well developed country like US, UK. The circulation of it other than Japan is not an easy task few decades before. People have very little access to Indian literary works too. Both the works doesn't have a common language. It must be read in translation. Readers are dependent on the availability of

translators across the globe. Also the supplying of the translated works need to be done with much effort as distance plays a major role in it. The invention of internet connection made this barrier easy for both the ends. The translators can do their job at the benefit of being in their home. Also the readers can access their desired work at their palms. This made both the novels to be a World Literature.

From these observations, one can clearly state that realism is depicted staunchly in both novels of World Literature. Adiga presented India with its qualities, especially corruption, in 2011. Akikawa presented Japan with its realistic problems without any embellishments, providing a wider view of the world literature. The authors used the element of realism in a subtle way and made the readers easily immersed in the plot. Hence, realism is used artistically by two different authors of two different nations in two different languages of two different societies with the same qualities which connects both as a World Literature.

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# EXPLORING THE ECOLOGICAL IMPERATIVE IN AMITAV GHOSH'S *THE HUNGRY TIDE*

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## Abstract

Amitav Ghosh's *The Hungry Tide* (2004) is a seminal work of climatic fiction that foregrounds the ecological imperative in the Sundarbans, a fragile ecosystem in eastern India and Bangladesh. This paper explores the novel's representation of the intricate relationships between humans, ecology, and climate change, highlighting the far-reaching impacts of environmental degradation and human activities on the region's inhabitants. Through a critical Eco critical lens, this analysis examines the novel's depiction of cyclones, tidal waves, and floods, as well as the displacement of local communities, to illustrate the human cost of climatic chaos. Ultimately, this paper argues that *The Hungry Tide* serves as a powerful warning about the urgent need for ecological awareness, sustainability, and climate justice in the face of environmental uncertainty.

**Keywords:** *The Hungry Tide*, ecological imperative, climatic fiction, ecocriticism, sustainability, climate justice.

## Introduction

The exploration of ecological and climatic themes in English Literature has evolved significantly, particularly in the context of the 20th and 21st centuries. Writers, responding to environmental crises, have increasingly integrated the natural world and its changing landscapes into their works. Literature has become an important space for reflecting on human interactions with nature, highlighting the complexities of ecology, climate change, and the impact of human actions on the environment. The roots of ecological and climatic thought in English literature can be traced back to the Romantic era, where poets and writers began to focus on nature as an idealized force and a reflection of human emotions. By the late 20th century, as environmental concerns began to grow in response to the visible effects of industrialization (pollution, deforestation, loss of biodiversity, etc.), English literature saw the rise of ecocriticism, a literary approach that studies the relationship between literature and the environment. Ecocriticism examines how literature reflects, influences, and engages with environmental concerns. This period saw an increasing awareness of the implications of climate change, deforestation, species extinction, and the broader environmental crises facing humanity.

Ecological and climatic concerns have been a significant focus in Indian literature, especially in contemporary works that address the pressing environmental issues facing the country. India, with its vast landscapes, diverse ecosystems, and rapidly growing population, has been at the forefront of environmental challenges such as deforestation, pollution, climate change, and the loss of biodiversity. Indian literature, both in its traditional and modern forms, has provided rich insights into the relationship between

humans and nature, reflecting ecological imperatives and climatic changes. From classical texts to contemporary novels, Indian literature has consistently engaged with the themes of ecology, nature, and environmentalism. These issues are no longer abstract or distant but are directly felt by communities facing the consequences of deforestation, river pollution, air quality deterioration, and natural disasters. Novels such as *The Hungry Tide* by Amitav Ghosh, *Gods, Graves, and Writers* by Keki N. Daruwalla, and *The Ministry of Utmost Happiness* by Arundhati Roy offer reflections on how climate change and environmental disruption impact both the landscape and the human psyche.

Amitav Ghosh's *The Hungry Tide* is a notable example of an Indian novel that addresses ecological concerns and climate change. Amitav Ghosh is a renowned Indian author and essayist, celebrated for his profound exploration of history, culture, and global issues through literature. Born in Kolkata, he studied at the University of Delhi and pursued a doctorate in social anthropology at the University of Oxford. Ghosh's debut novel, *The Circle of Reason* (1986), marked the beginning of his illustrious career. He gained widespread acclaim with *The Shadow Lines* (1988), a novel that delves into themes of nationalism, memory, and identity. His *Ibis Trilogy* (*Sea of Poppies*, *River of Smoke*, and *Flood of Fire*) explores the colonial opium trade and its socio-economic impacts. Amitav Ghosh is also a prominent voice in environmental literature. His works like *The Great Derangement* (2016) and *Gun Island* (2019) examine climate change and humanity's ecological crises. Ghosh has received numerous accolades, including the Jnanpith Award (2018), India's highest literary honor. Known for his lyrical prose, multicultural narratives, and deep engagement with historical and contemporary issues, Ghosh's works have cemented his place as a leading figure in world literature.

### **Ecological Imperative**

Amitav Ghosh's *The Hungry Tide* addresses ecological concerns and climate change. Set in the Sundarbans, a region of shifting tides and vulnerable ecosystems, the novel explores the ways in which the natural environment affects the lives of people living there. Ghosh links the inhabitants' daily struggles with the larger issue of ecological destruction, such as rising sea levels and the erosion of land. Through his vivid portrayal of this tidal landscape, Ghosh addresses the broader concerns of environmental conservation, human displacement, and the devastating effects of ecological degradation. The novel can be read as an urgent call to recognize and address the ecological imperatives facing our world today, particularly in relation to the consequences of climate change, conservation policies, and the struggle for survival of both humans and wildlife. The novel highlights the tensions between conservation efforts and human livelihood. For instance, the Morichjhāpi massacre, an event in which refugees were evicted from an island to protect the ecosystem, serves as a poignant example of how human lives and environmental policies are often in conflict. Ghosh's writing reflects a deep concern for the consequences of environmental change, especially in a region already vulnerable to the impact of climate change.

### **The Sundarbans as a Metaphor for Ecological Fragility:**

The Sundarbans, the setting of *The Hungry Tide*, are a vast network of islands, rivers, and mangrove forests located in the delta region between India and Bangladesh. This delta is both a haven for rich biodiversity, including the Bengal tiger, and a region vulnerable to ecological destruction. The very geography of the Sundarbans its shifting tides, flooding, and erosion forms the backdrop for the novel's exploration of environmental issues.

The region's ecosystem is fragile, and the increasing human encroachment on the land, coupled with the rising sea levels due to climate change, threatens both the environment and the people who depend on it. Ghosh highlights the tension between preserving the natural world and the survival of human communities living in precarious circumstances. "The tide is always advancing. It's a place where the earth itself seems to tremble, a place where people are constantly, relentlessly, pushed away by the sea." The constant encroachment of the sea and the erosion of land in the Sundarbans directly point to the ecological crisis unfolding in real-time rising seas, vanishing islands, and displacement issues exacerbated by climate change.

### **The Interconnectedness of Humans and Nature:**

The novel also focuses on the **human-nature conflict**, how humans, driven by survival, seek to assert control over the wild, often at the expense of the environment. Ghosh emphasizes the deep interconnection between humans and the environment in *The Hungry Tide*. The lives of the characters are intricately bound to the natural world. Piya, a marine biologist, comes to the Sundarbans to study the river dolphins and to understand the fragile ecosystem of the region. Fokir, a fisherman, represents the local community that has lived in harmony with nature for generations. His life is governed by the rhythms of the tide and the cycles of nature. For Piya and Fokir, the natural world is not a separate, distant entity but an integral part of their lives. Through these characters, Ghosh illustrates the vital relationship between people and their environment—one that is often overlooked in debates about conservation and climate change. The novel also depicts how the traditional ecological knowledge of the indigenous people, like Fokir, holds the key to understanding and preserving the environment. This wisdom is portrayed as an essential tool for navigating and sustaining the ecosystem of the Sundarbans. "It's not about the fish or the trees, it's about the way we live with them, the way we are part of this world." This line emphasizes that ecological imperatives are not just about protecting species but about sustaining the intricate web of life that connects humans to their environment.

While the novel delves deeply into the environmental crisis, it also stresses the role of individuals in understanding and mitigating ecological damage. The characters in the novel especially Piya and Fokir represent two approaches to understanding nature: one scientific, the other experiential. Piya, with her scientific background, comes to the Sundarbans to study and catalog the region's species, while Fokir's life is intimately connected with the rhythms of the natural world. Both characters, in their own ways, serve as advocates for environmental awareness and conservation, illustrating how individual actions can contribute to the larger cause of ecological preservation.

The novel challenges readers to think critically about the role of individuals in shaping environmental outcomes, stressing the importance of awareness, respect for nature, and collaboration with local communities. It also suggests that a deeper understanding of ecology—one that bridges science and tradition—can offer solutions to the pressing environmental issues of the time. In the Sundarbans, entire communities are at risk of being displaced as the rising tides of the sea engulf their villages. The inhabitants, having nowhere to go, are forced to migrate to urban areas like Kolkata, where they face even more harsh economic and social conditions. The novel subtly critiques the way in which large-scale environmental destruction forces people into positions of powerlessness, making them victims of both human and natural forces.

**Conclusion:**

In *The Hungry Tide*, Amitav Ghosh offers a profound reflection on the ecological imperatives of our time. The novel serves as both a poignant narrative about human suffering and survival in the face of environmental destruction and a cautionary tale about the consequences of climate change and ecological degradation. By exploring the delicate balance between human life and nature, Ghosh urges readers to confront the moral, ethical, and practical challenges of ecological conservation in the modern world. The Sundarbans, as both a setting and a symbol, become a microcosm of the global environmental crisis, highlighting the interconnectedness of all life and the urgent need for action to preserve our planet for future generations. Through its richly layered narrative, *The Hungry Tide* stands as an important work in the genre of ecological and climatic fiction, offering both an intellectual and emotional exploration of the ecological challenges that define our world today.

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# THE CHALLENGE TO TRADITIONAL NOTIONS OF CULTURE AND IDENTITY IN ARUNDHATI ROY'S *THE GOD OF SMALL THING*

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## Abstract

*The God of Small Things* depicted the life of Indian society. The setting of the story takes put in Kerala. The fundamental characters in this novel are Estha and Rahel. They are twins and their granddad has a place to a well off, land-owing, Syrian Christian Ipe family of Aymenem, a town in Kerala. The characters in the novel are partitioned into two classes. The characters of the upper lesson are Pappachi, Mammachi, Chacko, Baby Kochama. And the lower class's characters are Ammu, Velutha, Rahel and Estha. The social lesson of the characters can be differentiated by their economic basis, their way of dressing, and the standard of living. In this novel, Ammu, Rahel and Estha are Upper social course but due to a few issues, their social lesson is changed from Upper social lesson to lower social lesson and it moreover makes distinctive impression on them. "The God of Small Things" is an effective investigation of the complexities of social character, having a place, and relation. Arundhati Roy's mind blowing depiction of the foreigner encounters offers a nuanced and multifaceted understanding of the challenges and opening of emerge from social uprooting. of social character.

**Keywords:** society, characters, tradition, culture, challenges

In *The God of Small Things*, Arundhati Roy examines with distinctive sorts of hybridity as she presents hybridity along with the shape of dialect, race, religion, legislative issues and culture. Roy's explore with dialect is for the most part done through the two fundamental characters -- the twins, Estha and Rahel. The account places them in a Malayalam talking society, but their instruction is in arrangement of turning them into cross breeds. They are perusing Shakespeare and Kipling by age six, and they are instructed to talk culminate English by their family: "That entirety week Infant Kochamma spied tenaciously on the twins' private discussions, and at whatever point she caught them talking in Malayalam, she exacted a little fine which was deducted at source. From their stash cash. English, I will continuously talk in English. A hundred time each" (36). Since the twins are prepared to utilize English appropriately and in its purest frame, without code exchanging or code blends. Be that as it may they oversee to hybridize the dialect by producing their claim form of English. One such illustration is of the twins perusing in reverse: The ruddy sign on the ruddy and white arm said Halt in white. Rahel said. A yellow accumulating said Be Indian in ruddy. 'naidi yub, naidini eb,' Estha said (59). There are numerous cases in the novel where Roy plays with dialect and breaks dialect rules. For occasion, the word all things considered, gets to be: 'Never. The. Less' (55). Most of her tests with dialect are done by way of the twins as they examined and talk in reverse and coin words together to frame unused words. Roy makes for them their possess world where grown-ups are not permitted entrance.

Arundhati Roy composes in Indian-English, and hence, gives the dialect her scholarly voice and her particular fashion, since her is Indian. Her experimentation with dialect can too be translated as her experimentation with character – the Indian personality. In the novel, dialect is a way that is utilized to frame personalities and she arranges with it. Indigenization is a term utilized to indicate prepare that has turned somebody into the local of arrive. Sinha, "...indigenization would infer the way in which an component is so changed as to make it nature or suited to the locale, to the soil or the uncommon highlights of the environment...or the socio cultural setting" (1993: 34). The stage where the "indigenization of brain research in India can be characterized as one of addressing, question, and a look for modern identity" was unmistakable in the mid 1960's and the 1970's (Sinha, 1993: 33). The handle of indigenization was clearly apparent amid this stage and this was clearly appeared by the "urge to create a brain research established in India soil" (Sinha, 1993: 34). Sinha moreover claims that the indigenized subject is not the total item, but the one that is going through prepare of indigenization. Agreeing to him, "...indigenization is unmistakable in the forming of prepare or maybe than in a wrapped up product" (Sinha, 1993: 34). Innate communities must be well-defined. Agreeing to Jose R. Martinez Cobo, Inborn people groups, communities and countries are those which, having a authentic continuousness with pre invasion and pre-colonial social orders that set up on their regions, consider themselves diverse from other segments of the social orders presently prevailing on those regions, or parts of them.

At display, they shape the non-dominant segments of society and are decided to protect progress and communicate to future eras their hereditary regions, and their ethnic character, as the premise of their proceeded presence. Hence, if we take Sinha's hypothesis of indigenization and Cobo's definition of inborn communities into consideration, the indigenized individuals are those that work out the culture of arrive and whose children acquire it from them. It is clear that Arundhati Roy asks character and arranges with it and in her arrangements she takes her composing a step advance. She does not as it were hybridize her dialect but moreover endeavors to indigenize her account. Since the frame and the dialect that Roy has utilized to type in are outside. So in arrange to make it nearby she interlaces English with Malayalam words. She presents the innate component of the dialect in the names that she employment. For occasion: "Mammachi" for grandma, "Pappachi" for granddfather and "Ammu" for mother. Words like "Aiyyo Kashtam" (p.177) and "Sundarikutty" (p. 179) are as it were a few cases of Malayalam words that exist in the content. Arundhati Roy composed *The God of Little Things* predominately in English; But, she incorporates a number of words in Malayalam, hence making the peruser work for a few of the most pertinent data in the novel. The history of the Malayalam dialect insights at the author's utilized of two dialects in the novel. Vipin Gopal attests, "Malayalis have continuously invited other dialects to coexist with their claim and the interaction of these with Malayalam has made a difference its advancement in distinctive respects". In spite of the fact that Malayalam is primarily of Sanskrit beginning, English is the moment biggest dialect talked by Indians in Kerala in the southern locale of the nation. By utilizing

both English and Malayalam Roy illustrates what her local tongue has been doing for thousands of a long time: synchronizing with other dialects without losing its claim impact. The impact of combining a bit of Malayalam in the English content is something that indeed Roy cannot adequately characterize: "All I can say approximately that is dialect is the skin on my thought. My dialect is something that I discover difficult to analyze and dismember. It's the way I think. I have no answers to questions around it". (91) In spite of the fact that the creator gives no clarification for her complex choices anyplace, the pursuer must acknowledge that each capitalized, incorrectly spelled, or italicized word passes on meaning for the character. By assessing the words as the characters utilize them, or maybe than as Roy might utilize them, licenses the pursuer to more completely comprehend the thought processes and sentiments of the characters, particularly the twins Estha and Rahel.

The setting of the novel moreover includes to its innate characteristics. It is set in Ayemenem, a town in the state of Kerala in India. The novel can be examined as an expressive work since of the inborn components and its shape as a quasi-autobiography. The introduction of the caste framework in the content too includes to its inborn highlights. The caste framework is customarily Hindu as moreover seen by researchers like Harold A. Gould (1987) and Oliver Cromwell Cox (1948). Since, it was Aryan who brought the caste framework to India in approximately 150 BC. In any case it is still practiced in present day India in the shape that is nearly as intaglio as it was to begin with presented in spite of the fact that political intercession has banned it.

Untouchability, which is one of the subjects that Roy depicts, is a department of the caste framework and these are those individuals who do not come beneath the four castes in Hinduism: Brahmins, Kshatriyas, Vaisyas and Sudras. In spite of the abolishment of separation based on caste, religion and sex by the Indian Structure, it has not been disposed of. In reality *The God of Small Things* is an evaluate of this fiendish that is clear in Indian society. Roy's feedback is based on the claim that in spite of the fact that laws have been surrounded, and changes have been made, the spirit of the Indian society's demeanor towards untouchability has not changed. In the novel she speaks to a sexual relationship between an Untouchable man (Velutha) and a Syrian-Christian ladies (Ammu) who has a place to the higher caste agreeing to the Indian society. Arundhati Roy's move is exceptionally brave since she pronounced near physical contact or relationship between untouchables and Indians of the higher caste: Journalists have inquired whether inter-dining and intermarriage are portion of the development against untouchability... I ought to never dream of making this change, be that as it may alluring in itself it may be, portion of an all India change which has been long overdue... It may indeed sum to a breach of confidence with the masses to call upon them all of a sudden to see the expulsion of untouchability in a light distinctive from what they have been thought to accept it to be (Green, 1987, 195).

