

Dear Sir / Madam:

It gives us an immense pleasure to extend a warm and hearty invitation to you and the faculty members of your esteemed institution to participate in the National Level Conference on The Research Methodology in Language and Literature to be held on 15th October, 2022.

About The College:

Siddharth Arts, Commerce and Science College is one of the premier institutes for Higher Education run by Sillod Shikshan Sanstha Aurangabad. Hon. Dadasaheb Mhaske founded Siddharth College in June 1991 with mission "to make lifelong changes into the lives of rural underprivileged girls and boys through quality education". The College is affiliated to Dr. Babasaheb Ambedkar Marathwada University Aurangabad & also included under section 2(F) and 12(B) of the UGC Act 1956. The college has been catering education to students from rural area through Junior, 3 UG and 4 PG programmes in Arts, Commerce and Science and 2 Research Centres in English and Commerce. The campus spreads over 06 acres of land which facilitates excellent infrastructure for teaching learning process. The specific location of the college provides pollution free and natural environment.

Theme of the Conference:

Literary research is the acquisition of information within specific literary work. Research in any stream, is essential to change knowledge. It helps us to build unique perspective about it. The whole process of research opens new doors of learning and literary growth. It prepares the mind for a better understanding of concepts and theories. Research encourages us to entertain fresh ideas and review our own perspective too. It also enables researcher to pursue an in depth original study about a topic of interest.

This conference aims to understand Research Methodology for academic discourse writing & to develop ecosystem of research as per the New Education Policy-2020.

Theme:-

Research Methodology in Language & Literature.

Sub Theme:-

1. Approach and Re approach to Indian English Literature.
2. Recent Development in Indian English Literature.
3. Dalit and Adivasi Sensibility in Indian English Literature.
4. Dr. B.R. Ambedkar's Contribution to Dalit Literature.
5. Contemporary issues and challenges in Research of English.
6. Research Areas, 7. Methodological choices & Challenges.
8. Digital research, use of new technological tools & innovative approaches.
9. Review of Literature in Research. 10. Data Collection in Literary Research.
11. Plagiarism. 12. Teaching & Learning in Covid-19 Pandemic.
13. Role of Teachers in Lockdown period. 14. Literary Research & New Education Policy.
15. Gender study in English Literature. 16. New Trends in English Language & Literature.
17. New Trends in Indian English Literature. 18. New Trends in Literature.
19. Research Methods in Language and Literature
20. Any other topic related to the theme & sub theme of the conference.



ONE DAY
National Conference
On

"Research Methodology in Language & Literature"

Saturday 15th October, 2022

INVITATION



Organized by

Department of English

Sillod Shikshan Sanstha Aurangabad

Siddharth Arts, Commerce and Science College, Jafrabad Tq. Jafrabad Dist. Jalna.

Email: prinsiddharth@rediffmail.com Website: <http://siddharthcollegejfrd.in>

Mobile No.7218118816

Our Patrons

Hon. Shri. Dadasaheb Mhaske
President,
Sillod Shikshan Sanstha Aurangabad

Hon. Prof. Rahul Mhaske
Member of Management Council
Dr. BAM University, Aurangabad (MS) Secretary,
Sillod Shikshan Sanstha Aurangabad

-- Organizing Chairman --

Dr. Shyam K. Sarje

Principal/Director, Research Centre in English.

Siddharth Arts, Commerce and Science College, Jafrabad Tq. Jafrabad Dist. Jalna (M.S.)

Chief Convener

Dr. K. S. Patil
IQAC Co-ordinator & Head

Dr. Ganjewar D.N.
IQAC Co-ordinator

Smt. Dr. Singare S.M.

Arts, Commerce and Science College Kille Dharur,
Beed. (Under Linkage Program)

Call for Papers

Paper will be published in UGC care listed Journal and Peer Reviewed Journal

Paper Submission Guidelines

The Conference papers should prepare in the following format.

Full Paper: length of the paper should not exceed 4 pages (A4 size)

Contents of the paper: Title of the topic, author name and affiliation, abstract, Corresponding author details, should be provided below Abstract, introduction, discussion and conclusion (MS- World, Times New Roman, Font size 12, 15 spacing).

Last Date of Submission : 14/10/2022 (Soft copy of the full paper in the prescribed format should be mailed to conferencesiddharth@gmail.com)

National Advisory Committee

Dr. Dhanji Nagare
(Research Guide, Sharadchandrajji Pawar College, Jejuri-412303)

Prof. Dr. Shanta Naik
(Head Dept. of English S.K.D., University Ballari, Karnataka)

Dr. Ashok Thorat
(Director, IASE, Pune)

Dr. Uttam Ambhore
(BOS Chairman, Dr. BAM University Aurangabad)

Dr. S.V. Gaikwad
(Principal, M.S.S College Ambad)

Dr. S. B. Bhambar
(I/C Principal, Professor & Head Department of English, Tukaram Krishnaji Kolekar Arts, Commerce and Science College, Nesar. Tq. Gadhingaj, Dist. Kolhapur-416504)

Dr. Saswata Bhattacharya
(New Delhi)

Dr. Mustjit Khan
(Director, HIRDC Dr. BAM University Aurangabad)

Prof. Dr. Sonba Salve
(E F L U, Hyderabad)

Organizing Committee:

Dr. Jugal Tayde	Dr. Santosh Chauthaiwale	Dr. Rupali Palodkar
Dr. Vijay Misal	Dr. Pramod Pawar	Dr. S.R. Pawar
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Dr. Mahanananda Dalvi	Dr. Pradnya Deshmukh	Dr. Mujahid Raheman
Dr. Vishnu Patti	Dr. Ram Kakde	Dr. Subhash Waghmare
Dr. Manoj Mane	Dr. Prashant Mote	Dr. M.L. Sonawane
Dr. Giri Kailas	Dr. Depak Woyal	Dr. Pravin Borse
Dr. P.V. Jadhav	Dr. Vasant Harkal	Dr. Ajay Deshmukh
Dr. Sharad Khoje	Teaching and Non-Teaching Staff Siddharth College Jafrabad.	

Paper Publication Fees (UGC care listed Journal) : 3500Rs

Paper Publication Fees (Peer Reviewed Journal) : 1000Rs

Registration Fees : 200Rs

Paid online / RTGS/ NEFT or direct deposit to the Account Name: Principal & Chiefsupritend Siddharth Arts Commers Science Col. A/c No.: 60154686176 Bank of Maharashtra, IFSC Code – MAH0000206.

✦ Contact (Convener) ✦

Dr. Patil K. S.: 7588343439, 9423459359 Dr. Ganjewar D. N. : 7020064989

✦ Venue ✦

Rajshri Shahu Conference Hall

Siddharth Arts, Commerce and Science College, Jafrabad Tq. Jafrabad. Dist. Jalna (MS)

Chief Guest

Prof. Dr. Shanta Naik (Head Dept. of English S.K.D., University Ballari, Karnataka)	Dr. Ashok Thorat (Director, IASE, Pune)	Dr. Saswata Bhattacharya (New Delhi)
Dr. Uttam Ambhore (BOS Chairman, Dr. BAM University Aurangabad)	Dr. Mustjit Khan (Director, HIRDC Dr. BAM University Aurangabad)	Dr. S.V. Gaikwad (Principal, M.S.S College Ambad)
Prof. Dr. Sonba Salve (E F L U, Hyderabad)		

Program Schedule

Registration Time : 09.00 to 11.00 am Inauguration : 10.00 to 11.00 am

Key Note Address: Prof. Dr. Shanta Naik
(Head Dept. of English S.K.D. University Ballari Karnataka)
Dr. Rajunayak Vislavath
(Dept. of Indian and World Literatures English Foreign and English Language University Hyderabad)
Prof. B. Vijaya
(Head Dept. of English Dsmania University Hyderabad)

Technical Session 1: 11.15 am to 12.15 pm

Resource Person: Prof. Dr. Amar Singh
(Professor and Head Dept. of English Government Autonomous Post Graduate Lead College Chhindwara, Madhya Pradesh.)

Technical Session 2: 12.30 pm to 1.30 pm

Resource Person: Dr. M.H. Khandagle
(Associate Professor Dept. of English Dayanand College of Art's Latur. M.S)

Lunch: 1.30 pm to 2.00 pm Paper Presentation : 2.30 pm to 4.30 pm

Valedictory : 4.30 pm onwards



Sillod Shikshan Sanstha Aurangabad
SIDDHARTH ARTS, COMMERCE & SCIENCE COLLEGE, JAFRABAD

Tq. Jafrabad Dist. Jalna (M.S.)

Re-Accredited by NAAC with B+
An ISO 9001-2015 Certified Institution

Department fo English
One Day National Conference

on

RESEARCH METHODOLOGY IN LANGUAGE & LITERATURE

This is to certify that Mr. / Ms. / Dr. Jyoti Dharmadikar, Rashtrakuta College, Jalna

Participated in One Day National Conference on Research Methodology in Language and Literature organized by the Department of English, Siddharth Arts, Commerce and Science College, Jafrabad. Dist. Jalna (M.S.) on 15th Oct. 2022 He / She chaired a session / delivered a lecture as a Resource Person / Member of organizing committee / presented a paper entitled

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at the conference. His / Her active participation in the conference is highly appreciated.

Dr. K. S. Patil
IQAC Co-ordinator

Dr. Sarje S. K.
Principal / Organizing Chairman



SILLOO SHIKSHAN SANSTHA AURANGABAD
SIDDHARTH ARTS, COMMERCE AND SCIENCE COLLEGE, JAFRABAD DIST. JALNA

One Day National Conference
"Research Methodology in Language & Literature"
Organized by: **Saturday 15th October, 2022, Time: 10:00 AM**
Department of English
Siddharth Arts, Commerce and Science College, Jafraabad Dist. Jalna
In Association with
Nabada Management & Consultancy Pvt. Ltd., Jalna
K.K. Deshmukh College, Karshikhal (4) Karwad
Inauguration
Inaugurator: **Hon. Shri Dadasaheb Phizkar (President, Sillo Shikshan Sanstha Aurangabad)**
Chief Guest:
1. **Prof. Rajendra Khosla**, President, Maharashtra Sahitya Akademi, Mumbai
2. **Dr. D. S. Phadnis**, Vice-Chancellor, Siddharth Arts, Commerce and Science College, Jafraabad Dist. Jalna
3. **Dr. S. S. Phadnis**, Vice-Chancellor, Siddharth Arts, Commerce and Science College, Jafraabad Dist. Jalna
4. **Dr. S. S. Phadnis**, Vice-Chancellor, Siddharth Arts, Commerce and Science College, Jafraabad Dist. Jalna
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SILLOD SHIKSHAN SANSTHA
SIDDHARTH ARTS, COMMERCE AND SCIENCE COLLEGE
1 Day National Conference
On
Methodology in Language & Literature"

15th October, 2022, Time : 10:00 AM
In Association with
Nalanda Management & Computer Science College,
N-II Hudco, Aurangabad,
Arts, Commers & Science College Killedharur, Beed,
K.K.Deshmukh College, Karnjkhed t.q.Kannad
President, Sillod Shikshan Sanstha Aurangabad

Dr. Suresh Bhatnagary
(BOS Chairman, Dr. BAM University Aurangabad)
Prof. Dr.P.Y. Gadgil
(Principal K.K.D College, Karnjkhed,Kannad)

Dr. Uttam Ambhore
(BOS Chairman, Dr. BAM University Aurangabad)
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Hon.Prof.Rahul Mhaske

Dr. Shyam K. Sarje

Dr. Geeta Patil

Dr. Raju Naik



Sillod Shikshan Sanstha Aurangabad
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N-II Haidco, Aurangabad
Arts, Commers & Science College, K/1-2, Narur, Bee.,
K.K.Deshmukh College, Karnikhej, q. Kannad

Inauguration
Inaugurator :- Hon. Shri Dadasaheb Mhaske (President, Silloid Shikshan Sanstha Aurangabad)

Chief Guest :-
Hon. Prof. R. G. Kulkarni (Department of English, Siddharth Arts, Commerce and Science College, Jafraabad)
Hon. Dr. Satish Deshpande (Department of English, Siddharth Arts, Commerce and Science College, Jafraabad)
Hon. Dr. Shanta Nalk (Department of English, Siddharth Arts, Commerce and Science College, Jafraabad)
Dr. Saveria Bhattacharya (Principal, Siddharth Arts, Commerce and Science College, Jafraabad)
Dr. Ujjwala Ashokrao (Principal, Siddharth Arts, Commerce and Science College, Jafraabad)
Prof. Dr. V. Raju Nani (Principal, Siddharth Arts, Commerce and Science College, Jafraabad)



सिल्लोड शिकशान संस्था, औरंगाबाद संघलित,
सिद्धार्थ कला, वाणिज्य व विज्ञान महाविद्यालय,
जाफराबाद
राष्ट्रीय





SILLOD SHIKSHAN SANSTHA AURANGABAD

SIDDHARTH ARTS, COMMERCE AND SCIENCE COLLEGE, JAFRABAD DIST. JALNA

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Chief Guest :-

Hon. Prof. Rahul Mhaske (Secretary, SilloD Shikshan Sanstha Aurangabad) Hon. Dr. Satish Deshpande (Sindirector High Education, Aurangabad) Hon. Dr. Shanta Naik (HOD English, SKD University Belur) Dr. Saswata Bhattacharya (Phone Director, BGS) Dr. Uttam Ambhore (BOS Chairman, Dr. B.A.M. University Aurangabad)

Dr. Mustajeeb Khan (Director, HRDC Dr. B.A.M. University Aurangabad) Prof. Dr. V. R. (P.S. & L. University) Hon. Dr. Geeta Patil (HOD English, Dr. B.A.M. University Aurangabad) Prof. Dr. P. Y. Gadani (Principal, K.K.D. College, Karnjkhed, Kannad)

Convener

Dr. S. S. (Principal, Siddharth Arts, Commerce and Science College, Jafraabad) Patil K.S. (IQAC Co-ordinator, Siddharth Arts, Commerce and Science College, Jafraabad) Smt. Savita Shingare (Principal, Siddharth Arts, Commerce and Science College, Killecharur) Ganjowar D.N. (Arts, Commerce and Science College, Killecharur) S.M. (Principal, Siddharth Arts, Commerce and Science College, Killecharur)

सिल्लोड शिक्षण संस्था, औरंगाबाद संचलित,

सिद्धार्थ कला, वाणिज्य व विज्ञान महाविद्यालय,
जालना





जालना

सिद्धार्थ महाविद्यालयात इंग्रजी विषयाची राष्ट्रीय परिषद संपन्न



Saber

०८:१८ म.पू., १७ ऑक्टो

५२ जणांनी पाहिले

जाफराबाद येथील सिद्धार्थ कला, वाणिज्य, आणि विज्ञान महाविद्यालयात इंग्रजी विषयाची रिसर्च मेथोडोलॉजी इन लॅंग्वेज अँड लिटरेचर या विषयावरची राष्ट्रीय परिषद संपन्न झाली. परिषदेचे उद्घाटन सिल्लोड शिक्षण संस्थेचे, संस्थापक, अध्यक्ष माननीय दादासाहेब नटके यांच्या शुभ हस्ते करण्यात आले. आपल्या भाषणात माननीय दादासाहेब यांनी प्राणीय भागात संशोधनाची रूची वाढवावी या साठी अशा परिषदेचे महत्त्व आहे, असे आपले मत व्यक्त केले.

कार्यक्रमाचे प्रास्ताविकत महाविद्यालयाचे प्राचार्य, डॉ. श्याम सने यांनी महाविद्यालयाच्या भौतिक विकासाचा आढावा घेऊन परीषद घेण्याचे महत्त्व व परीषद घेण्यास संस्था पदाधिकार्यांचे सहकार्य व्यक्त केले.

या राष्ट्रीय परिषदेचे बीज भाषण भाषण एस. के. डी. विद्यापीठ, वेल्लारी कर्नाटक येथील डॉ. शांता नाईक यांनी केले. आपल्या भाषणात संशोधनाचे स्वरूप आणि दिशा यावर भाष्य केले, डॉ. वाबासाहेब ओबेडकर मराठवाडा विद्यापीठ, औरंगाबाद, येथील एच. आर. डी. सी. संघा...

पार्श्वभूमी

Friday, 14 OCT 2022

जाफ़्राबाद/प्रतिनिधी -जाफ़्राबाद येथील सिध्दार्थ कला, वाणिज्य आणि विज्ञान महाविद्यालयात इंग्रजी विभागांतर्गत रिसर्च मेथोडोलॉजी इन लॅंग्वेज अँड लिटरेचर या विषयावर १५ ऑक्टोबर शनिवार रोजी एक दिवसीय राष्ट्रीय परीषदेचे आयोजन केले आहे.

या परीषदेचे उद्घाटन सिल्लोड शिक्षण संस्थेचे संस्थापक, अध्यक्ष दादासाहेब म्हस्के यांच्या हस्ते होणार असून या परिषदेत प्रमुख पाहुणे म्हणून आणि वक्त म्हणून सिल्लोड शिक्षण संस्थेचे सचिव तथा व्यवस्थापन परीषदेचे सदस्य प्रा. राहुल म्हस्के, एस. के. डी. विद्यापीठ बेल्लारी कर्नाटक येथील डॉ. शांता नाईक, पुणे येथील डॉ. अशोक थोरात, न्यू दिल्ली येथील डॉ. सावता भट्टाचार्य, डॉ. बाबासाहेब आंबेडकर मराठवाडा विद्यापीठ, औरंगाबाद येथील इंग्रजी अभ्यास मंडळाचे

सिध्दार्थ महाविद्यालयात इंग्रजी विषयी राष्ट्रीय परिषदेचे आयोजन

अध्यक्ष डॉ. उत्तम अंभोरे, डॉ. बाबासाहेब आंबेडकर मराठवाडा विद्यापीठ, औरंगाबाद येथील एच. आर. डी. सी. संचालक डॉ. मुस्तजीब खान, हैदराबाद येथील डॉ. सोनबा साळवे, मत्स्योदरी महाविद्यालय अंबड. येथील प्राचार्य, डॉ. एस. व्ही. गायकवाड, मध्यप्रदेश येथील डॉ. अमरसिंग आणि लातूर येथील डॉ. एम. एच. खंडागळे यांची प्रमुख उपस्थिती राहणार आहे. या परिषदेत भारतातील विविध राज्यातून संशोधक विद्यार्थी, प्राध्यापक तसेच संशोधन क्षेत्रातील अनेक मान्यवर उपस्थित राहणार आहेत. या राष्ट्रीय परीषदेचा लाभ

संशोधक विद्यार्थी, प्राध्यापक यांनी घ्यावा तसेच परिषदेत मोठ्या संख्येने सहभाग नोंदवून उपस्थिती दर्शवावी असे आवाहन महाविद्यालयाचे प्राचार्य तथा संयोजन समितीचे अध्यक्ष डॉ. एस. के. सर्जे, उपप्राचार्य, डॉ. र. तु. देशमुख, उपप्राचार्य, डॉ. एस. एल. मेढे, आणि या परिषदेचे मुख्य समन्वयक व इंग्रजी विभागाचे प्रमुख, आय. क्यू. ए. सी. समन्वयक प्रा. डॉ. के. एस. पाटील, सहसमन्वयक प्रा. डॉ. श्रीमती एस.एम. सिनगारे, कला, वाणिज्य आणि विज्ञान महाविद्यालय किल्ले धारूर येथील डॉ. डी. एन. गंजेवार यांनी केले आहे.

सिद्धार्थ महाविद्यालयात इंग्रजी विषयाच्या राष्ट्रीय परिषद संपन्न

लोक संपर्क/प्रतिनिधी जाफराबाद -
नाफराबाद येथील सिद्धार्थ कला, वाणिज्य आणि
विज्ञान महाविद्यालयात इंग्रजी विभागांतर्गत
०रिसर्च मेथोडोलॉजी इन र्वेज अँड
लिटरेचर या विषयावर दि.१५/१०/२०२२
वार- शनिवार रोजी एक दिवसीय राष्ट्रीय
परीषदेचे आयोजन केले असून या परीषदेचे
इटाटन सिड्डोड शिक्षण संस्थेचे संस्थापक,
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हस्ते होणार असून या परिषदेत प्रमुख पाहुणे
म्हणून आणि यत्ने म्हणून सिड्डोड शिक्षण
संस्थेचे सचिव तथा डॉ. बाबासाहेब आंबेडकर
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राज्यातून संशोधक विद्यार्थी, प्राध्यापक तसेच
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राहणार आहेत. या राष्ट्रीय परीषदेचा लाभ
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तसेच परिषदेत मोठ्या संख्येने सहभाग नोंदवून
उपस्थिती दर्शवावी असे (पान क्र.३ वर)

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Message

I feel immense pleasure on the occasion of the publication of the present special issue which contains the research papers presented in One Day National Conference on Research Methodology in Language & Literature in Siddharth College, Jafrabad by the learned teachers and scholars of the English Language and Literature. This issue will be helpful to the research scholars and students for their research.

I Congratulate Principal, Dr. Sarje S.K., convener Dr. Patil K.S., Dr.Smt. Singare S.M., organizing committee, Vice-Principal, Teaching and Non-Teaching Staff for the efforts took to organize such a great National Level Conference. I wish all the success for further research activities.

Hon. Shri. Dadasaheb Mhaske
Founder Chairman
Sillod Shikshan Sanstha Aurangabad



Message

I am very glad to offer my best wishes to this special issue which contains research papers presented at One Day National Conference on Research Methodology in Language & Literature in Siddharth College, Jafrabad by the learned teachers and scholars of the English Language and Literature. I hope the topics discussed in Conference & Papers would certainly enhance the awareness of Language & Literature. This issue will certainly be a milestone for both the teachers & students. A Principal, Staff & the concerned faculty have taken efforts for the success of the conference and the issue.

My Best Wishes!!!

Hon.Prof. Rahul J. Mhaske
Secretary, Sillod Shikshan Sanstha Aurangabad
Member of Senate & Management Council,
Dr. Babasaheb Ambedkar Marathwada
University, Aurangabad.



Message

The Department of English, Siddharth Arts, Commerce & Science College Jafrabad Jalna. (M.S.) organized one day National conference on 15 October 2022. The main Theme of Conference was Research methodology in language and literature and Sub themes are Dalit Literature, Resent trends in English literatures ect. It gives me pleasure to inform you that more than hundred scholar, Professors and Researchers participated and contributed papers for this conference. Therefore we are publishing the special issue of this One Day National Conference. Thanks for your support and contribution.

Dr. Sarje S.K.
Principal & Director Research Centre.
Siddharth College, Jafrabad. Jalna .M.S.

Sillod Shikshan Sanstha, Aurangabad
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 One Day National Conference
 on
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YEMENI STUDENTS MOTIVATIONAL ASPECTS TOWARDS LEARNING ENGLISH

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Dr. K. S. Patil, Research Guide, and Associate Professor Siddarth Arts, Commerce and Science College, Jafrabad. Jalna (MS), India.

Abstract

Motivations play a prominent role in learning an L2. No successful learning takes place without motivations and positive attitudes towards learning a foreign language. The present study was carried out to investigate the Yemeni learners' motivational aspects towards learning English language and find out whether they are instrumentally or integratively motivated. Forty-four college students were selected as a sample of this research. The results show that the students are highly motivated. It also showed that they are both instrumentally and integratively motivated.

Introduction

Without denying the fact that the Yemeni learners of English graduate from the college with different linguistic abilities in English language. Some of them may have very high proficiency in English, while some others have very low proficiency in English though all of them are taught in the same place i.e. classrooms, by the same teachers and under the same conditions and circumstances. Besides, all of them receive the same and identical comprehensible input. These individual differences among the Yemeni can be attributed to some educational and psychological factors.

Students' motivations towards learning English may be some of these factors. They negatively affect their proficiency in English. They stand as barriers to the learning process. The learners may not be able to utilize the comprehensible input that they receive inside the classroom if they have less motivations and negative attitudes towards learning English. So much of the educational failure of the Yemeni university students in English language may be attributed to their motivational aspects. This study tries to shed light on their motivation and find out whether they are instrumentally or integratively motivated.

Review of Related literature

Motivation, in general, is defined as psychological traits which lead people to achieve a goal. Dulay, Burt & Krashen (1982) defined motivation as the incentive, the need, or the desire that the learner feels to learn the second language. It is some kind of the internal device which pushes someone to do things in order to achieve something.

Harmer (2002) states that motivation is essential to success for most fields of learning. And without such motivation one will almost certainly fail to make the necessary effort.

In second language learning as in every other field of human learning, motivation is the crucial force which determines whether a learner embarks on a task at all, how much energy he devotes to it, and how long he perseveres (Littlewood,1984).

Motivation can be of two types; instrumental and integrative motivation. Gardner & Lambert (1959) first made the distinction between integrative and instrumental motivations in L2 acquisition. Integrative motivation may be defined as the desire to achieve proficiency in a new language in order to participate in the life of the community that speaks the language. It "reflects a sincere and personal interest in the people and culture represented by the other group". Instrumental motivation, on the other hand, may be defined as the desire to achieve proficiency in a new language for utilitarian reasons, such as getting a job. It "reflects the practical value and advantages of learning a new language." (Gardener & Lambert, 1972, cited in Dulay, Burt & Krashen 1982: 47)

In their investigation, Gardner & Lambert (1959) used the direct questionnaire. They asked the students to rank the following four possible reasons for studying French.

Knowing French would;
1-Be useful in obtaining a job.

2-Be helpful in understanding the French-Canadian people and their way of life.

3-Permit meeting and conversing with more and varied people, and

4- Make one a better educated person.

They considered reasons (1) and (4) instrumental while (2) and (3) were considered integrative (Dulay, Burt & Krashen 1982: 47).

A number of studies have investigated the value of the integrative and instrumental motivations, showing how each of these types of motivation appears to relate to second language proficiency. In the early studies, integrative motivation appeared to be superior to instrumental motivation. But later investigations demonstrated that in situations where the practical value of the second language is high and frequent use of the second language is available and necessary, instrumental motivation may be a powerful spur toward second language proficiency. All of these two types of motivations can positively affect the learners' proficiency in English. Gardner and Lambert (1959/1960, as in Duly et al 1982:48) conducted two studies of high school students learning French in Montreal. The first (1959) included seventy-five eleventh grade students and the second (1960) included eighty-three tenth grade students. In both studies; they found integrative motivation to be more strongly related to French achievement than instrumental motivation, that is, they found that the students with an integrative motivation were more successful in French than those who were instrumentally motivated. Moreover, Gardner concluded that integrative motivation was especially important for the development of communication skills.

In a similar setting, Gardner, Smyth, Clement and Gliksman (1976) confirmed the importance of integrative motivation in grades 7 to 11 French classes in Montreal. They found that measures of integrative motivation tended to have higher correlations with oral communication measures than with grades.

Instrumental motivation may take precedence as a predictor of achievement in the second language. There are some important studies that show instrumental motivation to be superior. Lukmani (1972, as in Krashen 1988:28) found that for female Marathi speakers in Bombay " who belonged to the comparatively non-Westernized section of Bombay society " proficiency in English, as measured by a cloze test, was more related to instrumental motivation than to integrative motivation. Gardner & Lambert (1972) reached similar conclusions for English as a second language in the Philippines. They found that instrumental motivation was a better predictor of overall English proficiency, but also found a clear relationship between the presence of integrative motivation and "aural- oral" skills.

From what has been discussed above, it is clear that both two types of motivation are very important in second language achievement. As it is shown that in some contexts, integrative motivation is more important than instrumental motivation. In other contexts, instrumental motivation seems to be more important than integrative motivation. In some other contexts, both integrative and instrumental motivations appear to be important in learning an L2.

In the light of this, Cook (1991, cited in Obeidat 2005:3) points out "L2 motivation does not necessitate choosing either integrative or instrumental motivation. Both two types are important. A learner might learn an L2 well with an integrative motivation or with an instrumental one, or indeed with both."

This study will throw light on this crucial factor i.e. motivation, and find out whether the Yemeni learners are instrumentally or integratively motivated.

Methodology

This study was conducted at the College of Education, Hodeida University. Forty-four students from the first and second levels were chosen to be the sample of this research. They were considered to be as representatives of the Yemeni University students in learning English as a foreign language.

A questionnaire was used to collect information from the sample of learners in order to study their motivations and find out whether they are instrumentally or integratively motivated. Sixteen items were suggested for studying their motivations, including instrumental and integrative motivations. The students were asked to tick only one box of the given four boxes in front of each item according to

how important the items were for them, ranging from less important to vitally important. These items are listed below in the following lines;

I learn English in order to;

1-be a fluent speaker of English. 2-get a job. 3-pass an examination. 4-be among the top students in my class. 5-be a tourist guide. 6-go abroad for business. 7-master the language of science and technology. 8-be socially recognized. 9-learn something new about English people. 10-communicate with the English language speakers. 11-travel abroad in the future. 12-live in an English-speaking country. 13-make English pen-friends. 14-know the history and culture of English-speaking countries. 15-express myself in English. 16-show my Arab culture for the English people.

The statistical technique employed in data analysis is the mean so as to describe the scores of the samples' motivations in the questionnaire. The Chi-square is also utilized to evaluate the statistical difference between the mean scores of the samples' motivational dimensions, namely, instrumental and integrative motivations.

Results Discussion

The results of the learners' motivational variables will be presented in the following table. It will include both instrumental and integrative motivations. The first eight statements are instrumental, while the last eight statements are integrative motivations.

No	Factor	Mean Score
1	I learn English in order to : Be a fluent speaker of English.	2.75
2	Master the language of science and technology.	2.75
3	Get a job.	2.65
4	Be among the top students in my class.	2.52
5	Pass an examination.	2.45
6	Be socially recognized.	2.22
7	Be a tourist guide .	2.18
8	Go abroad for business.	2.15
9	Learn something new about English people .	2.70
10	Show my Arab culture for the English people.	2.68
11	Communicate with the English language speakers.	2.63
12	Make English pen-friends.	2.59
13	Know the history and culture of English-speaking countries.	2.54
14	Travel abroad in the future.	2.45
15	Express myself in English.	2.43
16	Live in an English-speaking country.	2.31

As the results presented in the table above reveal, the Yemeni learners are highly motivated to learn English. There are some important reasons beyond their motivations. Firstly, it is apparent that English is a world language. It is used in many different domains such as, trade, tourism, transportation, medicine etc...., so the subjects find it necessary to learn English so as to master it. Secondly, English is the language of science and technology. Almost all the research reports in the fields of science and technology are either published in English or translated into English along with their publication. Besides, most of the industrial countries all over the world use English for science and technology. So the subjects feel that it is very important to learn English so as to master the language of science and technology.

The third important reason beyond their motivations to learn English is that it is a window of opportunities. Many factories, companies, organizations etc...need employees who have a good knowledge in English, and can use it in both its forms, spoken and written forms. Consequently, the subjects are enthusiastic to learn English in order to get jobs or employments. In addition, English is a

tool of communication between people around the world. Most of the world population speak English, so the subjects find it necessary to learn English in order to enjoy speaking and chatting with the English-speaking people from different countries in the globe. This may help them know their views, opinions and beliefs.

Finally, English is a gate through which they can see the cultures, customs, traditions and beliefs of the English-speaking countries around the world. As a result, the subjects feel that it is very important to learn English in order to know the daily life of the English-speaking people through watching news, films or movies. These may be the most significant reasons beyond the learners' motivations to learn English.

The results also show that both two types of motivations are important for the subjects to learn English. They are both instrumentally and integratively motivated to learn English. There is no real difference between these two motivational dimensions, as the results show in the table below. This is because the obtained value of Chi-square is less than the value on Chi-square distribution table, with the degree of freedom of 3 and the level of significance of 0.05, which is (7.815).

Dimension	Mean	Chi-square
Instrumental motivation	19.7	3.438
Integrative motivation	20.3	

Conclusion

The present study has attempted to investigate the Yemeni university learners' motivations. It was found that the Yemeni University students are highly motivated to learn English. It was also discovered that both two types of motivation, namely, instrumental and integrative motivation were important for them to learn English.

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**AN ANALYSIS OF THE ARABIC TRANSLATIONS OF BADAWI AND RAMZI OF THE
SPEECH ACT OF COMPLIMENTS OF THE SHAKESPEAREAN PLAY 'KING LEAR':A
PRAGMATIC CONTRASTIVE STUDY**

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ABSTRACT

The current study aims at investigating into the appropriateness of the translations of Badawi and Ramiz of the speech act of compliments of the Shakespearean play 'King Lear'. The researchers applied a content analysis of the original version of the play being compared to the Arabic versions as target texts. 20 texts of compliments are sampled for analysis. The study adopted a pragmatic analysis of the speech act under study with reference to the taxonomy of Al-Mansoob, Patil, & Alrefae (2019). The analysis taxonomy consists of 17 compliment strategies. There occurred a reasonable number of similarities between the original version of the play and the translated Arabic versions of each Badawi and Ramzi. 75% of Ramzi's translations and 65% of Badawi's translations seemed to be identical to the original contexts in preserving the function of the speech act of compliment in the selected 20 texts. The encountered differences between the ST and each of the target translations are not serious to the extent which could break the function of the original context in the target setting as they appropriately preserved the naturalness and smoothness of approximately more than 80% of the target texts. The translators further assimilated each other in handling the ST compliment strategies to TL context in 12 of the total 20 complimenting contexts.

KEYWORDS: Speech act, compliments, strategies, pragmatic analysis, translation

INTRODUCTION

Translation is not simply mastered with the help of a thesaurus or a bilingual dictionary; it is thus a craft that activates minds and hearts to render the ST meaning and make an equivalent coherent production in the TL. If the message of the original text is implied or far-fetched, then the production of equivalence between the ST and TT is impeded and difficult to reach. Therefore, misunderstanding the intentionality of the writers' utterances is a critical issue that results in mistranslating the messages of the ST. In this respect, literary translation is much more difficult for translators as it is full of figurative idiomatic expression, culturally specific terms, stylistic patterns and semantically complex linguistic norms. The speech acts could be more prominent barriers in producing accurate acceptable translations. In this respect, the translator is the one who is in charge of transmitting speech or text across two or more languages; he generally should move away from the literal conversion of texts as there is no one- to-one similarity between two languages. It is not an easy job to transfer all the impact of the source text; the linguistic norm of the source language is not the only factor that a translator should master so as to reach an accurate level of meaning transfer across languages. Pragmatics and all the cultural stance variables are of vital importance in rendering the meaning of the original texts. As culture triggers specific verbal behaviors and politeness norms, which differ from one language to another, pragmatics and sociolinguistic perspectives are interpreted differently worldwide; when coming to translation, it is problematic for translators to understand the connotative meanings being embedded with sociocultural parameters of the ST speech community. Consequently, veteran translators can overcome them and pay much more attention in rendering the intentionality of the original text. Most Arabic translators face several sociocultural challenges when translating literary works; moreover, the writings of the giant of the

world literature William Shakespeare are not that simple texts to grasp their meanings. Translators make greater efforts to decode the implied figurative messages of such writings so as not to deviate and come up with different messages other than those intended in the original texts. The researchers, in this respect, work on the translations of a very sensitive speech act (speech act of compliments) which could be considered as a source of errors for some veteran translators. They tackled the strategies adopted by two well-known Arab translators, Badawi and Ramzi, in rendering the complimenting speech acts into Arabic settings so as to get clear-cut answers for the study questions which are: What are the strategies that the translators adopted in the translations of the speech act of compliments?, to what extent did the translators succeed in preserving the naturalness and smoothness of the TL text? And to what extent do the two translators have similarities and differences in approaching the speech act of compliments of the play King Lear?

LITERATURE REVIEW

The speech acts are the key elements of the translation process as the transfer of meaning is based on the functional view of language which considers translation as “the process whereby a message expressed in a specific source language is linguistically transformed in order to be understood by the readers of the target language” (Houbert, 1998, p. 1). In this respect, the perspective of the speech act theory, which is based on the fact that saying something means performing an action as proposed by Austin (1962), is the main tool that a good translation works in for conveying the message underlying the linguistic structure and the function behind the utterances. For him, the speech act theory, "does not investigate language's structure but its function, the structure being just the medium to express the function (meaning)" (Sultan, 2007, p. 23). According to Fitriana (2013, p.15), speech actions and translation are related because “the focus of speech act is illocution since it reflects the intention of words uttered”. Similarly, Setyaji (2014) conducted a study entitled ‘How Speech Acts Work in Translation’ and concluded that “speech acts are in relation to types of translation. When some utterances are translated with the idea of locutionary act, the tendency of translation type belongs to literal translation. While some which are translated with the idea of illocutionary act, it belongs to idiomatic translation” (p14).

It is worth mentioning in this respect that translation as a notion has been approached by so many scholars and studies especially during the modern eras; it is a scope through which thoughts, facts and perceptions are transformed across world languages and cultures. In this respect, it is difficult to go through all the schools that came up with different perspectives that define the notion of translation. Only very few of them are outlined briefly in this context. Ghazala (1995) outlines that translation is generally used to refer to all the processes and methods used to transfer the meaning of the source language to the target language. According to Catford (1995), translation is the substitution of text material in one language (SL) with equivalent text materials in another language (TL). Hey-Seung (2006, p. 368) states that “translation is an act of communication across different cultures as well as a dynamic activity in which translators are asked to make choices and decisions to solve problems”. This is to highlight that translation is ultimately a linguistic activity that enables humans to exchange thoughts and ideas regardless of the different tongues used.