Arundhati Roy is more venturesome in her journey to alter the social traditions of her society. Velutha kicks the bucket in police guardianship a few days after their issue gets to be straightforwardly known, and after few a long time Ammu passes on alone in a leased

room in Allepey, distant absent from her two children. It appears Roy has rebuffed the couple for their illegal inter-caste relationship. In any case, slaughtering both partners is her procedure of protecting herself from feedback and the seethe of the Indian society, since the issue that she has attempted is exceptionally touchy. In spite of the fact that she tries to be the cause of alter, but her composing as it were recommends alter in the Indian society's sees with respect to untouchability, it does not unequivocally advocate change. Roy's caution is due to the reality that Untouchability has been imbued in the Indian society for centuries. It is not as it were synonymous to Hinduism, but it is indistinguishable to India as well. It distinguishes the Indians and their nation. That is why in spite of the fact that the society that the account presents is a Christian society the caste framework is still appropriate to it. Indeed the Untouchable characters are Christians: When the British came to Malabar, a number of Palavans, Palayas and Pulayas (among them Velutha's granddad, Kelan) changed over to Christianity and joined the Anglican Church to elude the flay of Untouchability... It didn't take them long to realize that they had hopped from the broiling skillet into the fire. They were made to have isolated churches, with partitioned administrations, and partitioned clerics. As a extraordinary support they were given their claim isolated Untouchable Cleric (74).

*The God of the Small Things* portrays the subaltern ladies. A few ladies have illustrated the resistance, but being the subalterns, they do not have the enticing voice as compared to other individuals of the Indian society. These ladies raise the resistance against nearby and around the world imbalances and this resistance is maybe the special case. Through the tracks of individual association of these ladies, they examine arrange of course, sex and caste expressly, certainly, mostly, wholeheartedly, deliberately and unknowingly. This novel portrays the battle and resistance of ladies in seeking after their dreams and self-realization against the post-colonial framework of India. These ladies are comparative in a few viewpoints and diverse in other viewpoints, include with each other in abuses and now and then assaulting against the imbalances of social traditions, laws and structures. All the ladies that are talked about in the novel are tormented by the pitiless kind of neo-colonialism and bad form in India disguising as the globalization of worldwide network. The knowledge see of the subaltern community is basic in understanding the basic and complex conditions of the Indian society.

Arundhati Roy's *The God of Small Things* is a effective investigation of the worker encounter and social uprooting. Through the story of the Ipe family, Roy magnificently depicts the complexities of social personality, having a place, and displacement. The Ipe family's move from Kerala to Delhi is an essential minute in the novel, checking the starting of their worker encounter. As they explore their modern environment, they are stood up to with the challenges of social uprooting. The family's battles to adjust to their modern environment are substantial, as they hook with social contrasts, dialect obstructions, and social isolation.

Arundhati Roy expertly captures the pressures between conventional and cutting edge social values that emerge from the Ipe family's worker encounter. Ammu, the mother, is

torn between her devotion to her family's conventional values and her want to acclimatize into present day Indian society. Her children, Rahel and Estha, are caught between their parents' social legacy and their possess wants to have a place in their unused environment. The novel highlights the ways in which social uprooting can influence an individual's sense of character and having a place. Rahel and Estha's encounters are stamped by a sense of disengagement and fracture, as they battle to accommodate their Kerala legacy with their Delhi childhood. Their personalities are formed by the pressures between their parents' social values and the overwhelming social standards of their unused environment.

Arundhati Roy's depiction of the foreigner involvement is nuanced and multifaceted, recognizing both the freeing and obliging angles of social relocation. Through the Ipe family's story, she appears how social uprooting can lead to a sense of separation and fracture moreover to modern conceivable outcomes for character arrangement and belonging. Ultimately, "The God of Small Things" is a effective investigation of the complexities of social character, having a place, and relocation. Arundhati Roy's mind-blowing depiction of the foreigner encounter offers a nuanced and multifaceted understanding of the challenges and openings that emerge from social uprooting.

An in-depth thought of Arundhati Roy's portrayal of ladies in the novel can enough and completely shed light on the four characters of ladies. These four characters precisely characterize the way of lawful component and social arrange for post-colonial Ladies of India. The investigation embraces an perplexing approach by locks in in a fastidious examination of key sections inside "The God of Small Things," with a essential center on unraveling the nuanced clairvoyant association shared by the twins Rahel and Estha. This clairvoyant bond serves as a scholarly gadget through which Arundhati Roy not as it were rearranging Lacanian concepts of personality but too investigates the complex and interwoven nature of their joint personality. The ponder digs into the story choices made by Roy, drawing motivation from Bianca Del Villano's basic bits of knowledge. Del Villano's viewpoint gets to be an important focal point through which to translate the content, connecting Roy's story choices to broader postcolonial and women's activist theories. Central to the think about is the investigation of the variety of personalities in post independence India. The story choices in *The God of Small Things* are seen as a ponder methodology to reveal the perplexing layers of character affected by hereditary, geopolitical, and social variables (Roy, 1997).

*The God of Small Things* gets to be a typical representation of the unpretentious, regularly neglected powers that play an urgent part in forming person and collective characters (Roy, 1997). The ponder highlights how societal powers, delineated through amazing stories like Country, History, Course, Caste, Religion, and Marxism, act as substances that deny and oblige person identities. The allegorical investigation of the 'god of little things' discloses a significant commentary on the ways in which apparently inconsequential angles of life, frequently expelled or marginalized, hold the control to impact and change the course of person fates. The think about underscores how these 'small things' are, incomprehensibly, the undercurrents that disturb built up standards and

boundaries. In doing so, the investigation uncovers the perplexing transaction between the microcosm of individual encounters and the universe of societal structures. In pith, the think about looks for to disentangle the wealthy embroidered artwork of subjects and representations woven into the texture of *The God of Small Things*, emphasizing how Roy's story choices, the variety of personalities, and the representation of the 'god of little things' collectively serve as a piercing commentary on the complexities inborn in the arrangement and refusal of person characters inside the socio-political scene of post-independence India.

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# A SURVEY ON THE ETHICS AND HUMAN VALUES IN THE SELECT WORKS OF WOMEN WRITERS IN LITERATURE

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## **Abstract**

*Ethical and human values are central themes in Literature, providing insight into moral dilemmas, societal norms and human behavior. Ethics in Literature deals with questions about morality and the principles guiding human conflict. Human values in Literature focus on fundamental beliefs and qualities that shape personal and societal relationships. By addressing themes of Justice, love, empathy and morality literature acts as a guide, challenging individuals to reflect on their principles and contribute to a more ethical and compassionate society.*

**Keywords:** *moral dilemmas, human conflict, fundamental belief, societal relationship, challenging individual.*

## **Introduction**

Ethics and human values in literature play a crucial role in exploring the complexities of human behavior, moral dilemmas and social norms. Literature often conveys ethical lessons through the experiences and decisions of its characters.

Women writers have used literature as a platform to explore a wide range of ethical issues from personal integrity and social justice to resistance against oppression and the complexities of love and relationships. Their works offer critical insights into human values, ethics and the moral struggles that individuals face in both personal and social contexts. By engaging with these themes, women writers challenge readers to think critically about justice, equality and the ethical responsibility of individuals in shaping the world.

*Frankenstein ; or , The modern Promethew* is a novel by Mary Shelley, first published in 1818. It is considered as one of the earliest works of science fiction and is a landmark in Gothic literature.

Mary Shelley's *Frankenstein* delves deeply into ethical dilemmas and human values, offering a profound commentary on the responsibilities that come with power, knowledge and creation. Victor, the protagonist of the novel abandons the creature, leaving it to navigate the world alone. This highlights the ethical responsibility of creators toward their creations.

The creature's vengeance against Victor and his loved ones raises ethical questions about justice, revenge and forgiveness. The mutual destruction between creator and creation serves as a cautionary tale about the corrosive nature of revenge.

In *Frankenstein*, Mary Shelly warns against the ethical pitfalls of unchecked ambition, the neglect of moral responsibility and the dehumanization of others. The novel emphasizes the importance of empathy, accountability and the recognition of shared humanity, making it a timeless exploration of ethics and human values. The protagonist Victor's obsessive pursuit of knowledge isolates him from his family and friends leading to personal and social tragedy. His isolation mirrors the creature's emphasizing the human need for connection and support.

Charlotte Bronte in *Jane Eyre* emphasizes integrity and self-respect over societal conventions. The theme of *Jane Eyre* revolves round the protagonist's journey of self discovery, independence and moral integrity. Jane's quest for autonomy and self-respect is central to the novel. The novel explores various dimensions of love from romantic love to platonic and family affection, and the need for mutual respect and equality in relationships. Jane's relationship with Mr. Rochester evolves into one based on mutual respect and equality by the end of the novel. She struggles continually to achieve, equality and to overcome oppression. In addition to class hierarchy, she must fight against patriarchal domination against those who believe women to be inferior to men and try to treat them as such.

Bronte uses the novel to express her critique of victorian class differences. Jane is consistently a poor individual within a wealthy environment, particularly with the reed and at Thornfield. Her poverty creates numerous obstacles for her and her pursuit of happiness, including personal insecurity and the denial of opportunities. The beautiful Miss. Ingram's higher social standing for instance, makes her Jane's main competitor Mr. Rochester's love, even though Jane is far superior in terms of intellect and character. Moreover, Jane's refusal to marry Mr. Rochester because of their difference in social stations demonstrates her morality and belief in the importance of personal independence, especially in comparison to Miss. Ingram's gold-digging inclinations. Although Jane asserts that her poverty does help her overcome her personal obstacles. Not only does she generously divide her inheritance with her cousins, but her financial independence solves her difficulty with low self-esteem and allows her to fulfill her desire to be Mr. Rochester's wife.

Jane Eyre's main aim in life is to be independent. "Her unsubmitiveness, her independence is her social fault" (Bell, 1996:263). Despite being dependent on her aunt during her childhood, she soon rebels and the need for independence grows in her. She seeks her own employment and she makes her own decisions.

In *Jane Eyre*, ethics and human values are deeply intertwined with the protagonist's growth. Jane's unwavering adherence to her moral beliefs, her quest for justice and her insistence on equality and autonomy makes her a timeless embodiment of ethical strength and human dignity.

Alice Walker in *"The colour Purple"* express one's thoughts and feelings in crucial to developing a sense of self. Initially, Celia is completely unable to resist those who abuse her. Remembering Alphonson's warning that she "better not never tell nobody but God" about his abuse of her, Celia feels that the only way to persevere is to remain silent and invisible. Celia is essentially an object, an entirely passive party who has no power to assert herself through action or words. Her letters to God in which she begins to pour out her story, become her only outlet.

Walker clearly wishes to emphasize the power of narrative and speech to arrest selfhood and resist oppression, the novel acknowledges that such resistance can be risky. Sofia's forceful outburst in response to Miss Millie's invitation to be her maid costs her twelve years of her life. Sofia regains her freedom eventually so she is not totally defeated, but she pays a high price for her words.

Throughout the colour purple Walker portrays female friendships as a means for woman to summon the courage to tell stories. In turn, these stories allow woman to resist oppression and dominance. Relationships among woman form a refuge, providing reciprocal love in a world filled with male violence.

Female ties take many forms. Some are motherly or sisterly some are in the form of mentor and pupil, some are sexual and some are simply friendships. Sofia claims that her ability to fight comes from her strong relationships with her sisters. Nettie's relationship with Celia anchors her through years of living in the unfamiliar culture of Africa.

Almost none of the abusers in Walker's Novel are stereotypical one-dimensional monsters whom we can dismiss as purely evil. Those who perpetuate violence are themselves victims, often of sexism, racism or paternalism. Celia advises Harpo to beat Sofia because she is jealous of Sofia's strength and assertiveness. The characters are largely aware of the cyclical nature of harmful behavior. Sofia tells Eleanor Jane that societal influence makes it almost inevitable that her baby boy will grow up to be a racist. Only by forcefully talking back to the men who abuse them and showing them a new way of doing things do the women of the novel break these cycles of sexism and violence, causing the men who abused them to stop and reexamine their ways.

Many characters in the Novel break the boundaries of traditional male or female gender roles. Sofia's strength and sass, Shug's sexual assertiveness and Harpo's insecurity are major examples of such disparity between a character's gender and the traits he or she displays.

Disruption of gender roles sometimes causes problems. Harpo's insecurity about his masculinity leads to marital problems and his attempts to beat Sofia. Shug's confident sexuality and resistance to male domination cause her to be labeled a tramp.

Throughout the novel, Walker wishes to emphasize that gender and sexuality are not as simple as we may believe. Her novel subverts and defies the traditional ways in which we understand women to be women and men to be men.

Maya Angelou's *I Know why the caged Bird Sings* discusses how Young Marguerite grows up in the segregated American South, but I know why she caged bird sings is not simply

and investigation of the history and effects of segregation. It is an incisive and honest examination of race, inequality and identity. Marguerite is taught by her grandmother to fear and avoid white people and to think of them as godless, and not to be trusted. At the same time, she teaches her grandchildren never to speak disrespectfully to a white person, even if the person was "powhitetrash" – in other words a white person with very little stature.

In the memoir, Maya Angelou carefully describes and records the reality that interacting with a white person in the segregated American South is dangerous for a black person. The Ku Klux Klan casually referred to as "The boys" by the town sheriff-lynch black men for even looking at a white woman the wrong way.

Black people cannot feel safe around white people, because insulting a white person is quite literally a deadly mistake. White people are, in Marguerite's eyes, prettier, richer and happier. They are treated more fairly by the law, their stories are represented in books and movies, and they do not live in fear of racial violence. Whiteness is superior and the effect that this cultural inequality has on Marguerite's young mind is immense.

It also identifies a complex hierarchy within the black community between light-skinned black people and dark-skinned black people. Light skin is considered more beautiful and garners more respect. Uncle Willie faces even more discrimination and violence because he is black, dark-skinned and crippled.

I know why the caged bird sings is in part an account of Maya Angelou's experience growing up black in the American South. Her race and the violence, discrimination and degradation. She faced as a result of her race, played an integral role in shaping her as a person and as an artist. Perhaps one of the most important accomplishments of this memoir is its nuanced, honest and unflinching portrayal of racism and its consequences in America.

*Americanah* (2013) by Chimamanda Ngozi Adichie is a rich and thought-provoking exploration of identity, race, immigration and the complexities of belonging. Through the lives of the central character, Ifemelu and Obinze, the novel examines the experiences of African immigrants navigating the challenges of life in the west while also interrogating concepts of home, race and self-perception.

One of the novel's most prominent themes is the search for identity especially within the context of migration. Ifemelu, the protagonist, moves from Nigeria to the United States for higher education and her experience of immigration is central to the narrative. The novel portrays the process of navigating between different cultural identities and the internal conflict that arises when someone is neither fully accepted in their home country nor in the new country they adopt.

Adichie uses '*Americanah*' to offer a nuanced examination of race, class and colorism, especially within both African and American contexts. Ifemelu's experience in America forces her to grapple with her blackness in a way that she never had to in Nigeria, where race is not as overtly discussed. The novel uncovers the complexities of race in the west, especially in how it affects the opportunities and relationships available to people of different racial backgrounds.

## **Conclusion**

Ethics and human values in Literature serve as profound tools for exploring the complexities of human behavior, morality and society. Through the narratives and characters, literature reflects the ethical dilemmas and values that shape individual lives and collective cultures. By addressing themes such as justice, love, integrity and the consequences of choices, literature encourages readers to reflect on their own moral beliefs and actions. It bridges the gap between the personal and the universal, illustrating how ethical principles and human values transcend time, place and culture.

Ultimately, literature's engagement with ethics and human values not only entertains but also educates, inspiring individuals to cultivate compassion, integrity and a sense of shared humanity in their own lives.

In conclusion, Ethics is certainly one of the most important requirements of humanity. Furthermore, without ethics, the world would have been an evil and chaotic place. Also, the advancement of humanity is not possible without ethics. There must be widespread awareness of ethics among the youth of society.

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# EXPLORING THE INTERSECTION OF ARTIFICIAL INTELLIGENCE AND LITERARY ANALYSIS: INNOVATIONS, CHALLENGES AND OPPORTUNITIES

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## Abstract

*The integration of Artificial Intelligence (AI) into literary studies marks a transformative shift in how literature is analyzed, interpreted, and created. With its powerful capabilities in processing vast amounts of textual data and uncovering patterns invisible to human readers, AI offers new methodologies for literary criticism and analysis. This chapter explores the intersection of AI and literary analysis, focusing on key innovations such as Natural Language Processing (NLP), machine learning (ML), and deep learning (DL), which have revolutionized traditional literary study practices. AI's application in text mining, authorship attribution, and genre classification, as well as its potential as a creative tool, provides fresh avenues for scholars and writers. However, the rise of AI in literary studies also presents ethical concerns, including bias in machine learning models and questions surrounding authorship and authenticity. Additionally, the limits of AI's interpretive abilities – specifically its inability to replicate human emotional intelligence and subjective analysis – pose challenges. This chapter concludes by reflecting on the opportunities AI presents for interdisciplinary collaboration and the reimagining of literary pedagogy, suggesting that AI's role in literary analysis will continue to evolve and shape the future of literary scholarship.*

**Keywords:** Artificial Intelligence, Literary Analysis, Natural Language Processing, Machine Learning, Authorship Attribution, Literary Pedagogy

## Introduction: The Emergence of AI in Literary Studies

The integration of Artificial Intelligence (AI) into various fields of study has brought about transformative changes in how we approach research, creativity, and even pedagogy. In the realm of literary analysis, AI represents both a revolutionary tool and a point of contention. With its ability to process vast amounts of text and uncover patterns invisible to the human eye, AI promises to reshape traditional methods of literary criticism, analysis, and interpretation.

Historically, literary studies have been dominated by subjective, human-centered methodologies. Critics and scholars have interpreted texts through lenses such as structuralism, post-structuralism, feminism, Marxism, and psychoanalysis, all of which require deep engagement with the socio-cultural, historical, and linguistic contexts of the texts. However, as AI and its subfields—such as Natural Language Processing (NLP), machine learning (ML), and deep learning (DL)—become more sophisticated, literary scholars are finding new ways to apply these technologies to literary studies. AI can offer fresh insights into both the structure and meaning of texts, allowing scholars to challenge traditional forms of literary analysis and to explore new dimensions of creativity and interpretation.

This chapter examines how AI is currently being used in literary analysis, explores the challenges it presents, and reflects on the opportunities it creates for the future of literary scholarship. It begins by discussing the key innovations that AI has brought to the field, followed by a critical exploration of the challenges and ethical questions raised by these advancements. Finally, it outlines the potential for AI to open new avenues for interdisciplinary research and creative engagement with literature.

## **Innovations in AI and Literary Analysis**

### **Natural Language Processing (NLP) and Textual Analysis**

One of the most significant innovations AI has brought to literary studies is **Natural Language Processing (NLP)**. NLP refers to a suite of technologies designed to enable machines to understand, interpret, and generate human language in a way that mimics human understanding. In literary analysis, NLP has opened the door to computational methods of interpreting text that can analyze large volumes of material much more quickly than a human scholar could.

### **Text Mining and Corpus Linguistics**

Using NLP, scholars can now analyze large literary corpora (collections of texts) with unprecedented efficiency. Text mining techniques allow researchers to identify patterns in syntax, semantics, and sentiment across a wide range of texts. For example, researchers can use **topic modeling** (a form of unsupervised machine learning) to uncover recurring themes across multiple works, or they can apply **sentiment analysis** algorithms to gauge the emotional tone of different authors or literary movements.

Corpus linguistics—analyzing language usage through large-scale collections of texts—has also been radically transformed by AI. Scholars can apply AI-driven algorithms to analyze word frequency, syntactic structures, or the evolution of language over time. For instance, AI can detect subtle shifts in writing style, diction, and vocabulary choices, providing valuable insights into the development of an author's literary voice or the broader stylistic trends of an era.

### **Style and Authorship Attribution**

AI is also being used to study **authorship attribution**—the task of identifying the author of an anonymous or disputed text. Machine learning models can analyze stylistic markers, such as sentence length, word choice, and punctuation usage, to compare unknown texts with a known corpus of works by a specific author. This application has been used to solve long-standing literary mysteries, such as identifying the true authorship of works attributed to William Shakespeare or determining whether texts traditionally attributed to Homer were indeed written by the same author(s).

### **Machine Learning and Pattern Recognition**

At the heart of AI's ability to "read" and analyze literature lies **machine learning (ML)**. ML algorithms can be trained on massive datasets to recognize complex patterns in text

that may not be readily apparent to human readers. These algorithms have been applied to various aspects of literary analysis:

- **PlotStructuring:** ML can be used to detect narrative structures and plot devices, such as the introduction of conflict, resolution, and character development.
- **Characterization:** Machine learning algorithms can analyze how characters are portrayed through dialogue, actions, and interactions, helping scholars better understand character evolution and thematic development.
- **GenreClassification:** By training machine learning models on a corpus of texts, AI can be used to classify works into genres based on language features, content, and structure.
- AI models can also assist in **intertextuality analysis**—identifying allusions, references, and connections between texts that may not be immediately apparent. For instance, a model can be trained to recognize thematic, stylistic, or narrative patterns that tie different works together, such as linking a modern work of fiction to classical texts or discovering previously unnoticed references to other literary works.

### **AI as a Creative Tool in Literary Production**

AI's potential in literary studies isn't limited to analysis; it also extends to the creative process. Using generative models like **GPT-3**, scholars and writers can now experiment with AI as a co-author, generating creative text based on prompts or partially written works. This has led to exciting experiments in AI-generated poetry, prose, and even entire novels.

While the creative potential of AI raises intriguing possibilities for the future of literature, it also opens up questions about **authorship**, **originality**, and **creativeagency**. If a machine can generate a text that mimics the style of a famous author or even create an entirely new narrative, who owns that work? Does AI's role in literary creation diminish human agency, or does it merely augment human creativity?

### **Challenges in AI and Literary Analysis**

#### **Ethical and Philosophical Concerns**

While AI offers numerous opportunities, it also raises significant **ethical** and **philosophical concerns**. One major issue is the **bias** inherent in AI systems. Machine learning models are trained on existing data, and if that data reflects historical biases or social inequalities, the AI will likely perpetuate those biases. In literary analysis, this might result in a skewed understanding of literary history, under representing certain voices or misinterpreting texts that come from marginalized groups.

Moreover, **authorshipattribution** using AI brings into question the nature of authorship itself. If a machine can replicate an author's style with sufficient accuracy, does that diminish the value of human authorship? Can an AI-generated text be considered "authentic," and should it be subject to the same critical and intellectual treatment as human-authored works?

## **The Limits of AI in Literary Interpretation**

Another challenge lies in the **limits of AI's interpretive abilities**. While AI is excellent at recognizing patterns, it lacks the **subjectivity** and **emotional intelligence** that human scholars bring to literary analysis. A machine can identify recurring themes or predict the next word in a sentence, but it does not understand the historical, cultural, or emotional significance of the words it processes. In literary analysis, human critics draw on their knowledge of history, culture, and human experience to make deeper connections with texts. AI, in its current form, cannot replace this human capacity for interpretation.

Furthermore, AI models often operate as "black boxes," meaning that their decision-making processes are not always transparent. This lack of transparency makes it difficult for scholars to fully trust the conclusions drawn by AI models or to understand how they arrive at certain interpretations.

## **Opportunities for the Future Interdisciplinary Collaboration**

AI's potential in literary studies lies not only in the technologies themselves but also in how these technologies can **foster interdisciplinary collaboration**. As AI continues to develop, literary scholars can work alongside computational linguists, data scientists, and philosophers to create new methodologies for understanding texts. This collaboration will allow for a more nuanced, data-driven approach to literary analysis, integrating the best of both human insight and machine learning capabilities.

## **Reimagining Literary Pedagogy**

AI also presents an exciting opportunity to **reimagine literary pedagogy**. Educators can use AI-driven tools to personalize learning experiences, helping students to engage with texts in new and innovative ways. For example, AI can provide immediate feedback on writing, suggest alternative readings or interpretations, and analyze a student's writing style in ways that might inform their understanding of literary technique. These tools could revolutionize the teaching of literature by moving beyond traditional lecture formats and enabling more active, individualized engagement with texts.

## **Conclusion**

AI's role in literary analysis is still in its infancy, but its potential to transform the field is undeniable. From enhancing traditional methods of analysis to pushing the boundaries of creative writing, AI offers a wealth of possibilities for literary scholars. However, as this new era unfolds, it is crucial to remain vigilant about the ethical, philosophical, and practical challenges that AI presents. By engaging with these challenges thoughtfully and collaboratively, we can ensure that the intersection of AI and literary analysis leads to richer, more inclusive, and more innovative approaches to the study of literature.

As we look to the future, it is clear that AI will continue to shape and redefine the boundaries of literary scholarship, offering new ways of reading, writing, and thinking about texts in the 21st century.

# REDEFINING WORLD LITERATURE: A STUDY OF ENGLISH HEGEMONY IN LITERARY CIRCULATION

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## Abstract:

The concept of *Weltliteratur* (world literature), introduced by Johann Wolfgang von Goethe, envisions a literary universe transcending national boundaries to foster global understanding and intercultural dialogue. However, the advent of globalization and the dominance of English as a global lingua franca have reshaped the dynamics of literary dissemination, raising questions about the authenticity of Goethe's vision in the 21<sup>st</sup> century. This paper examines the impact of English hegemony on the essence of World Literature considering whether its universal ideals can truly be represented through a single language with a colonial and provincial origin. While English facilitates global access to literary works, it also risks homogenizing diverse cultural expressions, often overshadowing the nuances and specificity of the source cultures. The study explores the tension between the pragmatic need for global reach and the potential distortion of literary essence, particularly within the market-driven publishing industry. Through a critical analysis of translation practices, cultural imperialism, and the role of the global literary marketplace, the chapter interrogates whether the dominance of English in world literature perpetuates postcolonial power structures or simply adapts to the demands of a globalized world. Ultimately, this research intends to examine world literature in a non-English context to combat with the raised challenge of language monopoly, offering a more inclusive and authentic framework for literary exchange in the modern era.

**Keywords:** World Literature, Eurocentrism, English Hegemony, Universalism, cosmopolitanism, provincialism

## Introduction:

The term World Literature is defined as 'a body of work drawn from many nations and recognized as literature throughout the world' by the Oxford Dictionary. The term was first used by August Lidwig von Schlozer (1735-1809), a German historian, in his *Icelandic Literature and History* (1773). Another German writer, Christoph Martin Weiland (1733- 1813) used the term in handwritten notes to a translation of Horace's letters (Weitz 1987; Pizer 2006; D'Hean 2012). These early uses had no such significant impact as Johann Wolfgang Von Goethe's use of the term in his extensive literary discussions. His concept of *Weltliteratur* (world literature), marked a paradigm shift in literary thought in the early 19<sup>th</sup> century. It was released from the recorded conversations of Goethe with his disciple Johann Peter Eckermann that Goethe envisioned a future where literature would transcend national and linguistic boundaries to become a shared intellectual heritage for humanity. In his exchanges with Eckermann, Goethe articulated the idea of *Weltliteratur* and stated that "national literature is now rather an unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach" (Eckermann, 1835). His proclamation popularized the term because he

considered it as a means to promote peace and brotherhood during the post-war period. The disturbing socio-political scenario after the devastating Napoleonic war, increasing translation activities that earned wider readership for his works, and the impact of international literary exchange across Europe together stimulated him to make his over-quoted proclamation. His vision of *Weltliteratur* championed mutual understanding, intercultural dialogue, and the blending of diverse literary traditions—an Enlightenment-inspired cosmopolitanism that remains a cornerstone of literary studies.

Goethe was against Paris' cultural domination and supported the attainment of German nationalism to end French dependency. He looked for a broader alternative to both. His idea of *Weltliteratur* originated as the solution to his dilemma between metropolitan cultural domination and nativist nationalism. World Literature (WL) for him was an ideal platform where no single language or nation dominated. Goethe alluded to the universal approach of world literature when he stated that the qualitative value of literature from all over the world would work together to create a WL that would promote the 'true progress of humankind.' In the following years, Marx and Engels, holding on the idea of world literature published *The Communist Manifesto* in English, French, German, Italian, Flemish and Danish Languages. However, it took decades to get the manifesto translated into different languages, but it turned out to be a model of World Literature. The second half of the 19<sup>th</sup> century witnessed wider expansion of this broader concept. For instance, the Irish-born critic Hutcheson Macaulay Posnett developed his ideas of World literature in New Zealand and the Hungarian Hugo Meltzl founded a journal named '*Acta*' that considered ten working languages: German, Spanish, French, English, Italian, Dutch, Swedish, Icelandic and Hungarian. The Journal served as an ideal of world literature. The Scholars and experts approached World Literature as a cultural expression of a political order, in which the world moves beyond both colonialism and nationalism- two significantly dominant forces of the 19<sup>th</sup> century. The attainment of Literary Universalism became the sole objective. The reference to 'literary universalism' was also inherent in the Indian pioneer of World Literature, Rabindranath Tagore, and his conception of '*Vishwasahitya*.' The term *Vishwasahitya* projected literature as an instrument of peace and cross-cultural exchanges between nations (Tiwari 2012:43), as pronounced by Tagore in his lecture: "Literature is not the mere total of works composed by different hands (...) from this narrow provincialism, we must free ourselves; we strive to see work of each other as a whole, that whole as a part of man's universal creativity, and the universal spirit in its manifestations through world literature. Now is the time to do so" (Bose 1959:4). Tagore echoed Goethe in his perception of world literature and envisioned the need to embrace the literature of the world to achieve literary universalism, i.e., the real essence of world literature. In his lecture on 'The Literature of the Bengali People,' delivered at the 1895 annual meeting of the Literary Council of Bengal, Tagore stated that the idea of union is inherent in the term '*Sahitya*' that emerged from the Sanskrit word '*Sahit*,' which means 'togetherness' (Tagore 1919a:179). Hence, *Viswasahitya* teaches humankind to survive in 'harmonious

coexistence.' '*Biswa*,' as a qualifier, refers to 'worldwide' or 'something universal' (Dhadwadkar 2012:477). In this regard, world literature is an immense gathering of the literature of the world with universality as its 'shaping soul' that generates cosmopolitanism (*Viswatmaktavada*) (Pollock 2006:3; Dhadwadkar 2012:477). Tagore's justification behind using *Viswasahitya* as an alternative term for comparative literature was to exhibit the inherent universalism in the term that literature accomplishes.

As Goethe perceived world literature as a medium of international literary exchange among European intellectuals that would minimize intolerance and develop positive nodes in a post-war era, the promising idea of *Weltliteratur* could not ignore the allegations of being Eurocentric. Being rooted in the historical dominance of European cultural and intellectual frameworks, the Eurocentric approach to world literature has shaped the global literary field. The European traditions gained privilege whereas non-European voices were marginalized. Hence, the concept of a cosmopolitan literary exchange evolved under colonial and capitalist influences, placing European languages and aesthetics at the top hierarchy and making them the standard for universality. After Goethe, literary historians such as Hermann Hettner, Johannes Schern, and Adolf Stern popularized the idea of WL across Europe. Their approach deviated from Goethe's Utopian conception of *Weltliteratur*. *Weltliteratur*, in the hands of these historians, turned towards the national literature of various countries and cultures, but it remained focused on European literature. As a result, later years witnessed Europe as the center of literary production, and the idea of borderless world literature, which conceptually discarded nationalism, was left breathing helplessly under the clutches of Eurocentrism.

Furthermore, in the contemporary era, globalization and technological advancements have brought Goethe's vision closer to reality. Literature is now accessible across borders, languages, and cultures, thanks to the rise of translation, digital media, and international publishing networks. Yet, this global accessibility has also revealed significant challenges, particularly the linguistic and cultural imbalances perpetuated by a market-driven literary system. English occupies a paradoxical position in world literature. On the one hand, its potential ensures the broad dissemination of literary works, allowing authors from diverse linguistic and cultural backgrounds to reach global audiences. On the other hand, this linguistic monopoly risks reducing the essence of world literature to a homogenized product tailored for an Anglophone audience. Translation, which should ideally serve as a bridge between cultures, often becomes an act of cultural appropriation or erasure. The dominance of English as the global lingua franca, born out of historical colonialism and solidified by modern economic and technological factors, has become both a facilitator and a potential distortion of the concept of World Literature (Venuti, 1995; Damrosch, 2003). It seems as if the concept that aspired to be borderless and broader, ultimately stumbled with Eurocentrism and later landed into the clutches of linguistic colonialism in disguise. Where lies the true essence of 'world' in the term 'world literature'? This phenomenon further raises questions about the nature of *Weltliteratur* in the 21st century. Can a universal

literary heritage truly emerge from a system where one language dominates the global literary landscape? Does the prevalence of English facilitate a form of cultural imperialism, as argued by Ngūgĩ wa Thiong'o (1986), perpetuating colonial legacies in a neo-imperial guise?

This chapter seeks to critically examine the factors, especially the English hegemony responsible for the distortion of the true essence of world literature and propose an alternative approach to study the same in more democratic terms. It begins by exploring Goethe's vision of literary universalism and evolution of world literature from Eurocentrism to Literary Imperialism. It then delves into the mechanisms of linguistic dominance, analyzing how market dynamics have shaped the dissemination and reception of world literature. Finally, the paper seeks to address the raised concern by visualizing a possibility to study world literature without the intervention of English language. This margin-centric approach draws closer to vernacular cosmopolitanism. The provincial languages challenge the English gate-keeping, providing another approach to perceive world literature. Finally, the chapter attempts to study the reception of world literature in a non-English context. By addressing these issues, the study aims to reimagine *Weltliteratur* in a way, and redefine world literature in more neutral terms.

### **Evolution of World Literature: An Aspiring Concept or an Unattainable Reality?**

Goethe's discussion with Eckermann projected the exposition of 'cosmopolitan reflexivity' that world literature makes possible through the literary network built by the international exchange of literary works. However, becoming a discipline in the 19<sup>th</sup> century, world literature has significantly moved away from Goethe's perception. The canonization of literary pieces and institutionalization of those under world literature courses significantly promoted the production of various world literature histories and anthologies. In the nineteenth century, we witnessed the canonization of great masterpieces as world literature focused on European literature.

As World Literature took hold of United States of America in Post World War II, there was a rapid expansion of universities and introduction to World Literature as courses offered by Language departments. American academia relied on the translated WL pieces, leading to the creation of a market for world literature anthologies in English translation. This institutionalization of WL as courses in various universities triggered the production and circulation of WL pieces in the English language. Even though these world literature anthologies attempted to import foreign literatures to the US and change reading habits, as acknowledged by Martin Puchner, one of the editors of Norton Anthology of World Literature, the translation of these texts into English and dissemination of the translated texts as world literature pieces promoted monolingualism. Gayatri Spivak (2003) perfectly assumed this threat of monolingualism in English language textbooks becoming pervasive globally. The escalation of literary production and circulation in one dominant language has made cosmopolitan literature a mere provincial property meant only for the English-speaking community. Hence, distorting the true essence, the practice has moved far away from the Goethian *Weltliteratur*.

Furthermore, Globalization brought changes in the publication, mode of circulation of world texts, and reading habits of the public, but the rate of its positive and negative impact demands further analysis. The globalized culture demanded an efficient means of global communication, which witnessed the emergence of English as an international link language with a significant impact on the literary world. Globalization treats literature as a commodity, and the advocates of globalization have formulated an equation that refers to the commodification of literature. The formula that places all the literature of the world translated into one language that is accepted worldwide is equal to (=) world literature. Eric Hayot criticized this falsified notion and stated that the principles of the world economy might not work while dealing with world literature, which has its unique identity. Monolingualism in translation has distorted the essence of world literature, as, ideologically, it has discarded any specificity or linguistic preference. This gap between conceptualization and practice questions whether world literature (as it appears currently) is neutral in the true sense. In this context it appears that world literature emerged as an aspiring concept, but being distorted over time and being engulfed with language monopoly, is it now turning toward an unattainable reality?