As for the scope of pragmatics in this regard, scholars tended to be more interested in approaching such a linguistic discipline in the last few decades as it looks more influential in the perspectives of SLA and translation. Levinson (1983) first distinguished pragmatics from other linguistic fields and is considered by many scholars and pragmaticians as the father of modern pragmatics trend. To separate it from syntax (the study of sentence form) and semantics (the study of meaning), he defined pragmatics as the study of language use. In this way, translation is simply the transfer of meaning rather than being the conversion of grammatical structures across two of more languages. It means that translation basically concerns the pragmatic norms of the language. Kasper and Rose (2001) highlighted the contextual factor in the use of language and defined pragmatics as “the study of communicative action in its sociocultural context” (p. 2). In this regard, Yule (2008) defined pragmatics as “the study of the relationship between linguistic forms and the users of these

forms” (p.4). Murray (2010) supported this modern notion of the concept and stated that pragmatics is “an understanding of the relationship between form and context that enables us, accurately and appropriately, to express and interpret intended meaning” (p. 293). Bardovi-Harlig (2020) recently elaborated the scope of pragmatics as it is concerned with “the realization of speech acts, conversational structure, conversational implicature, address terms, conversation management (including turn-taking), discourse markers, and the use of pragmatic routines and conventional expressions” (p. 45). In fact, the speech acts are basically understood by their contextual occurrence with the texts, and they can be figured accordingly in a variety of semantic formulas such as request, refusal, apology, advice, offer, complaint, compliments, suggestion...etc. Therefore, in every literary work such as plays and dramas, the authors have to keep varieties of speech acts to make their work culturally appropriate and readable by the target communities. Many scholars in this respect approached the complimenting speech act as to be more highly sensitive to the politeness norms and behavioural patterns of the speech community than any other kind of speech act (e.g., El-Dakhs, 2021; Muzaffarova, 2022; Xia, Yin, & Lan, 2021). This way it is confusing for translators to transfer from one linguistic background to the other as it requires a cross cultural shift of the linguistic norms. Manes (1983) stated that "a compliment is a structured speech act that reflects social values in the culture" (p. 119). Therefore, many scholars approached it as to be the most confusing speech act which results in creating misunderstanding among interlocutors and translators. However, many linguists agreed that "the most obvious function of compliments serve to oil the social wheels... increasing or consolidating solidarity between people" (Holmes, 1988, p. 462). Uninterestingly, such a perspective is still difficult to handle in cross cultural translation and communication. This obstacle is manifested in Pym's (2000) view of the crosslinguistic transfer that is apparent in translation as “the simple fact of translation presupposes contact between at least two cultures. To look at translation is immediately to be engaged in issues of how cultures interrelate” (p. 2). Based on such outline, the researchers work on the source text compliments and their translations into Arabic by two well-known translators. This is a very rich area for investigation as translators find it difficult to maintain the source meaning in the target text. It could be a tricky source for errors which results in creating a misleading translation. Scholars proved that compliments are basically approached as an example of culturally constrained speech acts (Pomerantz, 1978). Therefore, this pushed the researchers to especially conduct their contrastive study on the speech act of compliments as to be a rich source of investigation. Furthermore, as the study is a three-fold analysis which deals with three texts (the original text and two target translations), it is very difficult to investigate into the whole play rather than working on a particular area which is the speech act of compliment.

METHOD

The study followed a descriptive research design. The researchers adopted systematic multi-comparisons across the speech act of compliment of the original text of the play King Lear and the realization of this speech act as presented in the translations of both Badawi (TTa) and Ramzi (TTb). It is descriptive since the researchers describe the strategies used by the author of the play and the translators and then analyse and compare them to each other. The play consists of five acts: act one has five scenes; act two has four scenes; act three consists of seven scenes; act four is formed of seven scenes and act five has three scenes. The parameter of selecting the content of analysis is based on the availability of the speech act under study. The researchers read the whole play and picked about forty texts of compliments and randomly selected 20 of them to represent the sample (baseline data). They further picked the translations of such texts from two translated versions of the play which are done by the famous Arabic translators Ibrahim Ramzi and Muhammad Badawi.

After collecting the data of the play and the translated versions, the researchers coded the texts into complimenting speech acts; a number of strategies has been matched to them; This taxonomy is a modified scheme of Al-Mansoob, Patil, & Alrefaee (2019). It basically consists of a set of compliment strategies namely, Admiration, Gratitude, Belonging, Wish, Showing Respect, Willing to Serve, Offer, Comparison, Implicit Praise, Exaggeration, Pride, Expressing Happiness,

Exaggerated Appreciation, Exclamation, Invocation by the Name of God, Question and Greeting. After coding the texts, the researchers started working on the mutli-comparisons so as to compare the compliments used by the original author of the play to each of the translations of Badawi and Ramzi. In addition, the researchers compared the TTa to the TTb so as to get clear cut answers for the study problem.

RESULTS AND DISCUSSION

This section carries the answers related to the questions of the study. The results are presented in two separate sections; They are as outlined in the following details:

The Similarities Occurred in the Translations

The following section outlines a comparative review of results shown in the translations and the original selected texts regarding the speech act of compliments utilized in the whole play. The similarities are as follows:

Table 1. The complimenting strategies used in ST& TTs (Text 1)

Act 1/ Scene 4	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.2Page 45	But <u>you have that in your countenance which would fain call master</u>	لكني أرى في هيبتك ما يجعلني أريد أن اسميك سيدا	بيد ازي أرى في وجهك ما أسمة باخنياري مخيلة سيد
The compliment strategy used	Implicit praise with exaggeration	Implicit praise with exaggeration	Implicit praise with exaggeration

Here, it is clear that the original text, which is '*But you have that in your countenance which would fain call master*', expresses the strategies of *Implicit Praise* with *Exaggeration*. Badawi and Ramzi translated it successfully into (لكني أرى في هيبتك ما) and (بيد ازي أرى في وجهك ما أسمة باخنياري مخيلة سيد) respectively.

(بيدي اني أرى في وجهك ما أسمة باخنياري مخيلة سيد) and (يجعلني أريد أن اسميك سيدا)

They both adopted the same compliment strategies to that of the ST. This shows that the translators assimilate each other in preserving the originality of the text and rendering its meaning in the structures of the TTs. They both tended to be aware of the norms of the ST and TTs.

Table 2. The complimenting strategies used in ST& TTs (Text 2)

Act 1/ Scene 4	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.3Page 47	I beseech you pardon me, <u>my lord, if I be mistaken, for my duty cannot be silent when I think your highness wronged.</u>	يا مولاي إن كنت مخطئا في نقديري. إن واجبي ال يقدر على الصمت حين أظن أن إهانة ما قد لحقت بجالتك	أسئح مولاي ال عذر إذا كنت مخطئا، فإن من واجب الوالء لك أأ أحبس لساني إذا أوجست أن مولاي يساء إليه
The compliment strategy used	Belonging/ Showing respect	Belonging/ Showing respect	Belonging/ Showing respect

In this table, it seems the speech act of compliment occurs in the utterances of '*my lord, if I be mistaken, for my duty cannot be silent when I think your highness wronged*'. Here the speaker expresses *Belonging* by saying 'my lord' and respect to his lord by uttering the rest of the text. Similarly, both the TTs express the strategies of *Belonging* and *Showing Respect* in which they tended to preserve the intentionality of the author successfully in the norms of the TTs. It is also shown that the translators tended to assimilate the logical flow of the thoughts of the original text to maintain its meaning and preserve the naturalness and smoothness of the TL.

Table 3. The complimenting strategies used in ST& TTs (Text 3)

Act 1/ Scene 4	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.4Page 49	Now, my friendly knave, I thank thee, there is earnest of the service.	أشكرك يا خادمي المخلص، وهاك مقدم انعابك	لري جزيل أيتها الخادم البار. إليك هذا عربون أجرك مني
The compliment strategy used	Gratitude with Admiration and Offer	Gratitude with Admiration and Offer	Gratitude with Admiration and Offer

In this table above, the ST is 'Now, my friendly knave, I thank thee, there is earnest of the service'. It is translated by Badawi as (أشكرك يا خادمي المخلص، وهاك مقدم انعابك) and by Ramzi as (عربون أجرك مني). All of them, the ST and TTs express the compliment strategies of *Gratitude with Admiration and Offer*. This indicates that the translators have succeeded in selecting accurate equivalents in the translations of this context.

Table 4. The complimenting strategies used in ST& TTs (Text 4)

Act 2/ Scene 1	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.11Page 81	For him I thank your Grace.	أشكرك يا موالى زبابة عزه	شكرا الموالى على هذا الجميل الذي يسديه لولدى
The compliment strategy used	Gratitude	Gratitude	Gratitude

As shown in the table above, the ST and the TTs are for somehow identical in the use of the complimenting strategy in the context. In the original text 'For him I thank your Grace', the speaker is expressing *Gratitude* while the translators successfully translated the context adopting the same speech act of compliments. Badawi translated it to (أشكرك يا موالى زبابة عزه) and Ramzi translated it to (الجميل الذي يسديه لولدى شكرا لموالى على هذا). They tended to be aware of the specificities of SL and TL and used appropriate translations. This could be due to being proficient enough in converting the meaning of the original text through the linguistic elements of TTs.

Table 5. The complimenting strategies used in ST& TTs (Text 5)

Act 2/ Scene 2	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.12Page 82	I serve you, madam Your Graces are right welcome.	اذا فني خدمتكم يا موالى أهال وسهال بسموكنا.	طوع أمرك يا موالى، على الرحب والسعة أنتم.
The compliment strategy used	Willing to Serve and Greeting	Willing to Serve and Greeting	Willing to Serve and Greeting

It is shown in table 5 that the translators both successfully assimilated the norm of the original text. Badawi and Ramzi translated the text into (بسموكنا انا فني خدمتكم يا موالى أهال وسهال) and (طوع أمرك يا موالى، على الرحب والسعة أنتم) respectively. While the original text which is 'I serve you, madam, Your Graces are right welcome' carries the same strategies of TTs (*Willing to Serve and Greeting*). Both the translators tended to be proficient enough to handle the translation task of such a complex literary work.

Table 6. The complimenting strategies used in ST& TTs (Text 6)

Act 3/ Scene 2	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.13Page 127	Good uncle, in. Ask the daughter's blessing.	يا عمى الكريم أدخل واظرب من بزنوك أن نباركك	عمى، أهذا الرجل الصالح، ارجع وألتمس الرحمة من بزنك
The compliment strategy used	Admiration	Admiration	Admiration

As shown in table 6 above, Badawi used the compliment strategy of *Admiration* which is similar to

the used strategy of the original text. The source text is 'Good uncle, in. Ask the daughter's blessing' and Badawi translated it similarly into (الكريم يا عمي); In the same vein, Ramzi translated it into (عمي، أهدا الرجل الصالح) which is in turn seemed to be the same strategy utilized by the original author (admiration); this is evidently shown that regardless of the lexical variations across the target texts which are out of the scope of this study, the translators assimilate the complimenting strategy of the source text. They tended to be aware of the specificity of the TT readers.

Table 7. The complimenting strategies used in ST& TTs (Text 7)

Act 3/ Scene 2	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.14Page 129	Alis, <u>sir</u> , are you here?	يا ألسى أأنت هنا يا موالى	وأسفاه! أنت هنا يا موالى
The compliment strategy used	Showing respect	Showing respect	Showing respect

In Text 7 which is 'Alis, sir, are you here?', it is clear that Shakespeare used the strategy of *Showing Respect* by the utterance of the speaker of the text which is matched successfully by the two translators with the same complimenting strategy. Both Badawi and Ramzi used the utterance (يا موالى) which similarly expresses the strategy of *Showing Respect* to the addressee meant in the original text. It is also shown that the translators tended to assimilate the logical flow of the thoughts of the original text to maintain its meaning and preserve the naturalness and smoothness of the TL.

Table 8. The complimenting strategies used in ST& TTs (Text 8)

Act.4/ Scene 7	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.15Page 215	<u>O, thous good Kent, how shall I live and work to match the goodness? My life will be too short, and every measure fail me.</u>	يا لك من رجل ناضل يا كنت. لبت أدري كيف أحيا وماذا اصنع لكي اكانت على طينتك. لن يلفني عمري بأكمله، ومهما نعلت فسوف أؤصر في ذلك.	أل يا كنت الخبير البار، خبيرني كيف احيا وأعمل آلشيبك على فضلك؟ حياتي ما طالت قصيرة، وجهدي ما بلغ دون كل وفاء
The compliment strategy used	Admiration/ exaggeration/ exaggeration	Admiration/ exaggeration/ exaggeration	Admiration/ exaggeration/ exaggeration

It is clearly shown in the table above that the original text carries a three-fold compliment to the addressee. Shakespeare wrote the 'O, thous good Kent, how shall I live and work to match the goodness? My life will be too short, and every measure me'. In this regard, the addressee utilizes the strategies of *Admiration*, *Exaggeration* and *Exaggeration* respectively. In the same vein, the translators matched it to (يا لك من رجل ناضل يا كنت. لبت أدري كيف احيا وماذا اصنع لكي اكانت على طينتك. لن يلفني عمري بأكمله، ومهما نعلت فسوف أؤصر في ذلك) and (فلت فلسوف أؤصر في ذلك رجل ناضل يا كنت. وفاء آل يا كنت الخبير البار، خبيرني كيف احيا وأعمل آلشيبك على فضلك؟ حياتي) and (ما طالت قصيرة، وجهدي ما بلغ دون كل) in which they utilized the same strategies used in the ST. Thus, both appreciate the function of the ST and match the norms to the TTs successfully.

Table 9. The complimenting strategies used in ST& TTs (Text 9)

Act 5/ Scene 1	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.16Page 229	<u>Sir, you speak nobly</u>	سبدي إزك نؤول كالم زبوال	هذا كالم زبؤل يا موالى!
The compliment strategy used	Showing Respect & Admiration	Showing Respect & Admiration	Showing Respect & Admiration

It is shown that in table 9 that the ST is 'Sir, you speak nobly'; it has the strategies of *Showing Respect & Admiration*. In the same vein, each translator successfully converted the original text into target meanings and preserved its function. They both utilized the strategies of *Respect* and *Admiration* in the text of (سبدي إزك نؤول كالم زبوال) and (هذا كالم زبؤل يا موالى!). It seems that they

succeeded in preserving the naturalness and smoothness of the text

Table 10. The complimenting strategies used in ST& TTs (Text 10)

Act 5/ Scene 3	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.17Page 241	<u>Witness the world that I create thee here my lord and master.</u>	بشهد العالم أني هاأزدا هنا أجعلك سبدي وزوجي	وليشهد الدنيا هنا أني أخبرتك لزنسي سبدا ومولى
The compliment strategy used	Belonging	Belonging	Belonging

It clear in this table that the original text, which is '*Witness the world that I create thee here my lord and master*', is translated successfully by the two translators as they utilized the same compliment strategy. Badawi translated it as (جعلك سبدي وزوجي ليشهد العالم أني هاأزدا هنا), and Ramzi translated it as (وليشهد الدنيا هنا أني أخبرتك لزنسي سبداً ومولى); they both used the compliment strategy of *Belonging* and tended to appreciate the norms of TL.

Table 11. The complimenting strategies used in ST& TTs (Text 11)

Act 5/ Scene 3	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.18 Page 257	Tis noble Kent, your friend	انه صديقتك، كزنت الريبول	انه كزنت الريبول صديقتك
The compliment strategy used	Admiration	Admiration	Admiration

Here, it's clearly shown that the translators both used an identical complimenting strategy to that of the ST. Shakespeare wrote '*Tis noble Kent, your friend*' utilizing *Admiration* while Badawi and Ramzi translated it into (انه صديقتك، كزنت الريبول) and (انه كزنت الريبول صديقتك) respectively. Both successfully utilized the same compliment strategy to that of the ST which also indicates that they preserved the originality of the text and rendered its meaning with the same function.

The differences Occurred in the Translations

The following outline is meant for the differences shown across the translators themselves and the original selected texts in regarding the speech act of compliments utilized in the whole play. The differences are as follows:

Table 12. The complimenting strategies used in ST& TTs (Text 12)

Act 1/ Scene 1	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No. 19 Page 11	<u>Sir, I love you more than word can wield the matters, dearer than eyesight, space, and liberty.</u>	لي، ان حبي لك يعجز عن وصفه الكالم، أنت اغال ما عردي من نور عيني واعز من الحريرة	موالي، أني أحبك حبا ال يحيط به اللفظ، إنك الحب إلي من النظر، ومن الدنيا والحريرة.
The compliment strategy used	Showing Respect/ Exaggeration / Comparison	Showing Respect/ Exaggeration / Exaggeration	Showing Respect/ Exaggeration/ Comparison

It is clearly shown in table 12 that Ramzi used parallel strategies to those of the source text; Shakespeare adapted the complimenting strategies of *Showing Respect/ Exaggeration/ Comparison* by the utterances '*Sir, I love you more than word can wield the matters, dearer than eyesight, space, and liberty*'. Ramzi tended to successfully preserve the function of the text. Badawi translated it to (يعجز عن وصفه الكالم، أنت اغال ما عردي من نور عيني واعز من الحريرة موالي، ان حبي لك) and Ramzi translated it as (موالي، أني أحبك حبا ال يحيط به اللفظ، إنك الحب إلي من النظر، ومن الدنيا والحريرة). By the term موالي , the translators both express the strategy of *Showing respect*; and by the utterances of لك يعجز عن وصفه الكالم and لي، ان حبي لك يعجز عن وصفه الكالم، أنت اغال ما عردي من نور عيني واعز من الحريرة، they both used the strategy of *Exaggeration*. Ramzi by the utterance إنك الحب إلي من النظر، ومن الدنيا

used the strategy of *Comparison*. However, Badawi used a different strategy to that of original text; he applied the *Exaggeration* strategy in the utterance *أزيت اغال ما* which is also different to the original text. It could be possible that the TTa and TTb preserved the naturalness and smoothness of the TL, but they each looked different in realizing the compliment speech act of the text.

Table 13. The complimenting strategies used in ST& TTs (Text 13)

Act 1/Scene 1	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No. 20 Page 11	And <u>find I am alone felicitate in your dear highness, love.</u>	ال أجد سعادتي الحقه إل في حبك أزيت يا موالى العزیز.	واجدني اسمد معین السعادة كلها من حب موالى وحده
The compliment strategy used	Exaggeration	Exaggeration and Direct Belonging with Direct Admiration	Exaggeration Direct Belonging

It seems in table 13 that the translators succeeded to use equivalent translations to that of the original text partially; Shakespeare use the text '*And find I am alone felicitate in your dear highness, love*'. This text expresses the compliment strategy of *Exaggeration*, but the translators use the texts (موالى) (واجدني اسمد معین السعادة كلها من حب موالى وحده) and (العزیز ال أجد سعادتي الجزء إل في حبك أزيت يا موالى) ; they utilized the strategy of *Exaggeration*; however, their use of the term (موالى) make it different as to use the strategy of *Belonging*. Furthermore, Badawi used not only موالى but (موالى العزیز) which seems to be completely different (*Direct Belonging* with *Direct Admiration*). Here, the translators seemed to vary in rendering the naturalness and intentionality of the original. They both adopted a free translation style so as to make their translations look authentic.

Table 14. The complimenting strategies used in ST& TTs (Text 14)

Act 1/ Scene 1	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.21Page 25	<u>Fairest Cordelia, that art most rich being poor; most choice, forsaken; and most loved, despised, thee and thy virtues here I seize upon</u>	اینها الهميرة الحسناء كوردیلیا. إنك بفكرک غزوة كل ال غزی وأعز ما ینشدخ رء وأزيت مهجورة هكذا، وأحب شخص الی الینس علی رغم ما لؤیبه من الالهارة.	كوردیلیا، أینها ال غازیة، الی نلوح أغنی من اغنی بما انتشرت، وأزدر مؤنزی بما زیبت، وأحب من أحب بما هجرت، إزی الینس بك وبفضائلك؛ نأمرع الؤنناك إذا كان حال لا أن النقط الؤیة المهبودة
The compliment strategies used	Admiration, Praise Exaggeration, Exaggeration	Admiration, Praise Exaggeration, Exaggeration	Admiration, Comparison, Comparison, Comparison, Implicit Pride, Exaggeration

In table 14 above, there seems a slight difference in the translation of Ramzi; he translated the text into (نلوح أغنی من اغنی بما انتشرت، وأزدر مؤنزی بما) used in these utterances are *Admiration*, *Comparison*, *Pride and Exaggeration*. Regarding Badawi, (المهبودة) the compliment strategies the ST into (إنك بفكرک غزوة كل ال غزی وأعز ما ینشدخ) adapting similar he translated in rendering strategies to those of the original text which are *Admiration*, *Praise Exaggeration*, text whereas Badawi doesn't. *Exaggeration*. Therefore, Badawi in this context looks more competent the function of the original

Table 15. The complimenting strategies used in ST& TTs (Text 15)

Act 2/ Scene 4	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.22Page 97	Hail to thee, noble master	سالم عليك يا حوالي الزبيل	تحية لك يا حوالي الجليل
The compliment strategy used	Greeting / Admiration	Greeting / Belongingwith Admiration	Greeting / Belongingwith Admiration

In this context, it seems that there is a slight difference between the translations and the ST. Shakespeare wrote 'Hail to thee, noble master' which carries the strategies of *Greeting* and *Admiration*; the translators similarly adopted accurate translations, but the difference occurs in their direct call for the addressee using the term (يا حوالي) which is logically similar to the utterance of the original text which is (noble master). However, this changes the compliment into not only *Admiration* but also *Expressing Belonging* which in turn makes the slight difference across the ST and the TTs. By such a slight difference, the translators tended to be aware of TL cultural and tried to make their translation readable, smooth and culturally appropriate to the target audience/ readers.

Table 16. The complimenting strategies used in ST& TTs (Text 16)

Act 2/ Scene 4	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.23Page 105	I am glad to see your Highness	يسعدني أن أراك يا حوالي	إني سعيدة برؤية جلالتك
The compliment strategy used	Expressing Happiness	Expressing Happiness/ Belonging	Expressing Happiness

As it is shown in table 16, Ramzi's translation seems to be more equivalent to the ST. He used the utterance (إني سعيدة برؤية جلالتك) which expresses the complimenting speech act of *Happiness*. Whereas Badawi followed the same norm but added the utterance of (يا حوالي) which further seems to express the strategy of *Belonging*. The source text is simply expressing only the strategy of *Happiness*. This is to conclude that both the original text and Ramzi's look identical to each other while Badawi's added an utterance which makes it a little bit different. This could be due to his attempt to fill the gap between the two languages. But still the TTs looks authentic and understandable.

Table 17. The complimenting strategies used in ST& TTs (Text 17)

Act 4/ Scene 7	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.24Page 171	<u>O my good lord. I have been your tenant and your father`s tenant fourscore years</u>	يؤدي الكريمة، لقد كنت من فالحك ونالحي أبيك هذه الأعوام الشمازين	يف ذا يا سيدي؟ لقد كنت من أراضك وأرض أبيك من قبلك أمد تلك الشمازين من السنين.
The compliment strategy used	Showing respect and Belonging	Showing respect and Belonging	Questioning and Belonging

In this table, it is shown that only Badawi utilized the same compliment strategies to those of the original which are *Showing Respect* and *Belonging*; the ST is 'O my good lord, I have been your tenant and your father`s tenant fourscore years' and the translation of Badawi similarly expresses the norm as (وفالحي أبيك هذه الأعوام الشمازين سيدي الكريمة، لقد كنت من فالحك). However, Ramzi deviated the original norm and translated it into (لقد كنت من أراضك وأرض أبيك من قبلك أمد تلك الشمازين من) stating with the strategy of *Questioning* followed by *Belonging*.

Table 18. The complimenting strategies used in ST& TTs (Text 18)

Act 4/ Scene 7	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.25Page 215	To be acknowledged, madam is o erpaid.	موالسي إنك بتقدير هذا لك انييزي بأكثر مما أسحق	من عرفناكي يا سيدي جزاء بتجاوز كل وفاء

The compliment strategy used	Respect and Exaggerated Appreciation	Respect with Comparison	Respect with Exaggerated Appreciation
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It is clearly shown that the original text '*To be acknowledged, madam is o erpaid*' carries the complimenting strategies of *Respect* and *Exaggerated Appreciation*; Ramzi used an appropriate equivalent translation; he translated it to (يتجاوز كل وفاء من عرفناكي يا سيدتي جزاء). But, Badawi made a slight difference in his translation; he utilized the strategies of *Respect* and *Comparison* in his translation (بأكثر مما أستحق موالي إنك بتغديرك هذا تكلفيني).

Table 19. The complimenting strategies used in ST& TTs (Text 19)

Act 5/ Scene 1	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.26Page 229	Our very loving sister, well bemet	اهال وسهال أخنزا الحزون.	أيتها الأخت المحبوبة، ما أسعدني بلفائك!
The compliment strategy used	Admiration and Greeting	Greeting Admiration	Admiration Exclamation

It is shown in table 19 that the translations vary greatly and do not assimilate the ST. The original text utilizes the strategies of *Admiration* and *Greeting*. Badawi translated it into (سهال أختنا الحنون) *Greeting* and *Admiration*. Whereas Ramzi translated it into (أيتها الأخت المحبوبة، ما أسعدني بلفائك!) *Admiration* and *Exclamation*. This variation is not that serious in creating a sense of misunderstanding as the utterances are short and generally carry a contextual appropriateness.

Table 20. The complimenting strategies used in ST& TTs (Text 20)

Act 5/ Scene 2	ST (Original text)	TTa (Badawi's)	TTa (Ramzi's)
Text No. Page 233	Grace go with you, sir.	لنصاحبك لطف هلا يا سيدتي.	صحبك البركة يا صاحبي
The compliment strategy used	Wish	Invocation by the name of God	Wish

It seems that the source text which is '*Grace go with you, sir*' conveys the compliment strategy of *Wish*. Ramzi in this respect successfully translated it into (صاحبي صحبتك البركة يا) regardless of the lexical variations across the two texts. However, Badawi deviated it slightly and translated it into (لنصاحبك لطف هلا يا سيدتي) expressing the strategy of *Invocation by the name of God* which could be due to his attempt to make the whole text culturally appropriate to the target readers.

CONCLUSION

There occurred a reasonable number of similarities between the original version of the play and the translated Arabic versions of each Badawi and Ramzi in their realizations of the speech act of compliment. They assimilated each other in 60% of the total 20 complimenting contexts sampled from the original version of the play. The strategies of compliments which are identical across the ST and the TTs in the 11 similar contexts are Belonging, Praise, Exaggeration, Showing Respect, Gratitude, Admiration, Welling to Serve, Greeting and Offer. Admiration and Showing Respect are the most frequently used strategies. Amazingly, Ramzi's translations seem to be much more equivalent to the original compliment context than Badawi's. Out of the 20 sampled texts, 75% of Ramzi's translations and 65% of Badawi's translations seemed to be identical to the original contexts. This evidently indicates that the translators were highly proficient to work on such complex writings of the great literary figure William Shakespeare. They also succeeded in preserving the naturalness and smoothness of approximately more than 80% of the target texts. These texts are smooth enough and highly understandable to Arab readers which amazingly prove that the originality and intentionality of the author are accurately transferred to those nonnative readers. However, 9 out of the 20 compliment texts seemed to be confusing to either Badawi or Ramzi. Texts 12, 13, 15, 16, 18, 19 and 20 seemed to be misleading for Badawi; and Ramzi made some slight differences in his translations of the texts of 13, 14, 15, 17 and 19 to those of the original context. The most misleading original contexts for both Badawi and Ramzi carry the compliment strategies of exaggeration and admiration. Therefore, only 35% of the translations of Badawi and 25% of the

translations of Ramzi were for somewhat different to those of the original play. Such differences could be naturally due the diversity across the cultures of the ST and the TTs. It also could be unavoidable due to linguistic variations across English and Arabic based on the fact that identical translations are impossible to exist across two languages.

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PADMINI AS A HEROINE IN GIRISHKARNAD'S 'HAYAVADANA' : A DISCOURSE ANALYSIS

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Abstract:

This paper is an attempt to interpret the character of Padmini as a heroine in Girish Karnad's 'Hayavadana' in the light of Discourse Analysis and to enable readers to understand the character. It is a modest attempt to display the exploration for how more gets communicated than what is actually said and concentrates on communication as systematic, organized and meaning oriented activity. This paper ensures that literary and pragmatic approach to the text would offer useful insights to arrive at intended meaning. Girish Karnad was one of the noted playwrights in India. The plays of Girish Karnad often have a thematic focus on basic issues that concern the existential problem of an individual in the post-colonial modern Indian society. 'Hayavadana' is widely acclaimed among the most important plays of post-independence India. Padmini is the central woman character in this play. Language is a vehicle through which literary writers communicate with the readers with several motives. The literary language or a non-normal language does not directly convey what it means actually. Yule (1996) is of the opinion that in every conversation; be it actual or textual more is communicated than is actually said. In literary text language is dexterously used in the form of discourse between the characters. To analyze such literary discourses, Pragmatic Approach in general and Discourse Analysis or Speech Act Analysis in particular facilitates the interpretation to a great extent as it deals with linguistic as well as non-linguistic concepts in the literary work of art. The present paper is an attempt to interpret the central character of Padmini in the light of Discourse Analysis.

Key Words: Padmini, Girish Karnad, Discourse, Analysis, Speech Act, Pragmatics

Introduction:

Girish Karnad's 'Hayavadana' is considered as one of the best post-independence Indian play. The play mainly focuses on the basic issue of morality and human identity in a world of tangled relationships particularly in the post-colonial modern India. Padmini is introduced as a powerful character who is bold, independent and capable of complete experience. Kapila's description about her, 'Quick as Lightning' and she wants a man of steel is only a foreboding statement. Padmini being predominant in her finds & drifting towards Kapila clears it that she is not undivided and loyal to her husband Deradatta. The mixing of the heads in Kali's temple is nothing but manifestation of her heart's desire to get Kapila in some way. Most of the critics including M.K. Naik think that it is humanly impossible to achieve perfection. The present study being based on Discourse Analysis is entirely different from the earlier ones of 'Hayavadana'.

Discourse Analysis and Speech Act Theory is very significant in the study of Pragmatics. Speech Act Theory is propounded by J. L. Austin (1962) and later developed by his student Searle (1969). Austin was of the view that utterances not only carry meanings but also perform actions. Discourse Analysis is a general term for a number of approaches for analyzing written, vocal or sign language use or any significant semiotic event. It is difficult to give a single specific definition of Discourse Analysis as a research method. Discourse Analysis can be characterized as a way of approaching and thinking about a problem. In other words, Discourse Analysis enables to reveal the hidden motivations behind a text. Expressed in today's more trendy vocabulary, Discourse Analysis is nothing more than a deconstructive reading and interpretation of a text or problem.

The essential characteristic of discourse analysis is that it aims at revealing socio-psychological characteristics of a person rather than text structure. Since Discourse Analysis is basically an interpretative and deconstructing reading, there are no specific guidelines to follow. In fact the study of Discourse Analysis uncovers the nature of meaning and its significance in the work of art. This analysis would facilitate our perception and appreciation of the work and provides insight in the interpretation. It also throws light on different aspects of evaluation of text and would definitely widen our perspective about literature and language.

Discourse Analysis of an Utterance in Girish Karnad's 'Hayavadana'

KALI: The rascals! They were lying to their last breaths. Only you spoke the truth.

PADMINI: It's all your grace, Mother...

KALI: Don't drag me into it. I had nothing to do with it. You spoke the truth because you're selfish, that's all. Now don't go on. Do what I told you and shut your eyes.

PADMINI: Yes, Mother...

(Eagerly, Padmini attaches the severed heads to the bodies of the men. But in her excitement she mixes them up so that Devadatta's head goes to Kapila's body and vice versa.)

PADMINI: I'm ready, Mother.

KALI (in a resigned tone): My dear daughter, there should be a limit even to honesty. Anyway, so be it!
(P: 33, 34)

Context:

The context of the given scene is that the trio Devadatta, Kapila and Padmini undertook journey to Ujjain. Being a close friend to Devadatta, Kapila frequently visited Devadatta's house. Padmini got attracted to the steel body of Kapila and cannot contain her admiration, excitement and love for Kapila. She regards him celestial being born as hunter. Kapila too fascinated by the beauty and charm of Padmini. This intangible development of their affection, excitement and love is clearly sensed by Devadatta. During the Ujjain trip Devadatta deliberately allows Padmini and Kapila to visit the temple of Rudra and avoids their company. He rather goes to the temple of Kali and offers his head by cutting it with sword to Godless Kali. Meanwhile Kapila also reaches temple of Kali in search of Devadatta. After seeing beheaded Devadatta he too follows suit and cuts his head. Padmini also comes there in search of both and finds them dead. She also gets ready to follow them when goddess Kali appears there and gives boon to Padmini. Goddess Kali asks her to put the heads on their bodies so that they would be alive again. Padmini makes the blunder in her eagerness and puts the heads on the wrong bodies. Both Devadatta and Kapila come alive but with transposed heads.

Analysis:

At surface level though it seems blunder on the part of Padmini, it has different implications. Both Devadatta and Kapila lies as Devadatta chops his head because of sinful relation between Kapila and his wife Padmini whereas Kapila beheads himself as he is afraid of public blame. Among all only Padmini is true, bold and frank in demanding what she wants. She is courageous enough to get what she thinks will bring her fulfillment. Both Devadatta and Kapila presented here as hypocrites who apparently seems good friends but become cause of each other's death.

Though the transposing of heads seems mistake, it implies a lot. Padmini always desired her companion as an ideal man - both in brain and brawn. She always wanted Devadatta's mind and Kapila's body. Here the extra ordinary situation helps Padmini to break out the moral codes inflicted by society. She creates her desired perfect man by transposing the heads deliberately. She fulfills her desire by goddess Kali's boon and seems to fool goddess Kali by showing innocence. The mixing of the heads here is nothing but manifestation of Padmini's heart's desire to get Kapila in some way. She snatches the opportunity with both hands where goddess Kali offers her a boon. The incident clearly

shows that Padmini is bold, independent, intellectual and powerful character as well as selfish and shrewd. Padmini is predominant in her finds and drifts towards Kapila. She is not undivided and loyal to her husband Devadatta. Padmini's basic instinct to accomplish what she wants irrespective of conduct, scruples or morality is Dionysian.

Lastly the utterance made by goddess *Kali*, "*My dear daughter, there should be a limit to honesty. Any way so be it?*" reflects the character of Padmini. For carnal satisfaction Padmini intentionally combine incompatible elements so that she could fulfill her dream of a perfect man in reality. Here she betrays Devadatta, Kapila, goddess *Kali* and herself. Goddess *Kali* is astounded to see Padmini's action of exchanging heads. Looking at her selfish, cunning and shrewd action, goddess *Kali* utters the statement which is clearly sarcastic one.

Conclusion:

Thus by using the device of sarcasm and supernatural element of goddess *Kali*, the author tries to throw light on the character of Padmini who has shown as powerful, bold, capable, independent and intellectual. She is full of cunningness, selfishness and shrewdness. She even tries to fool goddess *Kali* to fulfill her desires. She is not loyal and undivided to her husband. The theme of betrayal and morality has been presented through this passage. The present study being based on Discourse Analysis focuses how discourse analysis contributes to the understanding of readers. This study would be an attempt to add a new perspective to the series of research done in this field and it is entirely different from the earlier ones of Hayavadana.

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FATHER-DAUGHTER RELATIONSHIP IN *KING LEAR*

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Abstract:

This paper sheds light on the nature and aspects of father-daughter relationship in *King Lear*. This is a universal theme that Shakespeare deals with in this play. The protagonist Lear, as a father, fails to understand his youngest daughter Cordelia and banishes her from his kingdom as well as from his life. He divides all his kingdom and power between his two wicked elder daughters: Goneril and Regan. On their part, Goneril and Regan show ingratitude towards their father whereas Cordelia loves her father in the real sense. The filial ingratitude is rampant even in the modern world of today. Psychologically speaking, father-children relationship is the most important and inseparable part of human relationships. The play revolves around the theme of father-children relationship. Marisol Santiago, a Campaign Manager for Chelsea City Council remarks that "A girl's first true love is her father". (Santiago). An unknown proverb also says that "A father holds his daughter's hand for a short while but he holds her heart forever". (Unknown proverb). These two quotes hint at the depth of father-daughter relationship.

Key Words: filial, relationship, ingratitude, father, children, daughter.

Introduction:

Of all the four tragedies viz. *Hamlet* (1600), *Othello* (1604), *Macbeth* (1605) and *King Lear* (1606) by Shakespeare *King Lear* is considered one of the most tragic plays ever written in English literature. The play deals with a very basic theme of father-children relationship. The protagonist of this play is an old man nearing the end of his life. The play is predominantly a study of evil. There are number of evil characters in the play who are by nature spiteful and malicious. These characters include Goneril and Regan. The wicked actions of these evil-doers in the play are indicative of the ingratitude of children towards their father. Thus, the father- children relationship becomes a dominant theme in the play.

Father-Daughter Relationship in the Play:

Lear, the king of Britain, decides to transfer all his power and authority to his three daughters and to divide his kingdom among them. He takes this decision as he wants to get retired as a king because of his old age. Even though he has already decided how much share to give to each of his daughters, he makes the mistake of testing the love of his daughters for their father. This mistake leads him to his downfall. He asks his daughters to express their love for him. He plans to give the largest share of his kingdom to the daughter who loves him the most. It was his folly to count love in words because love cannot be measured in words. It is his childish vanity which prompts him to ask them in open court to tell him how much they love him. Goneril and Regan express their love in exaggerated words. Feeling pleased with their words Lear assigns to them the portions of his kingdom which he had already decided upon in his mind. Then comes Cordelia's turn to express her love towards her father. Reticent by nature, Cordelia says that she has nothing to say:

Cordelia: Nothing, my lord.

Lear: Nothing?

Cordelia: Nothing.

Lear: Nothing will come of nothing: speak again.

Cordelia: Unhappy that I am, I cannot heave

My heart into my mouth: I love your Majesty
According to my bond; nor more, nor less. (Act I, Scene I 29-30)

Cordelia confesses her love in a simple and true manner which makes the king infuriated towards her. The fact is that he loved her very much and so he had high expectations from her. Lear gets disappointed and in a fit of rage, he banishes Cordelia. He declares that the share of the kingdom which had reserved for Cordelia would now be divided equally between Goneril and Regan. At this moment Lear is unable to trace that Goneril and Regan are playing with his emotions. He is unable to see the goodness of Cordelia and blindly believes in the flattery and flowery words of Goneril and Regan.

Thus, Lear's kingdom is divided according to the test of love. This test of love causes Lear to banish his most beloved daughter Cordelia. After receiving her share of the kingdom, Goneril reveals her real personality by giving ill treatment to her father. She is fed up with her father and would like to shift him to some other place. Goneril proves by this that she is after wealth and power. Later Lear comes to know the real identity of his second daughter Regan too. Regan proves herself as hard as Goneril. She is not ready to keep her father in her house. She advises her father to go back to Goneril's house. Both the elder daughters throw Lear out of their house and from their lives too. At this stage Lear realizes his mistake. He comes to know about Cordelia's true love and the dishonest attitudes of Goneril and Regan. He cannot bear the situation and as a result goes mad. Lear realizes his mistake and admits the wrong done to his beloved daughter Cordelia. In fact it is Cordelia who remains loyal to Lear even in the worst situation. Lear realizes his mistake rather late. The hasty decision taken by Lear to divide his kingdom only between Goneril and Regan proves to be his '*hamartia*' and this leads to his '*catastrophe*'. Cordelia and Lear also meet their tragic end. "Through the characters of Goneril and Regan, Shakespeare gives his readers a lesson that even those who are noble in birth are blind to reality and can easily be deceived by appearance" (Amir 32).