World literature currently refers to the canon of texts that are translated into multiple languages and circulated across borders, a piece of literature that has a readership beyond the home country. As David Damrosch (2003) notes, world literature today is defined not by the intrinsic quality of a text but by its ability to "gain in translation" and thrive in a global market dominated by English. The study and comprehension of world literature would only be complete with an insight into the flow of international literary exchange and the operative measures of the literary market.

### **Literary Exchange, Market Dynamics and World Literature**

World literature, having emerged from the literary market, the study of literary production is based on a three-tiered process that serves as the wheels of the literary market. The three-tiered process refers to the three stages, i.e. production, circulation and reception, that a book passes through in its literary journey. The interconnected relationship between production, circulation, and reception determines the fate of each literary piece. Production reflects the canonization of creamy literary works from diverse cultures based on their potential to get translated into different world languages. It is evident that the Nobel Prize winning literary works receive priority in getting translated rapidly and are widely circulated. Damrosch admitted that there are many literary works that are deprived of circulation across borders as they hardly get translated into English. There are instances of writers such as Sandipan Chatterjee and Kamal Chakraborty, who, despite receiving a vernacular literary award such as the Bankim *Puraskar*, were denied permission to get their works translated into English (Ganguly, 2018). If a literary piece has to compromise with its linguistic freedom to become world literature, then how can we consider it as world literature? Ironically, world literature, in practice, functions as a provincial literature that is largely intended for the English-speaking

community. This inconsistency calls into question the notion of 'borderless global literature'. How can a system of literary exchange, that claims to transcend geographical boundaries yet restricts linguistic diversity, be considered neutral in its approach? The pathos lies in the aspiration of most literary works to be translated into English for wider circulation, often at the expense of language freedom. Nevertheless, the colonized consciousness of the human mind denies to acknowledge the fact; which demonstrates the target of English hegemony is not only literature but human consciousness. Furthermore, this hegemonic stance determines the fate of literary works through the lens of translation.

The international literary exchange follows a systematic model for the circulation of WL pieces. Literatures from various world languages aspiring to receive space in the world literary canon seek to get translated in a language with universal acceptance, such as English. English language remains at the center of literary production as the gatekeeper of international literary exchange. The magnetic force of the English language stimulates the peripheral literatures to accept the supremacy of the dominant culture and undergo transformation in order to receive space in the world literary forum. Although the literary pieces transcend the national boundaries, but they get trapped into the linguistic boundaries. The international market favors book written or translated into English, for its marketability. However, this process undermines the linguistic identity of other world languages, ultimately failing to do justice to the aspired goal of world literature. Alastair Pennycook (1995) identified a similar culturally and linguistically dominant scenario and considered English responsible for sowing the seeds of Linguistic Imperialism. The world literary market reinforces the hegemonic status of English by allowing it to retain its central position and regulate the periphery in terms of literary circulation. The widespread recognition of Anglophonic literature as world literature threatens the survival of local or minor languages.

The system of world literature being promoted in English is self-contradictory because it does not originally promote monolingualism in any aspect but promises the attainment of a liberal perspective towards the use of world languages. However, the circulation of literature in a global language depicts linguistic hegemony as a by-product of cultural hegemony. The view of reading world literature in the provincial language of the colonizers indicates the emergence of a new shade of neo-colonialism that attacks human consciousness and colonizes the mind.

To literally combat this posed challenge, we need to examine how would the center-centric model look like if the world literary market has to consider world literature book circulation without English. Conceiving world literature book circulation without English intervention does not fairly involve any polemical intent. We do not intend to deny the prominence of the English language, the exposure it provides due to its dynamic hold over the world, and its contribution to the field of world literature. Instead, it challenges the structure of the world literary market built upon the language monopoly. It is a critique of the consciousness of the intelligentsia that

accepts English hegemony as natural, inevitable, and even beneficial in the name of wide circulation and restricts envisioning the alternative. Nicholas Ostler asserted in his book "The Last Lingua Franca" that it is possible to envision a world without English. He was not blind to English's unstoppable rise, which had a strong historical foundation in linguistic, socio-cultural, and commercial expansionism; historically, an Anglo-American colonial language that ascended to the dominant centre of world literary production and circulation. Is it not an indication of persisting colonialism but in a modified and noble form? The possibility of world literature existing as an autonomous entity free of language politics would validate the attainment of 'Linguistic Pluralism,' one of world literature's essential characteristics. In contrast, the universal concept of world literature shall remain as a mere theory in the books of letters. Returning to the question raised earlier, how would the structure of the model look like if English no longer remains the center of literary production, leaving space for other world languages to make their way to the WL trajectory? The answer to this question lies in the reception of world literature in a non-English context. The idea is to redefine world literature in neutral terms.

#### **Proposed Alternative Model and World Literature:**

The proposed alternative model moves the emphasis from the center to the periphery. In contrast to the conventional translation flow that upheld the English-language canon of world literature, the proposed model emphasizes on a reverse mode of translation. The model promotes circulation of world literature books in different world languages without depending only on English as a bridge, rejecting language centrality (Ganguly, Das & Panigrahi 2022). This margin-centric approach establishes a realistic and structural framework for translating world texts into peripheral languages. As Nicholas Ostler foresaw, "a world market without English would open a space for other prominent and marginalized languages, a scope for those to survive without being lost or drowned in the cacophony of the world market." Identically, the dissemination of world literature books without English domination would expand the scope of the field and promote the idea of world literature in Chinese (*Shijie de Wenxue*), Spanish, Japanese (*Sekai Bungaku*), Bangla (*Viswa Sahitya*), Odia (*Biswasahitya*) and so on, thus capturing the essence of world literature in a true sense. The margin-centric approach would escalate translation activities in regional languages. Nevertheless, this new approach does not intend complete elimination of English language because the world literary market would remain incomplete even without English literature; it is expected to have a balanced proportion of language share in translation, and dissemination of world literary works.

A notable implementation of the margin-centric approach can be seen in a literary initiative from Odisha, an Indian state. World literature in the Odia language (Odisha's native tongue) saw a major uptake in 1969 with the launch of *Biswasahitya Granthamala*, a world literature book series by Granthamandir, a renowned and award-winning Indian publisher based in Cuttack. In addition to resisting linguistic inequity, Odisha provided a

platform for the reception of world literature in non-English context by promoting world literature in a vernacular language. This major literary venture offered valuable insights into how world literature can thrive beyond dominant linguistic frameworks.

### ***Biswasahitya Granthamala*: A Quick Glance**

The series aimed to introduce world classics and masterpieces in Odia, contributing to the promotion of world literature in a non-English context. The series was a response to the growing trend of translating Western literary works into Odia and sought to broaden the horizons of young readers. It included a diverse range of genres and authors, from ancient epics to Shakespearean plays, offering a unique blend of traditional and contemporary literature. The series, a monumental effort comprising 186 titles, aimed to introduce world literature to Odia readers, nurture reading habits, and expose readers to diverse cultures. The selection of texts was meticulous, encompassing ancient classics, popular stories, and novels and plays from around the world. While the series included a substantial number of Indian literary texts, it focused heavily on Western literature, particularly from the UK, reflecting a historical influence of colonial literature on the Indian book market. The series' popularity was evident from its extensive circulation, with over fifteen reprints and distribution to remote areas by agencies like UNICEF and CARE. It is worth noting that the BSG series created a world literature book series, but excluded Nobel laureates. However, the series was praised for bridging the gap between global and local literature, enriching Odia literature, and preparing readers to engage with global issues.

The choice of translation method is influenced by external factors such as the type and length of the text, the purpose of translation, the receptivity of the target readers, and cultural distinctions. The translators of the *Biswasahitya* series faced challenges such as maintaining synchronization between adult sensibilities and children's expectations, condensing lengthy texts to fit within the series' constraints, and modifying texts written for adults to suit juvenile readers. Abridgement emerged as a common strategy, allowing translators to modify texts to make them more suitable for young target readers. Abridged translations proved beneficial for introducing readers to world literature and preserving essential themes and messages. The translators used both verbal and visual paratextual materials, especially introductory notes and illustrations to introduce world literature in non-English contexts and shaped reader reception. The introductory notes serve to familiarize readers with the authors, provide context for the stories, and offer insights into the translation process and the series' objectives. They served as valuable tools for understanding and appreciating world literature in a non-English context. Illustrations equally proved valuable in developing a cross-cultural understanding and developing the plot and characters. The success of the series is evident from its popularity and consistent sale even after more than fifty years of its publication.

### **Conclusion:**

The research encourages a re-evaluation of the dominant role of English in the international literary exchange. It further promotes the recognition and appreciation of

translations in other languages, fostering a more balanced approach to world literary circulation. The margin-centric approach redirected the canon of world literature away from language monopoly and advocated in the favour of linguistic pluralism. This validated the premise that a move toward vernacular cosmopolitanism via a reverse mode of translation might adequately defend the English hegemony in the literary market. The research promotes the importance of multilingualism in the circulation of world literature. It encourages the exploration of translations into languages other than English, fostering cross-cultural exchange and understanding.

In this research, we found that world literature survives and thrives in non-English contexts, with a specific focus on Odia literature in Odisha. The chapter concludes that regional languages can serve as bridges in international literary exchange, connecting diverse worlds authentically. From the insights of this chapter, world literature can be redefined as a pluralistic and decentralized space where literary works are not judged or disseminated based on their alignment with dominant cultural, linguistic, or economic centers. Instead, world literature is the forum which prioritizes diversity and equitable exchange, celebrating the multiplicity of voices and traditions across the globe.

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# THE *RAMAYANA* REVISITED: A COMPARATIVE ANALYSIS OF *ADIPURUSH* AND *HAMARE RAM*

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## Abstract

*The Ramayana* is Indian epic which has influenced its culture eternally. Its relevance and significance lies in the fact that it is adapted, translated and trans-created. It has more than forty eight different versions of it in which the story of Lord Rama, Sita and Ravana is narrated with innovative creativity, new variations and creative novelty. It has proved its key issue: *Hari Ananta, Hari Katha Ananta*, means God Rama has multiple forms and his story can be told in innumerable versions. There are many plays, films and serials based on the *Ramayana*. Its plurality is gigantic and unstoppable. This research article deals with artistic productions, *Adipurush* and *Hamare Ram*. It makes a comparative analysis of these latest productions of 2023-2024 which are based on the epic. They present some key events of the epic in sublime, gigantic and glorified ways. The purpose of it is to reflect on some significant aspects of both these creative productions critically. One of the key objectives of it is to expand the epic, its multiple adaptations and interpretations as well as creative works based on it globally. Therefore, this will be a humble attempt to extend the academic discourse on the epic by the ways of comparison and expression of critical outputs.

**Keywords:** *The Ramayana, Indian Culture, Literature, Indian Movie, Drama, Characterization, Series, Language, Sublime*

The *Ramayana* is Indian epic which has influenced its culture eternally. Its relevance and significance lies in the fact that it is adapted, translated and trans-created. It has more than forty eight different versions of it in which the story of Lord Rama, Sita and Ravana is narrated with innovative creativity, new variations and creative novelty. It has proved its key issue: *Hari Ananta, Hari Katha Ananta*, means God Rama has multiple forms and his story can be told in innumerable versions. Based on the epic, there are many literary texts which exemplify its gigantic influence on the readers all over the world. Indians are proudly inspired and motivated by its narration of an ideal king, Rama, loyal wife, Sita and the well-versed Ravana who is also a great devotee of Lord Shiva. "As an ancient narrative that continues to influence the social, religious, cultural, and political life of modern South and Southeast Asia, the *Ramayana* hardly needs to be justified as an object of serious study. But its adaptability to multiple genres, art forms, and social contexts does invite investigation, as does the reliance that countless South and Southeast Asians place on it as a guide to everyday conduct." (Bose, 2004, p. 3)

There are many plays, films and serials based on the *Ramayana*. Its plurality is gigantic and unstoppable. This aspect makes the writers and critics to express critical as well as contradictory perspectives on the epic. It's a great tradition. It is unending space of unlimited signifiers inviting scholars to create new versions. Therefore, there are *Ramayanas* and there will be more versions of it. *Ramleela* is a widely popular performance

in Indian rural places. *Ramayan*, the most popular TV Series by Ramanand Sagar has inspired many creative producers and directors to explore the epic in celluloid form. It “brought together many versions of the Ramayana. For over 18 months in 1987 and 1988, *Ramayan* aired on India’s National television, Doordarshan, on Sunday mornings; it quickly became a major success and the most popular television show in Indian history, far beyond the producer’s expectations.” (Fukuoka, 2022, p. 6) It was watched by approximately more than eighty million people.

This research article deals with artistic productions, *Adipurush* and *Hamare Ram*. It makes a comparative analysis of these latest productions of 2023-2024 which are based on the epic. They present some key events of the epic in sublime, gigantic and glorified ways. The purpose of it is to reflect on some significant aspects of both these creative productions critically. One of the key objectives of it is to expand the epic, its multiple adaptations and interpretations as well as creative works based on it globally. Therefore, this will be a humble attempt to extend the academic discourse on the epic by the ways of comparison and expression of critical outputs.

One of the most attractive aspects of Hinduism is its democracy. It inspires scholars and critics to explore different contexts and perspectives from Indian epics. Indian *darshana* is truly multidimensional and therefore it is nourished in Indian society through its great value system that every opinion or view is scholarly and respected. Every approach or point of view is valuable and this has resulted positively in the creation of massive creations on the *Vedas*, *Upanishads* and epics of India. The Indian democratic system permits everyone to voice their point of view and this has not only enlarged Indian literature massively but made it global and visible in every nook and corner of the world. In this sense, India is already a Vishvaguru, a leader who invites discussion, dissemination and diverse opinions of the scholars.

Therefore, Indian epics can be assimilated in many folklores and stories and therefore their contents, contexts and texts can be used freely in culture. They can be infused with local flavors which provides them distinct shape and form of art. The *Ramayana* is remarkable example. It can be an interesting and enlightening basis of *Amar Chitra Katha*, a comic book which deals with the epic graphically for children to read easily and provide lessons of honour, goodness, love and duty. “Some of the famous local theatrical traditions representing the *Ramayana* are *Yakshagana* in Karnataka and Kerala, the *Chhau* mask dance in West Bengal and Odisha *Jatra* traditions, *Kathakali* in Kerala and *Dashavatara* in Maharashtra.” (Fukuoka, 2022, p. 5)

Their immense use in artistic creations has positively resulted into creating discourses on these epics. It is also interesting that there are innumerable contexts and perspectives in which a reader or scholar can interpret an Indian text. They are not only innovatively remarked and praised but they are also analyzed and examined from multiple critical perspectives. There are many scholars who have examined the major and minor characters of these epics. The recent trend of using mythical legends and epics to create novels and fictions has expanded the horizons of scholarship and Indian value system. Some writers including

Devdutt Pattanaik, Chitra Banerjee Divakaruni, Anand Neelakantan, Amish Tripathi, Kavita Kane and Koral Dasgupta have created some popular fictions in which they portrayed characters of these epics. Writers like Kavita Kane have portrayed minor characters like Satyavati and Surpankha and provided them remarkable space in the world of literature.

There are multiple books written on the Ramayana. They present various and novel approaches. Since there are endless possibilities of analyzing the epic and adapting it as a base for new artistic venture, theatrical, graphical, musical, dramatic, fictional, celluloid and so on, the critical texts written on it in many languages of the world are innumerable. "The Ram Legend has not only given rise to hundreds of literary texts, including several that rank among the masterpieces of world literature, but has also flourished for at least two millennia- and still flourishes today-in oral tradition". (Lutgendorf, 1991, p. 3)

Therefore, some interesting books on the epic are reviewed here which proves that no text or article is written comparing *Adipurush*, the Bollywood movie and *Hamare Ram*, a play. One of the attractive critical text which examines the characters of the *Ramayana* in legal context is *Ramayana Revisited: An Epic through a Legal Prism*. Written by Vipul Maheshwari and Anil Maheshwari, this book provides interesting remarks on the characters as they face trial as per the Indian Penal Code. One of the interesting aspects of it is that some important judgments of the Supreme Court of India are quoted with a purpose to connect them with the crimes or accusations of the characters of the epic. Philip Lutgendorf's *The Life of a Text: Performing the Ramcaritmanas of Tulsidas* is an enlightening book which surveys *Ramleela*, its performance in North India and other key aspects. The writer brilliantly discusses some key issues of this most popular and loved oral tradition of India which is also an essential part of Indian culture. Rachel Dwyer's *Filming the Gods: Religion and Indian Cinema* is an entertaining survey and interesting study of Hindi films made on Gods. Linda Egenes and Kumuda Reddy divide their book, *The Ramayana: A New Retelling of Valmiki's Ancient Epic-Complete and Comprehensive* into seven chapters. Published by University of California, *Many Ramayanas: The Diversity of a Narrative Tradition in South Asia* is edited by Paula Richman. It is a scholarly survey of many versions of the epic.

The Bollywood movie *Adipurush* was released in 2023. It was directed by Om Raut. Prabhas, the famous hero of South plays the role of Lord Rama. The character of Sita is played by Kriti Sanon. Saif Ali Khan plays the role of Ravana. Its budget was Rs. 700 crores. Its trailer raised controversy and the movie failed to attract greatest number of audience as expected. But, people wish to experience the thrilling actions presented with the use of latest techniques. It was criticized by some reviewers but it presented a new version of the Ramayana. As stated by Om Raut that "*Ramayana* is impossible to understand." (Hindustan Times) This proves the most significant feature of the epic that it can be adapted and recreated into new version and every version is a new perspective and novel approach to the epic. *Hamare Ram* is a theatrical play in which significant events from the *Ramayana* are knitted. Ashutosh Rana plays Ravana and Rahul Bhuchar plays the character of Rama. It is directed by Gaurav Bhardwaj. It attracts audiences from major cities and towns of Indian successfully in 2024.