Conclusion:

In *King Lear* Shakespeare displays the prominence of the theme of father-children relationship by depicting it all over the play. The play is an amalgamation of good and evil children. Goneril and Regan prove themselves as evil children who fail to take care of their father. Instead they deceive their father. Compared to these evil children, Cordelia remains loyal to her father. She plays the role of protector of her father. Cordelia remains faithful to her father and tries to regain her father's kingdom from her evil sisters. Unfortunately, she fails in her attempt and dies. On the other hand, Lear as father, fails to recognize his loyal child. It clearly shows that children fail to understand their father and *vice versa*. This failure of understanding leads many characters to their tragic end. It is the ingratitude of children that results in the tragic end of father. In this connection Haque comments, "This was the ultimate tragic demise of Lear, a tragic end of a father in the history of literature." (Haque 2865)

The theme of father-children relationship that Shakespeare deals with in this play is universal as it prevails in today's scenario as well. Greed, rivalry, parental favouritism and poor parenting are the detrimental factors in father-children relationship. Fathers suffer tragedy due to their favouritism and poor parenting. Siblings suffer and make their parents also suffer due to their greed for power and wealth and unhealthy competition among themselves. In this modern age also one can see the intricacies of father-children relationship every now and then. Even today children do not take care of their parents, do not remain loyal to them and do not respect them. After getting the share of property, children show their ingratitude towards their parents like Goneril and Regan do in this play. Siblings' rivalry plays an important role in father-children relationship. Siblings fight with each other over property issues and make conspiracy against each other. Blood relationships are strained by property disputes. In this regard a scholar opines, "Tragedy actually happens from the broken relationship between parents and children, and also by fragile ties among

siblings.” (Haque 2864) Thus, the theme underlying the plot of *King Lear* has a great current relevance.

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Abstract: The research paper applies the theory of ‘Speech Acts’ to some famous short stories of O Henry. It mainly takes in account some selected communicative situations and tries to explore how language acts and carry message. In order to avoid repetition and exaggeration of theory the paper restricts itself to some selected dialogues and mainly grabs shades to show implied emotions. The theory the Searle’s typology of speech acts is also used here. The paper is divided in the next sections: general introduction of the research area, definition of the chief terms, pragmatics and speech acts and its application and conclusion.

Key Word: pragmatics, speech acts, Locutionary Act, Illocutionary Act, Perlocutionary

Language is a dynamic feature of mankind society. It has been a companion to mankind since unknown time, operating on both psychological and physical level. It has been helping users/participants to achieve the purpose of communication. The concept is complex for its diverse and stronger base in the multi faculties and linguistics. The levels in linguistic studies include phonology, morphology, syntax and semantics. These have been contributing towards exploring various aspects of language.

In the early twentieth century Pragmatics too became key branch that started focusing on context and its significance in producing meaning. The philosopher, C.W. Morris for the first time used the term ‘Pragmatics’ in 1930 same thought process evolved in the following years and concertized the concept. Two works ‘How to Do things with Words’ (1962) and ‘Speech Acts’ (1969) by Austin and Searle respectively played an important role in popularizing the area of study. Leech defined, Pragmatics as ‘the study of how utterances have meaning in situations attempts in a systematic way to find out and set down the principals behind certain choices in languages which govern situational meaning.’¹ The aspect of pragmatics includes, Dexies, speech ac theory, conversational implicature, conversational Maxims, relevance, presupposition, applied pragmatics and general pragmatics.

The origin of the word ‘Pragmatics’ is found in Greco-Roman tradition. It is etymologically derived from the word form ‘Pragma’ which meant the ‘matter’ ‘things and action.’ It is simply meant to be executing words as an act which equal to physical action. In brief in the study of pragmatics emphasizes that meaning emanates from the exchange of thoughts i.e., speaker and listener. It mainly focuses on referent i.e., context as a tool that helps in creating the best possibilities of communication. Speaker and Listeners achieve it by sharing familiar codes, vocabulary and grammar. The term ‘context’ is quite border and is exclusively inhabited in the next contexts, physical, epistemic, linguistic and social. It includes the study of implicature, speech act and non-verbal communication in general. Speech acts are “the act of ‘the whole communicative situation. It includes the context of the utterances. These are the situation in which the discourse occurs, the participants and any preceding verbal or physical interaction and paralinguistic features which may contribute to the meaning of the **interactions.**”² To many experts the main concern in the process should be situation and its outcome. If the speaker succeeds in delivering his message to another participants. Chomsky said, “Pragmatics means knowledge of how language is related to the situation in which it is used.”³ Hence it must be said that speech act theory is decisively instrumental in understanding the communicative aspects of parties involved in communication. There is a good list of utterances apology, complain, complement, invitation, promise, request etc. The list given below of George Yule’s classification of speech acts show language performs action and its meaning is easily shared through knowledge of the speakers. Searle’s typology is also landmark study in the area who classified illocutionary acts in diverse five categories.

In order to understand the use of the theory, next best short stories of O Henry are taken in consideration, *The Last Leaf*, *The Cop and the Anthem*, *The Gift of the Magi*, *A Retrieved Reformation*. **The first story 'Last Leaf'** was published in 1907. The first story is set at artist colony, a newly developed part of Greenwich in New York. In the story there are three characters, Joanna or Johnsy, Sue and Behrman. With the change in season, Johnsy falls ill and is detected with pneumonia. Her health is deteriorating. Under the influence of illness, she thinks that she is going to die soon. The doctor brings to the notice of Sue that her will power runs low. If she overcomes it their good chances of her recovery. Sue entering room discovers that Johnsy is counting the falling leaves of the Ivy Vine in the backyard of her neighbor's house. She believes that the fall of last leaf means her death will follow soon. **The second story 'the Cop and the Anthem'** was published in 1904. The chief figure of the story is, Soapy, a vagabond with criminal background. It seems that a severe winter is about to arrive that will make Soapy's stay impossible at Madison Square Park. Therefore, Blackwell's Island, local jail is an ideal shelter for him. The first part of the story shows his in vain attempt to get arrested for crimes. The story ends on tragic note. It is shown that he is transformed by listening anthem and decides to give up the life style. Ironically there is something waiting for him, he is jailed for three months in the following incident. The third story entitled '**The Gift of the Magi**' was published in 1905. The story highlights value of sacrifice. The story is about a poor couple, Jim and Della. It is set on the background of Christmas eve. They plan exclusive gift for each other. For the same reason they trade their most valued possession to buy it. The story '*A Retrieved Reformation*' must be called as the mater piece of O Henry. It was published in 1909. A notorious burglar, Jimmy Valentine takes up his old profession after release from jail. In the following action we find him falling with a banker's daughter. It appears that he has made his mind to give criminal life. His transformation too changes the view of Ben Price, the detective who denies to identify him. The selected stories provide multiple situations generally mankind face in day today business. The communicative situations and the meaning hidden behind them can be clearly stressed here. The

Assertives:

- 1) **Stating:** Sue while interacting with Behrman, an old artist from the same building shades light on the physical and mental state of Johnsy. "**She is very ill and weak,**" said Sue, "**and the fever has left her mind morbid and full of strange fancies**". Sue narrates her weakening state of her friend due to pneumonia.
- 2) **Suggesting:** This speech act to Searle is in which the speaker's purpose is get the hearer to commit listener to some future course of action. The directives attempt to seek the agreement. "Valentine" said the chief prison officer, "you'll go out tomorrow morning. This is your chance. **Make a man of yourself. You're not a bad.**
- 3) **Predicting:** The doctor while talking to Sue believes that her friend Johnsy has a little chance to survive until she comes over her foolish idea of dying. **She has one chance in ten us say, ten'** The doctor says this to Sue on Johnsy's depressed state. He believes that her will can help her to overcome. Latter might meet disastrous end.
- 4) **Boasting:** Old Behrman lived downstairs. He was also an artist' but he had never painted a good picture. He was sad about this and was angry about it. '**One day, I will paint a masterpiece.**' But he had never painted a masterpiece. And he was more than sixty years old. The old painter has waited for years for his best output. Therefore, the statement brags about his probable achievement.
- 5) **Guessing:** The following situation reveals the climax of the story. In following the situation speech act, 'guessing' reflects active force that shapes the climax of the story. Look out the window, dear, at the last ivy leaf on the wall. **Didn't you wonder why it never fluttered or moved when the wind blew? Ah, darling...** In the end of the story, we come to know that Behrman sacrifices his life in order to save Johnsy. Sue asks it her friend Johnsy to guess. She questions if it ever come to her mind why the leaf never fluttered. The reason is clear that leaf is created by old fellow Behrman.

Directives:

In this use speakers expects the next person to following actions.

1) Inviting: "Della," said he, **"let's put our Christmas gifts away and keep them a while.** They're too nice to use now. I sold the watch to get the money to buy the combs. **And now I think we should have our dinner."** Reaching home Dell's husband discovers that his wife has sold her hair. They both realise that they have given their best so his or her partner will be happy. Through this sentence we realize that her husband helps his wife to overcome the situation. The sentence is opened with 'let's' it generally used for a suggestion or request. The sentence shows affection between them. They have forgiven one another and understood the value of sacrifice.

2) Permitting: The umbrella owner slowed his steps. Soapy did likewise, with a premonition that luck would again run against him. The policeman eyed at the two curiously. **"Of course," said the umbrella man "Well, you know how these mistakes occur if it's your umbrella. I hope you'll excuse me -picked it up this morning in a restaurant** if you recognize it as yours,

3) requesting: The situation may be traced in 'The Retrieved Reformation'. The dialogue, My baby! Her mother cried. She will die of fear! Open the door! Break it open! **Can't you men do something?** Mr. Adams' two granddaughters of May and Agatha aged five and nine are playing around the locker. In the excitement Agatha gets locked. The mother of these two girls begs for help to people standing around to help her daughter to come out.

4) Ordering: The next situation appears in the final scene of the story 'The Cop and the Anthem.' Soapy, the central figure of the story is completely transformed listening Anthem. He decides to lead respectable life but in fraction of moment he is taken in custody by the police. The judge passes following order. **"Three months on the island, said the Magistrate in the Police Court the next morning.** The sentence is uttered attentively. It is understood that Soapy has been jailed for three months.

4) Demanding: **What are you doing here? Or Where's the man that done that?"** the situation appears in story 'The cop and the Anthem' The cop demands explanation on the top of the voice. A cop is trying to get an explanation from Soapy.

Commissives:

These speech acts are used by the speakers to commit themselves to some future action.

1) Promising: The next situation in a dialogue form reveals husband's love for wife. **"I want you to understand me, Dell,"** he said. **"Nothing like a haircut could make me love you any less. But if you'll open that, you may know what I felt when I came in."** He assures through it that his change will not change. The addresser expresses his commitment towards addressee and therefore, it is commissive act.

2) refusing: "Tis one of them Yale lads' celebration the goose egg thy give to the Hartford College. Noisy; but no harm. **We've instructions to let them be."** This situation arising on the defeat of Hartford college. It seems that city is disrupted because of the conflict among these college supporters. The higher authority has ordered police not arrest anyone. The police overlook Soapy's aggression considering the order.

3) offering: Soapy tries hard to create trouble in front of a police, so he may succeed in his intension. He comes across a beautiful lady and addresses her with the next words, **"Good evening, Bedelia! Don't you want to come and play with me?"** The cop remains silent on his approach. The young woman responds him with putting out her hand, "sure, Mike, she said joyfully, **"if you'll buy me something to drink. I would have spoken to you sooner,** but the cop was watching.

4) threatening: Soapy is being questioned by police. He wants to know the purpose of his loitering there at odd hour. **Nothing," said Soapy. "You think I believe that?" said the cop.** The expression "You think I believe that?" is quite pregnant in meaning. It seems from the utterances that main character is going to face serious consequences.

Expressives:

It is primarily takes in account the psychological aspect of the speaker, it is based on the feeling and experience of the speaker. These statements carry the next impressions pleasure, pain, likes, dislikes, joy or sorrow.

1) Praising: The doctor admires Sue's efforts in helping her friend Johnsy to recover. The doctor said to Sue; "She's out of danger. **You won. Nutrition and care now- that's all.**" The doctor notices positive change in the health of his patient.

2) Blaming: "Sorry we couldn't make it sooner, Jimmy, me boy," "**But we had that protest from Springfield to buck against, and the governor nearly balked.** Feeling all right? "Fine" said Jimmy. From the dialogue one understands that due to some influence Jimmy manages to come out of the prison. He has hardly completed the term at jail. The governor has pardoned Jimmy. It seems the delay was due to upheaval.

3) thanking:

4) pardoning: And then Ben Price acted rather strangely. "I guess you're wrong about this, **Mr. Spencer,**" he said. "**I don't believe I know you, do I?**" And Ben Price turned and walked slowly down the street

Declaratives:

Declaratives acts listed below results from the sanctification of highest authority. The speech acts enlisted are not noticed in the selected stories. But its possible explanation is given for the understanding of theoretical framework. 1) baptizing 2) declaring 3) appointing

Austin proposed three acts, Locutionary act, Illocutionary act and Perlocutionary act. The first act is understood as proper word order and utterances. It is literal meaning projected in communicative situation. It more about our ability of knowing language. While the second act is suggestive of action performance equipped with certain tones. Attitudes and feelings. The third speech act is about the substantial impact on the listener, 'it may in the form of thoughts, imagination, feelings or emotions.' His sub acts, phonetic, phatic rhetic subtly captures the elements that shape communication. The phonetic act is the act of 'uttering certain noises Each utterance is a phone i.e., sound. While latter is 'vocabulary and conforming to specific grammar.' The last rhetic is using phone with a more or less definite sense and reference which adds up to meaning'. Many situations discussed above can easily fit in the defined area.

Conclusion: To conclude in short, it must be said that the research paper tried to justify the problem taken. It explored the significant utterances, addresser's perspective, contextual interpretation its operational force in bring about the situation alive. Thus, the proposed work tried to show how speech act theories are effective and instrumental in understanding the respective area.

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Abstract :-

The aim of this study is to examine the current trends of literature and how its outlook approaches have shaped the future of English literature. Literature is a productive skill that reflects on the norms of society, ethos of culture, values, beliefs and traditions. It has enabled vast numbers of population to learn about historical events and the happenings of modern day. The genre of literature like Drama, Novels and Poems brought a tremendous change in texture and appeal. The genuine interest and attitude of modern people particularly in the 21st century towards reading have changed. Advent of computer and availability of internet made peoples lifestyle easier and comfortable. They do not have time to read and write. Everybody wants quick and easy methods to get the answer. Students solve the problem by browsing the net and searching the solution on Google. Where everything is available online and no one wants to pause and read lengthy novels as shorter versions are available online. Everyone has become impatient and has less attention span especially the newer generation and this is the biggest challenge of writers to hold the attention. We are living in abundance of concepts, signs, and words. Change that we are facing in today's times; we avoid this because it is uncertain and unknown.

Keywords: Culture, modern, concept, traditions, literature.

Introduction:-

Before discussing the emerging trends in English literature, it is must to understand the meaning of literature. Literature is the way that writers can communicate with readers, with many good writers using careful sensitive language that appeal to their readers. Literature is the mirror of society. In C.S. Lewis' words, "Literature addsto reality, it does not simply describe it. It enriches the necessary competencies that daily liferequires and provides; and in this respect, it irrigates the desert that our lives have alreadybecome." In a simpler way, literature is what we see, feel, observe and then penned downthrough different genres like poetry, novel, short story, essay or drama. J.Long beautifully states,"Behind every book is a man; and behind the race are the natural and social environments whose influence is consciously reflected." A major trend has occurred in the post colonial literature in India is the original creative writing. After the holy trinity Raja Rao, R.K. Narayana and Mulkraj Anand, India witnessed a number of talented writers both men and women from different walks of life. While Mahatma Gandhi, Jawaharlal Nehru as writers wrote on the economic and political development of the country, but the authors likeR.K. Narayana and Kamala Markandeya dealt with less complicated rural life in a leisurely fashion. The writes of pre-independence dealt mostly with subjects of nationalism and patriotism in their writings. All the Indian authors wrote about the saga of Indian freedom struggle.

The social values have been clarified by number of writers in numerous writings. It is represented by a number of writers like Arundhati Roy and Chetan Bhagat and manymore. Royand Bhagat have attracted a large mass among the Indian youth. They have given a clarion callfor thevalue clarification which is the need of the hour. Another trend grows in the name of Diasporic literature after the independence of India. Mention may be made for the writers like -Bharti Mukherjee, Chitra Divakaruni Banerjee, Jhumpa Lahiri and Kiran Desai They have different look for the Indian society concerning different bandings and bindings. Jhumpa Lahiri's" The interpreters of Maladies" has smacks of disease, Kiran Desai's "The inheritance of loss" is a sorrowful story of an Indian struggling for survival after knocked Out at different phases of life.

Emergence of Dalit and Biographical Literature:-

This indifference is the part of all the countries. People not only misbehave with outsiders but with insiders as well. Dalit literature is the outcome of ill-treatment. The so called 'Twice-Borns' always misbehaved with dalits or harijans or untouchables. Unfortunately, India has been a fertile ground for such discriminations since ages. Mulk Raj Anand's Untouchable gives a detailed account of it. A boy with calibre of becoming an officer remains a sweeper because of his low birth. Omprakash Valmiki's Joothan, Narendra Jadhav's Untouchables and Baby Kamble's The prison we broke have emerged as popular texts depicting issues of racial segregation and injustice. Dalit literature and Dalit writers are the new trends found in the post independence period. A work of distinction can be made in this regard is Ompuri Vakmiki's "Joothan" and Bama's Karakku. These writers removed the gap between fact and fiction. They have presented their Autobiographies so vividly that it appears to be great fiction. Another remarkable play of Mahesh Dattani and Manjula Padmanabhan portrays the character far from the mainstream of literature. The autobiographical work of Abdul Kalam's 'The Wings of Fire' became an inspirational turning point for youths. No doubt it is considered as a political overtone but a guiding spirit for the Indian youth for better India. Besides Kalam every Indian president and PM of India has a certain story on him or her. Industrialists like J.R.D Tata, Dhirubhai Ambani and Aditya Birla and actor like Rajnikantha too have also found a special place among the biographies. Their biographies have become popular among the modern generation today. The title (22-point bold, small caps should be centred in format.)

Communication through literature as a recent trend:-

It is necessary to understand the writer's intention when they wrote the literature to understand the literature outcome, as his language used within the literature can be interpreted in many ways. Sometimes, there is an ambiguity within the literature that can be intentional or unintentional on the author's behalf, but this allows readers to draw their own perceptions. This can be compared to how artists illustrate their messages through their art work and how it is perceived by the viewer of the artistic work. Similarly, the language used by the writer within the literature, is generally intentional, however, it is up to the reader to understand why in their view accidental or arbitrary words have been used challenging their creative abilities.

The strive for translation of regional literature into English became the new trend in literature 21st century. A new trend emerged too, i.e. use of vernacular and colloquial language in English literature. Writers like Mulk Raj Anand in his novels Untouchable and Gauri; Chinua Achebe in the novel This Fall Apart; Bapsi Sidhwa in her novel Ice Candy Man, Kamala Markandya in her novels Nectar In A Sieve and A Handful of rice have devised regional languages like Hindi, Punjabi, Parsi etc. with standardized English. The major reason has been the dire need of introducing of first nations with the ideas that the nations once being ruled, are not at all without literature and culture.

Recent trends in writings :-

Digital or cyber literature is the latest trend in which works of creation are exclusively on and for digital devices. In this trend of literature, the writer relies on the cyber medium like websites, blogs or social media pages. Diary writing as a fashion of the people has become a habit of the past. Everyone is busy in social networking sites like Face book, Twitter and Whatsapp, they relieve themselves by browsing the nets and uploading pictures in the Facebook. It helps men to save time and energy instead of taking care of the albums or the autographs as it used to be. Grammar is lost and has almost vanished in the writings today. SMS languages has ruined the present vocabulary and spelling. Missing vowels from the word has become the benchmark in the writing today.

Conclusion:-

The above mentioned data has been taken from different sources are signs of changing faces of Indian English literature. The world of literature is getting richer by words, concepts and signs. It is controlled and unpredictable. One thing is sure that English literature is not the sole prerogative of

England only When the English colonizers went to America, they began to write their own literature of Americans. A new literature came into existence in Asia and Africa known to be the commonwealth literature. The recent trends in literature may be dangerous for the society or bring a new era in the field of writing in the future. No one can predict now about the future of literature today.

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**“THEME OF COMPLEXITY IN THE RELATIONSHIP IN ANITA NAIR’S IDRIS :
KEEPER OF THE LIGHT”**

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Abstract:

Society deals with the bonds and relationship between human with human. It depends on the sharing of co-operation, affinity for each other. It enhances the sentiments, love and caring for each other. The health of the relationship relies on the well imparting of thoughts and emotions for each other. If it does have lack of these, it has possibility of to get spoiled deeply. The relationship also relies on stability and consistency which allows leading the strong bond for long lasting. The relationship with the others cannot grow in isolation, but it can be grown in the form of togetherness and assistance for well beings. The cultural and social customs and conventions are the factors which affect the human relationship directly and indirectly. Hence human has to carry the principles of relationship keeping the social and cultural tenets in the mind. Nair’s Idris displays the entanglement of relationship which has a tremendous impact of the then social and cultural laws. Nair has focused on a remarkable plea which explores the importance of relationship and vacuum without it.

Keywords: Human relationship, Cultural impact, Social laws, father and son relationship, entanglement in relationship

Introduction:

Anita Nair is one of the famous novelists in Indian writing in English. She has written various issues in her novels. Her famous novels are Ladies Coupe, Lessons in Forgetting, Mistress, Alphabet Soup for Lovers, Cut Like Wound. She has also focused on the autobiographical elements in her book ‘Goodnight and God Bless.’ She has also composed noteworthy poems in ‘Malbar Mind’ and ‘Where the rain is born.’ Nair has also written children fiction ‘Living Next Door To Alise’ (2006) and ‘Adventures of Nonu, the Skating Squirrel.’ Anita Nair has depicted the theme of complexity in relationship with the changing situation. Her characters are interwoven from the different social situation and they are caught in the dilemma in their lives. Idris is a historical novel which has historical aspects in the seventeenth century. Idris is the protagonist who has been caught in the entangled relationship. The socio-cultural law affects the human relationship is the basic issue discussed in the novel. The difference between Idris’s relationship with his father and his son is also shown with the travelling passion.

The Impact of the Socio-cultural Law on human relationship in ‘Idris:Keeper of the Light’:

Anita Nair is one of the trending novelists now-a-days. She has portrayed the characters, plots with a new dimension. Nair has written various themes pertaining with the human relationships and their entanglement with the social and cultural milieu. Idris is a historical novel which depicts the complexity in relationship which depends on already existed caste rules and regulations which has been outlined for the society. Nair has taken the historical setting in Idris in which the characters are revolving around the then social and cultural situation. Nair has shown that the impact on human relationship cannot be remained in isolation, but it can be grown in the togetherness. Nair has beautifully depicted the theme of relationship with the help of historical sequence.

In Idris, Nair has shown human relationship develops with the past and present sequences. Nair has taken Malbar coastal region for the setting of novel. Idris is the protagonist of the novel who is caught in the complexity of relationship which becomes entangled personality. The impact of socio-cultural laws on his relationship with closed ones has a great deal in the novel. This historical novel is narrated from the angle of the then social and cultural situation. Idris is a Somalian trader who has a history of his personal life journey which begins with the travelling instinct. This

instinct is received him from his father who is also a traveller and a trader. The relationship between Idris and his father means the sharing of enlightening things in the travelling in inconstant way. They travel and visit many regions, places, people and cultures. The relationship of a parent with a son is bloomed with their travelling and gaining as well as sharing knowledge. The story of father and son, Idris and Kandavar, is also depicted in the plot. Here their relationship has been depicted with the mingling of past and present. Idris's visit to Tharvad becomes a tremendous change in his life. This change appears when he comes to know his fatherhood. Idris becomes aware of the fact of his relationship, but Kandavar, son, is not aware of this. When they receive an opportunity to share thoughts and knowledge, they come closer with each other. Idris cannot disclose the identity of their relationship because the ritual doesn't allow him. Kandavar is son of Kuttimalu and Idris. Kuttimalu is bound with the local custom of Sambandhakaran. No woman can marry with a man. She can give birth to a child with the help of Sambandhakaran. It is a ritual which doesn't allow a man to claim upcoming child and female partner. Idris can't claim on Kandavar which makes him sorrowful. For the sake of Kuttimalu and Kandavar, he doesn't want to disclose his identity. The caste law may affect adversely to Kuttimalu and Kandavar. The human relationship affects with the socio-cultural customs and conventions. They deserve to come closer and live lifetime, but they can't do it despite of a strong desire. Idris's proximity with his father and Idris's relationship with Kandavar being a father has a basic difference that the impact of the socio-cultural law on the relationship is variable in both. Idris and his father share the knowledgeable atmosphere in the travelling and learn a treasure of knowledge. In case of Kandavar and Idris, Kandavar learns a lot of things, but being a stranger. It is the socio-cultural impact on their relationship. Hence the relationship is found in the entangled form in the frame of socio-cultural laws.

This is also found in the relationship with Kuttimalu and Idris. Kuttimalu and Idris meet each other with the cause of Sambandhakaran ritual. This is the ritual which allows a stranger to a woman for the sexual relationship. The matrilineal side is supposed to be cherished in the society. Kuttimalu is bound to the local law that she can't form a family with Idris as it is a social law for women. Idris is hurt with their separation and they have a son with this relationship later. Idris can't claim to his son as it's a cultural convention in Sambandhakaran. Keeping matrilineal power, the ritual has to follow to each woman. Idris becomes a victim of the ritual and can't claim on Kuttimalu and Kandavar. The relationship with Kuttimalu has been spoiled with the socio-cultural customs. Nair has emphasised on the impact of customs and conventions fall on the human relationship. The human relationship is formed naturally, but the man made socio-cultural rules make adverse impact on it. The relationship depends on the bond of love and care, but human being has sketched the line of customs. These customs make valley between the warmth relationships and spoils it. The relationship is formed on the basis of emotional attachment and sharing of love which has been interfered by human drawing the social rules. Nair has given a space how the human relationship has been intervened by the human made rules and regulations. It affect to the affinity and proximity on human relationship.

Conclusion:

Hence the relationship relies on the caring and sharing principle which can never curtails or ceases with the social and cultural laws. Nair has also laid emphasised the growth of relationship depends on the connectivity between each other. The relationship can be maintained and cherished with the celebration in together.

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CLASS CONSCIOUSNESS IN MULK RAJ ANAND'S 'UNTOUCHABLE' AND
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Abstract: The purpose of Dalit writers was to portray the exploitive, helpless, enslaved, subalterns/Dalits under the hegemony of the upper and middle class Hindu and bring about improvement of the Indian society and the enhancement of its people's well-being. The Dalit writer questioned the Hindu practices of orthodox sects and the practice of caste system and Caste identity," in Indian society. One critic said, "It is the duty of the Indian writer to give expression to the changes taking place in Indian life and assist the spirit of the progress in the country". In other words Dalit writers portrayed changing social reality, which constituted socialist realism. Anand had pioneered the writing of Indian literature to demonstrate his keen desire for political change and social transformation. My research paper finds these inequalities, faults in the existing social and political institutions within the post-colonial readings merged as a strong force in the narratives of Arundhati Roy and Mulk Raj Anand. Addressing these serious societal problems which are prerequisites for peace, Arundhati Roy and Mulk Raj Anand handle different categories namely the relationship between the onset of conflict, crime, theft, damage, violence and conflict environments.

Keywords: minority narratives, atrocities, maltreatment, empowering ideology, consciousness

Introduction

The biggest change that is happening in the world writing is that many subaltern leaders are adding their presence to the international discourse. With the rise of atrocities, rape and witch-hunting and murder of Dalits, Dalit literature is occupying a dominant place as minority narratives. And also the sentiment of 'inclusiveness' is across the country which is replacing the Brahmin hegemony to the vocalization of the minorities. Minority discourse is aimed at empowering the ideology and practices of the non-Brahmins to create a much wider consciousness among the people. Many self-voiced narratives after the 1960s appeared in all vernacular languages through different literary genres. Kamla Markandaya in 'Nectar in a Sieve', Arundhati Roy's 'God of Small Things', Vijay Tendulkar's 'Kanyadaan', Premchand's 'Godan' and Mulk Raj Anand's 'Untouchable' are remarkable for pointing out the Conditions of the subjugated sections of society. While caste was operating on religious and psychological levels depriving Dalits of their basic rights, the powerful and realistic reflections by the writers of the oppressed classes were already making people to sit and think. India in an attempt to bring Dalit literature to the forefront received its first impetus through Mulk Raj Anand's 'Untouchable'.

Mulk Raj Anand was the first Indian writer in English to protect Dalit literature through his novels 'Untouchable', 'Coolie' which generated an awareness of social situation of the Dalits in the society. Dalit writings were founded on the Gandhian ideology, anti-black ideology and ideals of nonviolence. Dalit literature is based on the status of Dalits and their sensibility which gave a new dimension to literature. It started as literature of protest in the late nineteenth century in western India to overthrow the dehumanizing character of traditional Indian culture and values and bring humanity together. The purpose of Dalit writers was to portray the exploitive, helpless, enslaved, subalterns/Dalits under the hegemony of the upper and middle class Hindu and bring about improvement of the Indian society and the enhancement of its people's well-being. The Dalit writer questioned the Hindu practices of orthodox sects and the practice of caste system and Caste identity," in Indian society. One critic said, "It is the duty of the Indian writer to give expression to the changes taking place in Indian life and assist the spirit of the progress in the country".¹[IPWA, Coppola,]. In other words Dalit writers portrayed changing social reality, which constituted socialist realism. Anand had pioneered the writing of Indian literature to demonstrate his keen desire for political change and social transformation According to Anand, Dalit Literature has a distinct ideological purpose. Seeing the

people suffering from poverty and squalor around him, Anand devoted to the cause of the “poor and disadvantaged” through creative narratives of those people who never entered into the realms of literature. He wanted to write ‘an epic’ of their ‘suffering’. Going beyond politics and social reforms he developed art in ideology, a truly humanist art, to help raise the , the serfs, the coolies and other members of society to human dignity and self-awareness”² [Apology, 97]

Bakha is a humble scavenger, who is seeking his freedom in a hypocritical, cruel, deceptive and inhuman caste ridden Indian society. He hopes for a change of attitude in the large segment of Indian society but is doomed to suffering. The novel is an effective protest against the stigma attached to. To Anand, the problem of Bakha is social problem of national importance and as a writer he is committed to eradicate the evils of society. For Anand, novel is a powerful literary medium of artistic integrity and human relationships that can bring about social change and bring people together. This paper will investigate social, political and cultural processes as minority narrative.

‘Untouchable’ is a story based on the life of the downtrodden, despised and oppressed section of Indian society, the outcastes – those at the bottom of the caste hierarchy. This story is based on a single day in the life of Bakha, a latrine cleaner and sweeper boy. We follow him round on his daily chores cleaning up the shift of the rich and powerful, who despise him because of strict social rules governing ideas of purity and pollution. When he walks down the streets he has to signal an alarm with his voice as he approaches so that the ‘pure’ are forewarned to avoid even allowing his shadow to be cast upon them. On one occasion he does ‘pollute’ a caste Hindu and is chased, abused and attacked all day long for this defilement. (Interview with Anand, 8 March 2004.)

There is a comprehensive classificatory scheme of the ‘varna’ system in the classical Hindu Vedic literature that underlies the concepts of caste which continues to exert a powerful and pervasive influence over Indian life. Within the greater scheme of Hindu society, Bakha endures enormously and appropriates himself within his own culture in search for an identity. He attempts to adopt the ‘fashun’ of the Tommies, (and becomes) ‘possessed with an overwhelming desire to live their life’. The novel ends in the hope that some sort of resolution, or at the very least, some emergence of social change will occur.

The protagonist suffers morally, socially and economically. The exploitation of simple and ignorant people, the blood sucking high castes especially custodians of religion, in the form of priest etc. is really heart-melting. The Dalits, who are brutally tortured by the upper class considered to belong to the lowest among them. In that society, sweeper caste is counted neither in Hindus nor in Muslims. Bakha reveals: ' They think we are dirt, because we clean dirt (page 7) The sweeper is worse off than a slave, for the slave may change his master and his duties The sweeper is worse off than a slave, for the slave may change his master and his duties and may even become free, but the sweeper is bound for ever, born into a state from which he cannot escape where he is excluded from social intercourse and the consolation of his religion. Unclean himself, he pollutes others, when he touches them. They have to purify themselves. Thus he is a disgusting object to orthodox as he walks along to public roads and it is his duty to call out and warn that he is coming. No wonders that the dirt enters into his soul and he feels himself at moment to be what he is supposed to be. . The sensitive Bakha realizes his position and subsequent humiliation created by this episode. The coin of an untouchable can carry the seed of cancer disease. This seems to be the belief of the high-caste society. In another incident, Bakha buys jalebis and when he was busy in enjoying his jalebis, unknowingly he hits Lalaji, that was deadly sin. And the reaction was, a big crowd gathered and shower of abuses and Lalaji gives him a slap. Bakha reviews his own life and realizes that a person who touches dung and cleans latrines has no right to touch others.

Arundhati Roy’s Booker prize winning novel ‘The God of Small Things’ deals with the devastating effects of caste system in south Indian state, Kerala. Roy presents the miserable and pathetic plight and also the struggle of a woman for identity in a patriarchal society. Velutha, The God of Small Things transgresses the established norms of society by maintaining an affair with a woman of high caste that leads to the tragic death of an “” by the Touchable boots of the state police.

Arundhati Roy, a social activist has delved deep into the problem of Untouchability pervading the Indian society in her booker winner novel, The THE GOD OF SMALL THINGS. This novel

explores and exposes the caste system, gender difference and the police-politician relation that have existence in the country even after virtually six decades of independence. The novel discloses the cavernous gap between the touchables and the untouchables, the exploiters and the exploited, and the powerful and the powerless. It is all about how the human values of the children, youth, women and the untouchable have been impinged upon, and how they have been deceived. This paper deals with maltreatment convened out to Velutha, one of the characters in *The THE GOD OF SMALL THINGS*.

It shows that are not only suffering torturing and harassment from Hindus but also from other religious communities. Arundhati Roy has negotiated with the crisis of Untouchability beleaguering the Indian society in *The THE GOD OF SMALL THINGS*. She is dismayed at the barbarous behaviour meted out to the lower section of the society, even in this postcolonial age. In this regard, she says that: 'Fifty years after independence, India is still struggling with the legacy of colonialism, still flinching from the cultural insult (and) We are still caught up in the business of 'disproving' the white world's definition of us'(Roy, 73- 74). In this novel, the laws of India's caste system are conked out by the characters of Ammu and Velutha, an untouchable or Paravan. Velutha works at the Paradise Pickles and preserves factory owned by Ammu's family. Yet, because he is an untouchable, the other workers rail against him and he is remunerated less money for his work. Velutha's occurrence is disquieting to many who believe he proceeds above his station. His own father comments this problem:

"Perhaps it was just a lack of hesitation an unwarranted assurance. In the way he walked. The way he held his head. The quiet way he offered suggestions without being asked. Or the quiet way in which he disregarded suggestions without appearing to rebel" (Roy, 73).

The novel is stuffed with illustrations of caste politics. The dizygotic twins are let known by their grandmother Mammachi that Paravans are anticipated "to crawl backwards with a broom, sweeping away the footprints so that Brahmins or Syrians Christians would not defile themselves by accidentally stepping into a Paravan's footprints"⁴ (Roy, 73- 74). This amply reveals how a sensation of abhorrence and dominance is installed in children who are rather naive to comprehend all these racial myths.

The discrimination is perpetrated by a group of the characters who are themselves the sufferers of injustice. Mammachi, Ammu's mother, who tolerated her husband's obnoxious attitude, overlooks Chako's sexual exploitation of the female workers, but she can't bear her daughter's love affair with a Parvan. Baby Kochamma, the guardian of the system, would go to any limit to hoard the so-called family honour. The novel demonstrates the course of creating and cataloguing Parvans within the high class families -- the people who go ahead of the unwritten laws of society in pursuit of happiness. Even though Velutha is a highly talented person with proven expertise of carpentry, yet he what he gets in life is the social exclusion. He fails to realize why his father Vellya Paapen scolds him for his love-affair with Ammu, a high status woman; and is against this social discrimination. Consequently, his audacity in carrying on this constrained love-affair proves a deadly peril for him. On hearing about this love-affair, Babby Kochamma connives with the Inspector and Velutha is put behind the prison by Inspector Matthew, where he is severely beaten to death. Velutha was viciously tormented in the police station:

Velutha falls a victim to the police cruelty and dies in the night. Roy describes his death, "The God of Loss. He left no foot prints in sand, no ripples in water, No image in mirrors" (Roy. 265). Velutha's dead body was discarded in a pauper's pit where the police dump their dead. Ammu realizes that she has been responsible for the death of her lover Velutha-an untouchable low-caste Paravan. Ammu dies helplessly, sick and alone in the lodge. The church declines to bury on several counts. Chacko takes her to crematorium where nobody except beggars, derelicts and the police-custody dead were cremated. It is a warning to the transgressors of the laws laid down by traditional, caste-ridden conservative and oppressive patriarchal society. Both of them suffer tragically for ignoring the love laws and die at its altar. After the death of Ammu, Rachel and Estha's struggle for existence in the society has become miserable. They were unsure of their identity. The characters in *The THE GOD OF SMALL THINGS* have a large universal appeal. They present struggle between the community and individual on the timeless cause. Roy attacks the society ridden with Untouchability, orthodoxy

and outworn taboos that frustrate us. She throws light on the exploitation of the labour, oppressed people and their pitiable, social and economic conditions. The novel ends with a 'tomorrow'.

We can conclude that in *The Good of Small Things*, Roy presents an altercation between the big man and the small man as compared with the *Laltain* and *Mombatti*. Both 'Laltain' and 'Mombati' give us light but the former is well fed and well protected and can bravely face the blowing winds while 'Mombati' has no glass, no protection and no support and it can easily be blown out by a surge of wind. This novel shows maladjustment between the God of Big things in terms of Pappachi, Kochamma, Chacto and Comrad Pillai and *THE GOD OF SMALL THINGS* in the terms of Ammu, Veplutha and Estha. Thus we see that Untouchability is still being practiced in the world in some form or the other.

This paper finds these inequalities, faults in the existing social and political institutions within the postcolonial readings merged as a strong force in the narratives of Arundhati Roy and Mulk Raj Anand. Addressing these serious societal problems which are prerequisites for peace, Arundhati Roy and Mulk Raj Anand handle different categories namely the relationship between the onset of conflict, crime, theft, damage, violence and conflict environments. They understand that until there are changes made to these basic social structures, social conflicts will not end. Identifying these community problems, this paper reveals critically and systematically the various components of social change and the aspirations and concerns of civil society.

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DALIT AUTOBIOGRAPHY: AN ENABLING GROUND FOR THE DEVELOPMENT OF PRACTICES OF RESISTANCE

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Abstract

Dalit autobiographies are the primary sources available to understand the Indian caste system and the day-to-day life of a Dalit. Dalit autobiographies on and of caste raise questions of political and economic inequality; they also underline the complex and subtle manner in which everyday lives and their retellings are sites for the social reproduction of a hegemonic caste order, as well as an enabling ground for the development of practices of resistance. Here in this context, this paper aims to analyse the Dalit autobiography *Manegara*, penned by Tumbadi Ramaiah.

Keywords : Dalit autobiography, Dalit-Brahminism, Dalita Sangarsha Samiti, Caste discrimination.

Introduction

Indian literature is filled with a wide variety of rich literature. The corpus of Indian literature includes poems, novels, short-stories and epics. Dalit autobiographies have made instinct identity of their own in Indian literature. Dalit Autobiographies help us understand how power and wealth are distributed in society based on the caste hierarchy. Various forms of life narratives—autobiography, testimonio, diary, confessional poetry, biopics— have been critical in testifying to the breadth and ferocity of caste oppression and for articulating a language of caste dissent and protest. ((Shankar and Gupta 2). The dominant upper-caste establishment did not create the space for the Dalits to create their own identity or express their voice. In their day-to-day life, Dalits had to go through various forms of discrimination and rejection from the dominant castes. It is a system that protects and perpetuates dominant Ideas, Ideologies and Values. The dominant ideas will always be the ideas of the ruling class. These were created to make the lower castes submit themselves to the dominance of the upper caste without question. Upper caste hegemony holds that their practices and principles are pure and superior. They consider Dalits as untouchable, impure and outcasts. The study of Dalit Autobiographies emphasises that stories of lives marked by caste tell us much about the private and public, the self and the nation, the individual and the community, the intimate and the social, and the personal and political spheres (ibid.). So it is an ideal way to understand how the hegemonic caste order works in the lives of Dalits by analysing Dalit Autobiographies.

Dalit Autobiography

Dalit Autobiographies on and of caste raise questions of political and economic inequality; they also underline the complex and subtle manner in which everyday lives and their retellings are sites for the social reproduction of a hegemonic caste order, as well as an enabling ground for the development of practices of resistance (Shankar and Charu 2). Dalit autobiographies are largely an account of how the Dalit's childhood was spent in the caste-ridden society and how their lives were shaped by the cruel practices of the Caste system. Nonetheless, these Autobiographies challenge and contest the wrongs done by the upper caste. And they deal not only with the caste system as oppressive and depict how economic deprivation and poverty go simultaneously with caste discrimination. Dalit Autobiographies describe oppression, suppression, exploitation and maltreatment experienced by the Dalit communities silently for centuries.

Language is a very distinctive aspect of Dalit autobiography. Dalit auto biographers prefer to use their everyday spoken language to those the standard language of mainstream autobiographies. Albeit

the language of the Dalits appears to be raw and ugly, they don't shy away from exploiting their day-to-day language. Sharankumar Limbale terms it as crude, impure and uncivil. It is argued that Dalits see this as a revolt against mainstream writing by rejecting the style of the upper caste tradition.

***Manegara* - a text which provides pieces of evidence that depict caste oppression.**

"Sleep outside, biting chill, sleep inside, tormenting Bed-Bugs." This is how the Tumbadi Ramaiah starts his autobiography, *Manegara*. The protagonist is a child of an utter poverty-stricken family living in a dilapidated hut, complaining about the Bed-Bugs. *Manegaras* carry the burden of a myth that describes them as messengers of death- they are regarded as the carriers of the news of death, hence are barriers of luck and misfortune "(Ramaiah xvi). As a result of the prejudices of society, Dalits are viewed as cursed, a punishment for the sins of their past lives, and forced to serve the upper caste as a form of redemption. These *Manegaras* are not allowed to enter the temples, and they can not even enter the same *okkalu* temples of their tenants to which they belong.

Varna and jati are two terms commonly found in Indian languages denoting caste. Varna is a more abstract and scriptural term indicating the four broad groups into which castes are supposed to be divided (Brahmin, Kshatriya, Vaishya, and Shudra, with the varna-less "untouchables" or Dalits regarded as outcaste outsiders); while jati is a more locally situated and ethnographically relevant category (Shankar and Gupta 4). Castes are again divided into different sub-castes and sects. Aniket Jaaware, in his book *Practicing caste: On Touching and Not Touching* (2019), urges us not to restrict our understanding of caste to the performance of hierarchy as anthropologists insist, or to approach caste as a form of community and identity as many historians argue. (Jaaware ii) According to him, caste is concrete; it is generated by touch. Caste discrimination is not only restricted to the aforementioned division but is also practised within the caste.

For instance, in the *Manegara*, Ramaiah briefly describes the sub-castes within the Schedule caste community. It can be possible to term this division "Dalit-Brahminism". In Karnataka, Dalits are classified broadly into categories - *Madigas* and *Holeyas*. *Madigas* are referred to as "left-hand" Dalits, while *Holeyas* as "right-hand" Dalits. *Manegaras* fall under the "left-hand" category of Dalits. *Dakkalu* community also belongs to *Manegara* community, but these people never step into the huts of *Manegaras*. These people do not stay in any one place. Nomadic in nature, they move from place to place. The attitude of the *Holeya* community towards *Manegaras* was even strange. Even though they both fall under the same caste, they would not share a common well in their village. Ramaiah says, "There were two separate wells, one for the *Manegaras* and a separate one for the *Holeyas*".(Ramaiah 30). This is evidently intra-caste mode discrimination which seeks to reproduce the same hierarchies. As a child, he recalls touching the *Anjaneya* idol. Ramaiah was one of the members of the task force assigned to renovate the old *Anjaneya* temple in his village. He says he had touched the idol and held his hands to his eyes in supplication to his heart's content. That was the first time he got an opportunity to enter the temple, and he knew once the renovation work was completed, it would be impossible to enter the temple. His outcry is depicted in the song sung by the volunteers of the *Dalita Sangarsha Samiti* in all their programmes:

*Who, my brother, Who, built the temples of our village? Who?
It's we who did, brother, we they call Hole-Madigas
We, We who built the temples, can't step in there, But
We ask why they say it's 'coz you are Hole-Madigas!* (Ramaiah 76)

People who build temples have no right to enter them once they are completed. It is a grave question what would be the rationale behind this?

Conclusion

As Stephen Greenblatt puts it, New Historicism is marked by a parallel reading of a text with its socio-cultural and historical conditions, which form the co-text. One of the tenets of New Historicism is that history is constructed and fictionalised. Here in this context, Tumbadi Ramaiah gives a historical account of the activities of the *Dalita Sangarsha Samiti*. The awakening of Dalit consciousness in Ramaiah transpired when he joined Dalita Sangarsha Samiti. It is an attempt to take note of their oppressed status and miserable representation in different domains of society, including politics, education, etc. It is the result of multifaceted aspects of democratisation - such as the adoption of a democratic Constitution with protective discrimination and recognition of group rights, adoption of an adult franchise with regular free and fair elections, land reform, rise in political consciousness, rise in literacy, improvement in the socio-economic conditions of the lower cast, and host of associated developments (Pai xviii). *DSS* is the common element in all the Kannada Dalit autobiographies. Because the writers were also activists in the movement, this organisation made them realise the hegemony of the upper castes on Dalits.

"The *DSS*, which started essentially as a movement for the struggle of the Dalits, gradually started organising the poor belonging to all communities and castes and engaged in their struggle too" (Ramaiah 98). The nascent *DSS* is seen as an agency of the Dalits in every realm of their lives. Tumbadi Ramaiah, to draw our attention to the Dalit Killings in Karnataka offers a couple of instances. The murder of Kumbara Sheshagiriappa of the Kolar district created a sensation across the state. Apparently, *DSS* launched a protest against the murder. Likewise, the murder of another Dalit Thimmareddappa galvanised many Dalits to urge the Government to take a strict action against the crime. Ramaiah exemplifies these two instances to make a point that the lives of the Dalits were not a grave concern either to the public or to the Government. Despite the protective discrimination, atrocities against the Dalits were not ended till today. More often than not, violence against Dalits is recurring news in Newspapers and Media every day.

Here, Tumbadi Ramaiah's *Manegara* is multifaceted. On the one hand, it operates as a text which provides pieces of evidence that depict the caste oppression against Dalits in daily life. On the other hand, as a historical text that accounts for the activities of *Dalita Sangarsha Samiti*, which is credited for strengthening Dalit assertion to challenge the hegemonic caste order. Hence, Dalit autobiographies do two things; their retellings are sites for the social reproduction of a hegemonic caste order, as well as an enabling ground for the development of practices of resistance.

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CULTURAL CONFLICT AND IDENTITY CRISIS IN MANJU KAPUR'S "DIFFICULT DAUGHTERS"

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Abstract:-

Cultures are followed by Indian women doubly alienated, lead a marginal existence that take them nowhere. The conflict between their allegiance to a dominant tradition and their compelling need to break through the conventional inhibition has left Indian women in a double framework of mind where feelings of conviction and assertion, alternate with each other. Here they face unprecedented rootlessness and alienation which leads to a severe identity crisis. The concept of women's thinking but the development of a movement which begun in the late 1960s as a force, which began as an attempt to describe and interpret the experience of women's lives. And we see their problem highlighted in literature especially in the form of novel. It also began as an attack toward male ideas. About women as seen in literature. It rejects the ideas of men about women these women represent a new consciousness. They refuse to live in the traditional role of a meek housewife. Their intellectual passion itself seems unorthodox and threatens male supremacy. Throughout this period, women writers have moved away from traditional enduring, self-sacrificing women toward conflicted female characters searching for identity. The interests of women writers have changed with Indian society and its relationship with the west traditionally, marriage for women has entailed a most submissive feminine role. Although a woman ideally had power as a mother, as a wife she submitted to her husband and his family.

Keywords:- Culture, conflict, identity crisis, male dominance.

Introduction

Manju Kapur is born in 1948 in the city of Amritsar. It is a city all too familiar with sectarian conflict. She graduated from the Miranda House University college for women. Then she went on to take M.A. at Dalhousie University in Halifax, Nova Scotia, and an M. Phil. at Delhi University. Her first novel, the acclaimed *Difficult Daughter*, won the Commonwealth prize for first novel (Eurasia section). It was a number one bestseller in India. Manju Kapur lives in New Delhi, where she is a teacher of English literature at her alma mater Miranda House college. Manju Kapur has lived through turbulent times in India. In "*Difficult Daughter*", a woman tries to find a place for herself in a world where her life is dictated by familial duty. She becomes embroiled in a forbidden affair while the seismic upheavals of the partition surround her. Manju Kapur recreates an intimate world where tradition binds the ties of family and women's lives are confined to cooking, washing, waving, chopping and blending. Manju Kapur presents the yearning for autonomy and separate identity by her women protagonists in this post-modern novel in a traditional thread.

II Identity Crisis in Manju Kapur "Difficult Daughter"

Manju Kapur also deals with the role of woman, as daughter, wife and mother, she is a trend setter and she has brought the women protagonist from the shackled suffering women to daring and amazing women. She has given woman a new image of boldness. Kapur's heroines negotiate for their independence and find a respectable place in society. The heroine is mentally advanced in the real sense of the word, whether she is Virmati (*Difficult Daughters*), Astha, (*A Married Woman*), Nisha (*Home*), Nina (*The Immigrant*), or Shagun (*Custodian*). The female protagonists are the new women who hail from the middle class, but challenge the existing social-culture patriarchal system. In the social milieu, they are educated moderns, intelligent, bold and assertive. This novel reflects and problem of search for identity and sense of belonging, the aimless wandering, search for identity and alienation is a common place theme in modern fiction but the most Indian novelists in English

this quest has extraordinary Indian, immediacy The question of cultural conflict and identity crisis is always difficult one, and especial for those who are culturally displace. The present paper explores to what extent do the immigrant writer locate and stabilize the identity in their work. Her quest is a point of active engagement between two cultures-Indian and western. *“Difficult Daughter”* live up to the expectations that were built around the success of her brilliant. It is an evocative and deeply felt portrayal of family life and the complexity of relationships, and difficult process of trying to assimilate into a new culture and maintain their own cultural connections, identity and belonging.

Virmati is *Difficult Daughters* for her mother, Kasturi. Virmati has siblings, but only Virmati has problems and her difficult to handle. It is her education and her modern outlook that is problematic. In the beginning Virmati is depicted as the governess of her brother and sisters, she is aware of “how indispensable she was to her mother and the whole family (D.D7)” . But she is attracted towards the modern thinking of Shakuntala and wants to study more she too wants “to go to Lahore, even if she had to fight with her mother who was so sure that her education was practically over” (D.D 19) But Kasturi thinks on an entirely different line so, the difference in their thinking and proprieties cause conflicts in their relationship. Mother thinks it is the mother's duty to condition their daughter according to the norms of the patriarchal society Kasturi thinks that only primary education is required for a woman she feels proud that, “she came from a good family where girls were taught housekeeping from the time they could walk” (D.D205). Kasturi wants her daughter Virmati to be like her but Virmati never feels any oneness with her mother. The sense of belonging that is the essence of any good relationship is missing longing for love and understanding but the mother doesn't have time nor the inclination to give them to her.

Yet, in the end she finds herself building a mansion for her mother. It is the identity crisis that result in a conflict in the relationship between them . A daughter search for her identity being when she finds similarities with her mother. And when she starts asserting herself, the conflict starts building up. Ida grows “struggling to be the model daughter” (D.D279) and under this pressure to perform better she is “constantly looking for escape routes” (DD279) and becomes a rebel and finally she is “nothing, husbandless, childless, (DD279) she blames her mother for the “Melancholy depression and despair (DD279) in her life. As the mother is the culture bearer and passes on the legacy of the patriarchal system to her daughter who may either accept it implicitly or may question it, but no matter how diverse their views, the daughter is unable to reject her completely. Though her journey into the past of her mother, she finds she is like her mother, although she hates her mother and the novel begins by saying as “ the one thing I had wanted was not to be like my mother” (DD2)

III Cultural Conflict in Manju Kapur *Difficult Daughters*

A cultural conflict mainly describes about the female nature or female essence. It attempts to revalue and redefine the feminine character. It likewise means to distinguish theories that acclaim distinctive difference between adult females and me. But it reflects the variation of culturally created rather than biologically innate.

The novel has certain autobiographical touches. Like Virmati, Manju Kapur teacher in a college she had cultural upbringing and her mother's priority for her daughter was marriage. Manju Kapur has observed “Cultural conflict between daughter and mother is inevitable, and I suppose I was a difficult daughter” (107). The cultural conflict carries on through generation because mothers want their daughters to choose „right“ in the sense that they are socially acceptable. My mother wanted me to be happily married, I want my daughters to have good jobs” (107) . Her parents were well placed Arya Samajis, like Virmati's relations. Her father, like Virmati's husband, was a professor before he becomes a bureaucrat.

The novel opens with a cryptic statement: “The one thing I had wanted was not to be like my mother”. These words are spoken by the young narrator, Ida. We will explore and analyze why she did not like to be her mother. Ida took divorce from her husband. With Virmati as mother, it is not strange that divorce takes place in Ida's life.

Ida, the narrator is distanced from her mother Virmati in time and space, Virmati remains a vibrating presence all through Ida's life . The void in Ida's life at her mother's funeral becomes more pronounced and unbearable. Nevertheless, the unconscious affiliation with the absent mother propel her to a relentless quest which is initially a mental search. "To be totally innocent.... would be utterly unknown, particularly to ones" self(1).

So, Ida determined to unveil mother's past, experience the "excitement of discovery"(258), which finally culminates in establishing a strong bond between the narrator and the mother with "each word a brick in a mansion" (259). Having accomplished this task, she seeks to be liberated and pleads earnestly to her dead mother. "Do not haunt me anymore" (259). Ida determined to unravel the truth about her mother, goes to Amritsar, a place associated with her mother and feels quite lost without her.

Manju Kapur describes "Cultural Conflict and Identity Crisis, just a women should be aware self control, strong will, and handle both culture, self-reliant, rational , having faith in the inner strength of women hood. A meaningful change can be brought only from within, by being free in the deeper psyche sense". Their participation reveals the emancipation of women during the time period between 1930 and 1947. While there are female characters in the novel like Swarnalata participating in the movement, the novel is centered on Virmati. Harish falls for her because she is an educated woman, unlike his wife, Ganga, whom he has to marry according to the tradition of arranged childhood marriage. Virmati conflicts of culture to create an identity for herself, she is unable to make a mark of herself within her society. Her desire and passion towards Harish impedes her intellectual goals.

IV. The Role of Women's Perspective in Indian English Literature.

Considering the concept of feminism, Indian women novelists have played an important role in Indian writing in English. They have given a new dimension to the Indian literature, the women novelist who have occupied the most important place are Kamala Markantdaya, Shashi Deshpande and Anita Desai who have chosen as their main theme of writing the topic of feminism for example, in some of the novels of Anita Desai like voices in the city she has focused on the complexities in the relationship between a man and woman. She has tried to depict the psychological aspect of the protagonists. So by writing about women's problem, the women writers try to create awareness among women. In fact, more authors like Gita Mehta, Shama Fatehally and Nisha Da Cunha work an feministic themes and the emotional crises of women. In addition to the above writers, we have many other names such as Shobha de, Nargis dalal, Shaha Deshpande Dina Mehta, Indiaraa Goswami, Bharti Mukharjee, Namita Gokhale, Gauri Deshpande and Manju Kapur and so on. Most of these female novelists are famous for their bold views that are high-lighted in their novels.

The title of the novel "*Difficult Daughters*" is state brief the message that a woman, who tries to search her identity and culture, is named as difficult by the family as well as society. This is a story of sorrow, love and compromise. The main part deals with Virmati's love affair with the professor and remaining part deal her struggle for realization of her own independent identity during this period, Virmati's relationship with professor goes extreme. Meanwhile she finished her FA and hostage marriage. After that she sent to Lahore for her higher studies where too her relationship with professor develops and it leads to her pregnant with the help of her roommate Swarnalata she aborted her child while she went to Delhi for her career, suddenly Virmati and Harish happens to get married. Through she is a wife of Harish she feels incomplete and inconvenient in Harish's house. After that she gave birth to Ida.

Conclusion:-

Thus, Kapur's character search for cultural conflict and identity crisis is indeed a matter of choice though choosing the right one will be quite difficult for those who are at total lost. "*Difficult Daughter*" by Manju Kapur which hopefully with help the understanding the case of cultural

conflict and identity crisis at the beginning of the novel and reaches at the condition that there is not escape from action and identity and action is better than inaction. She tries to find her roots, her identity and finally learns lesson of action preached by existential philosophy she realizes that the only way for women traditions to get rid of identity clashes is to accept that dual fragile and hyphenated identity must of the novel centre on the Virmati's identity that is the most basic part of an individuals identity.

In the novel we find Virmati's problem and cultural conflict are existential and her struggle for self-assertion leads to self-alienation. The protagonists in Kapur's novel therefore, endure physical, emotional and psychological sufferings, but finally are able to attain their long cherished freedom to a great extent. Kapur's novels enable the readers to get an idea of the women's struggle against gender biases.

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BIRTH SONGS IN TRIBALS OF PALGHAR DISTRICT

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Abstract

Tribals are human beings with all possible cultural and moral values that any civilization has. The kind of rituals, songs, dances and customs that are created and embraced by the tribal communities are of great literary and human value which seems to be missing in the developed society. What tribals and their folklore is, to be pragmatic, it is a way of life which is far more pure and one to Nature in terms of culture and literature than the same of the mainstream. Birth songs form an integral part of tribal folk literature. They convey the life of the baby and their society of the time. It highlights their culture and life. The present paper is an attempt to understand the emotions and values proposed by the birth songs of the tribal community of Palghar district as these are parameters and benchmarks, perhaps, to study the very life of human beings.

Key Expressions: Tribals, Folk songs, Folklore and Folk Beliefs

There are a basketful of folk songs that are sung on the occasions of births, marriages, deaths, festivals, worship of gods and goddesses, dancing, working and entertainment. Tribal communities in Palghar district, Maharashtra have created and preserved several folk songs. It is essential to consider the concept of folk songs in terms of definitions propounded by some eminent scholars before proceeding with the analysis of tribal birth songs. According to George Herjog, "Folk songs are normally not created by a process comparable to that our composer or poet who is expected manifest degree of originality. The body of folk song grows, rather through a process of recreation of materials already in existence. The creative process is not one begun and finished by one individual, it is spread over many individuals and generations and it never comes to an end as long as the tradition is alive." (Mande 333)

This statement is appropriate in reciprocation with the tribal folk songs of tribes in Palghar district as they have a tradition of creating and preserving the folk songs for centuries together. It is also seen that they are not the creation of an individual but the community through orality. The song that expresses collective life is related to that particular collective life or group. (Mande 79) According to this definition, folk song is the collective expression and related to particular collective life of group. It is found in the folk songs of tribal communities of Palghar district. Each tribal community has folk songs and has relevance to that particular community. While creating folk songs, the tribal people do not follow the conventional rules of composition. They create folk songs for their recreation. The songs are the voice which people express easily and rhythmically in their ecstasy for the use of common folk transactions, regardless of the classical rules that should be understood as folk song. After studying all the above interpretations, it is clear that folk songs are the songs composed by the ancestors, some collectively practiced, transmitted by an oral tradition, expressing the life of the common man without script.

Expression is a human instinct. Various forms of folk literature and folk art came into existence with the passionate expression of human emotions. Art must have been born out of the process of inculcating something in the mind, expression of something with the help of passionate inspiration and emotion, awakening various sensations for it, manifesting them on the level of physical gestures by adding verbal or physical acting to them. Creativity is seminal feature of art. In Palghar district, tribal communities and some eminent scholars have preserved various forms of folk songs orally as well as in written form. The district is inhabited by various tribal communities and each community has its own folk culture and dialect. Although dialects tribal communities do not have written scripts, there is a rich treasure of folk songs preserved with an ancient oral tradition. Each tribal community has nurtured its culture through different art forms as well as different parts of folk literature. On the occasion of festivals and various rituals, a unique display of folk culture takes place through musical

instruments and folk dances. Revelation of proverbs, riddles, rhetoric, good thoughts is also an important means of folk literature. Palghar is a predominantly tribal district. In this district tribal communities like Warli, Malharkoli, Mahadevkoli, Dhodi, Konkana, Katkari and the like with subspecies are inhabited. Although the tribal community is Hindu, the way of life of the community is different and independent. A feature of tribal culture is that it has Nature-oriented folk culture. The folk culture of the tribal community is based on folk literature especially folk songs. On different occasions, one can see the people's gatherings in the society. There are many types of dances too such as Tarpa dance, Zingi dance, Mandal dance, Tur dance, Tipari dance, Dhol dance, Kambd dance, Peran dance and Ghor dance and the like. The Warli painting is an art of tribals that fetched them global recognition. Warli paintings narrate every single event of localite's life and celebrate the values and traditions of the community. The Warli community is dominantly situated in Palghar district. To sum up, Warli painting is unique and quite essential expression of the folk literature of Palghar tribal belt.

As far as the tribal folk songs in Palghar district, Maharashtra are concerned, they record the folk traditions, idea of folk psyche, folk life, folk beliefs and folk religion. The tribal folk songs reflect a tradition that worships folk culture of gods and goddesses, of wedding ceremonies, of deaths, of births and the like. There are songs for amusement, festivals and labour, also. The themes of folk songs are comprehensive in terms are themes that embrace joy, prosperity, sorrow, problems, pain, agony, worship and the questions that arise from it are the manifestations of folk culture.

Indian communities: rural, urban or tribal celebrate births in the family on a large scale. The celebrations are there in the form of worships, dances, and singing songs. The celebrations of birth are organic part of tribal community of Palghar district in Maharashtra. This community has songs of births and lullabies too that reflect the folk culture and tradition. Some appropriate examples of songs are considered here. In Indian context, it is seen that the fate of a baby is written by the Sati. The tribal people are no exception to the same. The following song can be taken as the example.

"Satecha satkara Brahmacha livhna
 Satibrahma ala balantiniche otin
 Balantinin ota sarvela survela
 Satibrahmache manala khushi ga zala
 Balacha agesar kuth livhel?
 Balacha agesar muri livhela!
 Balacha agesar kuth livhela?
 Balacha agesar Dhopi livhela!
 Balacha agesar kuth livhel
 Balacha agesar sati livhela!
 Balacha agesar kuth livhel
 Balacha agesar doki livhela!" (Mahajan 3)

Sati hits on the forehead records birth, life and death
 Brahma god writes destiny on the same day
 Satibrahma came on the payol
 Mother of a baby cleans the payol
 Satibrahma delighted
 Where was the fate of a baby written?
 Fate of a baby was written on the heels.
 Where was the fate of a baby written?
 Fate of a baby was written on the knees.
 Where was the fate of a baby written?
 Fate of a baby was written on the chest.
 Where was the fate of a baby written?
 Fate of a baby was written on the forehead.

Every community has certain customs and rituals to be performed from birth to death. So the tribal communities have ritual called 'Pachavi' or 'Sati'. The folk belief of tribe is that Sati (Goddess) comes at midnight on the day on which 'Pachvi' puja is performed and writes three letters on the forehead of a baby. First letter denotes birth, the second letter life how he or she will lead it, career, ups and downs, the third letter includes the death. The above song is sung on this event expressing who and how and where of the baby's fate. It shows that Sati comes and writes on forehead of a baby and the Bramha god writes the fate. At the beginning of the song a mother of a baby cleans the payol to welcome Sati goddess and Brahma god. Both of them are pleased with mother's welcome. The song describes the organs of body of a baby where Sati and Brahma write the baby's fate. They write fate on toes, knees, chest, and the forehead. This song describes the parts of body where the Sati goddess and Brahma god write a fate or destiny of a baby. Generally it is seen that the fate is written on the forehead of a baby. But this song depicts typical features of writing of fate on different parts of body underlining the interface between various body parts and the fate allotted. In this connection, an attempt has been made to unravel the nature of nursery rhymes sung here with a view to educate children. The gods are involved as the baby is born and the whole life determined on day the baby is born and the most exquisite emotion in it is the gods like Bramha and Sati are delighted with this birth and the god themselves smile upon the kid. Despite the fact that this community is too distant from the civilised world, it celebrates human values and emotions through songs. Here the birth of the baby is an instance of the same.

“Kelicha khamb vadh
tas maz bal wadh
Punvecha Chand vadh tas maz bal wadh
Gaich vasru vadh tas maz bal vadh
Chand suryach kiran mokal tas maz bal mokal
Chandacha shital prakash dhartila
Tasa tuza prakash may bapas dijios
Gaje vijela bhiu nako
Sarkar darbarchi payri chadhu nako
Kathya patlacha man rakhjos
Aaichya hakela dhavt yijos
Bapachya hakela palat yijos” (Mahajan 8)

Let my child grow up like a banana tree,
Let my child grow up like full moon,
Let my child grow up like a calf of cow,
Let my child be free like rays of the moon and the sun
Your light to your parents like the moon's coolest light to the earth
'Don't frighten the lightning
Don't step the stairs of Government,
And respect the Patil, (the head of the village)
Obey the mother, obey the father.

It is a folk song sung during Sati Puja in tribal community. From this song, the folk literature of this society is sensed. Though uneducated, the folk literature expressed in the song expresses the folk wisdom of the tribes. The priority here is to live, to grow, to develop like a banana tree, like the full moon, like a cow's calf and the baby's behaviour through this song. It is hoped that your child will become as famous and brilliant. Let the life of the child be free like the rays of the moon and the sun. This song reveals a prayer to the creator that requests to keep the baby away from all forms of exploitation and suffering. The light of the moon and the sun shines on the earth. Happiness and prosperity of the of everyone is cherished here and gods are mediating. In the same way, it showers happiness in the life of parents. By addressing a child, this fifth day and Sati puja program takes place in the castes and sub-castes of the tribal community. From the last line, 'Don't be afraid of lightning'. The approach is to make the baby patient and brave to deal with a huge of hiccups in the

life to come. The philosophy of survival has been elaborated in the line 'Kathya Patlancha Man Rakhjos' (And respects the Patil (the head of the village)). As Patil is leads the village, he should be respected; this tradition of loyalty to the group leadership is the result of the democracy and goodwill of the society. The line 'the child should not climb the steps of the court' expresses the fears of the tribals about the government and the courtiers, as often the tribals are exploited by the civilised society and the colonisers also. The last line is equally significant because all the civilisations of the planet along with their religious texts and literature underline respecting mother and father and the same value and emotion is cherished and celebrated in the life of tribals. On a lighter note, even a five-day-old baby is furnished with basic advice at such tender age by the tribal women, which is an emblem of the folk literature of worldly life.

Indian society has a rich culture in terms songs written for children for a variety of occasions. Lullaby is one of them. It is a quiet song which is intended to be sung to babies and young children to help them go to sleep. Lullabies intend to share melodic tendencies, including simple pitch contours and often an enhanced pitch. Lullabies communicate heightened emotions like love or affection. Tonally speaking, most lullabies are elementary, often merely alternating tonic and dominant harmonies. The tribal community has preserved the lullabies in the form of folk song. The following song is the example of it.

“Nij re nij tanhya bala
Tanhya balachya gai yeti
Aakhari gai aakhrati
Ghari gojran humbarti.” (Mahajan 13)
Sleep O! baby sleep!
Here come the baby's cows
Cows in the forest grazes
Calves at home moo.

This folk song describes an affectionate love between mother and a baby. When a baby needs something from its mother it does not sleep. As the tribal people are poor, they have to go out for work by keeping a baby at home probably under the supervision of relatives (brother or sister). At the moment baby cries, a mother cannot feed. Mother goes out as the cow go out to grazing. Cows from the Jungle come and the calves are waiting eagerly for the cows. They are hungry and thirsty. The bondage of love may be humans or animals like cows, are juxtaposed to convey tribals' oneness with the flora and fauna. This lullaby tries to calm down to sleep until its mother comes from the work. Indian context, a rich culture of caring a baby is seen in Indian society. When a baby does not sleep or does not eat properly lullabies are sung to put baby to sleep. This culture is found in the tribal communities in Palghar district. Even though they live in the forest, their values are either equivalent or superior to any developed civilizations.

Tribal communities such as Warli, Kokna, Katkari, Malhar Koli and Mahadev Koli and so on sing several songs on the occasion of the birth of a baby. Various rituals like cutting umbilical cord, fastening zoli (a swing), Sati Puja (Puja performance of Sati), naming ceremony, hair cutting, ceremony, keeping Gurus and so on so forth are celebrated by the tribal people in Palghar district. The songs have been analysed here like any other songs, birth songs also actualizes the beliefs and lives of tribals.

It is prominently seen that the tribal folk literature is burst with folk songs especially birth songs. Inspiration that creates folk songs is social. The inspiration of the society is to complete the needs in culture is fundamental based on this; lifelong existence of folksongs in community depends. Folk songs are the creation of social inspiration which cater to the needs of culture. It can be said that the folksongs are created, preserved by the community and they are organic to their existence. Further, these folksongs cater to the exigencies of culture. Tribal folk culture can be understood in a better way through folk songs which are sung by the tribal communities on various occasions, as the researcher has considered only one slice called birth songs. The tribal communities in Palghar district have been preserving and transmitting a rich treasure of folk songs for centuries together. In the absence of recorded literature, we meet the life of tribal community through their folk songs.

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IDENTITY CRISIS IN MULK RAJ ANAND'S UNTOUCHABLE

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Abstract –

Story is of colonial period, where cast discrimination was regular practice in Indian society. It is about outskirts of Bulasha town, where untouchables use to live. Problems of untouchable are very neatly sketched by Mulkraj Anand in this novel. Untouchables reflect in story of Lakha and his son Bakha. Who are victims of caste system and suffers more. This one is an attempt of Mulkraj Anand to highlight social problem and caste exploitation in India. Anand narrates one day event of Bakha's life where he gets humiliated by people on his caste. Miserable plight of lower caste people is point of discussion in novel.

Keywords – Social problems, untouchables, caste, Indian society, exploitation, plight, Bakha

Mulk Raj Anand was born on December 12, 1905 at Peshawar, now in Pakistan, was educated at Lahore, London and Cambridge with a Doctorate Degree in Philosophy. He is the recipient of many prestigious awards - „Padma Bhushan“, The International Peace Prize and Sahitya Academy Award. His most popular novels are Untouchable (1935), Coolie (1936), Two Leaves and a Bud (1937), The Village (1939), Across the Black Waters (1940), The Sword and The Sickle (1942), Lament on the Death of a Master of Arts (1943) The Big Heart (1945), The Private Life of an Indian Prince (1953) and The Death of a Hero (1963).

Mulk Raj Anand is a committed and celebrated writer of Indo Anglian period. Mulk Raj Anand became an exciting author by his early novels – Untouchable, Coolie and Two Leaves and a Bud, in which he started a new trend of realism and social protest in Indo-Anglian fiction. Around 1930, tradition of realism was introduced in Indian literature. Mulk Raj Anand became the pioneer of social realism in Indo Anglian novel with this first novel, Untouchable. Anand sees life in the raw and exposes in mercilessly.

In the colonial period at the outskirts of the town of Bulasha, the old man Lakha lived with his two sons namely Bakha and Rakha and one daughter Sohini. Area of Lakha was very close to cantonment area. Lakha belongs to scavenger caste and cleaning toilets and sweeping was part of his job as per as his caste is concern. The place where the outcastes live is full with odour of hides and skins, human excreta and dung of donkey, sheep, horses, etc. There is no drainage system and water of the brook running through the colony has been soiled by the dirt and filth of the public latrines. Before his, retirement, Lakha was head of scavengers. After his retirement he uses to sit at home just abusing his son Bakha. Bakha was about twenty years old and it was Lakha's expectation that Bakha should take his work and should take responsibility of home as adult. Bakha use to clean latrine on compound those of some town people. Rakha also did the same job in cantonment area after this work all the three use to go for begging for food from those whose latrines they cleaned. All the food they use put in basket and eats together. Food was not shared in plates and same course in evening also. Such was experience of Lakha's family was from years. This was routine of Lakha's family. In colony of Lakha there were Barber, washer men, cobblers and other most backward caste people. These peoples were untouchables and were not allowed to touch any Hindu. There was rule that untouchables should walk by road side and should express their existence of any Hindu is passing by same road so as to avoid touch or shadow of untouchable.

Bakha is the central character of the novel. Bakha represents sweeper's community. Bakha's sufferings of his lot are realistically portrayed. Bakha use to work in colony of soldiers regularly and has very friendly relations with Bakha but on the contrary Hindus use abusive language to Bakha, whenever he goes to clean latrine in Hindu colony. Hindu's use to avoid touch of Bakha, this harmed him as he was very sensitive. Such treatment by Hindus to Bakha created a sense of inferiority and identity in Bakha. British treated him as human being and this created hatred in mind

of Bakha for Hindus. He learned to play hockey in company of soldiers and got hatred in Hindu colony. Area of untouchables was dirty and unhygienic away from main society. These people were not allowed to take water from well and by mercy of any Hindu, they use to get water, whenever any Hindu takes water from well and gives to untouchables. This was tradition and custom. Pandit Kali Nath use to give water to outcaste women to create relation with them. Sohini, sister of Bakha went to well to take water and same pandit gave her water and asked her to clean temple and latrine of temple and tried seduce her. Episode of Sohini occurs in temple is a triumph of realism. Anand shows realistically how Sohini had become a pray to Pandit kali Nath's sexual desire and when she did not yield, he raised hue and cry leveling the charge of pollution against her.

According to Dr. Shrinivas Iyengar Anand describes " Bakha's morning round of duties with painstaking particularly, bringing out both the efficiency with which the boy does this essential service and the callousness with which the beneficiaries receive it is a matter of no account whatsoever. Three rows of latrines to clean single handed and several times too, to bring cleanliness in the place of filth and possible disease, such is Bakha's daily toil which he turns into a dexterous art."

Bakha was expecting better life than his life. Hindus never treated him as human being. Peoples use to give some money and food to untouchables. Bakha use to enjoy Jilebi which was sold by roadside. One day he bought some jilebi and wanted to eat while walking home but he failed to announce his presence as untouchable and he happened to touch Hindus. A muslim tangewala came and intervened him and jilebi fell down in dust. Bakha experienced utter humiliation. He went to temple where sweep and priest began to shout at him and people grabbed him out and beat him and same time he saw his sister was crying and coming to him. Sohini told Bakha that Pandit Kali Nath molested her when she was sweeping his yard. Bakha expressed his anger and became wild and wanted to kill that Pandit who pretends to be religious and shows morality.

Rakesh Kumar wrote in quest journal that Bakha feels completely helpless and much troubled at heart. At a moment he feels a wild desire to retaliate when the thought of the pandit Kalinath's action comes to him but realising his helplessness, he wishes that his sister were not beautiful. The third humiliation of Bakha is heart rending. When he goes to the silversmith colony to collect food for the family a housewife becomes furious when she sees Bakha on the threshold of the house and scolds him, "perish and die" as he has defiled her house. Bakha begs his apology and asks for some food that is thrown at him as if to a street dog. The way Bakha collects his chapatti thrown by a women who belongs to upper caste Hindu society is heart-shaking. Bakha returns home with only two chapattis and is in dilemma whether to explain the situation to his father. His father accuses and calls him good for nothing scoundrel. He is hoping that his younger son Rakha might bring something good to eat from military barracks. He now takes a flashback of degrading incidents that spoilt his day. When his younger brother comes home with some food, they all start eating from the same basket. Suddenly Bakha stops eating when something sticky touches his hand and his mind feels uneasy that it might be mixed up with somebody saliva. He tells a lie to his father that he had been invited on the marriage ceremony of Ram Charan's sister whom he once desired to marry. But Gulabo, Ram Charan's mother thought it below their dignity as they belonged to washermen caste and considered themselves superior to Bakha even among the outcastes. The great catastrophe of touching occurs in the morning and poisons his whole day as the novel is based on one day's action.

Bakha was facing humiliation after humiliation, before going home he went to collect food from houses where he cleaned latrines. He cried bread for sweeper. Lady throw bread at him and it fell down on ground Bakha picks it and start to go home. Bakha was very ill when he was child. Lakha went to Hakim. Lakha told about illness of Bakha to Hakim. Hakim treated Bakha and did not show discrimination.