There are many similarities in the movie, *Adipurush* and the theatrical performance, *Hamare Ram*. Both of them are well-directed adaptation of the *Ramayana*. *Adipurush* is embellished with combination of VFX techniques. Motion capture technology is used to show quick movements and sudden actions of characters. Computer-generated imagery is used to show picaresque scenery and miraculous beauty. It is used to show gigantic Lanka and majestic mountains. The magical effect is created with the use of new internet technology which makes the movie most attractive. Scenes are merged and a sci-fi effect is created in this Hindi movie. In the case of *Hamare Ram*, musicality and attractive backgrounds make the performances of actors enticing. The use of latest sound system in the performance makes the play majestic, grand and alluring. Both these artistic works have earned popularity in India. Both of them portray key events from the epic. The story of the epic is mostly followed in both of them. Like the ancient Greek plays, the war is not narrated by chorus but the actions of war are performed lively and magnanimously.

There are many differences in both these versions of the *Ramayana*. *Adipurush* is a celluloid and cinematographic presentation of the epic. *Adipurush*, on the other hand, is a live performance. It is a drama. One of the significant differences is in the methods of presentation of epical events. VFX techniques including motion capture technology create illusive and imaginative scenes in *Adipurush*. On the other hand, the events in *Hamare Ram* are not portrayed by the use of highly technological effects. The facial expressions of Rama and Ravana in both these artistic ventures are different. In *Adipurush*, both Rama and Ravana are shown in anger. Especially, the face of Ravana is full of anger and vengeance. In contrast, both Rama and Ravana are not very tense and angry in *Hamare Ram*. Ravana's ego is displayed but his face is bright with his intellect and priestly personality. In *Adipurush*, the character of Ravana fails to show its priestly and intellectual features. If use of latest cinematographic techniques makes the appearance of characters, buildings, rivers, mountains and other places visually stunning in the movie, it lacks the presentation of multidimensional personality of its characters. On the other hand, the scenes and background imagery in *Hamare Ram* is not more attractive than the movie but the play presents every character with its multidimensional personality and the audience is motivated to re-think about their novel expressions and actions in the play. Therefore Ravana is not only an egoist who kidnaps Sita with a view to take revenge but he is an intellectual visionary who can create his own destiny of achieving *moksha*. His appearance in the play is calm and angelic. Though he is demon, he is shown as glorious, sublimated and energized by divine powers. If special effects make *Adipurush* attractive, their exaggerated use in some of the scenes of the movie makes the audience laugh. This creates triviality of effects. Therefore the audience mocks on some visual objects such as the one beastly animal on which Ravana goes and kidnaps Sita. The chariot which was described in some versions of the epic is replaced by a beastly bird. This huge bird has killing teeth and large wings to fly. It decreases seriousness and sincerity watching the movie. In addition, some exaggerations made through latest technology makes the character appear extraordinary super human. It creates a feeling of disbelief in audience as the people are

instilled with the beliefs that Lord Vishnu is the human being in the form of Rama in the epic. Moreover these beliefs are instilled in Indians from their early childhood from multiple formal, informal, traditional and other sources. Therefore, a sense of confusion is emerged while watching Rama as a superhuman fighting with demons including Ravana with some extraordinary strength and spirit. In the play, *Hamare Ram*, the characters appear human and they maintain their characteristic features, dignity and sublimity. Their movements on the stage provide aesthetic pleasure to the spectator. They feel many *bhavas* but the dominant *bhava* is *Shant Bhava* as they realize that they are watching some humans playing characters of the *Ramayana*. Interestingly, *Ashcharya Bhava* is aroused when people watch the movie, *Adipurush* as they watch characters with illusive and super-human capacities.

These visual effects shown in the movie trivializes the seriousness of the epic and in spite of creating spiritual and religious feelings in the spectators, they makes them not only enjoy the magical moments created with the use of technology but estranging from the oft-referred and repeatedly imagined images of Rama, Sita and Ravana. Therefore, the actions of them screened by displaying superfluous, pictorial, exaggerated, highly-decorative, ultra-technological and extremely-appealing landscapes, ponds, battleground, palaces and other miraculous sites lead the spectators to the world of fantasy and magic. These temporary shifts from the world of already known and perceived concepts of the epic to the magical, miraculous, fantastic world make the audience complicated regarding their earlier experiences and notions of examining the epic as it is already their cultural heritage and the most-influential religious text.

The effects of watching the play and the movie are obviously different. The use of technology in the film makes it interesting and the audience is mesmerized as well as surprised to watch some of the visually powerful scenes and actions. They make the movie entertaining and pleasing. In the case of *Hamare Ram*, the sublimity of actions, events and scenes are maintained seriously and therefore experience of watching the play provides the spectators learning and they are made to think and rethink about some events acted by the actors on the stage. One of the most enlightening features of the play is that it does not try to divert the spectator from the original version of the epic which is already instilled in him or her from birth through sources and yet it's a learning experience for him or her. In the case of *Adipurush*, the spectator is deviated to watch the magical and wonderful actions which are military and highly imaginative.

In *Hamare Ram*, every action is glorified and it is expressed with sublimity. The actions of every character provide teachings; they are filled with lots of moral messages. The director of play has taken care that they must be sensitive, sincere, dignified and enlightening. On the other hand, the actions of some of the characters in the movie, *Adipurush* are magical and deceptive. For example, Indrajeet, the son of Ravana is shown with some demonic features including deception and illusions. Ravana of *Hamare Ram* is visibly a bright scholar whose fall is cathartic. The spectator experiences his ego which becomes the reason for his tragic fall.

On the other hand, Ravana of *Adipurush* is not only egoist but he is stubborn. He is shown as someone who creates feelings of fear and therefore his tragic end arouses less cathartic feelings because his facial expressions reflect a complicated blending of his stubbornness, anger, ego and sense of vengeance. The spectator experiences him as someone who has thrillingly complicated, magically surprising and fear-arousing personality. His facial expressions, gestures, movements of eyes and actions are pleasingly surprising and magically entertaining. Most of the spectators are not unhappy with the new avatar of Ravana as they have learnt from their cultural texts and other influential resources that the characters of the Ramayana can be presented in different avatars and variations and their performance on the stage or in the movie is always a learning experience. They are not highly dissatisfied to watch a different version of a character. One of the interesting features of the character of Ravana in the movie is the expression of his different perspectives reflected with the use of his ten heads. This show of mental reflections of Ravana is entertaining pictorial but psychologically reflective and it exposes various shades of his personality. The magical environment is created in the movie with a purpose to attract audience massively. Consequently, this will result in commercial advantage. Like all movies, *Adipurush* is also a commercial venture.

Dialogue and its delivery are significant in both the movie and the play. There are obvious differences. In the play, dialogues are sublimated with cultured Hindi and dialogue-delivery makes the play truly epic and splendid. The spectators are compelled to listen to the grand communication between Rama and Ravana. The language is poetic and rhythmic. The words are strikingly sublimated and cultured. In the opinion of Longinus, sublime “consists in a certain loftiness and excellence of language, and that it is by this, and this only, that the greatest poets and prose writers have gained eminence and won themselves a lasting place in the Temple of Fame.” (Longinus, 1890, p. 3)

It is used keeping in mind rhyme, rhythm and tone. The use of figures of speech makes it appropriately compatible and it empowers and creates divine environment in the play. The audience is happy to watch the grand scenes embellished with cultured Hindi and pleasingly divine words. In the case of *Adipurush*, the language used by the characters is trivial. It is commonly used Hindi. It lacks cultural aroma. It is inflammatory and derogatory. The use of popular derogatory Hindi words (for example, *tel*, *fissaddi* etc), phrases and dialogues make the movie mockingly trivial. It loses the grandeur and splendid of the epic. The war in the *Ramayana* is portrayed using latest visual techniques but the characters are displayed as super-humans and therefore it appears as a military encounter. The key focus of the epic is the establishment of dharma and it is partly visible in the film. Moreover, the inflammable dialogues without sophistication of language show that the movie alarmingly lacks sublimity of presentation. The anger of Ravana displays his mixed feelings of revenge as well as denial from Sita. He is shown stubborn and angry while praying to Lord Shiva. He is not praying the god in a peaceful and meditative mood but he plays *Veena* with stubborn manner.

In *Hamare Ram*, the dialogues are poetic and sophisticated. The communication between the characters is not hasty and inappropriate. The listening of it does not arouse the feeling of anger. The dialogues please the audience. Grand and metaphoric words are selected with a purpose to show the gigantic personalities and splendid characters. The gestures and facial expressions of the characters are not deceptive and misleading. Even the theme of enmity is shown with glory and divinity in the play. Rama invites Ravana in his instillation of the *Linga* of Lord Mahadeva. Ravana comes and performs his duties as a priest. His character is portrayed with grandeur. In the play, he is shown as a wise Brahmin, reputed Pundit and a great devotee of Lord Shiva.

Some of the scenes in the movie, *Adipurush* are inappropriate because they do not fit in the great saga of the epic. For example, Ravana feeds his demonic creature some non-vegetarian food. This scene makes the audience involve in a complex kind of food politics. With the use of VFX, some demonic, unimaginable, unreal and unbelievable animals are shown in the movie. The movie is indirectly influenced by some of the Hollywood movies which shows some unreal and demonic animals such as *Jurassic Park* and *King Kong* in which CGI animals are created with a view to show terror of them.

To conclude, both the play and the movie are based on the *Ramayana*. Both of them describe the story of Rama from different perspectives. Both of them are entertaining. Both of them glorify India and its great cultural heritage. Both present how dharma is established by Lord Rama though their expressions are different. One of the common aspects of both is that they have successfully widened the discourse of epic and therefore as artistic creations, they are successful in glorifying Indian values.

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# CHALLENGES AND WAYS OF DEVELOPING A POSITIVE ATTITUDE TOWARD THE STUDY OF ENGLISH IN ENGINEERING EDUCATION

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## Abstract

*The abilities in English have become indispensable in the other atmosphere of engineering education, both in the global academic system and profession. In spite of its vitality, however, adverse attitudes toward English study are widespread among Engineering students, who commonly regard English as irrelevant to their technical disciplines. In this article, the challenges to realize a positive and motivated perception of English learning in engineering education are discussed alongside suggestions for increasing willingness and motivation to learn English. This study is guided by two research questions: What are the major challenges preventing engineering students from developing a positive attitude towards learning English? What practices might lead to form positive learning attitudes in this type of learning context? This study used a mixed-methods approach combining surveys and interviews with engineering faculty and students. It has been discovered that perceptions of irrelevance, fear of failure and inadequate cultural ties with English language constitute major challenges. Among their suggestions were integrating English into technical coursework, using digital platforms such as TikTok, and fostering collaborative, supportive learning environments. The insights develop understanding of how to align English language education with the needs of engineering students, creating language proficiency and professional preparedness.*

## Introduction

In particular, as a global language in academia, interpersonal communication, and commerce, English has become essential, given that disciplines such as engineering require global access to knowledge and collaboration. In the context of engineering study, being able to read or write proficiently in English is of utmost importance ((Alhuqbani, 2014;Alqahtani (2015). Even in technical subjects, however, many students struggle to connect because they see little to no relevance (or even importance) for English in their subjects and subsequently their futures. Multiple studies have documented this problem, demonstrating that students care more about technical perfection than written words. Ahmed et al. (2013) found that student's ethnic identification and accent estranged them from English and lowered their motivation to engage with the language.

Students' attitudes (and fear of failure) are greatly impacted by anxiety concerning the English language. These authors found that students who fear making errors in oral

communication become reluctant to speak in class, thereby reinforcing their negative perceptions of English learning. On the one hand, Alzahrani (2017) found that students are less aware of English language resources such as on-line deposit, it reduces students' motivation and participation.

## **Literature Review**

### **Perceived Futility of English Language Acquisition**

Engineering students view English study as unrelated with engineering practice and as such present a major barrier toward creating a positive attitude toward English study. In a study focusing on perceptions of English preventing equivalent of these hierarchal elements of English in society in Saudi Arabia, Alqahtani (2015) found that the Saudi engineering students often considered English as irrelevant to their technical studies'. Alhuqbani (2014) confirms this as he noted that police cadets in Saudi Arabia preferred content that was undergraduate logical to their subject area rather than general English. Like these cadets, engineering students often view English to be inferior to their technical subjects, leading to a lack of desire to learn the language.

### **Fear of Failure and Language Anxiety**

As a key aspect focusing on pessimism, a fear of failure to speak is a main feature that is responsible for students being reluctant to practice them. According to Alamri & Fawzi (2016), engineering students often feel embarrassed when scolded at oral tasks, that they do not want to participate. In technical fields, the stakes for errors often increase, making this issue all the more salient for language learners in those contexts. As Alharbi (2021) points out, weak learners often face dire challenges, particularly when their language skills are not strongly shaped by practical and contextualized instruction.

Meaning of Digital Tools and Technology has provided a role in enhancing students task with English. According to Alghameeti (2022), TikTok proved to be an instrument that was very effective in endorsing language learning, especially for vocabulary enhancement. Liu (2014) proved that computer-based platforms can promote autonomous out-of-class learning which can significantly enhance learners' willingness to learn on account of the freedom of pace at which they can learn. These applications are particularly relevant of engineering students since they offer out-of-class, real world experience on English approach that align with the interests of the students.

### **Motivational and Emotional Elements**

Motivation is a primary factor of language acquisition and specifically for technical students. Bahous et al. (2011) emphasized that students who are motivated to learn English are more likely to succeed in learning. Hence, motivation creates an impact on English achievement, and the research conducted by Muftah & Rafic-Galea (2013) found a significant correlation between pre-university students' performance and motivation and proved that more intrinsic drive can help improve the learning process. This correlation

between motivation and success emphasises the need for the creation of educational environments that interest and excite students.

### **Cultural Barriers and Contextual Challenges**

The native language of a person produces cultural affinity surrounding it, and may deter a person to have a positive attitude towards English. Sharifi Feriz et al. (2017) found that the students who were strongly connected to their first cultural background often viewed instruction in English as an imposition of culture, thus resisting it. According to Fan (2019) Chinese ESL students studying English in Australia experienced cultural dissonance where their motivation and engagement with the language was hindered. As (Zhu & Zhou, 2012) point out, affective factors (such as anxiety, confidence and cultural fit) play a vital role in language learning outcomes.

### **Deficiencies in Research**

Despite considerable research on the problems of learning English, very little is focused on engineering undergraduate students - particularly with respect to combining English with technical content. While the current literature describes motivating factors, it lacks in practical means to incorporate English language acquisition into students professional and academic aims. The purpose of this study is to fill in these gaps by exploring the development of positive attitudes in English learning in an engineering education environment while considering the implications of technology, collaboration, and the design of curricula.

### **Investigative Inquiries**

1. What are the main challenges hindering a positive attitude toward English learning among engineering students?
2. What strategies can effectively promote positive learning attitudes among these students?

### **Methodology of Research**

#### **Research Methodology**

By adopting both quantitative and qualitative data, the study follows a mixed-methods process which exposes the issues and solutions for developing positive perspectives toward the learning of English. A complimentary explanatory sequential design is used, starting with a survey, followed by in-depth interviews to gain a deeper understanding of the issues.

### **Individuals Involved**

Participants include 100 government engineering college undergraduate students who study their technical subjects along with English courses at Anna University, Chennai. In addition, a pair of English instructors from the same college is interviewed to gather their perspectives about students' engagement in their practice of language learning.

### Data Acquisition Protocol

This quantitative data is collected through a Likert-scale survey assessing students' attitudes, motivations, and perceived barriers in English learning. Qualitative data is gathered through semi-structured interviews with students and instructors, highlighting their experiences in acquiring the English language and suggestions for improvement.

### Ethical Considerations

Participants are fully informed of the purpose of the study and consent is obtained prior to data collection. The study process preserves confidentiality and anonymity and ensures participants that their responses will only be used for academic purposes. Ethics statement: The study was carried out in accordance with ethical guidelines for studies involving human subjects.

### Exploration and Discussion about the Questionnaire

Responses to the questionnaire provide a detailed view on undergraduate engineering students' attitudes, challenges and strategies when it comes to improving English learning. The participants were evenly distributed across years of study and included various engineering majors, with 100% native Tamil speakers.

### Demographic Data

**Table: 1 Year of Study Distribution**

██████████	First-Year (30%)
██████████	Second-Year (25%)
████████	Third-Year (20%)
██████████	Fourth-Year (25%)

As depicted in Table 1, 30% of the subjects were First-Year, indicating a strong representation of the newcomers in the program. In addition, 25% are Second-Year students, and another 25% are Fourth-Year students, suggesting evenly distributed participation across different academic years. Nonetheless, Third-Year students only represent 20%, suggesting they may be underrepresented in the poll.

**Table: 2 Major Distribution of Students**

████████████████████	Electrical Engineering (40%)
████████████████	Mechanical Engineering (30%)
████████████████	Civil Engineering (20%)
██████████	Computer Science Engineering (10%)

As Table 2 shows, 40% of responders belong to Electrical Engineering, which makes it the most common major of participants. 30% are from Mechanical Engineering, which shows a strong showing from this discipline as well. 20% of the evaluated students belong to Civil Engineering, and 10% to Computer Science Engineering, indicating various

engineering backgrounds among the surveyed participants. 30% in year 1, 25% in year 2, 20% in year 3 and 25% in year 4.