Bakha was honest and hardworking. Charat singh was very friendly with Bakha. He offers tea to Bakha and always treated Bakha as human and never did discrimination. Bakha respect Charat singh. Hawaldar Charat Singh offered Bakha a hockey stick. In one hockey match Bakha shows his interest

in match and played very well and team own the match but other began to quarrel and in a row a high caste Hindu youth was injured. A hockey match was to be played between the local team in which Bakha was 31st Punjabi boys Ram Charan and a host of other boys met Bakha. Bakha showed them his new stick and said that he would score endless goals with this stick. He was almost in air on account of his possession and the prospect of winning the match. The boys expressed their wonder at the bat. The time for the match was drawing near and the team was ready. Both the teams marched to the playground. The Babu's (rich man) son was not taken in the team. He was a friend of Bakha. It was a free style match without any organization and observance of any rules. It was an extraordinary spectacle. The crowd of boys hopped to and fro in the field. Bakha rolled the ball dodging to the goal of 31st Punjabi boys but then he had been caught by a throng of defenders, struggling, shouting shoving to hit the ball out

Bakha managed however to scoop past legs of all the boys and drove the ball into the space between the goal posts. The goal keeper felt it an insult for the fact that an untouchable legs with his bat. Upon his chote Ram Charan, Ali Abdul and all the rest of the team fell upon the goal keeper. Thus a quarrel began between them.

Both the hockey teams began to quarrel began for the reason that the goal keeper of the 31st Punjabi boys had unjustly hit Bakha. There was free fight. The match turned into brawl. Sticks and stones were freely used at each other. The Babu's son was also in the brawl and some stone hit him in the head and he was unconscious. Bakha at once lifted the bleeding boy and carried him home. Bakha and others carries him to his house. When mother saw Bakha touching her injured son, she began to curse him, instead of thanking him for act. Bakha could not understand behavior of those people and saw foolishness in people. The purity and impurity was concern of that lady. He thought he only got abuse and derision whatever he did. Pollution! Pollution! He did nothing but pollute people. He went home and before that he hid the bat among the cactus bushes.

He was disturbed and came home and saw Rakha was dirty. He never washed his hand before lunch and at the same time Lakha abuses Bakha. The father's behavior also disgusted Bakha and Bakha said he would not stay with them and left home.

Bakha was frustrated and went to Golbagh, the public meeting place and sat on stone. Colonel Huchinson's hunting eyes discovered him frustration. He asked to Bakha to follow him and went to church, where his lecture was on Christianity and equality. Bakha did not understand philosophy but Huchinson's wife called Bakha Bhangi. He went to bagh and joined gathering of Gandhiji. Gandhiji appealed that Harijans should give up ill practices but Bakha found it impossible.

Nisar Ahmed Dar wrote in his research paper in Research Gate that Gandhiji spoke on the British policy of creating separate groups in society based on religion, caste and other. Whole we are fighting for freedom from foreign rule. Gandhiji said further that untouchability was the greatest blot on Hinduism. When he was child of twelve a scavenger called Uka, an untouchable used to attend his house for cleaning the latrine. He would ask his mother why it was wrong to touch Uka, and why he was forbidden to do so. If he happened to touch him he was forced to get bath again. Untouchability was not sanctioned by religion it was man made rule for discrimination.

Gandhi realized that the people of India should be freed not only from the British rule but also from the depravity of caste system. Gandhi had made tough efforts to travel all over the country to spread the message of love and brotherhood and had appealed to the people of our country not to indulge in inhuman activities of caste system. In 1932, Mulk Raj Anand met Gandhiji at the Sabarmati Ashram regarding caste issue which he had to raise in his novel untouchable. Mulk Raj Anand revised several parts of his novel Untouchable at the advice of Mahatma Gandhi.

He did not understand philosophy of Gandhiji after that he meet poet Iqbal Sarshar. He told Bakha that very soon new machines will be of cleaning latrines and Bakha became happy and thought it is escape from unhygienic work. He forgot his quarrel with his father and went home to tell good news to his father.

Sandip kumar Sharma wrote in Epitome journal that in this novel, the emphasis is laid on social protest to pinpoint the major flaws in the Indian society. The focus is on the untouchable community known as the Harijan in Gandhian terminology and as Dalits in the present day. There are four major caste divisions in the traditional Hindu Varna System - Brahmins, Kshatriyas, Vaishayas and Shudras. Though this caste division was originally based on division of labour in society but with the passage of time, a drawback entered into this system and the caste of a person was considered from the family genealogy in which the person takes birth. This gave rise to many evils as some castes and the work they did, was considered to be low and the Shudras were called the low caste by the Brahmins, Kshatriyas and Vaishayas. They were existing at the lowest level of the hierarchal system and they had to observe a different code of conduct, different way of walking, talking and appearing in the public.

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OPPROBRIOUS CONDITION AS WELL AS INFERIOR STATE OF WOMEN IN FEUDAL SOCIETY WITH REFERENCE TO MY FEUDAL LORD BY TEHMINA DURRANI

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ABSTRACT

This research paper deals with the study of oppressive and opprobrious plight of the women with reference to the novel of Tehmina Durrani's MY FEUDAL LORD. Oppression of women in the patriarchal society portrays the picture of such woman who is actually suffering and undergoing this entangled state. MY FEUDAL LORD is a crucial issue and burning instance of her own life. It is an autobiography of Tehmina Durrani which enlighten the crux of feminism and its related issues. It focuses differences in relation to feminism. The state of women in the society is not the same. Their interrelation with men cannot be seen apparently. It is rather obscure. It is quite dejected and miserable. Their plight and inferiority generally exposes the burning truth in the male dominated society. Honorific approach towards women is rarely seen in the male dominated society. Nothing any deeds pertaining to the women is commendable and praiseworthy specially in the patriarchal society. In some extent feudalism is accountable for the state of women if we ponder over the pro's and con's of the oppression. Differences are created and instilled in the society due to the patriarchal attitude. Women are not treated homogenously in the strata of the male dominated society. Their all rights are deprived. Their all comforts and amenities are also taken away from them. They are still exploited. Their work their preferences and prerogatives are not considered seriously. Their rights and duties have no value and significance in the patriarchal society therefore they are unable to fulfill the expectations of those they are bound for it. Gender inequality is another big issue in front of the male dominated society. This disparity, discrepancy and imbalance arise many pivotal problems pertaining to the superiority and inferiority of the overall state of women. There is much discrepancy in treating the female child in comparison to the male child. Male child is treated in a well manner whereas female child is treated badly. Male child is attended by each and every member of the family. But such blessing does not get the female child. there is a dearth of equilibrium between male and female. Disparity can be seen everywhere whether in the field of employment and education and such other prima facie field It has been seen that women are mostly harassed physically as well as mentally by the men. It is prevalent picture in the men community. How can we emancipate of women from this brutal, barbarous and wicked circle. It is becoming customary as an evil fact.

KEYWORDS: Opprobriousness, Harassment, oppression, Patriarchy, Disparity and Discrepancy.

INTRODUCTION

This paper reflects how feudal and tribal male dominate and control female and how female rebels against iniquity when such iniquitous act goes beyond tolerance it also pinpoints the picture of struggle against self- right and how she tackles the problems courageously by dint of her own vigour and vitality. She has to face protest against family and society the same story is not only Tehmina Durrani but also common women in the society. Tehmina Durrani depicts her own life account in her novel MY FEUDAL LORD. Nobody can revolt against the power of feudalism. Nobody can dare to speak against it. But Tehmina Durrani has done it. She has brought into notice that how woman revolt against such oppression and female subjugation when it goes beyond the limit of endurance. At the same time her mind, body and soul collectively started to revolt against this brutal custom. Her novel crystalise the predominance of husband in the family, dominance of Boss in the office, dominance in politics and exploitation and harassment in all fields by men. Most societies in the world are patriarchal and which are fully controlled by so called men female subjugation is common and can be seen everywhere in the male dominated society. Feminism

is nothing but a crusade against women rights and prerogatives. It has been seen that the writing of female and about women is not seriously considered by male dominated society. Impunity against women is the crux of the novel that points out the burning issues and incidents occurred in the life of Tehmina Durrani. Patriarchal society is always forefront for establishing dominance over women. Women are absolutely habituated to the heinous act of exploitation, harassment and even sexual harassment as well. Nothing is acceptable if we ponder over seriously by the side of women. Opprobriousness oppression, subjugation, violence, exploitation, harassment and such other problems are prevalent and became common in the female life. Feudalism is the epicentre of all this burning problems. These are the radical problems of women in order to get ride of it they have been struggling since the time immemorial. Even elite men are also involved in this vicious circle. After taking divorce of her first husband she married with Ghulam Mustafa khar after getting married with Ghulam Mustafa khar, her life became complicated and her married life became deteriorated. Her husband was from elite society and was great personality in Bhutto's government and furthermore Khar became chief minister of Punjab. Her second marriage became a nightmare for her. She thought that her second marriage would turn out be well and successful but it was not done so. It proved to be like a nightmare.

RESEARCH OBJECTIVES

- 1 To put forth the struggle of women and highlight their rights, duties and prerogative.
- 2 To pinpoint overall situation in relation to male dominance and highlight oppression and subjugation.
- 3 To identify the area which clarify the structure of emancipation from social evils and bad practices. Such as various types of harassment and exploitation.

RESEARCH METHODOLOGY

This paper carries a research through critical analysis method. Through this method the research will be done accordingly. The aim of it is to find out the truth behind these all bad customs and traditions which always harass to the women community during their full span of life. They always confront them and fight back with full vigour and vitality in their whole life. The problem of oppression and subjugation is male oriented but the consequences of it had to suffer to all women in their life.

ANALYSIS

MY FEUDAL LORD is one of the extra ordinary autobiographies that can ever be written. In this book she talks about social ethos of Pakistani marital life by citing her own marriage as an example. The book revolves around Tehmina Durrani who belongs to ultra-mode Westernized and well off family of Pakistan and Mustafa Khar the most eminent politician in Bhutto's government who belongs to traditional and feudal background. these two reciprocal opposite figures come close to each other but Tehmina's dream turn into nightmare when Mustafa's decency turns into brutality. MY FEUDAL LORD, Mustafa is depicted as a man who demands complete submission. He oppresses his female counterparts Tehmina Durrani's conventional upbringing conditioned by her patriarchal social environment makes her accept her husband's physical assaults and sexual brutality. She keeps on bearing her husband's torture thinking them as a part of her destiny. The novel describes how Tehmina Durrani revolts after physically ravaged by the wounds inflicted to her husband's revolts. She applied for divorce as to get a final respite.

MY FEUDAL LORD gives minute description of the Pakistani society where the Muslim patriarch dominates and entity of the women is that of inferior beings both intellectually and socially. A woman's roll seems to be and instrument for the satisfaction of the men's sexual desire.

Tehmina Durrani was born on 1953. She is a daughter of a former governor of State Bank of Pakistan. Her first book My FEUDAL LORD 1991 caused repulses in Pakistan's male dominated society by describing her abusive and traumatic marriage to Ghulam Mustafa Khar, then chief minister and late governor of Punjab and her experience of a feudal society. If a woman wants to get her own entity or equal treatment from male oriented culture, she has to revolt against it by her own inner will. Her novel reveals

very worst experience of her own instance. Worst experience and Agony are the key factors of the novel. This novel published in 1991. After publishing this novel her own father rejected her. Even her mother always hates her. How women are suppressed when they talk authentically against the system and they are banned and their writings are also tried to be banned by the male dominated society. MY FEUDAL LORD focusses on feudalism, male predominance culture and religion. Apart from it, it highlights the injustice against women sexual exploitation and harassment. It reflects the authentic picture of brutality and maltreatment getting from her husband after marriage.

She had to confront the sexual abuses. Her husband is a representative of male dominated society. Tehmina Durrani had to suffer injustice and great inequity after getting marriage. She did not get any honorific treatment by her husband. But she had to tolerate it as a part of her destiny. Isolated and divorced women are regarded as minor in Pakistani culture. It is expected that ideal wife should play ideal role and they are restricted to the certain extent and they have to follow the orders of their husband. They have no their own wish. By the dint of power they always suppress and oppress the women and force them to do sexual deed against their will. They had become a puppet by the hands of such feudalism and Tehmina Durrani was one of them. She had to face very drastic and horrible consequences and such fact depicted by Tehmina Durrani in her autobiographical novel MY FEUDAL LORD.

Tehmina Durrani is Pakistani writer and who is a founder of TEHMINA DURRANI FOUNDATION (TDF). She was sixth wife of Mustafa Khar. After spending thirteen years of marriage she took divorce from her husband. During these thirteen years she suffered a lot and she has described her own experience and depicted her own sufferings in the novel.

CONCLUSION

This paper concludes that she had to revolt against the situation and cultural struggle. Rebellion emerges due to oppression and has to struggle for emancipation. She has dared to write against feudalism and patriarchal system. She has tried to disclose and tried to bring notice of many iniquitous things of her own life. This story is not her own only but it is a story of such afflicted women those are struggling against this system. This autobiography is a clear panoramic picture of her agony and anguish. It is also an indictment of her own life story.

At last one conclusion can be found out that women suffering has no end. It is like everlasting and perpetual in nature.

According to men, women should be restricted to hearth and child. They should never be superior to men in all walks of life therefore male child is well attended by men in the family whether the family is elite or common no matter of it. Female child is always neglected in all sphere of life. Tehmina Durrani has elucidated all types of exploitation, harassment in her autobiography. How women can get rid of it is a main issue? She has tried to find out a solution of this question. By way of struggle women can solve this problem the same situation happened in her life and how she has got rid of it has pointed out by her in a serious manner. In order to get equal treatment women will have to struggle and it is need to create awareness among them. It is need to propagate awareness among them. For better and happy life it is a key to success and in order to get this key to success each and every women should actively take part in it. Equal rights in all walks of life is yet another issue as far as all women are concerned. They are surely entitled to get it by hook or by crook. There should not be any disparity and discrepancy in their life. They should get all rights and honorific treatment from the male dominated society.

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HUMAN NATURE IN LORD OF THE FLIES

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William Golding [1911-1993] Nobel winner in 1983. Most popular and influential British authors to have emerged after World War II.

Golding's reputation rests upon his first novel *Lord of the Flies* 1954 which he described as an attempt to trace the defect of the society back to the defects of human nature. A moral allegory as well as an adventure tale in the tradition of Daniel Defoe's *Robinson Crusoe*, R.M. Ballantyne's *The Coral Island*, Richard Hughes' *A High Wind in Jamaica*, *Lord of the Flies* focuses upon a group of British school boys marooned on a tropical island. After having organized themselves upon democratic principals, their society degenerates into primeval barbarism. While often the subject of diverse psychological, sociological, and religious interpretation, *Lord of the Flies* is consistently regarded as an incisive and disturbing portrayal of civilization's fragility.

Golding was born in St. Columb Minor in Cornwall, England. He enrolled in Brasenose College, Oxford, in 1930, initially intending to obtain a degree in the sciences. After several years' study in , however he decided to devote himself to the study of English literature. He published a volume of poetry, poems in 1934 he himself later repudiated a work. Receiving a degree in English in 1935, he worked in various theaters in London, and in 1939 he moved in Salisbury, where he worked as school teacher. He served in royal navy in five years during second world war. His interest in the theme of barbarism and evil. He worked continued to teach and write fiction. Next three decades he wrote fiction as well as essays, poems and lectures. Most of these works were overshadowed by the popular and critical success of *Lord of the Flies*.

Golding's *Lord of the Flies* presents a central theme of conflict between the forces of good and evil. Although they attempt to establish government among themselves but without the restraints of civilization they quickly revert to savagery. Similarly in background and characters to Ballantyne's *The Coral Island*, *Lord of the Flies* totally reverses Ballantyne's concept of the purity and innocence of youth and humanity's ability to remain civilized under the worst conditions. William Golding has been described as pessimistic, mythical, spiritual and allegorist who uses his novels as canvas to paint portraits of man's constant struggle between his civilized self and his hidden darker nature. With the appearance of *Lord of the Flies*, Golding's first published novel, the author begins his career as both a campus cult favorite and one of the late twentieth century's most distinctive and debated literary talents. Golding's appeal is summarized by Nobel Prize committee who issued this statement when awarding the author their literary prize in 1983. His books are very entertaining and exciting. They can be read with pleasure and profit without the need to make much effort with learning or acumen. But they have also aroused an unusually great interest in professional literary critics deep strata of ambiguity and Golding provides in *Time* a simple exegesis of his book the theme, he says "is an attempt to trace the defects of society back to the defects of human nature indeed the book begins with a company of highly bred young men ["we have got to have rules and obey them. After all we are not savages. We are English and the English are best at everything", one of them states] and in just a few weeks strips them of nearly every aspect of "civilization", revealing what Golding describes as man's true nature underneath.

In *Lord of the Flies*, religion becomes pagan ritual the boys worship an unknowable, pervading power that they call the Beast, even a group of choirboys become a chanting warrior troupe. Democratic society crumbles under barbarism. "Like any orthodox moralist Golding insists that Man is a fallen creature, but he refuses to hypostatize evil or to locate it in a dimension of its own. On the contrary Beelzebub, *Lord of the Flies*, is Roger and Jack and you and I, ready to declare himself as soon as we

permit him to”, John Peter points out in *Kaenyon Review* . “One sees what Golding is doing ,” says Walter Allen in his book *The Modern novel* . “He is showing us stripped man, man naked of custom and civilization ,man as he is alone and in his essence or at any rate ,as he can be conceived to be in such a condition .”

In his study the *Tragic past* , David Anderson, like many critics ,sees biblical implication in Goldings novel . “*Lord of the flies* ,” writes Anderson , “is a complex version of the story of Cain – the man whose smoke signal failed and who murdered his brother.

Above all ,it is refutation of optimistic theologies which believed that God had created world in which mans moral development had advanced *pari passu* with his biological evolution and would continue so to advanced until all justified end was reached . What we have in the book is not moral achievement but moral regression . And there is no all justifying end : the rescue-party which takes the boys off their island comes from a world in which regression has occurred on gigantic scale the scale of atomic war . The human plight is presented in terms which are unqualified and unrelieved . Cain is not merely our remote ancestor :he is contemporary man and his murderous impulses are equipped with unlimited destructive power.”

The work has also been called Golding s response to the popular artistic notion of the 1950s that youth was a basically innocent collective .Victims of adult society . In 1960C.B. Cox deemed *Lord of the Flies* as probably the most important novel to be published in the 1950s. Cox

Writing in *Critical Quarterly* continued : succeed a good story needs more than sudden death s a terrifying chase and an unexpected conclusion . *Lord of the Flies* includes ass these ingredients but their exceptional force derives from Goldings faith that every details of human life has religious significance .This is one reason why he is unique among new writers in the 1950 Goldings intense conviction that particular of human life has a profound importance . His children are not juvenile delinquents , but human beings realising for themselves the beauty and horror of life.”

Not every critic responded with admiration to *lord of the flies* how ever .One of Golding s more vocal detractors is Kenneth Rexroth who had this to say in *Atlantic* :”Golding s novels are rigged . All thesis novels are rigged . In the great ones the drams escapes from the cage of the rigging or is acted out on it as on a skeleton stage set. Goldings thesis require more rigging than most and it must by definite be escape-proof and collapsing .Rexroth elaborates:”function in minimal ecology but even so and indefinite as it is it is wrong .Its the wrong rock for such an island and the wrong vegetation. The boys never come alive as real boys . they are simply the projected annoyances of a disgruntled English schoolmaster.”

Jean E . Kennard voiced a different view in her study *Number and Nightmare: forms of fantasy in Contemporary Fiction* “Golding s ability to creat characters which function both realistically and allegorically is illustrated particularly well in *lord of the flies* . It is necessary for Golding

To established the boy as real children early in the novel—something he achive through such small touches as Piggys attitude to his asthma and boys joy in discovering Piggys nickname because his major thesis is after all about human psychology and the whole force of the fable would be lost if the characters were not first credible to us as human beings.”

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Abstract:

Ruth Praver Jhabvala is a novelist, short story writer, screen writer and also made her footprint as a social critic thorough her novel writing. She has won the Booker prize for her novel, *Heat and Dust*. As an international writer, she has written about India, America and Europe exposing the cultural realities. The displacement of her life from German to England following the half life span in India and last few years in America reflected in her writing and being considered her a member of the diasporic Indian community. Her Booker winning novel 'Heat and Dust', a cultural novel discloses pre and post-independent India, encompassing socio-political, religious and economical realities.

Key words: Social, Cultural reality, East-West, Relationship etc.

Introduction:

Ruth Praver Jhabvala (7th May 1927-3rd April 2013) German born British is a novelist, short story writer and screen writer, has written several novels, screen plays, scripts and many short stories creating her own footprint. She has won many reputed awards and even the Booker prize (1983) for her novel **Heat and Dust** and many worthy awards for her Indian novels. Though she was European by birth, but lived her adult life in India for twenty four years following and experiencing Indian way of life. She has written about India, America and Europe, and hence known as an international writer. She is being considered as one of the best novelists in English today.

Displacement of her life is reflected in her novels. She is also an Indian but not closely associated with the diasporic Indian community like others. Jhabvala's experiences and concerns seem her own perspective regarding the delineation of Indian social condition. Her social depiction is pathetic and full of anarchy without any hope. She declared that she had written about India differently than others. In many novels, Ruth Praver Jhabvala presents Indian society and culture. Her Characters travels across India and enjoy Indian food. Even they become restless with India's backwardness but make friends and married with them. They also enjoy India's arts, its religion, spirituality and philosophy.

The picture of Indian society delineated by her in her writing shows that there are two nations living with each other; two cultures, one is the culture of rich and the other full of poverty, ignorance, idiots and beggars. Shihan I.H rightly views, "here she has witnessed some hellish and horrible scenes, such as poverty, Hindu-Muslim riot, epidemic famine and like" (Shihan, 26).

Heat and Dust portrays the two cultures of India, one is culture of 1920s and another of 1970 i.e. India before and after independence realistically. The novel begins with the arrival of the narrator, Anne in Bombay, India to research Olivia's life. The narrator Anne and Olivia belong to the foreign origin and through their eyes the social structures of pre and post-Independent India-two phases of the country are minutely delineated by Jhabvala in the novel. The two characters come to India in separate span of time and try to mingle themselves in Indian ways, even try to learn and adjust themselves to the contemporary socio-political conditions of India. The novel depicts a story of two periods and two cultures. First period is of 1920-25 and second is of 1970-75, which show two different cultures working with each other. Jhabvala not only depicts Indian culture but the Western also. The foreigners who have been living in India from a long time have become the part of the society, but they have to live in critical condition. Miss Tietz tells the narrator about the condition of the foreigners living in India as,

“Eight nine of them to a room, and some of them don’t even have the money for that, they just sleep on the street. They beg from each other others there are, women and men, they’ve been here for year they get worse” (HD, 7).

When the narrator Anne goes to Satipur, she takes a room on rent where she observes haves and have-nots, poverty and over crowdedness, but living and sharing with each other. The families are larger and combined with full of respect to their old parents and other relatives and share everything, which benefits for communication and establishing healthy relationships among themselves. The narrator also observes the over crowdedness on the streets, in the bazaar. Everywhere she sees crowd with full of tolerance. People tolerate everything forced to them by others and by themselves. The lives of common Indians are in full of poverty, suffering and degradation. Miss Tietz satirically says that only God can save the Indian masses. The novelist realistically sketches the pathetic and critical condition of common Indian people. The narrator shocked by knowing the critical condition of Inder Lal’s house, in which his wife Ritu, his mother and two children are living in a such a small rooms with full of dirt and the hysteria of Ritu.

The novel also focuses on the family institution setup broadly, examining the certain history and tradition of it. Indian families are visible and united to the large scale where all the family members live together. The earning person, who feeds family, is the boss of a family and under his guidance other members of the family work. Men get superior status in a family due to earning. The novelist also highlighted the realistic portraiture of Indian families where male is dominant person. Instead of directly commenting on the patriarchal system, the novelist raises the men’s relation with the outside of the houses, which makes them more experienced and practical to rule in the family institution. Instead of criticizing the patriarchal system, the novelist views that the practical roles of male for the survival of the family in the house and out of the house lead him to play dominant role. The novelist also focuses on ‘*Sas-Bahu*’ tradition which has been dominantly running in the Indian family institution. The mother in laws stands as the power holder and pillar of the family emotionally and even rationally ordering her daughter in laws and asked to obey the orders is the tradition. As the narrator visited the house of Inder Lal, she observes, “The mother-in-law, in a practiced hiss aside, gave an order to the daughter-in-law which I guessed to be for my refreshment.” (HD, 10)

The novelist delineated the various social groups in relation to the religion, caste, economy, profession, geographical location and ideology. She thinks the culture of India is made up of many socio-religious groups which lead to various personalities. Every group has its own distinct culture and ways of living life. While rendering the various socio-cultural classes, the novelist highlights the new identity and right seeking Hijara class with their living style, ideology and their status in the society encompassing the psyche of both- the Hijara class and the society. The narrator observes, “There was a cluster of spectators enjoying the performance. The Hijras were built like men with big hands and flat chests and long jaws, but they were dressed as women in saris and tinsel jewelry. The way they danced was also in parody of woman’s gestures, and I suppose that was what amused people so much.” (HD, 12)

While delineating the religiousness of Indians, the novelist has elaborately sketched the religious rituals and customs. She notices that God has an importance in the lives of Indians, as all social, cultural, personal events revolve around religion. The novelist views that Indian society is truly religious, and all customs and ceremonies are related with religion. The novel remarkably presents religious aspects of the society. The narrator describes the faith and the way of praying of Inder Lal’s mother as, “mother devoutly joined her hands before the shrines. She decorated one of them with a little string of roses and Marigolds she had brought.have made the highest sacrifice, she sounded really respectful and seemed to have greatest reverence for that ancient custom” (HD, 56& 57).

The narrator views that the religion has its strong impact that it rejects science and medicine. When Ritu gets ill and her condition becomes worse day by day, Maji, the holy woman asks Ritu's Mother in law to take her to a pilgrimage. Through the story of Maji, Jhabvala presented Indian religions and religious conflicts. The novelist renders main two religions-Hindu and Muslim, largely affected by the partition of India. Jhabvala believes that partition is a cause for the lack of Muslim population in Khatm. In the days of Olivia, Khatm has a large population of Muslims, but "this changed in 1947 when they were either killed or immigrated to Pakistan" (HD 69).

Jhabvala remarkably delineated the Indian spirituality, a significant part of Indian culture. Jhabvala takes efforts to portray the Indian spiritualism through the character, Chid who comes in India due to his spiritual attraction. He leaves India after his satisfaction. Even the novelist has shown the narrator, as an alien in India but later she mingles with the spirit of India and accepts simplicity and spirituality of India. Maji also is a spiritual character. When the narrator gets pregnant, Maji tells her that she is pregnant only by observing her. Maji's vision impresses people, as the narrator says, "She was so positive that I have begun to believe her. I assumed that she knew by some kind of second light - it always seems to me that she has powers that others don't". (HD, 138) The spirituality and supernatural elements are elaborately rendered by Jhabvala. The novel has an account of supernatural activities which are rooted in the masses. People pray to God for having children and for good health instead of accepting medical treatment.

Ruth Praver Jhabvala microscopically delineated the multicultural aspects synthesizing and contrasting the East and West. 'Heat and Dust' depicts two time zones, encompassing two cultures, the British and the Indian. The novel tells elaborately two parallel stories about two ladies in different time spans in India. In the first and past zone, the novelist deals with the story of Olivia. Olivia Rivers is a young lady from London who had accompanied her husband Douglas to British colonial India. While the next zone deals with the narrator's arrival and stay in India to find out about Olivia. 'Heat and Dust' depicts the incompatibility and compatibility of two cultures- English and Indian. It has two narrative levels, one in Colonial India and other in an independent India. The narrator acts as the focalizing agent in both the levels. Olivia and the narrator are shown apparently sympathetic towards Indians. Olivia remains successful to fit herself in Indian culture. She is kind, acceptive and optimistic about human relationship. She views, "I don't know India. It's true I don't, but what's that got to do with it? People can still be friends, can't they, even if it is India" (HD, 103).

The narrator elaborately represents the second phase of the Indo- British encounter during the post- Independence era in 'Heat and Dust', in which she stays in the crowded lanes and bazars, and feels free from any norms and customs of India. She experiences the cross-cultural activities with coping and accepting the changes instead of opposing and confronting. Rather she enjoys the experiences without criticism. Jhabvala intentionally depicts the union of the East and the West as far as cultural values are concern. The novelist explores the different facets of India. Spiritual knowledge of Indian attracts west. Jhabvala with her dual concern for India as an outsider and an insider brings two types of characters- the Easterners and the Westerners, and views that India is both the home and exile to the Westerners. The novelist remarkably renders that both the East and West love to each other's culture and also seem ready to accept it with compromise. Jhabvala appreciates multiculturalism and intends to say that one may have a deep respect to all cultures, respect the other's identity. The multicultural aspects of the novel reiterate the fact that East is east and West is west but there is a place where East meets the West. The novelist compares and contrasts India to the West. She thinks India is a big country having many ideas and things. The novelist brings the synthesis by compromising two cultures of past and contemporary India and even the cultures of India and Britain. Her entire characters encounter India physically as well as metaphysically. At the physical level, they experiences India and India's socio-political, cultural life, ancient rich spiritualism, various traditions, its geography etc. Even they notice simplicity, humbleness, homely affairs, family institutions, tradition, co-operation culture, festivals, ignorance

and rituals and also the cruelty and deceptiveness in the Indian society. The novelist makes them free to roam, to see India's relics, and enjoy the Indian foods. She also leads her characters to react on backwardness, heat and dust, superstitions, otherness. Despite that, her western characters become friends and few of them marry with Indians. The novelist's characters respond to India's culture, art, religion, ancient historical richness and philosophy. They become familiar not only with the outward life of India but also the inner, rural degraded and dusty life of the nation. The novel remarkably depicts cross-cultural conflict by depicting face-to-face interactions of the people from two different cultures.

To conclude, Ruth Praver Jhabvala has elaborately delineated the very social fabrics encompassing religiousness, religions, spiritualism and changing scenario of past and contemporary situation of Indian culture realistically. While commenting on the social realism, the novelist criticizes through foreign eyes various social issues and elements without any harsh treatment and intends reformation and rejuvenation in it.

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**DYSTOPIAN TALE OF OPPRESSION IN MYTHOLOGY: AN INTERPRETATION OF
ANAND NEELAKANTAN'S ASURA**

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Abstract

Gods and mythology pertaining to gods galore in all Indian art forms since time immemorial. The mythological tales are ever fascinating and never cease to offer layers and layers of interpretations. Throughout centuries, artists have been playing gods and writers have been playing with the gods. Myths have sustained their interest by their virtue of being open to myriad interpretations. Of the modern novelists who have made use of mythology, Anand Neelakantan has gained immense popularity in recent times. Anand Neelakantan plays with the characters of Ramayana who are believed to be gods. He presents a Dystopia in the Utopian mythology of Ramayana. This paper seeks to study how the author has accomplished this audacious task.

Keywords : mythology, humanization, men, perspective, convention

Introduction

Gods, especially of Hindu mythology, find their way into all stories through a reference or analogy which can be easily spotted. Even real-life characters and modern life dilemmas find their precursors in ancient mythological figures who have been typecast as stereotypes. Playing with the characters of immortals, celestials and gods have always been part of ancient Indian folklore. What is astonishing is that even in the modern era of space travel and exploration of other planets, in the era of robotics and artificial intelligence when people have started aspiring for an evolution of man into a supreme version of humanoid, still gods and mythology pertaining to them are intriguing to many people. The idea of not losing sight of one's roots in this modern materialistic robotic life has helped in sustaining the interest in mythology. Dr. Syd. K in his foreword to *Semmanthaka: The Second Quest* expresses this idea clearly.

“The Hindu *Puraanas* are fascinating in the sense that regardless of the number of times one narrates its many scintilating tales, the readers / listeners never lose their fascination for them. This is because these tales can be interpreted in myriad ways with varied inferences and conclusions, providing stimulating exercises in intellectual flexibility and out-of-the-box-thinking.”(7)

Hinduism offers a plethora of gods one for every season, one for every element, one for every occupation, one for every geographical territory, one for every family too. Every god is celebrated by its people. When a person is born and brought up amidst these gods and celebrations, listening to the stories of these gods, watching performers stage the stories, listening to hymns sung in praise of them and reading these tales, it's hard not to be influenced by them. Many find these stories of gods fascinating and some writers have been more so. They have taken to reinterpreting the old tales of the gods. Not all have found the stories of gods and the depiction of the various characters in the stories acceptable or justifying. Tales have only been told by the victors and the powerful. Hinduism is a religion which thrives on the principles of the caste system. Based on the hierarchy in the caste system only the so-called upper caste received education and could read or write. So, all written literature has been their word. It's only from their point of view that the stories have been told. With the egalitarian way of life being subscribed as the evolved lifestyle people wished to look at these mythological tales also differently. After all, how could the oppressor's version of a tale be agreeable to the oppressed?

Though several authors have been toying with this idea, one of the most interesting and inspiring writers in the present day is Anand Neelakantan. He chose to narrate the tale of Ramayana which has been revisited and reinterpreted a hundred million times in all genres of literature in a unique way. Anand Neelakantan achieved the feat of playing with the gods by employing a few techniques.

The Narrative Technique

The shift in the point of view of narration changes the entire contour and colour of the tale. The general accepted version of Ramayana depicted Ravana as a mighty and cruel oppressor which can be seen in *Hindu Mythology, Vedic and Puranic* written by W.J. Wilkins where he has quoted Griffiths.

Mr. Griffiths, in the preface to his translation of the Rāmāyana, says, "The great exploit and main subject of the Epic is the war which Rāma waged with the giant Rāvan, the fierce and mighty King of Lanka or Ceylon, and the dread oppressor of gods and nymphs, and saints and men." (171)

When Anand Neelakantan made Ravana as the narrator, it gave an opportunity to narrate his story from his point of view. The intention of the author is to let the character of Ravana reveal himself rather than be portrayed by others. To add credibility to the narration, the author adds a parallel narrator: Bhadra. Bhadra's narration appears to be closer to ground reality. Anand Neelakantan is a brilliant tactician who successfully employs the strategy of using two parallel narrations. This helps to avoid any accusations of unjustified glorification of Ravana.

Humanization

In the process of reinterpreting the Ramayana, Anand Neelakantan emboldens himself to play with the gods themselves. This is a high-risk prone adventure especially when there is so much of religious intolerance. A writer could not possibly desecrate a Hindu god and live to see its reception. However, Anand Neelakantan does it with elan and gets away with it. One technique which he adopts is the humanization of the gods. This makes the gods mortals and susceptible to mistakes and censure. Since they are depicted and treated as human beings rather than gods it is possible to attribute human qualities and flaws. The novel begins with jackals and rats eating away the flesh of the dying asura emperor. So at the beginning itself the author shows the vulnerability of human body in spite of his being a legend of a person.

Wendy Doniger in his book *Hindu Myths* reveals the nearness of gods and demons to men in the myths. He handled the demarcation with ease by simply labelling stories of men as legends and stories of gods as myths.

"As the Hindu gods are 'immortal' only in a very particular sense – for they are born, and they die – they experience most of the great human dilemmas and often seem to differ from mortals only in a few trivial details and from demons even less. Yet they are regarded by the Hindus as a class of beings by definition totally different from any other; they are symbols in a way that no human being however 'archetypal' his life story can ever be."
(page13-14)

However, Anand Neelakandan feels no compulsion to separate the gods from the men. It appears that he holds the belief that great legendary men were elevated to the status of gods. Sita is a "Deva woman", Ram, "the Deva Prince", the word deva referring to a race of people.

Upholding the conventions

Another scheme which he employs is to uphold the conventional gods as the better mortals or superior mortals and in a way justifies their success in life. Thus, the idea of projecting Ravana as a

protagonist does not provoke the religious sentiments of the traditionalists. Ravana is the protagonist undoubtedly but he is not glorified either. He is not shown as the good. But, he is shown as the man who had the potential to become a great victorious hero but one who failed in his life as well as failed his people. Still Ravana is the man who could have become a hero but who unfortunately became villain. This was a convenient way of putting him away in his place which had been reserved for him by the traditionalists.

“Anger got the better of me” (152) says Ravana. “He was too humane to be a god” (393) reveals Bhadra. The popular belief of gods and asuras are kept largely intact with the precept of their nature untouched. The popular belief is mentioned by M.S.Purnalingam which also gives an insight into who created the popular belief.

“The Aryans called themselves Gods, Suras, Yakshas, and their foes Asuras, Arakkar, Rakshasas, Nisa-saras, Niruthar and so forth. Both were supermen, the former by the force of their penance and the latter by their strong constitution and physical prowess.”

Anand offers some meat to modernists by dwelling on Ravana’s dreams and capabilities. Anand basically flatters to deceive. Ravana is depicted as a dreamer who fails to achieve his dreams. Ravana promises an egalitarian society but does not keep his promise.

“I was a tyrant, maybe a benevolent one, but I was no Mahabali...And I had become blind to the sufferings of the people. When I strove for bigger things...I forgot something simple and basic. I forgot my people.” (426)

The narration of Bhadra runs parallel to Ravana’s and it balances any kind of elevation of Ravana’s character, always reminding one of the ground realities.

Anand Neelakantan plays it safe when he plays with gods, as he is aware of what he has taken up. Ravana is a man of such caliber to be a worthy villain to the heroic Ram. Ravana is still portrayed as a perfect foil. Thus though the novel seems to be an unconventional way of looking at Ramayana, it still conforms to the conventional outlook. ‘Milton belonged to the devil’s party without knowing it’, they said. Anand Neelakantan belongs to the god’s party in all his awareness.

“Rama had sacrificed the two people who he loved most, for the sake of his *dharma*...Rama stuck to the literal words of the scriptures. He led an unhappy life and sacrificed everything – his wife, his brother and his conscience, for the *dharma*.” (493)

Anand does not play against the gods but with the gods and he is definitely on the god’s side knowingly. It is this awareness that helps him walk the razor edge confidently. He is determined not to let the gods down. All he does is to raise Ravana to heights and drop him from there. Certainly, it would be a way of pleasing the gods and the traditionalists. It must be heartwarming to them to know that Ravana is a failure not only in Ramayana but also in Ravanayana (the author claimed that he was narrating the Ravanayana). Playing with gods is not what any writer could do and do successfully in a conventional set up. Yet, Anand achieves this feat with the employment of these techniques.

According to Devdutt Pattanaik, myth is also a kind of truth. In his book, *myth = mithya: a handbook of hindu mythology*, he puts forth the idea that myth could be truth which is subjective, intuitive, cultural and grounded in faith. Thus, though these myths are tales they acquire a kind of validity based on the faith attached to them. Hence it is difficult to negate them all of a sudden. They need to be treated with utmost respect which the author does and he is justified in doing so as well.

Conclusion

Anand Neelakantan has successfully brought out a newer version of Ravana's story from a different perspective. His attachment to the idea of mythology is understandable. His intention to present the tale from the defeated's point of view is laudable. He has been able to accomplish it by the brilliant use of certain techniques. The change in the perspective of narration reveals the hidden side of the story. Humanization helps in treating gods and demons with much more ease and flexibility. Not desecrating the gods by any means and upholding the conventional idea of divinity saves the author from the wrath of the traditionalists who are religious fundamentalists.

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Abstract:

Jai Nimbkar is one of those women novelists in Indian English fiction, who keenly records the changes occurring in the destiny of the Indian women fraternity. Like Anita Desai, Anita Nair, Manju Kapoor and many more modern women novelists, she too through her writing explores and reveals the changing predicaments of the Indian women who have been an ignored section of the traditional society. Her novel *Come Rain* observes and records the change occurring in the mentality and sensibility of the woman who come from overseas.

The novel exposes the narrow mind setup of the Indians especially of the traditional Indian women who cannot think beyond their culture. Ann's entry in the household of Ravi marks the inception of the cross cultural and ideological conflict in the novel. This conflict is between the Indian and the American way of leading life. The novel reveals the fact that even today the elder generation of the women in traditional Indian society have not come out of the frame of their traditional life and its age old traditions and customs. For the traditional women like Ravi's mother, marrying against the desires of the parents, marrying with a girl or a boy from other caste, class and community or marrying a girl or a boy from other country or culture is nothing but a sin and insult of the patriarchal setup. The act is a violation of principles of the traditional society which guides their lives and is taken to be a revolt against their traditional and patriarchal system and a blow to the existence of their society and its culture.

Keywords: Patriarchy, Culture, Tradition, Freedom, Equality, Ideology etc.

Ann, the protagonist of the novel *Come Rain* is an American girl who gets married to an Indian out of her attraction to see India and understand its culture. Ravi worked as a Plant Scientist in America and after his marriage with Ann, he returns to India and settles down in Sangrampur, a place in Maharashtra. In this novel Jai Nimbkar shows the basic difference between the attitude of both Indians and Americans. Americans, wherever they look and whatever they look at, they look at everything out of curiosity, they look at it as an opportunity to see and enjoy something new which is not seen in their country. They do not name the things; instead they appreciate it and enjoy it seeing. They are very open and frank as compared to the Indians. This is seen in the marital relationship of Ann and her husband, Ravi. When Ravi takes Ann for sightseeing in Sangrampur, Ann just goes on appreciating it. She finds beauty in mud and dirt of the Indian society. On the contrary her husband goes on finding the faults and names it. Ravi's attitude is full of negativism which is revealed through his reaction.

“Ravi found nothing charming about Sangrampur and whatever nostalgia he may have felt for the childhood and adolescence spent in the city had long been replaced by contempt and embarrassment when he compared it to any of the American cities he had seen” (Pg.9).

Jai Nimbkar shows that the strong influence of the culture and its traditions on the Indian woman do not let them appreciate such actions of their children. Here the novelist points out the inability of the Indian people especially of women to accept the change when it is against their traditions and culture. For example, when Ravi brings Ann as his wife, no one in the family appreciates this change or action of his. Consequently Ann receives a cool welcome. Ravi's mother is against his marriage just because Ann does not belong to her culture, caste and community. Being a traditional woman she cannot think out of a traditional frame of thinking and cannot digest this change which she thinks is a violation of the norms of the traditional pattern of life.

Ravi says “Ours is a very rigid society in which parents traditionally arrange their children’s marriage. Naturally a very traditional woman like my mother feels hurt because I didn’t even consult her about my marriage. And then the fact that I married a girl who does not belong to our caste or religion or race compounds the insult” (Pg.33).

This is the reason why Ravi’s family stands against his marriage with a girl who is not an Indian. Ann is ill-treated by his family, especially by her mother-in-law and other members in the family. In such situation, disapproval or anger is expressed either through physical or mental harassment. Ann goes through both the ordeals. Food which is served to Ann does not suit her body and causes health problems. The food is either very spicy or hot and Ann is not habitual to such kind of food, consequently it makes her suffer physically. Ravi on seeing his wife’s suffering makes a mild suggestion to his mother which is not taken seriously. On the contrary his mother retorts “Are we all supposed to change our eating habits and eat what we do not like for the sake of one person” (Pg.31).

Ann is not happy with the way the food is served to her and the mild attitude with which her husband suggests his mother to make the food as per the expectations of Ann. The way Ravi makes a mild suggestion to his mother shows the influence of Patriarchy on the lives of the children in the family. They cannot go against the elders in the family and there is no question of making suggestion in a louder voice or in anger. In a Patriarchal setup such freedom is not given to the children. On the contrary, they have to act on the instructions of their parents. Ravi is in such a patriarchal system where he cannot dare to ask his mother to change. On the contrary he asks his wife to change as per the family norms and patterns. When Ann complains that she has constant burning in her stomach due to the heavy and spicy Indian food, Ravi says a little impatiently “you will get used to the food after a while. You used to eat Mexican food and that is as hot as our food, if not more (Pg.31).

Ann feels completely helpless and anchorless. In this critical time in her life, she looks at her husband who has brought her here as an emotional support but he too blames her and engages her in the family traditions eventually. She feels very sorry that her husband has colored himself in the colors of the Indian traditions. But the appreciable thing about Ann is that she learns to cope up with the unfavorable conditions in an alien country. The very basic problem which she confronts with at the initial stages of her married life is communication gap which occurs due to her ignorance of Marathi language. So she attends the coaching for Marathi and tries to acquire mastery over the language. With this instance the novel reveals the contrast between the Indian mentality and that of the American. Indians are averse to change but foreigners are not.

Even though placed in an alien surrounding and completely unfavorable conditions, Ann emerges as different kind of woman who makes no compromise so far her ideals, her values and her autonomy is concerned. She becomes an Indian wife but with American spirit i.e her love for modernity and freedom remains intact. Her husband’s family makes all possible efforts to impose upon her the traditional patterns of life but fails. When force becomes more powerful, either in the form of physical or mental persecution, Ann leaves the house of her husband to preserve her values of modernity and autonomy.

Ann involves herself in the mission of social reformation through education. She associates herself with a social group called Samaj Seva Sangh which works in all kinds of social fields like literacy, family planning and crèches. And she specially reserves 2 hours from her busy schedule for her interest in teaching to preschool children of working women. She also works for the betterment of the children from Zopadpatti. She educates them and makes them self-reliant. Directly or indirectly, Ann tries to abort various social evils in the system like poverty and slavery which has caused irrevocable damage to

the Indian society. Here we see Ann in the role of a social worker who has passion to change the system which is not right.

She emerges as a great advocate of young adult's right to freedom. When she comes to know about the miserable plight of Mahesh, Ravi's younger brother who looks after the farming of the family lands, she encourages him to raise his voice against injustice of the patriarchal social structure. She cannot tolerate the fact that children in the Indian traditional families have no freedom. Their lives are guided by their parents. She feels pity for Mahesh for the way he is leading his life in the household of Mr Gogte, his father. Ann is shocked to know that it is Appa, her father-in-law who takes all the decisions. Even which crops to plant, when to harvest, where to sell is decided entirely by him. Mahesh cannot spend any major amount unless his father sanctions it. In fact the account is operated by his father. It is Appa who draws checks for payments and all the produce is sold in his name. Mahesh says "I am really nothing more than a Mukaddam, a supervisor (Pg.42). When she asks him about the financial arrangement "Does he pay you so much per month or share of the profits or what? Mahesh shook his head" (Pg.42).

Mahesh's plight is representative of all those who are part of the patriarchal system which is based on the principle of command and obey. It is the patriarch who commands and it is a family which has to obey. There is no respect for the emotions of the sufferers in the family. It shows that not only women but men too suffer at the hands of the male dominating society. By encouraging Mahesh to raise voice against this injustice and tyranny of the patriarchal system Ann tries to create awareness among them about their rights, their positions and they worth as a member of the family. She makes them stand against such unjust social system and inspire them to get and preserve the values of freedom.

Ann directly or indirectly works for communal harmony too by helping her sister-in-law Mohini to marry a boy who belongs to Sindhi community. Ann strongly supports Mohini who loves her boyfriend and is determined to marry him. By convincing and preparing her husband Ravi and his family, she tries to give hope to many like Mohini who want to marry the boy or a girl of their choice. Here too, she emerges as a great advocate and supporter of equality and exercising one's right of choice. Being a girl from such a country where the freedom of the children in the family is constitutionally acknowledged, she cannot tolerate the fact that the young girls are tabbed by their families. She does not like the Indian mentality which keeps the control on the wandering and free behavior of the girls of marriageable age. Though Ann emerges as a great admirer of the Indian way of life yet she does not hesitate to criticize the systems like depriving children from the right of freedom, tabbing of young girls and much more. Ann acts as a bridge between these two cultures and tries for their unification.

Though is a free, bold and modern woman from America, she never behaved in the manner and fashion which will damage the reputation of her family. She comes in touch with many men like Shree, her husband's friend and Mr Kamat but she never displays any indecency of behavior while being in their company but acts like a typical Indian wife who knows the value and meaning of chastity and understands fully that she is responsible for her family and acts very maturely.

Ann's decision to stay back in India without her husband and apply for Indian citizenship shows that she has been transformed from a free American girl to a mature and responsible Indian wife. She stays in India not as an outsider but as an Indian. When Shree, her husband's friend refers her as an outsider she does not like it and she promptly and candidly says "I am not an outsider strictly speaking" (Pg. 12). It shows her acceptance of her own transformation from an American girl into an Indian wife.

Ann emerges as a strong critic of the Indian marriage system in which wife has no opinion and are least considered in any decision making process. Women in India after getting married lose their identities and freedom and act as per the instructions of her husband and his family. Ann neither loses her identity nor her freedom. This is shown through her act of not to follow her husband when he eventually returns

to America. Ann, being modern and educated girl, believes that marriage is relationship which is maintained on the understanding of both husband and wife where each has equal importance and right of freedom hence women should be considered in every decision taken by her husband. But that does not happen in her case. Her husband does not inform her about his decision to return to America eventually so she decides not to go with her husband to America and remains back in India with her children. The novel ends on a disappointing note and shows how marriage can act as a great hurdle in highest flight of the human soul. Ann realizes that she has committed a mistake by marrying as Marriage has only given her responsibilities, status and locale, all of which indicates restrictions. But true to her independent spirit she is determined to break all these barriers which make her a traditional woman, who lives and dies within the four walls of her marital home. The concluding lines of the novel display strong desire of Ann to come out of these restrictions which marriage has imposed upon her. She begins a new life which is free from all traditions, customs and domination of men.

“But now I am untrammelled, free to follow my own inclination. During the holidays I will take Rahul and travel the length and breadth of this country, see its mountains and its temples and its rivers and its cities, meet and talk to people, open myself to the widest range of experience”(Pg.267).

She felt as though for the past few years she had been in a limbo, she was now filled with the excitement of having just arrived in this strange and beautiful land. The way Ann struggles to maintain the balance between the two cultures, tries to bridge the gap between these two cultures, adopts new culture and new identity as an Indian wife, takes a bold decision not to follow her husband to America and stays back in India, continues her daily life in an alien country with unfavorable conditions do make us think of her very commendably and salute her dashing spirit. What she does may be taken as a great achievement on her part which would have been far impossible to many Indian women.

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ABSTRACT: *In this article we are discussing on Recent Trends of Study English in India, The study also evaluates the role of English studies with respect to the lack of teachers in English studies. As earlier all the renowned Indian Examination Bodies like—the Civil Service Examinations (CSE), Maharashtra Public Service Commission (MPSC) and University Grants Commission's National Eligibility Test (UGC -NET) prepare the paper in native or Hindi language but gradually India Education System changed and the above mention exams are now held in both Hindi as well as in English Languages. Most of the Central Board of Secondary Education (CBSE) Indian School Certificate Examination (ICSE) running school implementing Oxford and Cambridge Curriculum for even junior class to establish English culture. This becomes one of the most recent trends of study English in India. English studies in India, now becoming 2 centuries older. Many authors publish excerpts of their books online for encouraging sales. Today, the habit of reading is decreasing. So the writers have got to keep up more to the tastes of audience and their fast paced lives. The audience needs maximum entertainment in minimum time and effort. However, the Indian English popular fiction portrays the tastes of Indian writers and hence can be analyzed as a cultural study material.*

Key Words: *Internet, Textbooks, Trends, English Language.*

INTRODUCTION

All manuscripts must be in English. These guidelines include complete descriptions of the fonts, spacing, and related information for producing your proceedings manuscripts. We ask authors to follow these guidelines and make the paper look exactly like this document. The easiest way to do this is simply to download this template and replace the content with the text of your manuscript.

This template provides authors with most of the formatting specifications needed for preparing electronic versions of their papers. When you submit your paper print it in two -column format, including figures and tables.

The advent of the 20th century marked a significant paradigm shift in almost all walks of life. The century witnessed extraordinary seminal happenings wherein life itself got redefined. Literature, which has always been the index of various hues of life, too witnessed watershed moments. Peter Childs in *Modernism* says:

. . . modes of literary discourse blur . . . or overwrite . . . the ones before. Hence, there is an undeniable inter- relationship between life, literature, thought and language. The ever-changing paradigms of the global world have given literature not only an opportunity to revisit its own theories and practices but chartered a course for new ones to emerge. The issues of society, culture, politics, gender, etc. need to be oriented and explored with reference to the changing necessities of the society. Moreover, the rise of a global world has made the medium of imitation a complex phenomenon as the linguistic diversities have paved the way for a multilingualism that co-exists with the ever-increasing territory of a single Global Language, English, which in turn comes with its own set of adaptations and “englishes”. (2007: 66)

Indian English literature (IEL) refers to the body of work by writers in India who write in the English language and whose native or co-native language could be one of the numerous languages of India. Its early history began with the works of R.K. Narayan, Mulk Raj Anand, Raja Rao who

contributed to Indian fiction in the 1930s. It is also associated with the works of members of the Indian diaspora, such as V.S. Naipaul, Kiran Desai, Jhumpa Lahiri, Agha Shahid Ali, Rohinton Mistry and Salman Rushdie, who are of Indian descent. It is frequently referred to as Indo-Anglian literature. *Indo-Anglian* is a specific term in the sole context of writing that should not be confused with the term *Anglo-Indian*. As a category, this production comes under the broader realm of postcolonial literature - the production from previously colonized countries such as India.

A major trend is the original creative writing in English in the Indian subcontinent, among others. After the trio of Raja Rao, R K Narayan and Mulk Raj Anand in the middle of the 20th century, we have a multitude of writers both men and women from different walks of life on various themes. While economic and social development was a priority for political leaders like Mahatma Gandhi and Jawaharlal Nehru, the psychological and sociological consequences of development became a major preoccupation for writers like R K Narayan and Kamala Markandaya as in *The Painter of Signs* and *A Handful of Rice*, respectively. They dealt with a less complicated and largely rural life in a leisurely fashion. Their overtly political and social themes required a slow space for introspection at every stage.

The changed perception informing a different nature of the relationship between the author and his work has also impacted the contemporary Indian-English fiction writing. Instead of being the creator or the producer of a literary work, his role gets approximated to that of the manufacturer of a work of art. The writers settled abroad and the ones who divide their time between India and abroad have contributed much to this rapidly developing Indian Literature, sub-genre of English literature. Now Indian English literature no longer remains limited to the writings necessarily of the "sons of the soil". It has broadened the scope of fictional concerns of these writers from purely Indian to the global and transnational. Today Indian English as well as Indian writing in English has got its own identity. A number of recent Indian novelists have produced significant novels, making a mark in the literary world.

The fictional writings of many of the recent Indo-English fiction writers also register a marked shift. Instead of informing a typical Indian cultural background and traditional Indian cultural ethos, their works exhibit global concerns through the presentation of multi-cultural reality. The changed nature of their concerns has resulted in their ever-increasing readership. The expansion of the scope of their thematic concerns and development of new forms of expression have won them many prestigious International Awards including the Nobel Prize won by V.S. Naipaul. Their writings have won acclaim far and wide. Instead of the presentation of typical Indian socio-cultural background and typography, these writers concentrate on different forms of life concerning various cultures. Similarly, the presentation of traditional Indian middle-class society and its contradictions has been replaced with the life and experiences of the rich and to a large extent socially liberated people. Their works are not limited to the representation of commonly experienced epistemological world of the poor and the socially down-trodden.

A new form of writing

Novels: Whenever a new form of writing emerges, there are a lot of changes in the society which influences it. For example, when the form of 'novel' came into the literary canon in the eighteenth century, it wasn't just the form which emerged but it represented a whole lot of people who thought the way a 'realistic' protagonist in the novel did. In Britain, the shift from epics to novels came gradually as more and more people from the working classes and women started reading. This could be related to the growing economy where goods started being available in the market, which meant that women didn't have to produce those goods at home, giving them a lot of luxury time. Reading was also considered a luxury and to show off their wealth, the aristocratic men gave a lot of free time to their women. It slowly became a status symbol.

In India, the recent trends of teaching English, failed to gain universal existence. It continues to frighten the students due to stiff curriculums and huge syllabus for those who speak regional tongue but love to do extremely well in English. Before independence, Indian students were taught by British masters. Their methodology of the aching was similar to the teaching in English Countries. But after they left India the flavor of English Language started vanishing in India slowly and slowly. Now days, language experts are trying very hard to implement best methodology of teaching English Language.

MORDERN TRENDS OF TEACHING ENGLISH

According to Deena Boraie, there are eight trends in teaching of English as discussed further. "Change is the Goal of Teaching English" says Boraie "In my opinion there are two key changes in the purpose o f teaching English. Firstly, as Penny Ur (2009) noted, the goal is to produce fully competent English knowing bilinguals rather than imitation of native speakers. The purpose is not to aspire to become native speakers of English because we are already native speakers of our own but to focus on English as a means of communication. Secondly, English is not viewed as an end in itself but as a means to learn content such as science and mathematics".

INTERNET RESOURCES

In present days Mobiles, Laptop, tablets and smart phones becomes most crucial part of our daily life, and references to anything are easily available due to fast internet access anywhere so it is easily assumed that textbooks will lose their existence in near future.

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However, when women and the working class started reading, the novels had to be about something they understood. They needed a more vernacular language and a much easier content without fancied language and techniques. Result of these numerous political and social changes was the emergence of novel. The novel now had a simplistic approach and authors wrote about people from daily lives. An example of this would be 'The Life and Opinions of Tristram Shandy, Gentleman'.

THE RECENT TRENDS

All over the world, the student centered English language teachers seem to have realized that gone are the days when teachers reined their class with all monopoly where the students remained as passive. There is rethinking regarding the growing interest of implementing the basic educational goals. Having realized the need of the hour; the English teachers convene different types of conferences and seminars to create a platform and to get to know the upcoming ideologies in the ELT and also to upgrade themselves professionally. Larsen Freeman (2007) asserts that it is the fifth skill of language that enables the efficiency to use grammatical structures with accuracy. There are multiple methodologies of teaching English language. Each method is accepted as a dev elopment of the other teaching method. Still, no proper method is found for the solution of the English Language Teaching problems.

DEVELOPMENT OF ENGLISH STUDIES IN INDIA

The publication of Gauri Viswanathan's *Masks of Conquests: Literary Study and British Rule in India* (1990), which deals with the ideology and practice of English studies in British India, set the tone for deliberations on the social and cultural functions of English studies in India. This trend gained momentum in two seminars organized in Delhi and Hyderabad under the aegis of the UGC and the British Council in 1988 and 1991 respectively. This was followed by some seminal books like *The Lie of the Land: English Literary Studies in India* (1992) by Rajeswari Sunder Rajan, *Provocations: The Teaching of English Literature in India* (1993) by Sudhakar Marathe et al., *Rethinking English: Essays in Literature, Language, History* (1994) by Svati Joshi and *Subject to Change: Teaching Literature in the Nineties* (1998) by Susie Tharu. These much-discussed volumes, which are serious critiques of English studies in India, with the exception of some papers in *The Lie of the Land*, mainly deal with postgraduate (PG) teaching experiences in elite academic institutions in Indian metropolis like Delhi, Mumbai and Hyderabad. The teaching-learning scenario at the undergraduate (UG) level in rural India is not a major issue in these books. The focus of these books, however, remains on literary studies alone. A novice in the field may get the impression that literary studies are synonymous with English studies. Besides, almost all the contributors to these volumes are university teachers of English. Therefore, these books cannot be considered definitive documents of English studies in India (also see Perry 2005 for outsiders' views on these books). Since the last decade of the twentieth century witnessed a serious attempt on the part of Indian academics to question the relevance of teaching British literature in post-colonial India this paper examines the syllabi reforms in the first decade of the twenty-first century.

ROLE OF ENGLISH STUDIES

The questions raised in relation to teaching of literary criticism extend over to other areas as well. The teaching of linguistics and women and English studies are two issues taken up for analysis here as examples.

- [1] The paucity of competent teachers and teaching of linguistics
- [2] Women and English studies

RECENT TRENDS OF ENGLISH STUDIES IN INDIA

Now English has emerged as a one of the most acceptable global language. The electronic media has a great impact on the literary writings in terms of figures as well as in their expectations. Poetry is accepted in the variety of film songs, advertisement jingles during TV news or daily soaps that means the poetic form of presenting any thought is more easy to learn and consider and also a medium of entertainment for audience. English is now declared to be developed in different flavors across the country, as the speaker moulds in a situation when English is not their native tongue and the Indian English is just like this. The emergence of the modern trends is due to Westernization in Literature. Indian education system also took initiative and introduce innovative and interactive study like smart classrooms, online chat sessions, interactive language labs.

CONCLUSION

This becomes one of the most recent trends of study English in India. English studies in India, now becoming two centuries older. All over the world, the student centered English language teachers seem to have realized that gone are the days when teachers reined their class with all monopoly where the students remained as passive. In India, the recent trends of teaching English, failed to gain universal existence. It continues to frighten the students due to stiff curriculums and huge syllabus for those who speak regional tongue but love to do extremely well in English. In this paper we are presenting Recent

Trends of Study English in India, The study also evaluates the role of English studies with respect to the lack of teachers in English studies. Literary Tradition in India has seen a gradual change. While we compare the two eminent writers- Chetan Bhagat and Anita Desai; critically; there is no comparison. However, both of them have made their own mark in the Indian writings in English. It's quiet natural to compare it with the bollywood statistics. A box office hit may not be as critically acclaimed as a documentary. The critics may have criticized the movie but it does wonders at the box office. Similarly, Bhagat has his own set of readership which probably is not those who love English or are eminent readers; but the fact couldn't be denied that he has made India read. From the bus stops to the airports, people pick up his books. However, the touch of English and writing cannot be compared to Anita Desai because she has a brilliant and firm style of writing. Concluding, I would say that both of the novelists are important in the field of Indian Writing in English as both of have set different trends!

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Introduction :

Novel is very popular form in 21 st century .It is mirror of ultramodern society, it reflect the complexity of human life. In Indian English Literature, novel is an important and popular form of literature. After the independence, the novel has portrayed the social situation realistically. Many years of Independence common men, the poor and the downtrodden continue to be exploited and oppressed. The poverty of Indian masses, their awful standard of living, their struggle for food, their exploitation and humiliation to the extent of their moral breakdown, such kind of issues which are interwoven in the novels of Bhattacharya, Mulk Raj Anand and Kamala Markanadaya. In this research paper I would like to focus on Rural Poverty and Economic Disparities in Indian English Novel.

Key words: Poverty, downtrodden, exploitation, oppressed, suppressed.

Discussion:

Mulk Raj Anand, the successor of Munshi Premchand, who presented the problems of the farmers, clerks, prostitutes and such people as stand on the bottom rungs of the social ladder. He had seen villagers groaning under poverty, sucked dry class, being insulted and injured by the zamindar and the money lenders. Therefore his heroes are the downtrodden sweeper, coolies, the unemployed coppersmith, the debt-ridden farmers and poor simple soldiers. Poverty and sufferance is the badge of their class. Bhiku, the chamber in *The Road (1961)* is persecuted and tortured by rich but remains unbowed till the end. Gauri, in *The Old Woman and the Cow (1960)*, posses an equally dauntless spirit against economic forces of her life.

R.K.Narayan portrays in his novels a pitiable and touching picture of the poverty-stricken and hunger-afflicted people. In his *The Financial Expert(1952)* we are touched by the sight of a desperate group of people who sees an unclaimed dead body and collect a lot of money to give it a burial.

The advent of Bhabani Bhattacharya is an historical occurrence in the history of Indian English literature. His novels are a faithful record of rural poverty a saga of inhuman atrocities inflicted on the poor, the unjust distribution of wealth and economic exploitation of the poor by the rich people. They present the tough conflict between the rich, the profiteers and the black-marketers on the one hand and downtrodden, helpless and miserable people on the other hand in *He Who Rides a Tiger (1954)* Bhattacharya not only records the misery of the poor but also the cruelty of the rich, he presents contrast between prosperity and the poverty, power and helpless, righteousness and hypocrisy. The novel reveals the government's rigid and impractical economic system which created such an unbridgeable gulf between haves and have-nots. His novel is based on his exposure of social evils and incidents that occur, his novels are related with to humanism, struggle for freedom and reformation in society everyday in common life. *A Goddess Named Gold (1960)* is a modern fable of India of the time of independence bringing to light the defects of the government's economic policies. The second novel *A Handful of Rice (1966)* focuses attention on the curses and misfortunes of poverty, the problems of joblessness and pains of hunger. It portrays realistically the agony of the age.

Arundhati Roy's Booker Prize Award Winning novel *God of Small Things (1997)* is a masterpiece which hailed the storm in the postmodern Indian English. In this novel she gives the voice of the oppressed, suppressed and marginalised men and women. *The God of Small Things* is record of conflict between the two classes of society. The people of higher strata of society have been symbolized

as the God of Big things, such as - Pappachi, Baby Kochomma, Mammachi, Chacko, and Inspector Thomas Mathew and the People of Small things such as Ammu, Velutha, Rahel, Estha and Sophie Mol. Roy presented injustices of castes, class and gender.

Arvinda Adiga exposes the shadowy side of fast developing country which is booming and progressing by leaps and bounds in his novel, *The White Tiger* (2008). The novel is meant to be a social documentary and a study of injustice and power in the form of class struggle in India that depict the antihero Balaram is representative of the downtrodden section of Indian society juxtaposed against the rich. *The White Tiger* (2008) protagonist exposes that the three pillars of modern India democracy and justice reducing them to the tired clichés of faltering nation. It is set in the backdrop of the economic boom in India that has ushered the great gulf between the haves and have-nots. Arvind Adiga writes about the binary nature of Indian culture; the Light and the Darkness and how the caste system has been reduced to 'Men with Big Bellies and Men with Small Bellies'. The novel is story about lot of things, it is about the new India One that appears to be shining through Glass buildings, easy money, and mall lit as if with Christmas lights, while the same time it is hollow within, and the tension between this superficial prosperity, and the utter poverty and helplessness of those that actually make and build this India. It is about those areas of darkness, which lie within the minds of people that are the fuel of this machine.

Conclusion:

Mulk Raj Anand, R.K.Narayan, Bhabani Bhattacharya, Arundhati Roy and Arvinda Adiga depicted poverty and economic inequality in their novels. Therefore novel became important social document which reflects grim social reality.

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ABSTRACT

The Writers generally illuminate the hazier part of life which go about as a voice of progress and edify the peruser's brain. Shashi Deshpande, an Indian ladies author depicts the mental struggles looked by an Indian lady. By and large, the books of her are about ladies' self-journey and battle to liberate themselves from the limitations forced by society, culture and nature. Shashi Deshpande books or novels investigate the situations of women's lives and in a real sense enable them. Saritha (Saru), a female hero in Shashi Deshpande's *The Dark Holds No Terrors* depicted as a common working class proficient lady who verbalizes her losses, clashes, sufferings, battles, misfortune lastly got herself away from profundities by introspecting herself. Saru generally has the journey and stress the vitality of affirming one's way of life as an autonomous person.

KEYWORDS: Identity, conflict, gender, family, society, patriarchy, profession, retrospect, introspect.

Feminism in Indian English Literature is influenced by the Western Feminist Movement. The freedom struggle under the leadership of Mahatma Gandhi and Raja Ram Mohan Roy who worked for the abolition of Sati and child marriage, which were evil practices prevalent in India, paved the way to fight for women's rights. Social reformers also encouraged widow remarriages. A woman is supposed to act according to the traditions and customs of the society, but the question is in the interest of the woman whether to adhere to the age old hegemony or react and develop independent thinking and act accordingly and transform, the question is of transformation or adjustment; we find that there is a gradual change in the woman as they transform from traditional to modern in the contemporary period. Shashi Deshpande is one of such prolific writers well versed in knitting the story emphasizing the age old society especially the situation of women in the patriarchal society and the relationship among different women characters. Our Society is brimming with Catch 22s and inconsistencies. Here a female is viewed as a fringe individual from the family, both in her parent's home as well as spouses. In the novel *The Dark Holds No Terrors*, the mother-little girl relationship depends on orientation predisposition and coldness. Saru is the little girl of the family, denied of parental consideration and warmth. All through her lifetime, she can't choose her underlying foundations and this prompts her uncertainty. As the girl is nearest to the mother, this instability is scoured on to her too.

The Novel deals with the female hero Sarita who face clashes as a Doctor and a spouse. She has confronted numerous horrendous occurrences in her day to day existence which clears a method for looking for her own 'self' and get herself boldness to face the truth eventually. Saru had severe youth encounters and as a developed grown-up confronted clashes in her adoration marriage. The negative encounters that she confronted were the aftereffect of male centric built society. Saru was totally damaged and mentally upset by confronting tough spots and encounters which slowly fostered the journey for being autonomous and praise her personality. The job of Saru being a Specialist and spouse mirrors the terrible state of an informed lady who in the middle of between the conventional guidelines of the general public in the lives of 1980's.

Since childhood, Saru was being upset with dissatisfactions and embarrassments that influences her mentally a great deal. Saru would get night female horses frequently. she tormented consistently on the grounds that everybody accepted that Saru is the justification behind suffocating of her younger sibling Dhruva. She regularly reviews her mother's words and tangles herself in blameworthy which frequently drives her to have an unfortunate bad dream of her brother getting down on. Saru introspects

profoundly by recalling her recollections from an earlier time. The responsibility couldn't permit her to partake in the present. She accused herself as shy and punishable as she was unable to help her younger sibling from death. Saru obtains quietness just in the last section in the wake of hearing her father's (Baba) statement that she isn't liable for Dhruva's passing. This insistence satisfied Saru and answered to her father with a loosening up tone An Unfortunate young man who never grow up to know the Dark holds, no terrors. The dread is generally present inside us. She emerges from her responsibility by excusing herself in the present.

Saru's character can be really seen exclusively in the illumination of mental statutes.

In the first place, she conveys inside her the miserable impacts of orientation segregation. Social brain science manages the generalizations about the two sexual orientations. Saru's women's liberation springs out as a response to this unfair mental set up of society and her folks specifically. Furthermore, Saru got wed with the individual voluntarily notwithstanding the resistance of her loved ones. Manohar was her ideal heartfelt legend who had acted the hero her from the uncertain and cold presence. She was hungry for love, as she said : " I was insatiable, not for sex, but for love. Each act of sex was a triumphant assertion of our love. Of my being loved of my being wanted. If I ever had any doubts, I had only to turn to him and ask him to prove his love for me. And he would again and again and again." (11) Saru became popular as a doctor in her locality. Patients started to come to Saru's home and she listened to them and examined them, advised and prescribed medicine to them advised and prescribed medicine to them. And when Saru and Manu walked out of room there were lots of greeting and namastes for Saru not for Manu. But neither Saru noticed it nor Manu revealed it but Manu took a very serious concern of it. She was always so has the deep-rooted mentality of an unwanted child. Psychologists have dealt in detail with the mental makeup of an unwanted child. Thirdly and most tragically, Saru suffers the bruises of a terrible physical trauma on her psyche.

The Dark Holds No Terrors (1980) Such bitter experiences of Sarita's childhood breed sibling jealousy and a tendency to hate her mother. Talking about the complexion Shalmalee Palekar states, "there is still an obsession with fair complexion in Indian society, especially as applied to marriageable women" (Naik 51). Sarita views her mother as a rival in the game of power, who perpetuates patriarchy. The mother is a symbol of authority and restricts Sarita's freedom in every aspect constantly reminding her that she is a girl. Deshpande goes to the roots of the malady of women perpetrating tyranny over women and relates it to the fact that these victimizer women have internalized the patriarchal tradition.

The Dark Holds No Terrors is the story of Sarita who is a two-in-one women, a successful doctor in the day time and at night "a terrified trapped animal" (Deshpande 195) in the hands of her husband, Manohar a teacher of English at a third-rate college. The novel opens with Sarita returning after fifteen years to her father's house -- a place she once decided not to return to -- under the pretext of consoling her widower father. She finds it an opportunity to flee from the nightly torments inflicted on her by Manohar. She returns home "to sleep peacefully the night through (Deshpande 27). She reviews her relationships with her husband, her dead mother, dead brother Dhruva and her children Renu and Abhi. Sarita, born in a conservative Brahmin family, spends her childhood repeatedly reminded of her femaleness by her mother. Her mother shows sexist/gender difference in her treatment of her son Dhruva and daughter.

The childhood experience of watching her brother drown in water and die gives her a sense of guilt that she is somehow responsible for the death of her brother. Her mother screams at her "you killed him. Why didn't you die? why are you alive when he is dead?". (Deshpande 197) In her mother's presence she feels an excessive need to prove herself to the family. She carries this childhood obsession to prove her worth into adulthood and is convinced that she is no less than a male child. She hates the

idea of being a traditional woman “to get married and end up doing just what your mother did, seemed to me not only terrible, but also damnable” (Deshpande 141) As a child Sarita had seen the plight of the grandmother disowned by her inhuman husband and considered “an unwanted burden by her own people. This prompts Sarita to put great premium on economic independence which she thinks would be a safeguard against suppression. Against the wish of her mother, Shashi Deshpande presents a study of life with all its intricacies in this novel.

Shashi Deshpande in the vast majority of her novels presents the working class taught lady as the working class ladies comprise an enormous fragment of the Indian culture. Plus, they are a reasonable subject to show the conflict among custom and innovation. In her novels, the Indian working class lady is taken part in a compulsory battle to get away from herself from the foundations of a customary society. She upsets against age old norms during the course of change. The contention in her heroes is settled through their frantic oblivious accommodation to customary jobs. Consequently in spite of the effect of mission for self completion, an energy for freedom, they remain characteristically Indian in reasonableness. The idea of change areas of strength for and to battle the Manohar and Sarita in *The Dark Holds No Terrors* have hitched intercaste for affection. Theirs is certainly not an organized marriage. Sarita had gone to the degree of cutting off her binds with guardians for affection. All works out positively until a young lady gets back home to meet with Sarita for a magazine and asks Manohar accidentally, —How does it feel when your significant other procures not just the margarine however the greater part of the bread as well. That harms the self image of Manohar who is a speaker in a shoddy rate school while his better half is a renowned specialist. Manohar gives vent to his sentiments that evening by going after Sarita like a wild creature. On another event, he feels offended when a partner says that he cannot manage the cost of a costly get-away and his significant other adds that he might have done that had he hitched a specialist. Savage assaults are rehashed thereafter however Sarita dares do nothing to stop them. It is close to the furthest limit of the novel that she gathers mental fortitude and assurance to do that.

Rape is a widespread phenomenon. Against her parent's desires, Saru weds a kid from a lower rank. Her union with Manu is an indication of her getting some distance from the customary ways and values her universal mother stuck to. She wedded underneath her to move away from her mother, her home. She weds to accomplish autonomy of oneself and to get the affection lost in her parental home. Manu is her guardian angel, the ideal heartfelt legend who protects her from her unreliable, wooden presence in the maternal home. Her marriage with Manu is a declaration and insistence of her female consciousness. But after she sets herself up as a specialist, the circumstance changes. He had been the young fellow and I his lady. Now I was the woman specialist and he was my significant other.

Manu's male pride was injured and he chose to get payback. In this manner bed was the main spot where he could affirm his Animal creature control over her. He turned into a mean and detestable individual when he delighted in her brilliance at day and abused her around evening time. So Saru became two - in - one lady, in day time she was an effective specialist and during night a scared caught creature in the possession of her significant other. At the point when Saru chose to surrender the work, Manu attempted to persuade her by proposing to take her out for a film since now Manu couldn't dream to return to the ratty center - class lifestyle. Saru's mentality bit by bit different towards Manu and marriage. Saru felt herself abandoned, so she was attempting to track down the event to converse with her father, since there was no one who could comfort her. In her father's home she got time to audit her relationship with her better half, her dead mother, her dead brother Dhruva and her kids Renu and Abhi. Her audit over the relationship gives her the mental fortitude to confront reality.

She totally detests her significant other for his sexual torment. Saru portrays herself as a caught creature to her better half throughout the evening. Saru couldn't be voiced out at her significant other on the grounds that she dreaded at first for the general public and youngster. It upset her genuinely as well as inwardly. This reflected in her bad dreams where an outsider attempting to manhandle her. Saru looked through herself during her young life and now looking through the lost soul into the conjugal relationship. After horrendous circumstances, Saru took off from Bombay to her home. As days passed Saru hindsight and investigated herself by uncovering " This is my life, I need to carry on with my life on my own way." She is prepared to face her better half and chooses to return to Bombay.

Saru recognizes herself with her calling and considers conversing with her better half. The novel closures with a positive expectation with an opportunity of progress. Regardless of all battles and agony, Saru recognizes her 'self' solidarity to tackle everything through retrospection and introspecting herself and difficulties. Her enthusiasm as being Specialist drives her to be autonomous and sustained. The soul in her perceives that she is no longer a survivor of her better half and past. She is intense enough to stand up to her better half by restoring his downturn brought about by the feeling of inadequacy. Saru picked herself and prepared to confront the forthcoming difficulties and expected to determine amicability in her family and profession life. Saru's mental fortitude came from inside as it means the way that she recognized herself. The novelist draws out the battles of Indian ladies dealing with the fight among vocation and homegrown life. The job of Saru addresses the ladies in the 1980's and laid a base for arousing ladies' personality. This would be dependable to the ongoing situation where the vast majority of the functioning ladies face serious battles and clashes in managing.

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ABSTRACT

Indian society is divided into numerous ethnic, linguistic, regional, economic, religious, class, and caste groupings. There are also significant gender and urban-rural divides. In almost every sphere of social life, India provides remarkable variety. Rapidly developing developments that have different effects on different locations and socioeconomic classes have added to the diversity of current Indian culture. However, despite the complexity of Indian culture, universally recognised cultural motifs support peace and order in society. People are innately tied to the families, clans, subcastes, castes, and religious communities into which they are born. People are very connected to one another, and for many, the thought of being left alone and without social support is their greatest fear. However Social interconnectedness, especially caste groupings, is one of the major ideas that permeates Indian society. Political analysts, social scientists, and creative artists have all addressed issues and attempted to provide answers in response to socioeconomic inequalities. In this regard, a writer can play a small but crucial role in this process and to this connection, Rohinton Mistry has provided evidence in his writings regarding the society.'