**Table: 3 Challenges Faced by Students (Percentage Distribution)**

Challenge	Percentage (%)
Lack of time	30%
Difficulty understanding concepts	25%
Limited access to resources	20%
Language barriers	15%
Lack of motivation	10%

As can be seen from Table 3, the major issue students face is lack of time since 30% of them cite this as the main hindrance in their education. Then, we know that 25% of students struggle to get their heads around concepts, hence impacting their learning and performance as a whole. Over 20% of respondents are most concerned with limited access to resources, signalling that their academic performance may be dependent on the availability of materials and aid. Additionally, language-related challenges (15%) and a lack of sufficient motivation (10%) present challenges for smaller segments of the student population -- exposing opportunities where targeted interventions could be beneficial.

**Necessary Judgments on Acquisition of English**

**Table:4 Attitude Toward English Learning**

██████████	Very Important (70%)
██████	Important (20%)
█	Neutral (10%)

Indeed, Table 4 shows that a large proportion of them are (70%) those who believe learning English is really important. Moreover, 20% see it as important, meaning they might not rank it highly as a priority but still understand its value. Well, just 10% of respondents are neutral (suggesting a very small number of students who doesn't seem to care that much about learning English language).

**Table: 5 Enjoyment of Learning English**

██████████	Agree (50%)
██████	Neutral (30%)
█	Disagree (20%)

As reflected in the Table 5 data, 50% of the pupils enjoyed studying English, showing a positive attitude towards the language. However, 30% stay neutral, indicating a need for better engagement approaches, whereas 20% show disagreement, suggesting potential

issues of struggle or lack of relevance. Many students do appreciate English education; however, it is possible to discover the aid for regard readers.

**Perceptions of Barriers to English Acquisition**

**Table: 6 Perceived Challenges in English Learning**

██████████	Anxiety about Speaking (60%)
██████████	Struggling with Technical Terms (50%)
████████	Lack of Relevance to Studies (40%)

According to the Table 6, 60% of students believe that anxiety when speaking is an important factor blocking their English learning, so it is a common phenomenon in students, which makes them lack confidence in learning and making progress. Additionally, 50% reported struggling to understand technical language, which represents a challenge highly relevant to the field of engineering education. Additionally, 40% perceive that English is irrelevant to their studies, hence why they don't learn it – which suggests a schism between what happens in language classes and what students might need for their studies.

**Half struggled with technical jargon.**

**Table: 7 Strategies for Improving Attitudes**

Engineering-related Content	██████████ (70%)
Technology Tools	██████████ (60%)
Group Discussions	██████████ (50%)

It shows that 70% of students are in agreement with engineering-related information in their English studies (Table 7) providing a clear bias towards discipline relevant content. Furthermore, 60% of respondents agree with the use of the technological appliances, suggesting that digital resources can facilitate their participation and understanding. Furthermore, 50% of individuals support group discussions as a way to build positive attitudes, underlining collaborative learning's role in developing a positive climate for English learning.

**Incentive and Future Prospective**

**Table. 8 Motivation for Learning English**

██████████	Career Prospects (80%)
██████████	Academic Success (60%)

As shown in Table 8, 60% responded that they value English for their performance in academic context and 80% for their future job. However, nearly half of the participants showed no willingness to study English by feeling happy, and a gap between importance and interest was evident. Participants suggested the need for teaching technical English, as well as for more practical exercises.

**Table: 9 Suggestions for Improvement**

██████████	Integrating Technical English (40%)
██████████	Providing Real-life Case Studies (35%)
████████	Increasing Collaborative Tasks (25%)

As shown in Table 9, students expressed that 40% of students on average agree that the integration of technical English in the curriculum strengthens their learning experience significantly, stating that they need appropriate language skills within their specific field. Additionally, 35% advocate for real-life case studies in the curriculum to connect theoretical knowledge to practical applications, and 25% support the addition of collaborative projects in the curriculum to promote collaboration and peer learning. These recommendations highlight the fact that students are seeking a more relevant and enjoyable approach in their English classes. This is in line with Alghameeti (2022) about the use of digital tools.

Descriptive statistics are applied to the quantitative data, while thematic codes for the qualitative data are applied in order to determine recurring patterns. Early results show that students consider English irrelevant to their studies, and many of them expressed fear of speaking. Teachers frequently struggle with student motivation, noting that traditional methods of instruction often fail to engage students.

## Results and Suggestions

Findings show that students' negative attitudes towards English are mainly attributed to their view of English as unnecessary in their discipline of expertise, as well as concerns over speaking ability. To overcome these challenges the following techniques are recommended:

**English Inclusion in Technical Education:** As a curriculum-based proposition, Alqahtani (2015) and Kabooha (2016) have laid the foundation that integration of English inside technical choice fields will allow for additional relevance and user understanding. That could mean teaching technical jargon by using English or explaining technical concepts through English, for instance.

Using Digital Tools have the potential to create a more inviting environment for language learning Alghameeti (2022). These tools must be used in conjunction with traditional methods to enhance engagement.

Creating collaborative learning relieves Bahous et al. (2011) emphasize the importance of peer learning This will lessen their feeling of being judged by others which will help them to give their best during the interactions, thereby reducing anxiety and improving confidence in using English.

**Encouraging Cultural Awareness:** Sharifi Feriz et al. (2017) show the importance of recognizing and taking students' cultural backgrounds into account while at the same time promoting the international importance of English.

## **Conclusion**

The present study describes the prevailing nature of the impediments leading to an unpropitious attitude of students towards learning English in an engineering setting, such as irrelevance, fear and anxiety. However, using targeted methods including the blending of the curricular and technical subjects, use of technology and appropriate environments for learning, teachers can create a more positive attitude towards English. These strategies improve language-learning and prepare students for the global demands of the engineering community.

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# LOCAL VOICES IN GLOBAL DISCOURSE: THE TAPESTRY OF CHOREI VERBAL LITERATURE

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## Abstract

*In an increasingly interconnected world, the interplay between global and local cultures becomes a compelling site for exploring how linguistic expressions reflect both universal human experiences and unique cultural identities. Among the many expressions of cultural heritage, Verbal Literature serves as powerful linguistic tools that encode the wisdom, values, and worldview of a community. Focusing on the Chorei tribe in Southern part of Assam, this paper seeks to explore the unique linguistic and cultural expressions of the tribesmen, as reflected in their Verbal Literature, namely, their Proverbs and Idioms & Phrases, and demonstrate how the tribe's linguistic heritage, though local, holds relevance in broader global linguistic and cultural exchanges.*

*Proverbs and Idioms & Phrases are not merely linguistic ornaments but are threads of wisdom and voices of ancestors. Serving as a bridge between past and present, they also serve as oral expressions of identity. In the Chorei tribe, as in any other communities, these elements reflect intricate social, ethical, and ecological understandings passed down through generations. They encapsulate the tribe's ideologies and moral ideas, offering insights into their relationship with the natural world, and their social norms, often in concise, metaphorical language.*

*By unraveling the meanings and cultural significance of the selected genres, this paper aims to address a gap in scholarly literature on indigenous languages and cultural expressions, particularly in relation to lesser-known populations like the Chorei tribe in India. There remains a compelling need to document, analyze, and preserve the linguistic heritage of this underrepresented community. It is anticipated that this field-based study will contribute to the broader discourse on language revitalization, cultural preservation, and linguistic diversity in an era of rapid cultural homogenization.*

**Keywords:** *Chorei, culture, folklore, proverbs, idioms & phrases, verbal literature*

**Note:** *This paper is largely an outcome of a Research Project sponsored by Indian Council of Social Science Research(ICSSR).*

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**Introduction:**

Language is essential for preserving and transmitting traditional practices, beliefs, and values across generations. It fosters social cohesion, cultural identity, and moral education within a community, serving as more than just a mode of communication. Proverbs and Idioms & Phrases, key components of a community's oral traditions, exemplify this process. For instance, the Chorei tribe in the Southern part of Assam, India, showcases a rich tapestry of verbal lore in these genres, reflecting the Choreis' worldview, shaping community norms, and instilling social behaviours.

The Chorei tribesmen use pithy expressions and phrases as building blocks of language. Their Proverbs and Idioms & Phrases show social dynamics and give moral teachings and insight into social behaviours. All these features portray the cumulated experiences and the ethical principles that characterize the tribe, thus serving as a way of cultural transmission. Their Proverbs are ways to teach people about societal harmony and teach cultural lessons, and their Idioms & Phrases convey great insights into their perspectives. Their sayings assist in explaining an idea in a much more compact manner. Despite changes on other fronts such as industrialization and globalization, their updated linguistic expressions remain integral component of their cultural history. Besides, they are indicators of identity that continue to underline the collective presence of the tribe. Continued usage of these sayings during rites, rituals, and everyday activities underlines common values, encouraging closer relationships in the community.

By unraveling the meanings and cultural significance of the selected genres, this paper aims to address a gap in scholarly literature on indigenous languages and cultural expressions, particularly in relation to this lesser-known ethnic group. The study will apply field data to build a deeper understanding of the meaning, structure, and functions of these forms in cultural continuity as they exist with the Chorei community. It is anticipated that this study will contribute to the broader discourse on language revitalization, cultural preservation, and linguistic diversity in an era of rapid cultural homogenization while attempting to identify their unique voices.

**Discussion:**

Sayings are not mere language constructs among the Chorei tribe. Instead, they are fundamental instruments of their culture that function critically in forming, conserving, and transmitting their cultural and social identities. Their Sayings provide the canvas for understanding their social norms, ethical principles, and community ties. For the

tribesmen, Proverbs and Idioms & Phrases strengthen the individuals' purpose, and even show how strong the tribe is in their defence when other people try to enforce change upon them.

### Proverbs as Cultural Tools:

As maintained by Jennifer Speake, Proverbs among the Chorei tribe are stores of knowledge since they provide practical advice on social behaviours. Proverbs intend to enlighten people morally. Let's take a few examples,

*A rât manpâk roh, a sa manvaw roh* (Honour the muscular, adorn the beautiful) It highlights the importance of recognizing and honouring physical strength, referring to warriors or those with physical prowess. It suggests that strength is admirable, while "adorn the beautiful" calls for appreciation of beauty, whether physical or of character. Overall, the proverb advocates for a culture that values and celebrates both physical strength and beauty in individuals.

*Êk sir naw roh, zubuol panta lawi roh* (Step on a poop, step off rowdy wine splash events) The idea conveys that it is better to experience a minor mishap, like stepping on something unpleasant (poop), than to engage in chaotic or unruly behaviour often associated with excessive drinking which is potentially damaging.

*Kholoi bopa chei ngâi mak meh mi mumâk ei sâk ngâi* (We visit not at noon, lest we harvest scorn) It emphasizes the importance of choosing the right time for visits. Visiting during the afternoon hours, when people are often busy or preoccupied with such works as their agricultural works, can lead to negative reactions or resentment. The Proverb teaches that one should be mindful of others' schedules.

*Khori leh dong Luo roh, inru leh dong Luo naw roh* (Share a roof with a ghost, not with a thief) It implies that it is better to endure the presence of something unsettling or harmless (like a ghost) than to live with someone who poses a real danger or threat (like a thief). It underscores the importance of safety and security. Living with a thief can lead to loss, betrayal, and harm, while a ghost, though eerie, typically does not pose a physical threat.

*Miring a kawong vâi naw roh, sarât a kawong vâi roh* (Don't feed a gaunt man, feed a gaunt cow) This Saying serves as a reminder to consider the effectiveness and consequences of one's generosity, advocating for practical support that fosters growth and productivity. The cow will surely provide returns for her sustenance whereas, the man may turn ungrateful and completely forget the provider later.

*Na paruol leh chong inrûk ril roh, na dawngma leh sâk inrûk sâk roh* (Share secrets with your brothers, eat in secret with your wife) This reflects the traditional views on brotherhood versus marital relationship. The first part reflects the idea of brotherhood and deep trust among male siblings, the second part highlights the intimacy and privacy of a marital relationship. By contrast, male siblings are more to be trusted than one's wife.

*Paruol insuol sen naw roh, sangram insuol sen naw roh* (Settle not the rifts of brothers or the disputes of spouses) This suggests that such conflicts are best left for the parties involved to settle, as outsiders may only complicate matters. Especially in the case of

spouses, outsiders may never fully understand the depth of the rift. Moreover, in the aftermath, the couple may reconcile and be on good terms again.

*Rovân na machil, na mâikhang a chul* (Spitting upward, falls back on your face) It conveys and teaches the idea that actions—especially harmful or reckless ones—often have consequences that come back to the person who initiated them.

*Tuipui cholri rût naw roh, lamzâr vasû dêng naw roh* (Don't pick up a drifting paddle, nor throw stones at a perched dove) The phrase "Don't pick up a drifting paddle" advises against pursuing things that are unproductive or without value, as a paddle only drifts if discarded by a boatman. "Nor throw stones at a perched dove" implies that the bird is not fully understood or examined by the thrower. This proverb is often directed at young adults regarding marriage decision-making. It emphasizes the importance of prioritizing meaningful and mindful actions.

*A nu en roh moi biek roh, a pa en roh mâk khal roh* (Select a bride by her mother, and a groom by his father). This saying highlights that a person's character, values, and qualities are often influenced by their family background. Choosing a bride based on her mother suggests that a daughter may reflect her mother's traits, while selecting a groom based on his father implies similar dynamics between father and son. The proverb emphasizes the importance of considering family influence when choosing a life partner.

These expressions have been passed down through generations, encapsulating the tribe's ideals and beliefs. They serve to provide guidance and enhance the community's moral and social standards, acting as a crucial tool for maintaining the tribe's ethics. By conveying profound moral lessons concisely, these sayings are easily memorized and transmitted orally. The Chorei people utilize many of these proverbs in both informal conversations and formal rituals. As Mieder (2004) suggests, proverbs remain relevant within the tribe because they are fluid and dynamic, adapting to changes in the social and cultural landscape.

The Chorei Proverbs contain central meanings which reflect the everyday experiences and the moral attitude of the tribe. And they are culturally rich with metaphors and symbols. This makes them excellent for teaching and reflects the tribe's values and belief system. As suggested by Manser, the role of Proverbs in passing multiple layers of meanings ensures that they are relevant to the tribe's language heritage. It may also be said that their Proverbs safeguard their values and beliefs from those of outsiders (Speake).

### **Idioms & Phrases as Cultural Narratives**

Idioms & Phrases within the Chorei community function similarly to Proverbs but are often more contextually specific. They subtly highlight the community's social relationships, interpersonal bonds, and collective dynamics. While Proverbs communicate universal truths or moral teachings, Idioms & Phrases reflect the tribesmen's daily experiences, offering a more direct and practical perspective on social situations. These expressions are deeply rooted in their oral traditions, sustaining the tribe's cultural and linguistic character (Fergusson).

Due to their symbolic and metaphorical nature, Idioms & Phrases effectively encapsulate complex social and cultural ideas. They carry cultural implications that allow speakers to express thoughts on relationships, power, and societal expectations in an implicit manner. The figurative quality of idioms disguises their literal meanings, making them functional for maintaining social peace. This enables individuals to offer advice or criticism in a non-confrontational, culturally acceptable way (Horton). Here are a few examples:

*Sarzuor a vûr tak ngai mak, bâl a vûr a tak ngai* (Mounding a taro plant turns a taro bulbous; mounding married sisters does not) The Saying highlights that properly cultivating ("mounding") a taro plant results in a desirable and valuable bulbous taro. In contrast, "mounding married sisters does not" suggests that similar efforts in nurturing relationships with married sisters do not produce wholesome outcomes. This reflects cultural attitudes towards marriage and family dynamics, indicating that too much care and attention should not be given to married sisters, as they belong to other families. Excessive favoritism could pull them back to their biological families, potentially disrupting their new households.

*A dui ten inding rang, a hul ten insung rang* (Standing when wet, sitting when dry) This is a sarcastic idiomatic phrase that suggests that someone stands when uncomfortable (wet) and sits only when comfortable (dry). It mocks a person's lack of cooperation during hard times, implying they are not a genuine friend who stands by others when needed.

*A lâm thei loi, khuong a nawn* (Blaming the drum for poor dancing) The phrase means that someone is refusing to take responsibility for their own mistakes or shortcomings, instead shifting the blame onto external factors. It suggests that rather than accepting their own inability (to dance), they place the fault on something else (the drum).

*A thi chongbê* (Conveying through a dead man) This expression conveys a sense of hopelessness. It suggests that attempting to send a message through someone who will not act (like a dead man) is pointless, as it implies that the message will not be delivered. It expresses frustration with individuals who are forgetful or unresponsive, highlighting that relying on them is as ineffective as seeking help from someone who is no longer alive.

*Âmêng nâi nei* (Like kitting) This expression signifies the restlessness of an individual. It also denotes a sense of fidgetiness or inability to settle down, reflecting a state of being unsettled. It indicates the individual's dissatisfaction with the current situation or yearning for new situations or experiences. In general, it refers to lack of patience; thus, a negative trait.

*Âr khawlâi a chei le sakngar vonchâm* (A strolling chick and a hungry wild cat) The expression illustrates a scenario where a person (the "strolling chick") is in a vulnerable or carefree state, oblivious to the dangers posed by predatory individuals (the "hungry wild cat"). The Chorei people commonly use this Saying to describe situations where someone may be at risk of being taken advantage of, such as a young woman loitering in an unsafe area and encountering a man with malicious intent, or a senior unmarried lady meeting an attractive bachelor.

*Changal a phul* (Bubbling like a soda) The phrase refers to the emotional state of an individual or a group of individuals. It signifies that a person experiences an energetic, lively, or enthusiastic emotional outburst, similar to the effervescence of carbonated soda. This individual expresses emotions (joy or anger) vividly and is quick to react. However, just as the fizz in soda eventually settles down, the intensity of these emotions can also diminish over time.