The fragmentation of life is the main focus of Mistry's work, and he expresses his disapproval of the social structures that cause social injustice. His humanist beliefs are the foundation of his views. If man is the final arbiter of all things, then the community or society in which he lives must place its trust in him, ignoring all other factors that enforce identification and disparities based on ethnicity, creed, and economic inequalities. So Mistry exposes through his writings, the social critique, providing readers with a fresh perspective on how social institutions function. Especially Mistry is primarily concerned with the untouchables, whose voices are silenced by members of the higher caste and politicians. In this regard, how *A Fine Balance* has highlighted caste and religion that have indirectly impacted society organisations and various functions is the main focus of this conceptual paper.

Key words: Social injustice, caste, inequality, untouchable

In recent years, Rohinton Mistry, a socio-political novelist, has emerged as a notable literary personality. In the Indian and Indo-Canadian traditions of fiction writing, he has become firmly established as an important literary character. *A Fine Balance*, with this book, he further establishes his reputation as one of the most significant and gifted fiction authors working today.

The young widow who lives alone in Bombay acts as the central character of the novel *A Fine Balance*. Manech Kohlah, a student of refrigeration and cooling from a Himalayan mountain village whose family lost its money following the partition of India, is a paying visitor of Dina. Ishvar Darji and his nephew Omprakash are two untouchables who work as Dina's tailors. They are the four defenceless individuals impaled in *A Fine Balance's* crashing historical machinery. The emergency of the 1970s is a significant event in the history of Independent India that is described in the novel. The Indian Constitution is then suspended by the Prime Minister Indira Gandhi in order to preserve her political power. Millions of common Indians experience unanticipated suffering and misery as a result. Here, Mistry presents fragments of the past, as well as the corruption and callousness that existed under Indira Gandhi.

In *A Fine Balance*, he also depicts the horrifying acts done against two untouchable villagers as well as the condition of underprivileged Parsi characters. He employs several exceptional

secondary characters in addition to four primary characters—a woman and three males. Each of the four characters has a unique tale to tell. The characters start residing in the city together under one house as all four of the stories come together. The novel brings out the agony and anguish of the poorest people, from beggars to the millions of people in India who turn to anything that would bring in a few dollars so they may survive for one more night or day. In this novel, Mistry does what is expected of an immigrant writer by fusing history with the private lives of the individuals. The work explores the socio-political unrest while also focusing on the lives of ordinary Indians, and it weaves the stories of four protagonists together.

Mistry further demonstrates how the underprivileged people manage their position and how they lack food for themselves. Dukhi has witnessed the misery of people like Bhola, Dosu, Gambhir, Dayeram, Sita Dhirai, Bhungi, and others in the homes of zamindars. The zamindar's gardener rapes even his wife Roopa. For the petty infractions that lower caste members either intentionally or unintentionally, the upper caste members punish them harshly, which is brutal. The severity of their punishment is out of proportion to the offence. Dukhi becomes forever aware of the individuals by the time he reaches his teen years. He gives up on the idea of crossing this communal fault line in order to live in the hamlet like his predecessors did, with humiliation and patience serving as his constant companions. The novel's description of the obscene living conditions of lower caste Indians living in rural India is depicted in this passage, which is incredibly moving.

In the caste-ridden culture, the so-called low caste males battle to claim their social and economic independence, which is shown in the book *A Fine Balance*. The Chamaar community is represented by Dukhi Mochi, Ishvar, Narayan, and his son Omprakash. Cobblers and untouchables, are the Chamaars. Their line of work is tanning the sandal and shoe repair. Narayan, Ishvar, and Omprakash desire to break free from social constraints brought on by caste. By describing each protagonist's background, Mistry highlights significant moments in the history of the nation in *A Fine Balance*. The lives of the tailor's clearly depicts the caste system's oppression in rural India, where the lower caste is subjected to unspeakable horrors.

The situations presented are real, despite the fact that the book may seem to be filled with graphic details, melancholy, and sympathy. With his experienced eye, the author did not overlook even the smallest detail. As people stop and stare, he writes about true human comedy in his novel. Poor people like Om and Ishvar have a rough life that is only made worse by the wit and humour that offset the grim events of the Emergency.

The reader exits the book on the last page, but he or she does so with regret and may no longer view the underprivileged in the same way as before. The novel *A Fine Balance* is compassionate. The portrayal of the two tailors and their lives masterfully combines all the incidents and images, both divine and animal. The characters are able to establish an identity within the confines of their own houses and places of residence, but they are unable to do so outside of those places. Ishvar and Om decide to move to Bombay and become exiles by choice after their entire family is brutally murdered. Like Rajaram, who claims that thousands and thousands are moving to the city due to difficult times in their native place, he is also one of those.

As a result, all four of the main protagonists fight to find their identities and survive in a hostile environment. As they strive to live, social conditions, a sense of isolation, and rootlessness bind them together and cause them to form an understanding kinship. They become aware that life is frequently a delicate balance between hope and despair as a result of their sufferings, joys, sharing of the same food, sense of adventure, and time spent together.

In his novel, Mistry also depicts how many religions interact with one another. In his works, he depicts all of the conflicts between Hindus and Muslims, as well as instances that highlight their

camaraderie and the anti-Sikh feeling that followed Indira Gandhi's assassination. The author of *A Fine Balance* gives us a realistic depiction of the battle between Hindus and Muslims, complete with zealots destroying homes and businesses and an entire nation engulfed in communalism. The anti-Sikh riots that broke out after Indira Gandhi was killed, are vividly described for the readers through the cab driver. In order to avoid being mistaken for a Sikh, he encourages Maneck to cut off his beard.

The novel's resolution adequately illustrates the importance of interpersonal connections and a sense of community among individuals, despite their differences in caste and class. Mistry's philosophy of life promotes health and sanity, two things that are more desperately needed now than ever. It's highly uncommon for Indian fiction writer in English to portray the lives of the poor and lower castes so well as *A Fine Balance* does.

Mistry enjoys utilising puns and other forms of ambiguous language to make people laugh. He also uses a variety of other confusing speech patterns. He frequently uses for-the- nonce terms that perfectly capture the context. It liberally sprinkles in Hindi words and other terms that are now considered to be part of an Indian's lexical range.

His plans for a better society are supported by actual proposals. Mistry strives to carry out his purpose to educate and convey knowledge to a culture that is apathetic regarding the mess it has become. If there is no unity of spirit among the people that make up the community, social balance may remain a pipe dream, utopia, or simple impossibility. In a greater degree, Mistry's writings are successful in bringing about this enlightenment.

All segments of society must inevitably experience peace and prosperity once India is free. He has good reason to worry about the survival of his minority community, which is rapidly losing members. Mistry appears to believe in the inherent goodness of people. Mistry's novel reflect a diverse cross-section of society. His portrayal of characters in lower social rungs is a powerful example of his compassion. As a result of a careful review of Mistry's writings one can discover that his humanism promotes equality of human rights, the validity of religion, and an end to the socio-political exploitation of weaker members of society notwithstanding individual variations.

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**A STUDY ON WOMEN IN PARTITION NARRATIVES: POST MODERNISM AS A
RESEARCH METHODOLOGY**

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Abstract

Caught in the liminality of abandonment, of belonging nowhere, certain things appear trivial, and their loss remains unrecorded, forgotten. In comparison to the large forces of history and society, personal effects become ludicrous, disposable and preposterous. Situating “Lajwanti” by Rajendra Singh Bedi with in the tradition of partition fiction, this article interrogates the grand narratives which create a grand history excluding localized, real events. The article further foregrounds the incoherence of Partition narratives which very well express and interpret the cataclysmic event. Placing these two works in the context of post modernism and its critique of metanarratives, this article brings into light, the hidden memories and stifled silence of the survivors.

Key Words: Memory, Metanarratives, Partition, Post modernism, Trauma

Caught in the liminality of abandonment, of belonging nowhere, certain things appear trivial, and their loss remains unrecorded, forgotten. In comparison to the large forces of history and society, personal effects become ludicrous, disposable and preposterous. Situating “Lajwanti” by Rajendra Singh Bedi with in the tradition of partition fiction, this article interrogates the grand narratives which create a grand history excluding localized, real events. The article further foregrounds the incoherence of Partition narratives which very well express and interpret the cataclysmic event. Placing these two works in the context of post modernism and its critique of metanarratives, this article brings into light, the hidden memories and stifled silence of the survivors. While India celebrates Independence every year and Independence history exists publicly, the particularities of Partition, the individual and cultural memories of it, is barely spoken or written about.

The aesthetic of the postmodern text is based upon the gap between presentation and reality. Writers on Partition fiction are aware that in writing there exists a gap between thinking and writing that the story the writer is about to tell us somehow escapes language:

Never before have I been so aware of the rift between thinking and writing. For the past few days, in fact, I have begun to feel that the story I am trying to tell is somehow incompatible with language, that the degree to which it resists language is an exact measure of how closely I have come to saying something important and then when the moment arrives for me to say one truly important thing, I will not be able to say it. (*The Invention of Solitude*, 32)

This aesthetic of the sublime, ‘the unrepresentable’ is based upon Kant’s idea of the difference between our faculty to present something and conceive of it. In Partition narratives the sublime is based upon the reality which strikes the author as stranger than we think, and he wishes to incorporate these instances of inconceivable events into his text. Thus the ‘unrepresentable’ portrayed in these texts evades a clear cut theoretical frame work.

As we celebrate the independence days of Pakistan and India in August, we seldom think of the bitter memories in the eyes of those who saw the events unfolding at the time of the first independence-day. Those memories are often stifled by the metanarratives that followed the Independence. “Lajwanti” by Rajendra Singh Bedi is among the few counter narratives which give voice to the untold memories of Partition.

Rajendra Singh Bedi in “Lajwanti” focus not just on the horror of partition but the aftermath, what it did to the civilians and especially women who were raped and abandoned by both the parties. More than 75,000 women were abducted and raped during Partition. Bapsi Sidhwa’s novel *Ice Candy Man* details the victimization and suffering of women in that chaotic time. Rajendra Singh Bedi gives an account of what partition did to women with psychological depth and intensity.

Rajendra Singh Bedi's works rail against the victim hood and loss that characterize the narratives of localized events, and powerless beings, emphasizing that from small things grow unbridled significance and large, humanistic meaning and even a history which goes often unrecorded.

"Lajwanti" by Rajendra Singh Bedi is a heart wrenching portrayal of the gender aspect of the partition. It touches individual readers deeply; many find it profound beyond its poetics. Its literary power stems from a particular narrative deployment of the abject and the traumatic. Literature thus connects trauma and the abject to create testimony, intertextual acts of (religious) witnessing performed by authors and addressed to a laity of readers. The narrative of "Lajwanti" exhibits the general characteristics of trauma. Events, especially the most traumatic ones, are referred to over and over again. Specific details and phrases are repeated; related dreams are recounted; scenes are iterated and reiterated, fragmentally, in various stages of completion, but always "absolutely true to the event" (Caruth 5). The traumatic structure of the narrative forces readers to experience the trauma of the Partition as if we are already subject to it. As though meaning had slunk out of things and left them fragmented, disconnected. The trauma of Partition often involves psychological and social aspects because it is bound up with the betrayal and the treachery of the nation, the so called protector of the citizens. "There were fires, killings, mass hysteria. Suddenly, humanity was lost and people were not the same any more," says Nusrat Soofi, who was only 15 when she was compelled to leave the warmth of her home in Kolkata to Chittagong, then East Pakistan

After two years of Partition when the government of India and Pakistan decided to heal some wounds by tracing abducted women on both sides and returning them to their homes they did not realize that they could be creating another problem, many of these women may had been married with children and may had resigned to their fate when they were once again uprooted and asked to re-live the trauma of Partition. The other problem was whether their families back home would accept them now that they had lost their 'chastity'. A wife-beater Sunderlal in "Lajwanti" becomes social activist and gets elected secretary of the newly formed "Rehabilitation of Women" committee. He was elected to this post because his own wife Lajwanti has been abducted during those dark days of Partition. Every morning he would swear to himself. "...If I ever find her again if I ever again do, I shall honor her and give her a place in my heart..." ("Lajwanti" 16) But on the other hand in "Exile", the woman who came back to her kin was rejected brutally.

Narian Bawa in the story represents those who oppose the rehabilitation of women who offers the rusty example of Ram rejecting Sita from his "ideal kingdom". So entrenched is the notion of protection of "honour" of their women in each of the communities, that women were forced to either commit suicide to pre-empt the humiliation of getting sexually assaulted and dishonored, or they were actually murdered. Ashis Nandy, Veena Das, Mushir-ul-Hasan and others recount the bizarre sexual violence suffered by women- their bodies mutilated and disfigured, their breasts and genitalia tattooed and brandished "with triumphal slogans", their wombs knifed open, fetuses killed, rampant raping - all this male savagery using the woman's body as an easy object to dishonour the other community. Ironically to save guard their self-respect, the members of the target community too, preferred to kill their women. This savagery is often shadowed by the overpowering presence of the grand narratives celebrating the feats of freedom fighters.

When Lajo returns back Sunderlal becomes gripped by an unknown fear at once. Lajo stood before him trembling with hope and despair. Sunderlal found Lajo unlike what he imagined. She looked much healthier and fair and he like other husbands thought "...if she had been comfortable and happy there why did she agree to return?"(26).

Sunderlal fails to identify the signs of pain and anguish on the face of Lajo. He starts calling his wife "Devi", although what she really desires is a little genuine love as opposed to the worship that he offers. He raised her to such a pedestal that it becomes difficult for Lajo to come to equal

terms with life. She was never the same Lajo again. She wanted to share so much with Sunder Lal but he was not ready to listen. She desperately struggled to tell her side of story to Sunderlal so that she could feel clean again. But Sunderlal always shrank from her and she longed for an ear who could listen to her story. Her sorrows remained locked up in her breast. The story which commenced with lots of promise ends again with a sad end where a man fails to understand the point of view of woman sufferings. As a result the long silence between Sunderlal and Lajo cannot be broken.

The emotionally insulated Lajo is a victim of abduction but she is recovered by her husband who is himself one of the leaders of the group mobilized to recover Partition women-victims and rehabilitate them in their homes. There is an incipient feminist consciousness working within this story. The story focuses on Lajo's consciousness as she suffers quietly to see how she has been transformed and venerated as a Devi, a goddess, by her husband after she is recovered and they come together after 1947. She is no longer Lajo to him. She becomes Lajwanti, ironically, the one who will withdraw like the "touch-me-not" with any touch.

The notion of honour and purity of woman is so deeply internalized that even the spokesman for the rehabilitation of women, Babu Sunder Lal of Bedi's story cannot come to accept "the defiled Lajo" back into their normal relationship. In a way, venerating her as a goddess becomes a strategy to distance himself from her. The wife in Lajo has to die an unnatural death. Life has to be redefined. Bedi records the popular sentiment in the story "There were some amongst these abducted women, whose husbands, parents, brothers and sisters refused to recognize them. "Why didn't they die? Why didn't they take poison to preserve their virtue and honour? Why didn't they jump into a well? Cowards, clinging to life so tenaciously!"(16) The writer exposes the hypocrisy as well as the callousness of the world of men who denied their women a normal life, either by brutalizing them or deifying them.

"Lajwanti" by Rajendra Singh Bedi may be read as works of its time in the sense that Felman claims that we are now in "the age of testimony" (5). As sacred literature, fictional testimony, "Lajwanti" draws on the power of the abject to witness the traumas of contemporary history as the authors interpret them. Traumatic memory patterns inspire not only the content but also the narrative structure. "Lajwanti" by Rajendra Singh Bedi doubles the descriptions of the abject and traumatic responses to it, it concentrates its literary power, which accounts for its dramatic effect on individual readers and its widespread success. Albeit in another context, Felman questions whether testimony is "a simple medium of historical transmission, or [...] in obscure ways, the unsuspected medium of a healing" (9). These works seem to share the "urgency to communicate, a problem of repression, poverty, subalternity, imprisonment, struggle for survival" with testimonial writing (Beverly 26) which implies a desire for social healing. It remains to be seen whether its power will remain beyond our era of testimony or whether its testimony will further the healing of the body politic that it addresses. Its reception by, and interaction with, the histories of Indian Independence and millions of individual readers will determine its effect in that regard.

"Lajwanti" allow us to witness trauma's effects through our experience of the narrative structure. This may give readers some access to the trauma's effect as well since, as Caruth insists, "the pathology consists [...] solely in the structure of its experience or reception" (Caruth 4). Felman discusses a "relation between trauma and pedagogy" (1), which permits testimonial literature to create educational opportunities by inducing "crises" in readers (Felman 53). This may, partially, account for the feeling that reading such literature can "change our lives". This testimonial nature of Partition narratives induces such a crisis in the reading of the text. A conscious effort to discern women as victims of the Partition 1947 raises the curtain to the uncontrolled release of a bizarre male violence on the one hand and a nerve-wrecking dis-membering of the female body and self on the other.

Typical of postmodernist fiction, Partition narratives too seems to reflect the fact that the writer has become tired of trying to explain a disjointed and godless universe. It has become a necessary means of organizing and interpreting the world as a consequence of the ideological failure of the 'sacred master plot' or the metanarrative in the terminology of Post Modernists.

As a postmodern text, "Lajwanti" avoids the end, closure. This makes it clear that like a post modern theorist, the writer of "Lajwanti" rejects the notion that the text's narrative is dominated by knowledge of end: the end which can finally determine the meaning, closing sentence as signifying totality:

The closer you come to the end, the more there is to say. The end is only imaginary, a destination you invent to keep yourself going, but a point comes when you realise you will never get there. You might have to stop, but that is only because you have run out of time. You stop but that does not mean you have come to the end. (*In the Country of Last Things*, 183)

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THE URBAN NAXAL REPEATEDLY HITTING THE HEADLINES: KARNAD'S BOLD VOICE RECORDED TIME AND AGAIN AGAINST SOCIETAL INJUSTICE AND THE REFLECTION OF THE SAME IN HIS PLAYS

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Abstract

Girish Karnad has proved himself as a multifaceted personality in the field of theatre, cinema, and arts. His contribution to theatre and cinema is unmatched, he has been a playwright, actor, director, producer, etc,. However, Karnad did not restrict his service to the field of art and literature alone. He went a step further and boldly raised his voice against various social issues time and again which naturally reflected in his plays too. This research article intends to pool information about the dramatist voicing out for social causes in various instances and the reflections seen in his plays.

Key words: Social cause, Urban Naxal, Tipu Sultan, Nationalism.

Introduction

Girish Karnad is a predominant personality in the field of art and literature of India. His contribution towards theatre and cinema is unmatched. What made him more popular and trustworthy was that he not just wrote but also stood by what he believed despite all the controversies he happened to face. Most of Karnad's historic plays dealt with topics that actually invited controversies. He was one of the few who had the nerve to oppose the people in power and raise his voice against injustice. This is reflected in his writings too. In the play *The Dreams of Tipu Sultan*, it is visible that Karnad has made an attempt to defend Tipu. Karnad elaborates on the glorious contributions of Tipu in building the Karnataka State. He also claims that Tipu was one of the early freedom fighters who boldly stood against the British. He regrets the fact that Tipu has not been given due recognition just because he was a Muslim ruler. The play *Bali-The Sacrifice* is a mockery of vegetarianism; especially forced vegetarianism. In the play *Crossing to Talikota*, Karnad edifies the real reason for the downfall of the Vijayanagara Dynasty. Karnad denies falsifying the common notion that the Vijayanagara dynasty was destroyed by the Islamic rulers who cunningly plotted against Ramaraya. Karnad unmasks the internal traitors. He even elaborates that the destruction caused after the downfall of the empire was caused by local citizens and not only the Islamic intruders. This piece of research thus is an attempt to throw light on the various occasions on which Karnad stood for the justice of the common public.

Discussion

The newspapers and TV channels of Karnataka State between 11th November to 15th November 2015 were loaded with one important news looping over and over; a life threat for Girish Karnad by the local public. The headlines of *India Today Web Desk* read that:

“Tipu greatest Kannadiga in 500 years, says Girish Karnad”

Jnanpith award-winning playwright Girish Karnad received a death threat via an anonymous Twitter handle on Thursday. (India Today Web Desk, Nov 12, 2015)

The headlines of *The Economic Times* read “Girish Karnad says Tipu Sultan support is no insult to Kempegowda”. The headlines of *The Hindu* flashed as “Girish Karnad's remarks on Tipu create a stir”. The whole episode began when Karnad in his speech during the celebration of Tipu Sultan Jayanti which was organized by the State Government said that the Devanahalli airport should be named after Tipu Sultan as he was a freedom fighter and Devanahalli was his birthplace, whereas Kempegowda

was just an architect who built the city. This statement fumed fires across the state by supporters of the Vokkaliga community to which Kempegowda belonged. There were riots all over the state and Karnad was forced to record his apologies. This is just one of the many controversies which Karnad has faced while supporting national causes. He boldly placed on record that eminent Islamic leaders have been historically underrated and defamed by historians. The same idea is also vibrantly visible in the play *The*

Dreams of Tipu Sultan (1997). Karnad has presented his protagonist, Tipu Sultan as a wholesome hero who plays all his roles efficiently. Tipu is seen as a beloved ruler, brave warrior, loving father, and visionary dreamer. Karnad also explains the achievement of Tipu in terms of trade and commerce. Not just stopping with that, Karnad shows Tipu as a crafty schemer who plots with the French against the English, the defeated soldier who enters into humiliating treaties with the enemy.

Karnad was also the first target on the list of Gauri Lankesh's assassins. Gauri Lankesh was a journalist who was murdered brutally for voicing against Nationalism. The bigger voice was that of Karnad and he was supposedly the first target to be murdered. The headlines on July 2th 2018 authenticate this. India Today Web Desk flashed the news with the heading

“Noted film and theatre personality Girish Karnad was the main target of the group that murdered journalist-activist Gauri Lankesh in September last year.” This has been revealed in a diary recovered by the special investigation team (SIT) which is investigating Lankesh's murder. (Diary reveals Girish Karnad was main target of Gauri Lankesh's murderers: Police. (India Today Web Desk New Delhi, UPDATED: Jul 25, 2018 20:55 IST)

India Today also published another news article on Jun 10, 2019 which read as:

Playwright Girish Karnad was on the hit list of right-wing group that killed Gauri Lankesh

Girish Karnad, known as a fearless liberal voice with his strong position against strident Hindutva, came under the radar of the right-wing group for never mincing words to flay communalism, the SIT probing journalist Gauri Lankesh's death. ([Press Trust of India](#) Bengaluru,UPDATED: Jun 10, 2019 18:16 IST)

Gauri Lankesh was a senior journalist and activist from Bengaluru, her father began *The Lankesh Patrike* which was one of the early news journals of Karnataka. Gauri later chose to run the weekly Kannada tabloid by naming it 'Gauri Lankesh Patrike'. She boldly criticized the extremist Hindutva forces and expressed the damage caused to the common public and the peace of the country. She earned the hatred of many and was brutally murdered. A news article about Gauri Lankesh published posthumously, written by **Rishika Singh** for *The Indian Express* reads as below

Gauri Lankesh was a senior journalist and activist based in Bengaluru. The editor of 'Gauri Lankesh Patrike', a weekly Kannada tabloid, she was critical of extremist Hindutva forces, and frequently expressed herself in the cause of Rohingya refugees in the days before her killing. ([Rishika Singh](#) New Delhi | May 29, 2022,)

A parallel voice that echoed along with Gauri on the same issue was that of Karnad. Karnad was the first among the list of Gauri's assassins. Karnad was not taken aback by the threats; he rather raised his liberal voice even more loudly. On the death anniversary of Gauri Lankesh, Karnad fearlessly wore a placard around his neck that read "Me Too Urban Naxal". This action invited anger and controversy throughout the right-wing political parties. *India Today* presented the news as below:

Branded Urban Naxal, Girish Karnad stood by what he believed in

A voice that championed the freedom of expression, Girish Karnad wore a sign around his neck that read 'Me Too Urban Naxal' at an event to mark the first death anniversary of journalist-activist Gauri Lankesh. ([India Today Web Desk](#) New Delhi, UPDATED: Jun 10, 2019 14:49 IST)

Complaints and accusations against the playwright were endless, demands for filing an FIR against Karnad kept increasing, and threats from various right-wing groups too increased. However, nothing stopped the activist from voicing on behalf of the public. *India Today* presented the news as below:

A complaint has been filed against noted playwright Girish Karnad for holding a placard which read 'Me Too Urban Naxal'. Karnad carried the placard during an event organised to mark the first death anniversary of Gauri Lankesh in Bengaluru. (Nolan Pinto Bengaluru, UPDATED: Sep 8, 2018 00:28 IST)

The online journal *The News Minute* gave a detailed description of the legal threats faced by Karnad on this particular issue. It explained about the complaint filed by lawyer Amruthesh and the support received for the same from the right-wing activists. The news journal also highlighted Karnad's version and justified his cause as well. An extract from *The News Minute* 07TH September 2018 read as:

Speaking to the gathering on the first death anniversary of journalist-activist Gauri Lankesh, Girish Karnad had spoken up against the house arrests of various progressive thinkers and activists across the country. (The News Minute, September 07, 2018)

Conclusion :

Modern literary theories say that the text is wholesome and the biography of the author doesn't affect the text. However, the characteristic of the author definitely reflects in his works. There would be some autobiographical elements in the text. Likewise, an attempt has been made in this research work to conduct a deep study about the societal contributions of Girish Karnad. The researcher tends to highlight the various events wherein the playwright faced threats while opposing injustice against the less privileged classes of society. This is reflected exuberantly in his writings too.

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A CRITICAL STUDY ON VIKRAM SETH'S A SUITABLE BOY: FROM SOCIO-CULTURAL PERSPECTIVES.

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Abstract:

This paper is an attempt to read a Vikram Seth's *A Suitable Boy* as a national narrative of the making of India as a nation and its varied ramifications at the socio-cultural realms. *A Suitable Boy* is the story of four families in India in the early 1950s after British occupation has ended and the India/Pakistan Partition has taken place. The novel insists to recognize a positive point under the Indian culture of racial castes and arranged marriages. A great agreement of attempt is put into vision on the part of a family to discover a suitable boy for their unmarried daughters. Indian girls gain more independence like going out shopping in small groups of friends and attending university curriculum there occur a clash between many girls and their families above the plan of an arranged marriage. The novel contains a great many social intrigues that are difficult to follow and would be uninteresting were it not for the fact that various family members are involved in the action. *A Suitable Boy* is considered a social satire and globally a social history. Mostly issues displayed by the novel are dealt with Indian culture Hindu- Muslim animosity, the status of lower princes and landlords, empowerment of Muslim women, academic affairs etc.

Keywords: *Vikram Seth, socio-cultural, perspective.*

Introduction:

We have discussed here the operation of politeness principle in terms of face work in diverse socio-cultural communicative contexts of mother-daughter talk about the degree of public freedom to girls; of guru-disciple exchange on the issue of showing proper respect for musical instruments; a satirical conversation in an unequal host-guest situation; an official talk between a politician and his subordinate bureaucrat over a power play; and an exchange of arguments between attackers and attacked in a Hindu-Muslim riot situation.

There are socio-cultural reasons for arguing that Mrs. Rupa Mehra wants this information. First, in traditional Indian family's free movement of girls with boys has been a matter of social taboo as it gives a bad reputation to girls (that of a flirt) which proves to be a big hindrance in finding a suitable matrimonial alliance. Secondly, the issue of the marriage of children is generally a guided and joint-familial responsibility as against the choice of individual freedom and autonomy which gives parents a reasonable authority over their children to influence and map out their personal affairs of marriage. In the context of these two social reasons Mrs. Rupa Mehra's apprehension, concern, and anger, as surfaced in her utterances, is not out of order, especially a conservative Indian situation of 1950s.

This social coherence can be tied to two reasons. First, that Lata wanted to avoid confrontation with her mother on the issue of Kabir's Muslim identity as she very well knew that it is a matter of social controversy. And second, that she intended to maintain a due deference to her mother. For these reasons she maintains a submissive compliance and supplies the information to her mother in well-formed answers.

With multiple plots, several themes, and a huge cast of characters, the novel is mainly a story of Mrs. Rupa Mehra's quest and search for a suitable match for her last daughter Lata. The story is set in turbulent post-independence India, after partition following four hugely extended and linked families of Mehras, Kapoors, Khans, and Chatterjees in Calcutta for about eighteen months along

with their friends, neighbors, acquaintances, servants, rivals, patrons, co-religionists, gurus, and lovers. The love story of Lata, as a central plot, runs through the 1349 pages novel like an epic tale of India marked with variegated aspects of social, cultural, and political life of the country five decades ago.

Two primary characters in the story are Mrs. Rupa Mehra and, the protagonist, Lata— her marriageable but rebellious youngest daughter. Rupa Mehra is a widow whose mission throughout the novel is to take care of her family and, in particular, the search for a husband of suitable, Hindu character for Lata. The central idea that revolves around from cover to cover is about the hunt for a suitable boy. Vis-a-vis several strings of various familial and social human relationships in all its varieties of kindness and cruelty, and sacrifices and selfishness recur throughout the novel. Along these two major theme lines Seth also intends to mirror the politics of the country at a turbulent period following independence and partition which is mainly a story of a reasonably honest prime minister running a corrupt polity of India in the late forties and early fifties. Thus, the novel displays three overt and dominant themes of marriage, human relationships and politics.

As a central plot of the story, the theme of marriage is mainly concerned with Mrs. Rupa Mehra's hunt of a suitable boy, as already said, of a purely Hindu character for Lata which ends in choosing Haresh to be the bridegroom. This search implies Seth's predilection in favour of arranged or semi-arranged marriages as against the passionate love for the logical reason, in the words of Myres (1994:84), that romantic love is not necessarily the best prelude to marriage. Vis-a-vis the novel is also the study of socio-cultural life of Indian subcontinent which unfolds several strings of human relationships with the theme and philosophy of its own as they are very closely tied up with the socio-cultural milieu of the country.

Seth's study of human relationships finally precipitates to a socio-familial maxim of 'avoid passion from life and be in good relation with everyone' for the sake of socially necessary suitable inter-personal relationships. The last theme of politics reveals and characterizes the immediate post-independence and post-partition political situation of the country during 1950-51 which reflects the India of withering idealism— the idealism that prevailed and dominated the pre-independence Indian life as a moral force. Political theme of the novel is also a reflection of the rotten political and moral corruption, of pestering communal disharmony, of parasitical intrigue of self-serving politicians, and of a perpetual conflict between the forces of progress, modernity and the forces of tradition, obscurity. Nehru's victory, both in Congress and in the country, culminates in a decisive future course of direction for the newly independent multi-religious, multi-ethnic country to proceed on to the path of development and progress through modern science and technology maintaining secular structure in the country.

In its applied perspective, an immediate fallout and direct implication of this analysis, which seems to be highly recommendable, is that pragmatic theories of discourse should be meshed with literary theories in order to cover a broader range of the richness of language use in the literary texts. Linking the implication with pedagogical interest in the areas of language teaching it could also be suggested that the source material for language teaching should be drawn from local literature for a better development of pragmatic aspects of language use in the language learners. Furthermore, rich literary texts can serve a valid testing ground for the validity of pragmatic models of linguistic studies.

Finally, against the rigid inhuman social conventions of caste system which also prescribed that Brahmins belong to the highest upper caste and lower castes are to be treated as untouchables, the offer of a tea made by a Muslim (non-Brahmin) to a Brahmin and Brahmin providing an elaborate mitigating account for his rejection of the offer gives hints that the process of melting down of caste system had started in free and independent India. Thus, the inter-linked offer— rejection—

explanation sequence in the discourse that we examined here is grounded in the social meanings of these speech acts and their relationship to one another which reflects Schiffrin's (1994: 89) view that the basis for sequential coherence between speech acts can be as much in the social and interactive world as in the cognitive world of speech act categories and rules.

Conclusions :

We have examined certain commonly used speech acts from several directions and found linguistic and social clues that support our identification of speech acts as those speech acts. The simplest and most straightforward speech acts where what is said is meant and utilized without any circumlocution by the speaker as well as the listener have been discussed as direct speech acts. But the speech actions which display the duality of meaning having two illocutionary actions in performing one by way of performing the other have been investigated as indirect speech acts.

Both the direct and indirect speech acts from the novel have been analyzed in the framework of their contextual background, inter-personal assumptions, constitutional success rules and appropriacy conditions of speech acts, and the relevant socio-cultural parameters and norms. The fundamental functions of these speech actions in terms of the behavioural effect on the conversational participants have also been discussed using the three-tier distinction of locution, illocution, and perlocution.

An important fact which consistently emerges in the speech act analysis of the novel under examination is that much of the inter-personal communication is governed by the social and cultural considerations. Thus, in the specific context of language being a socio-cultural system, it is needless to say that the marked as well as discourse features of *A Suitable Boy* will be useful in heightening the description and interpretation of this novel in particular and Indian English Novel in general.

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DIASPORIC OUTLOOK OF V.S. NAIPAUL'S "A HOUSE FOR Mr. BISWAS"

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Abstract

The search for identity, nostalgia and sense of iniquity are the soul of diasporic writers. Time and again they intend to revive their old memories by turning to their homeland and to commemorate their longing soul. They also instigate on the new cultural combination of their homeland as well as the host land. Diasporic literature acts as a connector for different cultures, making progress in understanding of various cultural aspects. This paper revolves around V.S. Naipaul's migrate experience in life, his diasporic ideas and colonialism from *A House for Mr. Biswas*.

Keywords: Identity, Dislocation, Expatriation, Homelessness

Introduction

The term "diaspora" is derived from the Greek word "diasperia" implying the meaning of dissipating or scattering of individuals from their mother country. Originally, the term was used when the Jews were forced into exile in Babylon. In recent times, this term stands for all kinds of migration including a forced or voluntary process. The reason for migration can be many but basically the need for betterment or simply a more modern place to live in peacefully can be one of the major reasons. One of the basic aspects of the diasporic novels is the feeling of having no home and not belonging to nowhere is a particular feature of their reminiscence and yearning for a home. The writings of Diaspora deals with the stories of savage expedition set out by goodness of economic instinct.

A House for Mr. Biswas is largely an autobiographical novel about V.S. Naipaul's own family. He describes the life of Mr. Mohun Biswas who portrays Naipaul's father and his struggle to find freedom from entanglements of family, tradition and economic condition. Being the masterpiece of V.S. Naipaul, the novel reveals how an individual refuses or defeats the aggravation in relocation. The novel is the product of a distinctive period in the development of Naipaul as a writer. The hero of this novel is driven by the consciousness of homelessness and search for a home.

Diasporic Outlook

V. S. Naipaul is a great writer who has authored more than twenty fiction and non-fiction. He is a recipient of several awards and his honors include Booker Prize in 1971 and Nobel Prize in 2001. Among all his works, *A House for Mr. Biswas* stands as his best. He highlights the problems of an individual, how he controls his vexation in relocation. The novel is created out of his own experience and it is written in autobiographical perspective. The protagonist's life is similar to the life of V.S. Naipaul himself. The experience of exile in Trinidad has been well explained through the character, Mr. Biswas. He faced many difficulties during his childhood days and lot of ups and downs throughout his life due to the traditional society. The community he lives in became a barricade to maintain his individuality, status and aim. The major cause for his depression begins when he is unable to provide shelter to his family members. Mr. Biswas is a symbol of the ancestral inputs. He is an embodiment of a loser in life. Naipaul uncovers the life of rural community during the beginning years of the twentieth century. All over the novel, Mr. Biswas fights for his individuality from alien awareness of native land. It is quite an inner dispute which pursued up to his demise.

Mr. Biswas's one and only objective of his everyday life is to become an owner of his own house. After facing many challenging difficulties, he owned a house. However, he has a lot of challenges to be faced with it. The life he spent in the Hanuman house is not a peaceful one. It is a house of dictatorship and everyone in the house were treated harshly. His individuality as a human being is suppressed and he fails to achieve his dreams not only the society outside is suppressive but because his family is not supportive too. "At first I looked for his release in humor, but as the horizon of my writing expanded, I sought to reconstruct my disintegrated society to impose order on the world" (33). The entire environment corrodes his individuality. The struggle against his circumstances continues throughout his life. He spends all his savings to buy a new house, but the house is not satisfactory. He shifts again to Hanuman house and there he realizes his responsibility as a father and husband. Mr. Biswas feels he does not belong to anywhere because of his up-rootedness. This results in an identity crisis. He tries to overcome his traumatic life though he is a product of his time and place. Melancholy and loneliness mark the atmosphere of the novel. Deprivation and disappointments, outrage against discrimination and consequent failures recur persistently in the consciousness of the leading character.

Mr. Biswas is distressed by his family members and dislikes the society which hampers his opportunities. His vexation begins from his own family which is a part of society and goes on to trouble him in the form of social standards. Frustration is the feeling of irritability or anger because of the inability to achieve something. Mr. Biswas undergoes both kinds of internal and external annoyances. Internal frustration occurs when there is a constant delay in owning a house through social norms and external frustration occurs when his family members consider him as an unlucky person by the traditional society.

The protagonist in this novel represents the middle-class Indian man who desires to have a house of his own. Similarly, most of us are same like the character Mr. Biswas in undergoing mental depressions, pains and inner disputes of our life. The birth and early childhood days of the central character disclose the Hindu traditional rituals and customs created and followed by Indian society of Trinidad. Especially, a baby with six fingers brings bad luck to his family is a symbol of superstitious belief and this belief plays a vital role in the protagonist's life. As he is considered unlucky, he has been detached from his own family. This detachment makes him to feel as an outsider living lonely in his own world. The unstable jobs he met and the continuous failures in owning a house restrict his will power to move further. Throughout his life, Mr. Biswas leads a complex life where he is unable to free himself from the entanglement of frustrations. Even his married life was not romantic and successful. However, he became the father of four children. His responsibility of taking care of his wife and children gave him no choice but to move on with his failures. "Everything he now saw become sullied by his fear, every field, every house, every tree, every turn in the road ...so that by merely, looking at the world, he was progressively destroying his present and past" (*A House for Mr. Biswas* 281).

The characters especially Mrs. Tulsi in the novel resemble the real characters of Trinidadian culture. The Hanuman House and its people are the best example of showing aristocracy and subjugation. The people in Hanuman House make their own world within it. Mr. Biswas feels suffocated and the sense of alienation makes him look for his own dream house. "House" plays a key role in the novel because it gives a sense of security, pride and personality. Naipaul insists on these ideas with the dream of Mr. Biswas. Unable to live a submissive and servitude life in Hanuman House, Mr. Biswas buys a house to begin a new life. However, the experience he has in his own house is completely different from what he had wished for.