Idioms & Phrases foster a sense of community identity among the tribesmen, reflecting their connection to cultural heritage. This shared language is crucial for forging their collective identity and safeguarding it against external influences. The phrases have evolved to meet contemporary societal needs while retaining their original meanings, demonstrating the tribe's flexibility (Speake). As the Choreis adapt to the modern world, they maintain their roots and ensure their history remains relevant. Consequently, these idiomatic expressions enable the tribe to respond to changing circumstances, illustrating the robustness and adaptability of the language (Manser).

Words convey the tribe's experiences, beliefs, cultural norms, and community duties, reflecting their collective values (Horton). These statements concisely express common values and beliefs, enabling the transfer of cultural knowledge to future generations. The oral transmission of adapted phrases ensures their relevance to contemporary social and cultural situations, helping maintain the tribe's linguistic heritage. This adaptability allows the tribe to preserve their cultural roots while navigating modern challenges (Fergusson). Using such phrases strengthens interpersonal relationships and helps maintain the tribe's traditional identity amid external influences (Manser).

## **Conclusion**

The Choreis have maintained their cultural identity and social integrity amid encroaching global culture and modernization through the continued usage of Proverbs and Idioms & Phrases in rites, storytelling, and everyday interaction. The study concludes that these genres represent the fundamental essence of constituting and perpetuating the culture of the Chorei tribe. Therefore, these expressions are vital tools for cultural knowledge, values, and norms transmitted from one generation to another. Since these expressions are dynamic, this method of expression can thus adjust to fit the contemporary social situation while the core message remains uninhibited.

This study underlines the essential functions Proverbs and Idioms & Phrases play in preserving the culture and social solidarity of the Chorei tribe. It reflects their core moral and social principles while reinforcing their collective identity. Oral traditions are still indispensable to the survival and development of cultures, as demonstrated by the Chorei tribesmen. The Sayings are dynamic instruments that continually influence the tribe's identity and social framework. This dynamic quality ensures their pertinence, as they continually reflect the current experiences of the tribe while not renouncing their basic meanings. Their flexible but strong oral lore plays a very crucial role in preserving the essence of their culture in this globalized world. This study informs us about the mighty

role of language in maintaining the community's cultural identity, and preserving their unique voices in globalised discourse.

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## MORALITY –A VARIANCE

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*What a piece of work is a man! How noble in reason!  
How infinite in faculty! In form and moving how  
express and admirable! In action how like an angel!  
In apprehension how like a god! The beauty of the  
world! The paragon of animals! (Hamlet-II-ii)*

*'There are more things in heaven and earth, / Than are dreamt of your Philosophy-Shakespeare.*

*'Moral actions are the ones based on rational goals and Motives*

*'-Ayn Rand*

Moral philosophy, in general, rests on the idea that when we read stories, we must look for the presence or relevance of concepts and principles that can be defended with general and theoretical arguments. Morally good stories are ones that generate emotional reactions, consistent with abstract moral principle. Moral philosophy is the ultimate guide; stories are to be tested for their consistency with it. Immanuel Kant, a German Philosopher, represents a radical version of this position. He warns that our reactions to stories are very unreliable and do not provide any grounds for moral judgment: "One cannot damage morality more than by seeking to borrow it from examples. For each example that is set before us must itself be judged first by principles of morality, whether it is worthy to be a primary example, that is, to serve as a model, but in no way can it dependably provide the conception" of morality. (Peter Levine,1995:71).

The Gospels embody general, abstract truths. However, we do not know this because of the rhetorical power or provenance of the stories themselves. It is not a reliable method to emulate the behavior of a good character in a story, even if the character is divine. Nor should we trust texts that represent concrete reality. Imitation finds no place at all in morality, and examples serve only for encouragement, i.e., they make visible that which the practical rule expresses more generally, but they can never authorize us to set aside the true original which lies in reason, and to guide ourselves by examples.

We must first reason about what is Right and Good, and then select illustrative stories to instruct the young. Kant takes a controversially strong line against drawing any moral conclusions from stories or imitative writing. Shakespeare aptly says, "There is nothing good or bad but thinking makes it so." He, further heightens the proposition by saying, "Conscience doth make cowards of us all" (Hamlet, Act II-ii). So the very prospect of considering something right or wrong is at variance and likewise, it has been upheld by

various philosophers that neither religion nor morality has even a single point of contact with reality.

Some philosophers disagree, arguing that stories provide useful data for moral theory. There are, for example, numerous philosophical articles and sections of books that use summaries of well-known literary works to provoke moral intuitions in the reader. These intuitions are then used to support or undermine abstract and general positions. So, we are supposed to turn our reactions to an individual story into a general view consistent with our moral beliefs. Intuitions are helpful starting points for theory, but, they are not good places to stop. When we read good stories well, our moral reactions are valid, and any generalizations that we derive from stories are only hypotheses that need to be tested against other stories. Furthermore, "good" stories are not ones that embody or correspond to independent moral truths. Rather, they display certain moral virtues (and lack certain moral flaws) that are appropriate to narrative. According to Blackburn, an English academic philosopher, moral theory requires that well-defined moral concepts that have consistent meanings, regardless of the contexts or situations in which they appear. Here, we can bring in a thought provoking observation made by Nietzsche on the values of the ancients. He says, "Philosophical studies were not entirely consistent with those promoted by Christianity." "pride, he says, while a virtue for the ancient Greek, was the deadliest of sins in Christianity."

Jonathan Peter Dancy, yet another British philosopher, asserts, that "every consideration is capable of having its practical polarity reversed by changes in context." (*The Particularist's Progress*. 131). He believes that no concepts, reasons, or values can be relied on to have the same moral polarity in all circumstances. Whether a feature of an act or situation is good or bad always depends on the context, on the way that the feature interacts with other factors that are also present in the concrete situation. This is the position that he calls "particularism" and that Anthony W. Price, a British professor of philosophy has called "variabalism." To shake our confidence that some important moral concepts have consistent polarities, Dancy provides examples in which the expected moral significance of a concept is reversed by the context. For example, truth-telling is generally good. But willingly telling the truth to a Gestapo agent, even about some trivial matter such as the time of day, would be worse than lying. Returning a borrowed item is usually good—but not if you learn that it was stolen, in which case it is wrong to give it back to the thief. (*Republic I*, 331c-d.)

An analogy to aesthetic judgment may be useful here. We can say of a whole painting that it is beautiful, harmonious, striking, or original. We make such judgments after absorbing the details of the painting: the splash of red color over there, the angel's rapturous expression, the unusual placement of the vanishing point. But none of these features has aesthetic value in isolation or as a general rule. Red splashes sometimes contribute to beauty, sometimes they detract, and sometimes they are irrelevant to aesthetic judgment. To be sure, we can sometimes make a separate aesthetic judgment about a part of a painting, such as a single figure in a crowd scene or the background in a

landscape. However, many important components of paintings are not subject to separate judgments: they are not beautiful or ugly in themselves, but only in context. Moreover, the fact that a particular component is beautiful on its own does not prove that it will contribute to the overall beauty of the work.

As Blackburn, An English Academic philosopher, notes- A rapturous expression on the face of an angel adds beauty to a Bellini, but it would only make a Warhol campier. (*Securing the Nots,*” p. 97) Likewise, according to Dancy, we must apply moral judgments to whole situations, not to features of them. We can call a situation good, fair, or appropriate, but we cannot apply such words to the morally important aspects of situations. Lying, causing pain, repaying debts and other concepts of this type are like splashes of red paint: they are important to notice before one makes a judgment, but they lack a moral polarity except in context. We need to explain both how a word can merit positive or negative associations, and how exceptions can arise.

Mark Norris Lance and Margaret Olivia Little, Professors of Philosophy at Georgetown University propose a theory of “defeasible generalization.” (*Contemporary Debates in Moral Theory* (Oxford: Blackwell, 2006). The following are defeasible generalizations taken from science: Fish eggs turn into fish. A struck match lights. These assertions are certainly not always true. In fact, very few fish eggs actually turn into fish, and we rarely get a match going on the first try. Nevertheless, a fish egg turns into a fish unless something intervenes. Even though the probability of its reaching the fish stage is low, to do so is its nature. The paradigm cases are the ones in which the egg turns into a fish and the struck match catches fire. All the other outcomes, even if they are more common, are deviant.

To understand that something will normally or naturally turn into a fish is to realize that it is a fish egg. Lance and Little make a close analogy to moral issues: “Many key moral concepts—indeed, the workhorses of moral theory—are the subjects of defeasible moral generalizations . . . . Take the example of pain. We believe it is important to any adequate morality to recognize that defeasibly, pain is bad-making.” In other words, causing pain really is bad, even though there are exceptions that may turn out to be common. An acceptable activity that causes pain, such as athletic competition, gains its meaning from the way in which it departs from the norm. (*From Particularism to Defeasibility in Ethics*, p. 68).

Moral discernment is grasping the difference between paradigm cases and aberrant ones. As a case of particularism, love is an extremely important moral concept. If love is involved in a case, that fact is almost always morally relevant. A story that ignores the existence of love among the parties is probably defective. However, love is morally ambiguous, in the precise sense that it only has a moral valence in context—sometimes it makes things better protanto (as far as that goes), and sometimes it makes things worse. Although it may be good more often than it is bad, it is not *prima facie* good; it’s too unpredictable to support any assumption about its moral polarity until we see how it works in context.

We cannot live morally without the concept “love,” nor can we split it into two categories. “Love” is not just the union of two concepts: good-love and bad-love. Part of the definition of “love” is that it can be either good or bad, or can easily change from good to bad (or vice-versa), or can be good and bad at the same time in various complex ways. As David Velleman, An Emeritus Professor of Philosophy and Bioethics at New York University, writes in a recent essay on one type of love (a “fierce” and “compelling” attachment to a particular other person), this emotion “can coexist with, can indeed give rise to, the very opposite of benevolent affection, in the form of hostility or even hate. You can want to hurt someone you love, and both your love for him and your desire to hurt him can still be wholehearted.” (*Beyond Price,* Ethics, vol. 118). Martha Nussbaum, An American Philosopher, argues that love “unfolds, evolves, in human time. It is no one thing at all, but a complex way of being with another person . . . There are no necessary and sufficient conditions, and no certainty. . . [Only a] story could show us a complexity, a many-sidedness, a temporally evolving plurality” that is missing in all “explicit theories” of love. (*Love’s Knowledge*, pp. 281, 283).

One problem for moral theory is that some of our essential concepts fall into the morally-variable category. A second problem is that many of our moral concepts – whether they have consistent or variable valances – are “shapeless.” Shapelessness resembles the concept of “family-resemblance” from the terminology of Wittgenstein, An Austrian Philosopher. Sometimes, we recognize that people belong to a family, not because they all have one feature in common, but because each individual looks like many of his or her relatives in many ways. Maybe eight out of twelve family members have similar noses; a different six out of the twelve have the same color hair; and a yet another seven have the same chin. Then they all resemble each other, although there is no (non-trivial) common denominator. Wittgenstein argued that some – although not all – perfectly useful words are like this. They name sets of objects that resemble one another; but members of each set do not share any defining feature. Their resemblance is a statistical clustering, a greater-than-random tendency to share multiple traits.

It seems that “love” is shapeless, a family-resemblance word, and also morally variable. There is no common denominator to love for ice cream, love for a newborn baby, love of country, brotherly love for humanity, self-love, tough love, Platonic love, making love, amor fati, philately, etc. Some (but not all) of these forms of “love” involve a high regard for the object. Some (but not all) imply a commitment to care for the object. Some (but not all) signify an intense emotional state. Some are prima facie good; others, prima facie bad; and still others, morally neutral. Dictionaries cope by providing numerous definitions of love, thus suggesting that “love” means “lust” or “enthusiasm” or “adoration” or “agape” or “loyalty.” But “love” never quite means the same as any of these other words, because we faintly recognize all of its other meanings whenever it is used in a particular way. For instance, “love” is always different from “lust,” just because the former word can mean loyal adoration as well as sexual desire.

The experience of love is complex because one has usually loved before in several different ways and has seen, heard, or read many descriptions of other loves; and these past examples and descriptions become part of the present experience. "Love" is a family-resemblance word that brings its family along when it visits. Some people interpret virtue and vice words in this way. They argue, for example, that one exhibits "courage" only when one acts in an appropriately fearless way. Excessive or misplaced bravery is not courage but rather foolhardiness or belligerence. Interpreted this way, the sentence "She has courage" is a factual assertion combined with an overall (favorable) moral judgment. However, one can justify that assessment with a close reading. Even if most literature has negative effects on most people (which is an unlikely hypothesis), our first duty is still to use it for our own moral growth and improvement. If you read it correctly, a good narrative contains moral truth that is available nowhere else.

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# HISTORY AND EVOLUTION OF GRAPHIC NOVELS IN INDIA

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## **Abstract**

*The history and evolution of graphic novels in India is a story of adaptation, innovation, and cultural transformation. While graphic storytelling has been a part of India's ancient roots, contemporary graphic novels have undergone significant evolution over the last few decades. Graphic storytelling has been a part of India's rich heritage of visual storytelling. The Panchatantra and the Jataka tales are two such examples of ancient Indian folk tales and fables that have profoundly influenced literature, culture, and morality in India and beyond. Furthermore, the tradition of illustrated manuscripts, known as "patachitras" in Bengal and "pustekhat" in Rajasthan, exemplifies India's rich heritage of visual storytelling. The Panchatantra is an ancient collection of animal fables and moral stories written in the form of nested stories, with each narrative containing multiple layers of storytelling and moral instruction. It explores a wide range of themes, including friendship, betrayal, governance, and wisdom, imparting moral lessons and practical wisdom about navigating life's challenges and dilemmas. The Jataka tales are a collection of Buddhist folk stories that recount the previous lives of the Buddha, known as Jataka stories. Like the Panchatantra, the Jataka tales convey moral lessons and ethical principles through allegorical narratives featuring human and animal characters. However, the primary focus of the Jataka tales is on the virtues of compassion, generosity, and selflessness, reflecting Buddhist teachings on karma and the path to enlightenment. In the modern era, the influence of Western comic books and graphic novels began to shape the Indian graphic storytelling landscape. Imported comics, such as those featuring characters like Superman, Batman, and Tintin, found their way into the hands of Indian readers, sparking a fascination with the medium.*

*The 1960s and 1970s witnessed the emergence of indigenous Indian comics, with pioneers like Anant Pai creating iconic series such as "Amar Chitra Katha" and "Tinkle." These comics played a crucial role in popularizing Indian mythology, history, and folklore among readers of all ages. While primarily aimed at children, these comics laid the foundation for the growth of graphic storytelling in India. Anant Pai's creation, "Amar Chitra Katha," featured stories like "Krishna: The Divine Lover," which brought to life the mythological tales of Lord Krishna, captivating readers with its vibrant illustrations and engaging storytelling. Similarly, in "Tinkle," Pai introduced characters such as Suppandi, who became beloved figures in Indian popular culture. The history of graphic novels in India is a tale of adaptation, innovation, and cultural transformation. While the concept of graphic storytelling has ancient roots in India, contemporary graphic novels as we know them today have undergone significant evolution over the past few decades.*

## **Early Influences and Origins**

Graphic storytelling has a long history in India, with ancient texts such as the Panchatantra and the Jataka tales employing visual narratives to convey moral lessons and entertain audiences. The tradition of illustrated manuscripts, known as "patachitras" in Bengal and "pustekhat" in Rajasthan, further exemplifies India's rich heritage of visual storytelling. The Panchatantra and the Jataka tales are two seminal collections of ancient Indian folk tales and fables that have profoundly influenced literature, culture, and

morality in India and beyond. While both collections share similarities in their storytelling techniques and moral lessons, they originate from different traditions and serve distinct purposes.

### **Panchatantra:**

**Origins and Structure:** The Panchatantra, attributed to Vishnu Sharma, is an ancient collection of animal fables and moral stories believed to have been composed around the 3rd century BCE. It is written in the form of nested stories, with each narrative containing multiple layers of storytelling and moral instruction.

**Themes and Moral Lessons:** The Panchatantra explores a wide range of themes, including friendship, betrayal, governance, and wisdom. Through the interactions of anthropomorphic animal characters such as the clever jackal and the wise crow, the tales impart moral lessons and practical wisdom about navigating life's challenges and dilemmas.

**Cultural Significance:** The Panchatantra has been translated into numerous languages and adapted into various literary forms and media, including poetry, drama, and children's literature. Its enduring popularity attests to its universal appeal and timeless relevance, as it continues to resonate with readers of all ages and backgrounds.

### **Jataka Tales:**

**Origins and Structure:** The Jataka tales are a collection of Buddhist folk stories that recount the previous lives of the Buddha, known as Jataka stories. These tales were compiled in the Pali Canon, the sacred scripture of Theravada Buddhism, and are believed to have been passed down orally before being written down.

**Themes and Moral Lessons:** Like the Panchatantra, the Jataka tales convey moral lessons and ethical principles through allegorical narratives featuring human and animal characters. However, the primary focus of the Jataka tales is on the virtues of compassion, generosity, and selflessness, reflecting Buddhist teachings on karma and the path to enlightenment.

**Cultural Significance:** The Jataka tales have played a central role in Buddhist literature, art, and religious practice for centuries. They are often depicted in temple murals, sculptures, and paintings across Asia, serving as visual and narrative representations of Buddhist values and teachings. In addition to their religious significance, the Jataka tales have also inspired literary adaptations and retellings in various languages and cultures.

### **Comparison and Conclusion:**

While both the Panchatantra and the Jataka tales share a common emphasis on moral instruction and storytelling, they originate from different religious and cultural contexts and convey distinct philosophical perspectives. The Panchatantra, with its pragmatic approach to life's challenges and emphasis on practical wisdom, reflects the worldview of ancient Indian society. In contrast, the Jataka tales, rooted in Buddhist teachings of compassion and enlightenment, offer a spiritual framework for understanding the nature

of existence and the path to liberation. Overall, the Panchatantra and the Jataka tales stand as enduring legacies of India's rich oral and literary traditions, providing timeless wisdom and moral guidance for generations of readers and storytellers alike. In the modern era, the influence of Western comic books and graphic novels began to shape the Indian graphic storytelling landscape. Imported comics, such as those featuring characters like Superman, Batman, and Tintin, found their way into the hands of Indian readers, sparking a fascination with the medium.

### **Emergence of Indigenous Comics**

The 1960s and 1970s witnessed the emergence of indigenous Indian comics, with pioneers like Anant Pai creating iconic series such as "Amar Chitra Katha" and "Tinkle." These comics played a crucial role in popularizing Indian mythology, history, and folklore among readers of all ages. While primarily aimed at children, these comics laid the foundation for the growth of graphic storytelling in India.

Anant Pai's creation, "Amar Chitra Katha," featured stories like "Krishna: The Divine Lover," which brought to life the mythological tales of Lord Krishna, captivating readers with its vibrant illustrations and engaging storytelling. Similarly, in "Tinkle," Pai introduced characters like Suppandi, whose humorous antics entertained readers for generations, making them an integral part of Indian pop culture.

### **Transition to Graphic Novels**

The late 20th and early 21st centuries saw a gradual shift from serialized comic strips to standalone graphic novels in India. Influenced by global trends and the rise of alternative comics movements, Indian creators began experimenting with longer-form narratives and more mature themes.

### **Diverse Themes and Genres**

Today, Indian graphic novels encompass a wide range of themes and genres, reflecting the country's cultural diversity and social realities. From mythological retellings and historical dramas to contemporary slice-of-life narratives and social commentary, graphic novels in India cover a breadth of subjects and styles.

### **Rise of Independent Publishers and Creators**

The proliferation of independent publishers and self-publishing platforms has democratized the Indian graphic novel scene, allowing emerging creators to showcase their work and reach wider audiences. Platforms like Comix India, Holy Cow Entertainment, and Campfire Graphic Novels have played instrumental roles in nurturing homegrown talent and fostering a vibrant comics culture in India. Campfire Graphic Novels, founded in 2008, produces educational and classic literature adaptations in graphic novel format. Their titles include "The Adventures of Huckleberry Finn," "Julius Caesar," and "The Jungle Book," offering engaging ways to experience timeless stories through illustrations and dialogue.

"The Adventures of Huckleberry Finn": Adapted by Lloyd S. Wagner and illustrated by Rajesh Nagalakonda, this graphic novel brings Mark Twain's iconic American novel to life, following the adventures of Huck Finn and his friend Jim, a runaway slave, as they journey down the Mississippi River.

"Julius Caesar": Written by Dan Whitehead and illustrated by Lalit Kumar Sharma, this graphic novel retells William Shakespeare's tragic play, "Julius Caesar," depicting the political intrigue and betrayal surrounding the assassination of the Roman leader.

"The Jungle Book": Adapted by Dan Johnson and illustrated by Amit Tayal, this graphic novel adapts Rudyard Kipling's beloved collection of stories set in the Indian jungle. Readers can follow the adventures of Mowgli, a young boy raised by wolves, as he navigates the dangers of the wild and encounters various animal characters like Baloo the bear and Bagheera the black panther.

### **Digital Transformation**

The advent of digital platforms and webcomics has further expanded the reach of Indian graphic novels, enabling creators to connect with readers across geographical boundaries. Webcomic platforms like Webtoon and Tapas have gained popularity among Indian creators, offering new avenues for experimentation and distribution.

#### **Webtoon:**

"Lore Olympus" by Rachel Smythe: A modern retelling of the story of Hades and Persephone from Greek mythology, set in a vibrant and stylish universe.

"Tower of God" by SIU (Slave in Utero): A fantasy adventure series following a young boy named Bam as he climbs a mysterious tower in search of his friend Rachel.

#### **Tapas:**

"Let's Play" by Mongie: A romantic comedy-drama focusing on the life of a game developer named Sam and her interactions with her quirky neighbours, including the handsome webcomic artist, Marshall.

"Siren's Lament" by instant miso: A fantasy romance about a young girl named Lyra who becomes entangled with sirens and discovers secrets about her past.

### **Cultural Impact and Recognition**

Graphic novels in India have begun to gain recognition as a legitimate form of literature and art, with works like Sarnath Banerjee's "Corridor" and Amruta Patil's "Kari" receiving critical acclaim both domestically and internationally. The inclusion of graphic novels in academic curricula and literary festivals also attests to their growing cultural significance in India.

#### **"Corridor" by Sarnath Banerjee:**

"Corridor" is a graphic novel that follows the lives of a diverse group of characters living in a Delhi apartment building. The narrative intertwines the stories of these

individuals, exploring themes such as urban life, identity, and social interactions. Through witty dialogue and intricate illustrations, Banerjee presents a satirical yet poignant commentary on contemporary Indian society.

### **"Kari" by Amruta Patil:**

"Kari" is a graphic novel that delves into the life of its titular protagonist, Kari, a young woman living in Mumbai. The story follows Kari as she navigates through personal struggles, relationships, and existential questions in the bustling cityscape. Patil's evocative artwork and introspective storytelling explore themes of loneliness, sexuality, and urban alienation, offering a poignant portrayal of modern life in India. In conclusion, the history and evolution of graphic novels in India reflect a dynamic interplay of indigenous storytelling traditions, global influences, and technological advancements. As the medium continues to evolve, Indian graphic novels are poised to carve out a distinct identity and contribute to the rich tapestry of Indian literature and visual arts.

### **Significance of Women's Narratives in Challenging Patriarchal Norms**

Women's narratives play a pivotal role in challenging patriarchal norms and reshaping societal perceptions of gender roles, power dynamics, and identity. Through literature, women have found a platform to voice their experiences, aspirations, and struggles, thereby disrupting dominant narratives that uphold patriarchal structures. In the context of India, where gender inequality remains deeply entrenched, women's narratives serve as powerful tools for social critique and transformation.

### **Amplifying Marginalized Voices**

Women's narratives provide a platform for marginalized voices, including those of women from diverse backgrounds, castes, classes, and sexual orientations. By sharing their stories, women challenge the homogeneity of dominant patriarchal discourses and highlight the intersecting oppressions faced by marginalized communities. Through literature, women reclaim agency over their narratives and assert their right to be heard and valued.

### **Subverting Stereotypes and Expectations**

Women's narratives in literature often subvert traditional gender stereotypes and expectations, offering alternative perspectives on femininity, masculinity, and gender identity. By depicting complex, multidimensional characters who defy societal norms and expectations, women writers challenge the dichotomous thinking that underpins patriarchal ideologies. Through their narratives, women disrupt the binaries of "good" and "bad," "weak" and "strong," "pure" and "impure," paving the way for more inclusive and nuanced understandings of gender.

### **Resisting Violence and Oppression**

Women's narratives provide a space for survivors of gender-based violence and oppression to bear witness to their experiences and demand justice and accountability. By shedding light on issues such as domestic violence, sexual assault, dowry-related violence, and discrimination, women writers expose the pervasive nature of patriarchal violence and call for systemic change. Through their narratives, women resist victim-blaming narratives and challenge the culture of silence and impunity that perpetuates gender-based violence.

### **Building Empathy and Solidarity**

Women's narratives foster empathy and solidarity by allowing readers to empathize with characters' experiences and struggles, regardless of their own gender identity or background. By humanizing women's experiences and emotions, literature cultivates a sense of shared humanity and interconnectedness, encouraging readers to reflect on their own beliefs and behaviours. Through their narratives, women writers build bridges across differences and forge connections based on empathy and understanding.

### **Inspiring Activism and Social Change**

Women's narratives inspire activism and social change by raising awareness about gender inequality and injustice and mobilizing readers to take action. Through literature, women writers galvanize readers to join movements for gender equality, reproductive rights, LGBTQ+ rights, and other social justice causes. By showcasing the power of collective action and resilience, women's narratives offer hope for a more equitable and just future. In conclusion, women's narratives in literature are vital agents of change in challenging patriarchal norms and fostering social transformation. By amplifying marginalized voices, subverting stereotypes, resisting violence and oppression, building empathy and solidarity, and inspiring activism and social change, women writers contribute to the ongoing struggle for gender equality and justice in India and beyond.

### **Depiction of Femininity in Graphic Novels: Visual and Textual Elements**

Graphic novels employ a combination of visual and textual elements to frame and depict femininity, offering rich and nuanced representations of gender identity, expression, and experience. Through illustrations, panel layouts, character designs, and narrative choices, creators shape readers' perceptions of femininity, challenging stereotypes and exploring the complexities of gender dynamics. In this section, we delve into how graphic novels frame and depict femininity through visual and textual elements.

### **Visual Representation of Femininity**

The visual representation of femininity in graphic novels encompasses a range of aesthetic choices that convey gender identity, expression, and embodiment. Character designs, facial expressions, body language, and costume design all contribute to the portrayal of femininity and shape readers' interpretations of female characters.

**Character Designs:** Female characters in graphic novels are often depicted with diverse body types, facial features, and expressions, challenging narrow beauty standards and celebrating the diversity of women's bodies and appearances.

**Facial Expressions:** Facial expressions convey a wealth of emotions and experiences, allowing creators to depict the inner lives and complexities of female characters. From moments of vulnerability and strength to joy and sorrow, facial expressions humanize characters and invite readers to empathize with their experiences.

**Body Language:** Body language plays a crucial role in conveying confidence, agency, and vulnerability. Through posture, gestures, and movements, creators depict how female characters navigate social interactions, power dynamics, and personal relationships.

**Costume Design:** Costume design reflects characters' personalities, identities, and cultural backgrounds, while also conveying messages about societal expectations and norms. Female characters may adopt various styles of dress, from traditional attire to contemporary fashion, signaling their individuality and agency.

### **Textual Representation of Femininity**

In addition to visual elements, textual elements such as dialogue, narration, and internal monologue contribute to the framing and depiction of femininity in graphic novels. Through language choices, tone, and narrative structure, creators shape readers' understanding of female characters and their experiences.

**Dialogue:** Dialogue reveals characters' personalities, relationships, and perspectives, allowing creators to explore the complexities of femininity through interactions with other characters. From witty banter and introspective reflections to impassioned speeches and confrontations, dialogue captures the diverse voices and experiences of female characters.

**Narration:** Narration provides insight into characters' thoughts, feelings, and motivations, offering readers access to their inner worlds. Through first-person narration, creators invite readers to empathize with the characters' experiences and perspectives, fostering a deeper connection and understanding.

**Internal Monologue:** Internal monologue offers a window into characters' inner thoughts and struggles, illuminating their fears, desires, and insecurities. By juxtaposing external actions with internal reflections, creators reveal the complexities of female characters' inner lives and the tensions between societal

Several Indian graphic novels foreground women's experiences, offering diverse and nuanced portrayals of femininity, identity, and empowerment. Here are a few notable examples:

#### **1. "Priya's Shakti" by Ram Devineni and Dan Goldman:**

"Priya's Shakti" is a groundbreaking graphic novel that addresses gender-based violence and female empowerment in India. The story follows Priya, a young woman who survives a traumatic assault and finds strength and courage with the help of the goddess Parvati. Through a blend of Hindu mythology and contemporary social issues, the graphic

novel highlights the resilience of women and the power of collective action to challenge patriarchal norms.

**2. "Kari" by Amruta Patil:**

"Kari" is a poignant graphic novel that explores themes of love, loss, and identity through the eyes of its titular protagonist, a young woman living in Mumbai. Set against the backdrop of urban life, the story follows Kari as she navigates relationships, sexuality, and existential angst. Amruta Patil's evocative artwork and lyrical prose capture the complexities of Kari's inner world, offering a raw and intimate portrait of contemporary femininity.

**3. "A Gardener in the Wasteland" by V. Vinod and Sachin Nagar:**

"A Gardener in the Wasteland" is a visually stunning graphic novel that tells the story of Chandi, a young girl growing up in rural India. Faced with poverty, gender discrimination, and environmental degradation, Chandi defies societal expectations and embraces her passion for gardening as a means of self-expression and resistance. Through lush illustrations and lyrical storytelling, the graphic novel celebrates the resilience and agency of women in the face of adversity.

**4. "The Purple Syllabus" by Amruta Patil:**

"The Purple Syllabus" is a poetic exploration of love, longing, and desire, told through the perspectives of three women living in Mumbai. Amruta Patil's evocative artwork and lyrical prose capture the nuances of female experience, from the intensity of romantic relationships to the complexities of self-discovery and identity. Through its rich imagery and introspective narrative, the graphic novel offers a powerful meditation on femininity, intimacy, and the search for meaning in contemporary urban life.

**5. "Drawing the Line: Indian Women Fight Back" edited by Priya Kuriyan:**

"Drawing the Line" is an anthology of comics by Indian women artists that addresses a wide range of social and political issues, including gender-based violence, LGBTQ+ rights, and environmental justice. Featuring contributions from a diverse group of creators, the anthology showcases the power of visual storytelling to amplify marginalized voices and challenge dominant narratives. Through its bold artwork and unflinching narratives, "Drawing the Line" offers a compelling testament to the resilience and creativity of Indian women. These graphic novels exemplify the diverse range of women's experiences in India and the power of visual storytelling to illuminate and celebrate the complexities of femininity. Through their innovative storytelling techniques and compelling narratives, these works contribute to ongoing conversations about gender, identity, and social justice in Indian society.

## **Implications of These Narratives for Readers and Broader Societal Discourses on Femininity**

The narratives presented in Indian graphic novels that foreground women's experiences have profound implications for readers and broader societal discourses on femininity. By challenging stereotypes, amplifying marginalized voices, and fostering empathy and understanding, these narratives contribute to ongoing conversations about gender equality, representation, and social justice in Indian society.

### **Empowerment and Representation:**

These narratives empower readers by providing representations of diverse and complex female characters who defy societal norms and expectations. By seeing themselves reflected in the stories of Priya, Kari, Chandi, and others, readers are affirmed in their experiences and identities, fostering a sense of empowerment and self-acceptance. Additionally, for readers who may not identify with the protagonists, these narratives offer opportunities for empathy and understanding, broadening perspectives and challenging preconceived notions of femininity. Indeed, stories like those of Priya, Kari, Chandi, and others can serve as affirmations for readers of their experiences and identities. These characters often represent diverse backgrounds, struggles, and triumphs, resonating with readers who may see aspects of themselves reflected in the narratives.

**Priya:** Priya is the protagonist of "Priya's Shakti," a graphic novel series created by Ram Devineni and Dan Goldman. She is a young woman who survives sexual assault and finds empowerment through the Hindu goddess Parvati. Priya's story highlights the strength and resilience of survivors, empowering readers to confront and overcome adversity.

**Kari:** As mentioned earlier, Kari is the central character in Amruta Patil's graphic novel "Kari." Her journey through the complexities of life in Mumbai resonates with readers who grapple with issues of identity, loneliness, and self-discovery in urban environments. Kari's experiences serve as a validation of the challenges and growth that come with navigating modern city life.

**Chandi:** Chandi is a character from various Hindu mythologies, often depicted as a fierce warrior goddess. Her stories embody themes of courage, justice, and empowerment. By exploring Chandi's narratives, readers can find inspiration and validation in embracing their strength and agency in the face of adversity.

Overall, the diverse range of characters and their experiences in these stories can provide readers with a sense of affirmation, helping them feel seen, understood, and empowered in their own identities and journeys.

### **Awareness and Advocacy:**

The narratives presented in these graphic novels raise awareness about pressing social issues such as gender-based violence, discrimination, and environmental degradation. By shining a spotlight on these issues through compelling storytelling and evocative imagery, the graphic novels spark conversations and inspire readers to take action. Whether through grassroots activism, community organizing, or individual acts of solidarity, readers are

encouraged to become agents of change in their communities, contributing to broader efforts to address gender inequality and injustice.

### **Intersectionality and Inclusivity:**

These narratives foreground intersectional experiences, acknowledging how gender intersects with other aspects of identity such as race, class, sexuality, and ability. By centering the experiences of marginalized women, the graphic novels challenge mainstream feminist discourses that have historically prioritized the perspectives of privileged groups. In doing so, they foster a more inclusive and intersectional approach to feminism, one that recognizes and affirms the diverse experiences and struggles of all women.

### **Shifting Cultural Paradigms:**

Through their innovative storytelling techniques and subversive narratives, these graphic novels challenge dominant cultural paradigms and reshape societal discourses on femininity. By presenting alternative visions of womanhood that defy stereotypes and celebrate individuality, the graphic novels expand the possibilities for female representation in Indian culture. In doing so, they pave the way for more inclusive and equitable representations of femininity in literature, media, and popular culture.

### **Concluding Remarks and Avenues for Future Research**

In conclusion, Indian graphic novels that foreground women's experiences offer powerful insights into the complexities of femininity and how gender intersects with other aspects of identity and social experience. By challenging stereotypes, raising awareness about social issues, fostering empathy and understanding, and reshaping cultural paradigms, these narratives contribute to broader efforts to advance gender equality and social justice in Indian society.

Moving forward, future research could explore several avenues related to the intersection of graphic novels, women's narratives, and societal discourses on femininity:

**Audience Reception and Impact:** Conducting studies to examine how readers interpret and engage with these narratives, and how they may influence attitudes and behaviors related to gender and social justice.

**Comparative Analysis:** Comparing the portrayal of femininity in Indian graphic novels with representations in other forms of media, such as literature, film, and television, to identify similarities, differences, and emerging trends

**Creator Perspectives:** Investigating the perspectives and motivations of creators behind these graphic novels, including their creative processes, inspirations, and goals for addressing gender-related issues through their work.

**Educational Applications:** Exploring the potential use of these graphic novels in educational settings to promote critical thinking, empathy, and awareness of gender issues among students of all ages.

By further exploring these avenues, scholars, creators, and activists can continue to harness the power of graphic novels to advance gender equality, social justice, and cultural transformation in India and beyond.

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## About the Editors



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