Conclusion

V.S. Naipaul targets on the existence of an individual in the ethnic society. *A House for Mr. Biswas* is an illustration of an Indian laborer in Trinidad. The novel is filled with the idea of identify and sufferings under a colonial rule. Mr. Biswas tries to be aware of his individuality however he is not successful in achieving it.

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EDUCATION AND ITS IMPACT ON WOMEN EMPOWERMENT: CHALLENGES AND CHANGES IN THE 21st CENTURY

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Abstract

Education for empowerment is not only learning of three (reading, writing, and arithmetic) but includes raising awareness, critical analysis of various structures, and acquiring knowledge for empowerment at all levels, on average, a woman works 14 to 15 hours a day unpaid at home and underpaid outside. Government policies such as 73 and 74 amendments of the Indian Constitutions, Reservation policies, concessions, social legislation, and enactment of certain acts were very important as women empowerment strategies. Gender discrimination still persists in India, so much more needs to be done in the education of women. Education, health care, and income are blessed trinities for women and all are so closely related. Women must have to deal with challenges, issues, and changes in the 21st century through the process of education

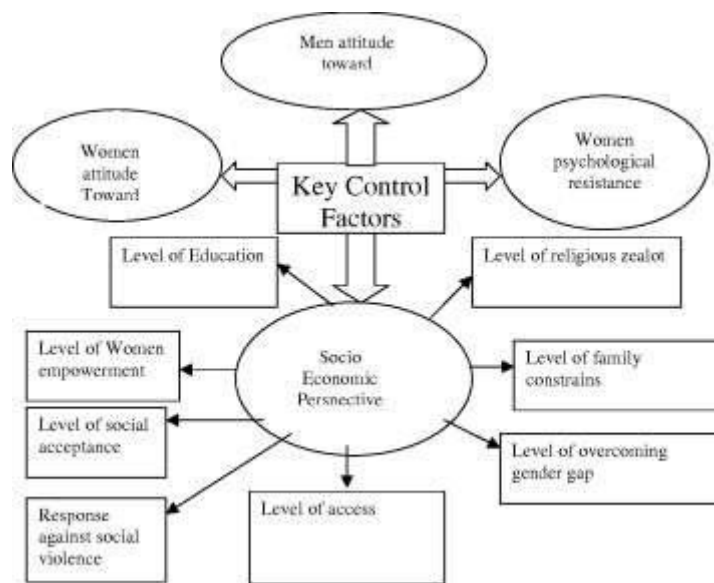
Keywords: Impact of Education, Women's Education, Empowerment, Specific laws

Introduction

Women suffer a lot from the hegemonic masculine ideology. Women are declined equal opportunities in different parts of the world, in present, however, the rise of feminist ideas has led to tremendous improvement in conditions throughout the world. A basic requirement and a fundamental right for women of any nation is education. Education is a most powerful tool for reducing inequality Empowerment of women through education develops: Self-esteem and self-confidence of women, A positive image of women by recognizing their contribution to society, Choice in areas like education, employment, and health, Equal participation in the development process, Knowledge and skill for economic independence and Access to legal literacy and information relating to their rights.

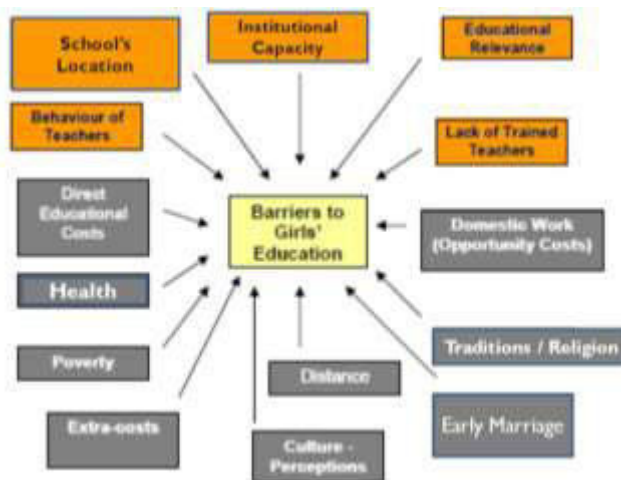
Impact of Education on Women Empowerment

The percentage of educated people is 74.04% of which male is 82.14% and the female percentage is 65.46% respectively as per the census report. Of course, almost half of the people in India are women. The knowledge of mothers about health risk protects their families against illness. Where mothers lack education in families, the child mortality rate is much higher. Everybody wants to banish gender disparities in education in India. Some social reformers boldly speak against the crimes perpetrated on women in the name of tradition and religion.



Barriers to Women’s Education

Girl children play the role of the second mother in rural areas in India. Girl children are discouraged to go to school. The debt bondage or peonage system is another social evil and it stands as an obstacle to girls’ education for underprivileged families. The Dowry system is another barrier. The poor academic record of the trainees is the main reason which difficult to cope up with the subject and not able to concentrate on practical. Some of the trainees can get a job before the completion of the course is the second reason. The third reason is that the teachers do not teach effectively to students of poor backgrounds. The phenomenon of dropout and stagnation amongst girls is nearly twice that of boys in all over India. Teaching methods are mostly outdated, and uninteresting. There are many schools with poor basic facilities.



Different Programs on Empowerment of Women through Education

Several adult education programs have been initiated in the expansion of literacy for women in India:

- Social Education (1951)
- Farmer’s Functional Literacy Program
- Non- Formal Education (1978)
- National Literacy Mission (1988)
- Total Literacy Campaign (1991)
- Sarva Shiksha Abhiyan (2000)

Need for Women's Education in Women's Empowerment

The concept of Women empowerment is a recent one. Women Empowerment year is declared as the first year of the New Millennium 2001. Where all the individuals of the country respective of sex, religion, caste, creed, and colour are economically, socially, culturally, and politically and through all thoughts are independent, the nation is progressive. New UNESCO data proves education transforms development. A new analysis of UNESCO proves that:

- ❖ **Education Empowers Women:** Education entitles girls and young women to know their rights and to have the confidence to claim them
- ❖ **Education Promotes Tolerance:** Education is the most important tool that helps individuals to understand democracy, promotes the tolerance
- ❖ **Job Opportunities are enhanced and Economic Growth is increased by Education Equality:** Productivity gains are boosting economic growth, if all children have equal access to quality education there will be a rise in job opportunities
- ❖ **Educating Women Evades Early Marriages:** Education will help avoid child marriage so education is provided to the maximum number of girls and women
- ❖ **Education Fights Starvation:** The demolishing impact of malnutrition on lives can be prevented with the help of education

Education of Women Enhances Women Empowerment

In this regard, some important aspects are:

- Every woman has own aspirations which may be high or low, but education helps a woman to maintain a balanced aspiration knowing her interest, ability, and potential which further helps her to choose the correct field of her work
- Education is very helpful in developing the personality in aspects of life
- The role of education in teaching expression of feelings of women is very important and effective communication can solve disputes and adjust problems of any level
- Children will be properly guided by the educated mother
- The sex ratio and controlling population can be improved with the help of education

Constitutional Provisions in Support of Women Empowerment

For the socio-economic development of women and participation in decision-making, there are several articles in the Indian Constitution. These are

- Article 14: Equal rights and opportunities in the political, economical social spheres for male and female
- Article 15 (1): Discrimination against any nation on the grounds of religion, race, sex, caste, etc. is prohibited
- Article 16: In matter of public appointments for all nationals, equality of opportunities is provided
- Article 39 (d): For both males and females, equal work is provided.

Specific Laws as Safeguard of Women's Empowerment

Specific laws to safeguard the interests of women and for the upgradation of their status are enacted by Government These are:

- The Equal Remuneration Act, 1976.
- The Dowry Prohibition Act, 1961.
- The Immoral Traffic (Prevention) Act, 1956.
- The Maternity Benefit Act, 1961.
- The Medical Termination on of Pregnancy Act, 1971.
- The Commission of Sati (Prevention) Act, 1987.

- The Prohibition of Child Marriage Act, 2006.
- The Pre-Conception & Pre-Natal Diagnostic Techniques (Regulation and Prevention of Misuse) Act, 1994.
- The Sexual Harassment of Women at Work Place (Prevention, Protection and) Act, 2013.

Conclusion

Women have a critical role in propelling a nation forward and ensuring its success. It is critical that we equip women in our nation with the education they need in order to guarantee that they have a bright future. Women Empowerment is the process of moving from a position of weakness to a position of strength, Education for women is the most effective way to change societal norms. Education also aids in the reduction of disparities and serves as a means of enhancing their status within the family. To assist women's education at all levels and to reduce gender bias in the delivery of information and education, the state created schools, colleges, and institutions dedicated completely to women. For the reduction of gender disparity, education promotes participation in all sectors. Women empowerment refers to the creation of an environment for personal benefits as well as for society. Women should also be given equal rights like men to empower them.

“Countries and Nations which do not respect women have never become great nor will ever be in future”
-Swami Vivekananda

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Introduction

The present research paper attempts to study the scientific idea of International Space Station as envisioned in science fiction, specifically in Arthur Clarke's 2001: *A Space Odyssey* and how this fictional idea came to be realized as a fact. This paper also takes into account the various aspects related with the idea of space station as an artificial satellite, its complex systems and sub-systems and the coordination between them, its uses, orbital positions, its utility as a staging base for space missions and multifarious roles played by this International Space Station (ISS). Thus this paper traces the journey of space station from fiction to fact.

Key-words: Space Station, orbits, space-craft, gravity, artificial gravity, zero-gravity, astronauts etc.

Imaginary Space Station in 2001: A Space Odyssey

Arthur Clarke's celebrated sci-fi novel *2001: A Space Odyssey* acquaints the readers with the concept of a space station. A space station is a spacecraft designed to remain in space in low earth orbit. It is used for docking other spacecrafts on it as well as a temporary stay for the astronauts. However a space station is different from other spacecraft used for spaceflight. Like a spacecraft used for spaceflight, a space station does not contain major propulsion and landing system. Instead of those, other systems of transportation are used to carry people or cargo to and from the station. A Space Station is a complex system with many interlinked subsystems. These subsystems deal with structure, electric power, thermal control, orbital navigation, altitude determination, computing and communication, life support, cargo transportation and crew facilities. The real life International Space Station (ISS) was established in the earth orbit in 1998 thirty years after Clarke envisioned it in his *2001: A Space Odyssey*. Another real space station is Tiangong-2 launched by China. Both of these real and modular space stations are shown in the Hollywood sci-fi movie 'Gravity' released in 2014. Arthur Clarke's novel *2001: A Space Odyssey* gives its readers a kinesthetic familiarity with the experience of space travel and the technologies used in it. There are several purple patches in the novel that are devoted to in-depth descriptions of these accoutrements. This novel describes orbital mechanics and the technical jargon associated with space travel with optimum scientific accuracy. Arthur Clarke discussed with several scientists and astronauts before portraying the zero-gee environment encountered in space station.

The early space stations like those of Salyut series were monolithic in structure. They were prone to become derelict if one of its parts became defunct. So in due course of time they were replaced by modern modular space stations. In these space stations a faulty part can be removed and replaced by another without tampering with the whole structure. 'Mir' launched by Russia in 1986 was the first space station with modular design.

In the *2001: A Space Odyssey* a fictitious Space Station One is described. It is around two hundred miles away from the earth and Clarke conceived it in the form of a large rotating wheel. This wheel keeps on rotating on its axis to create artificial gravity. This station model is one of the most familiar designs in science fiction. Space Station One is described here as it appears to Dr. Floyd from a distance of a few miles:

A few minutes later he caught his first glimpse of Space Station One, only a few miles away. The sunlight glinted and sparkled from the polished metal surfaces of the slowly

revolving, three-hundred-yard-diameter disk. Not far away, drifting in the same orbit, was a swept black Titov-V space plane, and close to that an almost spherical Aries-1B, the workhorse of space, with the four stubby legs of its lunar landing shock absorbers jutting from one side. (p. 52)



Imaginary Space Station in Arthur Clarke's *2001: A Space Odyssey* (Film version)

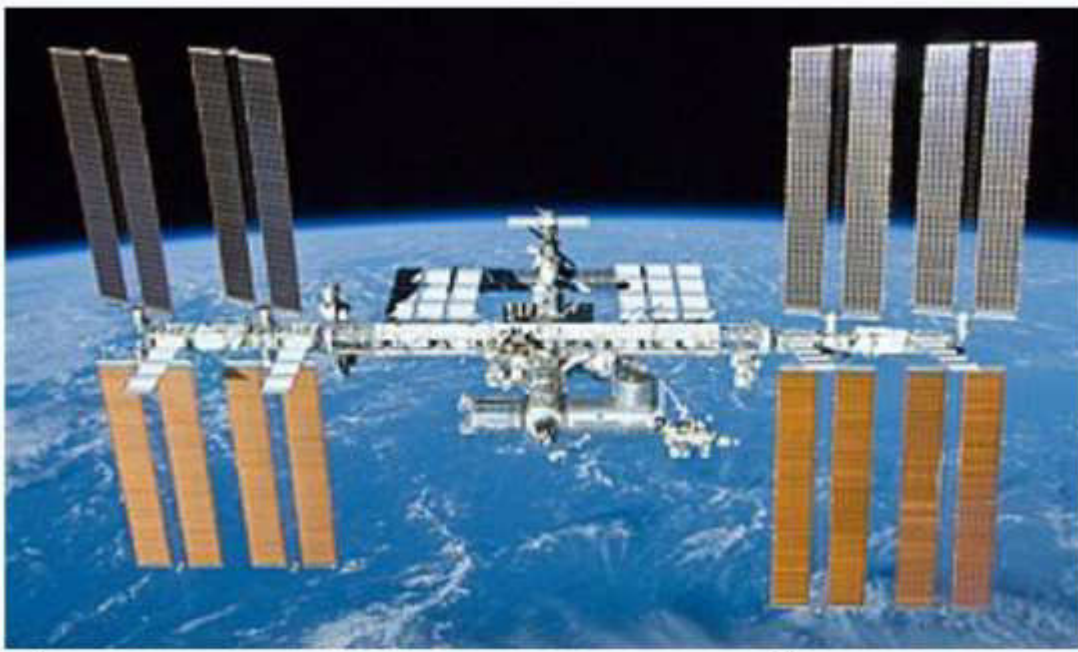
In this space station there is no gravity. So, sticky sauces are used to keep food firmly in its place. Humans find it quite difficult to walk without losing balance in the zero gravity of the space station. So they use Velcro strapped shoes to walk in a normal manner. The creation of artificial gravity for scientific purposes and the zero gravity toilets are described with great dexterity. The Space Station One completes one revolution in a minute, and the centrifugal force generated by this slow spin produced an artificial gravity which was almost equal to moon's gravity. Thus, it gave an opportunity to a Moon-bound passenger to become habitual to the lunar gravity before actually setting their foot on the Moon. There are quite interesting yet scientific descriptions of eating food with straw, the washroom cubicles and the instruction written upon it, artificially created spurious gravity and zero gravity experiences. Men had to wear Velcro-slippers to walk normally in the zero-gravity environment of the space station.

In this space station Mr. Nick Miller is the security official. The Space Station One is equipped with several facilities. There is a restaurant, a post office, a barber saloon, a movie theater, a drug store etc. Besides these facility centers, a new souvenir shop is opened where photographs and slides of lunar and planetary landscapes are housed for the purpose of sale. The Space Station One has two sections i.e. the US section and the Soviet section. This is the reminiscent of the Cold War rivalry between these two nations. There are few notices displayed in English, Russian, French, German, Spanish and Chinese scripts. All this gives an impression of space station as a cosmic rendezvous.

The Real-life International Space Station (ISS)

The real International Space Station is a modular Space Station in low Earth orbit. It was launched on 20 November 1998. While launching the International Space Station, it was expected to be a laboratory, observatory and factory while providing transportation, maintenance and a Staging base for possible future space missions. However in the due course of time, International Space Station was

given the additional diplomatic, commercial and educational roles. Today International Space Station also provides a platform to carry out scientific research.



The Real-life International Space Station (ISS)

It is a multinational collaborative project involving space agencies of US, Russia, Japan, Europe and Canada. This Space Station is a habitable artificial satellite which also functions as microgravity and space environment research laboratory. The International Space Station is used for testing the spacecraft systems and equipment needed for future long- duration missions to the Moon and Mars. It is the largest artificial object in space and the largest satellite in low Earth orbit that can be seen with naked eyes from Earth's surface as a slow-moving, bright white dot because of reflected sunlight, and can be seen in the hours before sunrise and after sunset when the station remains sunlit but the ground and the sky are dark. The International Space Station has been described as the expensive single item ever constructed.

Conclusion:

Many of the scientific ideas that have assumed the status of reality today were once only a vague creation of imagination. As the science and technology progressed, these imaginative ideas were translated into reality and International Space Station is no exception to this. International Space Station was imagined by Arthur Clarke as a giant rotating wheel in space which harbored spacecraft and human colonies. The world was fascinated by this scientific idea of space station although it was only a fictitious model. However, within a short span of four decades this fictitious idea of space station assumed the form of reality and the real life International Space Station was launched in 1996 with the initiative taken by NASA and other Space Organizations.

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Filmography:

- 2001: A Space Odyssey (1968) produced and directed by Stanley Kubrick. Gold Mayor Pictures
- *Gravity*(2014) produced by David Heyman and directed by Alfonso Cuaron

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Abstract:

Anne Tyler was born in Minneapolis, Minnesota, in 1941 and grew up in Raleigh, North Carolina. *The Dinner at Homesick Restaurant* was her best work. Her tenth novel *The Accidental Tourist* was awarded The National Book Critics Circle Award in 1985. Her eleventh novel *Breathing Lessons* received the Pulitzer Prize in 1989.

The present paper makes an attempt to critically analyze the crisis in identity in Tyler's novel *Digging to America*. She focuses on the issues of cultural clashes, crisis in identity and what it means to belong and what makes someone isolated. The book really brings out the conflict immigrants feel about retaining their identities while yearning and resisting becoming American. Maryam is a well drawn and fascinating character who in the end realizes that this extended family is where she belongs; she's suddenly comfortable in her own skin, accepting all her life's complexities and cultural tugs.

Introduction:

Anne Tyler was born in Minneapolis, Minnesota, in 1941 and grew up in Raleigh, North Carolina. Tyler spent her childhood in Quaker communities. She graduated at nineteen from Duke University and went on to do graduate work in Russian studies at Columbia University. *The Dinner at Homesick Restaurant* was her best work. Her tenth novel *The Accidental Tourist* was awarded The National Book Critics Circle Award in 1985. Her eleventh novel *Breathing Lessons* received the Pulitzer Prize in 1989.

The present paper makes an attempt to critically analyze the crisis in identity in Tyler's novel *Digging to America*. She focuses on the issues of cultural clashes, crisis in identity and what it means to belong and what makes someone isolated.

Digging to America is a story about the construction of American identity, it follows two families and depicts the events and experiences in the lives of two families namely the Donaldsons and the Yazdons who become friends at the Baltimore airport when they come to receive Korean babies for adoption. These little girls give a new direction, hope and purpose to their parents and grandparents. Reviewing the novel Adam Mars-Jones says:

“International adoption is already rich territory, representing baby hunger at its most extreme (or human trafficking at its most benign, if you prefer), but then the point of view slides past the Donaldsons and rests on the Yazdons, a family of Iranian descent who are expecting their own orphan, with much less fanfare” (Bourne p-20)

Bitsy and Brad are an American couple whereas Sami and Ziba are Iranian. After the babies from distant Asia are delivered, Bitsy Donaldson invites the Yazdons to celebrate an “Arrival Party,” which becomes an established regular celebration every year. Ziba and Sami Americanize their daughter's name from Sooki to Susan but sometimes call her Susie-June which is a Persian diminutive. Bitsy and Brad do not change the name but continue to call Jin-Ho and to dress her in Korean clothes. For Donaldson's each culture is unique and they feel the need to preserve all cultures equally. They know how to respect other cultures and that is the reason why they retain their daughter's identity unaltered and cherish all the newness as an added jewel to their family needless to say their tolerance to other cultures. To the question what it means to be an American virtually means the absence of specific cultural content and the assimilation of immigrants into the American way of life resulting in a multicultural homogenized society.

Commenting on international adoption, Clements Dave makes a pragmatic observation in his

review:

It is widely assumed that not to invent traditions is to risk damaging the child's self-esteem, or strangely (given that its effect is to differentiate them from the wider community), to undermine their sense of belonging. While 'life story' work, something that social workers do with children in care, is important in as far as it is an attempt to counter the disruptions routinely endured by children in the care system; this suggests the question – why should the personal narrative imposed on minority children be any different? This essentializing of their ethnicity or 'culture' is as likely to induce the stigma that its privilege is supposed to avoid. The confusion wrought on adoptive children and families by this cultural relativism – combined with that of the adoption experience itself – is explored insightfully by Tyler (Clements p-23)

Maryam, is an Iranian lady who immigrated to America even before twenty as a young bride and is widowed before forty. She raises her son Sami by herself in a country where she feels like a foreigner. As an immigrant she finds it difficult to balance the two cultures and not get the feel of home in either. At the arrival party she finds it difficult to answer the questions whether she loves the Arrival Day tradition or disdains it, whether she loves the Donaldsons or finds them too typically American. The most typical Tyler character in this novel is Maryam, who appears outwardly assimilated though inwardly clings to the past. She is drawn to one of the Donaldson clan, a good-hearted man of her age, recently widowed and still recovering from his wife's death. Maryam enters into a guarded friendship with this widower Dave Donaldson. Suddenly all the values she cherishes, her traditions, her privacy, her otherness are threatened. This big American takes up so much space that the orderly boundaries of her life feel invaded. At the Arrival Party Maryam and Dave share their views on widowhood and widower hood. In their words:

And then my husband died and I experienced, you might say, a little spell of financial I believe that often happens with widows. They might have a perfectly adequate pension or life insurance or what not, but for the first time they're on their own and so they panic. 'Really' Bitsy's father said, and do widowers suffer a similar panic? Maryam understands Dave's question and is of the opinion that the widowers' panic is related more to the household issues as they have no women to take care of them and adds that they grow quite desperate and sometimes make very sad mistakes. Friendly relationship develops between Maryam and Dave. His curiosity to make friendship with Maryam is a sort of cultural expedition. When Dave proposes to Maryam publicly and requests her to be his wife, she responds by saying 'yes'. However after two days she changed her decision. She tells her son Sami, "It's true we have been [...] a couple for some time' she said, "I admit that he means a great deal to me. And my first reaction yesterday was 'yes'. I won't deny it. But not two minutes later I thought, 'My lord, what have I done?'" (Tyler p-211, 212)

Maryam provides necessary explanations to Sami and Ziba regarding her second thought. It is because she feels that she is slipping away and shrinking because of his Americanness. She speaks in an unusually stilted manner which Ziba notices and with more of an accent, perhaps to prove that she herself is not American – that she is the opposite of American. She must have had a very strong influence on her Iranian upbringing. Thus there arises a cultural clash:

"All his fuss about our traditions," she said "Our food, our songs, our holidays. As if he is stealing them!"
"He is taking us over" she said, unhearing "Moving in on us. He's making me feel I don't have my own separate self"(Tyler p- 212).

Maryam's rejection of Dave can also be interpreted in another angle also. Perhaps she prefers friendship to relationship. It may be because of the reason that she expects social comfort in continuing

friendship rather than entering a new bond of marital status. Her cultural upbringing suppresses the impulsive thought of freedom and pulls her back to her past bindings. Though she has lived more than 30 years in America it is difficult for her to break the threads of Iranian customs and traditions. It is clear that the state of her mindset has not changed resulting in cultural stagnation. Maryam's character clearly shows that the updating of culture is not an easy task to immigrants. It is difficult to break through the cultural barriers which are inherent in her blood. Maryam's dilemma of accepting Dave initially and rejecting him later on clearly shows how she is torn between the two identities namely American and Iranian.

Bitsy tries convincing Dave about Maryam's indifference. She not only finds fault with Dave's proposal of marriage in public but also becomes critical of the immature way Maryam handles the situation. She feels that Maryam should have made herself clear right away and dismissed the subject tactfully, brushed it off, or made light of it. Instead, she first says 'yes' and rejects the proposal after the two families have celebrated it. Dave tries to find the reason for her denial for her turn about but fails to come up with any convincing answer. On the other hand Maryam's world has become very peaceful since the break up. She is now in a position to appreciate the blessed orderliness of her daily routine. Forever after she would be one of those resolutely cheerful widows carrying all alone. Friendship between a man and a woman becomes inappropriate even in a cultured and advanced society of America. An American man, naïve and complacent and oblivious, convinces that his way is the only way and that he has every right to rearrange her life. She has melted the instant he said, "Come in," even though she knew full well that inclusion was only a myth. She has believed that she can make a difference in his life but to her dismay she comprehends the enormity of the situation, the cultural context. In her rejection lies her decision not to disown her culture and unconditionally embrace the American culture and American way of life. In cross-cultural context the immigrant is always at the receiving end and it is never a level playing field. To an interviewer's question Tyler responds:

The book really brings out the conflict immigrants feel about retaining their identities while yearning and resisting becoming American. Maryam is a well drawn and fascinating character who in the end realizes that this extended family is where she belongs; she's suddenly comfortable in her own skin, accepting all her life's complexities and cultural tugs.

"Would you say that's the core 'message' of the book?" Anne Tyler explains that she is scared of the very idea of a "message" in the novel. "All I ever want to do is tell a story in this case, the story of a woman who will forever (even at the book's end) have her feet in two different cultures (7 Aug. 2007).

In most of Tyler's novels the families who can stay together do so ever mindful of the old Welsh saying, "the rent that is due to love." Just as the tenant must pay the landlord the monthly rent if living arrangements are to continue amicably, so the family must constantly contribute to its own daily existence. Though Tyler is often regarded as a novelist of family life and a traditionalist in the view of what family life is, she is fully aware of the realities of modern marriages.

Digging to America investigates the question of whether there is any "right way" to assume an American identity ultimately, it suggests that everyone struggles to identify with an abstraction like nationhood, especially when that nation is as unfinished and dynamic as America. The novel proposes that families can learn to embrace and connect through this uncertainty.

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A STUDY OF FEMALE OPPRESSION IN EMMA DONOGHUE'S NOVEL ROOM

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Abstract :This paper will analyze the novels by Emma Donoghue *Room* and will focus on the female protagonist characters. Donoghue's body of work has introduced a fresh voice in modern fiction produced by women. While her fantastic and gripping subject matter may not be to everyone's tastes, Donoghue has extended the boundaries of women's writing in the 20th century while also redefining standards of literary success. As a measure of her popularity Donoghue has inspired a large and faithful coterie of readers in the Republic of Ireland, the United Kingdom, the United States and Canada.

Emma Donoghue's novel *Room* has been selected for the study. In the novel *Room* the protagonists get locked in a place called *Room* for years. The aim of this study is to analyze the struggles of the female protagonist against oppression, to explain the effects of oppression on the female protagonist character, and to know how she overcomes the oppression. The analysis will be done to illustrate the female protagonist's struggles against oppression. In Emma Donoghue's latest masterpiece.

Keywords: Struggle, Feminist, Room

Introduction

Emma Donoghue was born in Dublin, Ireland, October 1969. She has seven siblings and she is the youngest. Her father's name is Denis Donoghue, he is an Irish literary critic, while her mother's name is Frances. She began to write when she was 23 and started to make an income from writing. Donoghue writes so many genres, but she is best known as a fiction writer. *Room* has become her first novel that was made into a movie. The movie version of *Room* was nominated for The Best Movie in Academy Award in 2016, and the leading actress, Ma, Brie Larson, is the winner of Best Actress Academy Award. She says that *Room* is inspired by the Fritzl family in Austria who escaped from a dungeon. *Room*, which is a locked room, is also part of the metaphor for the claustrophobic.

Donoghue's body of work has introduced a fresh voice in modern fiction produced by women. While her fantastic and gripping subject matter may not be to everyone's tastes, Donoghue has extended the boundaries of women's writing in the 20th century while also redefining standards of literary success. As a measure of her popularity Donoghue has inspired a large and faithful coterie of readers in the Republic of Ireland, the United Kingdom, the United States and Canada.

In the novel *Room* the protagonists get locked in a place called *Room* for years. The aim of this study is to analyze the struggles of the female protagonist against oppression, to explain the effects of oppression on the female protagonist character, and to know how she overcomes the oppression. The researcher is interested to analyze the novel by using a feminist approach.

The struggle is an effort made to achieve certain objectives which in reaching its goal is confronted by a problem. But still not giving up getting what we want.

Women's struggle is an effort undertaken by women to achieve their goals. can aim to gain equal rights, not discrimination and to gain his freedom as a woman living on earth. The *Room* novel which was published in 2010. The first edition was published in 2010 by Picador. *Room* novel narrated by a

boy named Jack who lived with her mom. *Room* novel is a literary work that tells about how the assertiveness process occurs in a woman because of being a victim of captivity in a kidnapping act. This story took place in an isolated room around the corner of a house. The story is told from the perspective of five-year-old boy, Jack, who is being held captive in a small room along with her mother.

This happened to a woman named Ma who was kidnapped and locked up for years. Because of that, Ma felt losing her position, right, role, and participation. Then Ma wanted to change her condition by doing something. So she did an action of assertiveness to act and fight against the abduction of a kidnapper called Old Nick. This was the starting point for assertiveness. The conflict in this novel began when Ma became a victim of the kidnapping act by Old Nick. She was placed in a small room. It could not be opened, except with a secret password that was only known by Old Nick. For several years, Ma was in that room. There, Ma was abused and treated unfairly by Old Nick. One day, Ma wanted to escape but she could not succeed. Even Ma was getting unkind acts, physical violence, and racist treatment from Old Nick. Meanwhile, Ma also got discrimination, intimidation, and pressure every day. Moreover she was just a woman, it was considered low and trivial by Old Nick. Not long after the incident, there was born a child named Jack who gave her happiness. Jack became friends and entertainers for Ma while in the room.

In the early days in the room, Ma just resigned and accepted all of his treatment. So the position, role, right, and participation of Ma always got the oppression and pressure from Old Nick. From that, Ma began to think about the treatment she received so far. Then, she started trying to act decisively against whatever treatment from Old Nick. Her assertiveness was seen when she asked for vitamins to Old Nick who did not carry the item at that time. Her assertive stance was also visible when she forbade Old Nick to open a cabinet in which Jack lived, because she did not like the Old Nick's act. Regardless of Ma's assertiveness towards Old Nick, she also showed it to her son named Jack and the people around her. This was done when Ma explained the truth between the fantasy world and the real world. At an emergency she asked Jack to do the escape process by getting into the carpet roll, so they would have been free. When she and Jack manage to get free, some attitudes of pressure from other men to her too she got. It made Me show her assertiveness to disagree when someone was offering to take care of Jack. Finally,

Ma had decided to choose the principles in her-self and to say that she always wanted to live with Jack in a better life.

These aspects of personality that lead a person to act or refrain from acting in terms of what has learned about the world rather than solely according to his biological impulses are referred to collectively as the ego . In this case MA's ego tend to defend herself from outside threads especially from Old Nick who has obviously torture her in imprisoned her for about seven years. On the other hand, there are some cases after the escape that were done by Jack.

Ma won't let Old Nick see Jack or even touch him, so Ma asked Jack to stay inside the cupboard.

Why am I hiding away like the chocolates?" I think she's sitting on Bed. She talks quietly so I can hardly hear. "I just don't want him looking at you. Even when you were a baby, I always wrapped you up in Blanket before he came in." (Room, 2010: 24)

Jack accidentally woken up Old Nick when sleeping and made Old Nick mad at Ma. In

Jack's perspective it was funny but for Ma it'll cause something bad to happen to Jack and Ma explain it to Jack that was not funny at all.

"What I'm mad about"—her voice is getting bigger and scratchier— "is that you woke him up." "Jeep?" "Old Nick." It makes me jump when she says him out loud. "You scared him." "He got scared at me?" "He didn't know it was you," says Ma. "He thought I was attacking him, dropping something heavy on his head." I hold my mouth and my nose but the giggles fizz out. "It's not funny, it's the opposite of funny." I see her neck again, the marks that he put on her, I'm all done giggling...(Room, 2010: 44)

Ma tends to complain about the necessities that were given by Old Nick start to get worse day by day and Ma didn't want that to happen.

Ma was tried to explain about what happens in the real world. In this situation Ma found some problems with how to explain and define how the outside world works. For Ma and especially Jack who lives in a room since Jack was born is something quite hard to make Jack adapt into the outside world. But Ma won't stop encouraging Jack to have a normal life.

"But you knew what he was missing," says the woman. "Every day he needed a wider world, and the only one you could give him got narrower. You must have been tortured by the memory of everything Jack didn't even know to want. Friends, school, grass, swimming, rides at the fair . . ." "Why does everyone go on about fairs?" Ma's voice is all hoarse. "When I was a kid I hated fairs." The woman does a little. Ma's got tears coming down her face, she puts up her hands to catch them...(Room, 2010: 190)

Jack didn't know about human's life, but Ma was trying to give an explanation to Jack about the growth of humans.

"You know what?" I told her. "When I'm ten I'll be grown up." "Oh yeah?" "I'll get bigger and bigger and bigger till I turn into a human." "Actually, you're human already," says Ma. "Human's what we both are." I thought the word for us was real. The persons in TV are made just of colors. "Did you mean a woman, with a w?" "Yeah," I say, "a woman with a boy in an egg in my tummy and he'll be a real one too...(Room, 2010: 14)

What Ma is doing in this case is that the real world actually exists in the outside room. Because Jack lives in a room even from his birth, Jack obviously doesn't really know what exactly the outside world is going on and Ma explained it.

"Listen. What we see on TV is . . . it's pictures of real things." That's the most astonishing thing I ever heard. Ma's got her hand over her mouth. "Dora's real for real?" She takes her hand away. "No, sorry. Lots of TV is made-up pictures—like, Dora's just a drawing—but the other people, the ones with faces that look like you and me, they're real." "Actual humans?" She nods. (Room, 2010: 49)

Every day Jack only saw all those things, and he is not sure that what he saw is real or not, he

could not make a difference. Do not want to see her boy disappointed due to unknowing about anything about the outside world, Ma always asks Jack to do exercise every single morning in that small room. She wants to keep her boy healthy and happy, either mental or physical. Jack never met other people before, the only people Jack has ever seen is Old Nick. Jack knew Old Nick because every night Old Nick always visited the room while Jack was sleeping in the wardrobe.

One day a week after Jack's birthday, Ma is aware that Old Nick got a sack from his office six months ago. Ma realized that Old Nick would kill them, so Ma made a plan to get Jack out of the Room. Ma is convinced that Jack is ill. Unfortunately, Old Nick refuses to bring him to the hospital, so Ma thought again about her plan. Emma said to Old Nick that Jack has died. Then Old Nick removes Jack from Room. Finally Jack succeeded and reached a stranger, then that person called the police. Because Jack cannot speak fluently, then Jack gave police direction from Ma to go to the Room

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Finally Ma realized that she is still having Jack. He is strange to her. After Ma comes back to her parent's home, where Jack lives. Ma and Jack make a plan; they want to live happily together. One day Jack asks Ma that he wants to visit the Room. He wants to say goodbye to all those things for the final time. Women's struggle is an effort undertaken by women to achieve their goals. can aim to gain equal rights, not discrimination and to gain his freedom as a woman living on earth

Thus the real meaning of feminism is the state where women are free from oppression, power, hegemony, injustice, and violence.

INVESTGATION OF PHENOMENA IN CONVERSATION ANALYSIS

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Talk is a fundamental activity in social life. Conversation Analysis addresses the questions of organization of talk in interaction, role of talk in wider social processes, the way people organize ordinary talk. Research is a systematic search for truth. It is a systematic investigation of the facts, it is an addition to the existing knowledge, it the new interpretation of the known facts. It provides the answers to the questions regarding the coordination of talk in interaction, the way ordinary talk is organized, the influence of talk on wider social processes. Conversation Analysis focuses the production and meanings of talk. The processes of production and understanding of the meaning depend on practical, social and interactional accomplishments of a culture. Participants in the conversation mutually orient to one another and work together to achieve orderly and meaningful communication. Harvey Sacks is the founder of Conversation Analysis.

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Talk is related to contextual and social variables. The most central assumption in conversation analysis ordinary talk is highly structured, planned phenomenon. Conversation Analysis is the study of the talk. CA is the study of recorded, naturally occurring talk in interaction. Language is primarily a vehicle for communicative interaction. Communication and interaction are social processes, deeply involved in the production and maintenance of social institutions of all kinds, from everyday individual interaction, to the family, to the nation-state.

Nature of turn- taking in talk-in-interaction is a concern with nature. Researchers use some basic techniques to analyse the data in conversation analysis. Conversation analysts emphasise collections of examples of a particular conversational phenomenon. They analyse patterns in the sequential organization of talk-in-interaction. They use a wide range of interpretive skills to analyse the data collected.

The main research procedure in Conversation Analysis comprises three stages. The first stage is to locate a potentially interesting phenomenon in the data. This might be a particular type of turn, for example, one in which the item, 'Oh' is used. Or it might be a evident kind of sequence, such as opening sequences in telephone conversation. Therefore, the first step is the identification of interesting phenomenon. The second stage is the description of sequential context: the types of turn which precede and follow it. The researchers find out the patterns in the sequential contexts in which the potential phenomenon occurs in the data. It is the foundation of a robust description. Researchers use recorded conversational data for the purpose of examination of the hypothesis about the nature of speech phenomena. The hypotheses are tested using statistical techniques. We can differentiate social psychology (SP) approach and conversation analysis (CA) differs on the basis of the speech overlap. Social psychologists and conversation analysts focus on the issue of 'interruption' in speech.

In social psychology interruption has been regarded as one type of the more general category of overlapping speech. The social psychologists observe the number of interruptions that occur in a given set of data. This proves the theoretical assumption that interruption can be treated as an indicator of interpersonal factors such as dominance, power, or control. Interruptions are of two types, simple and complex. There are seventeen distinct subtypes of interruption. Researchers explore the way participants themselves orient to one another's actions. They focus on conversational devices and other sorts of phenomena in large collections of data.

We can analyse the extended sequences of talk, the technique of single case analysis. The

focus shifts away from finding recursive features in collection of data, and towards the techniques of seeing significant interactional detail in the ongoing production of singular sequences of talk-in-interaction. Turns at talk are often very long. The analysts observe the ways in which particular conversational devices are used in the production of a sequence of conversation. The researchers are sensitive to very close levels of detail in the talk. We can track in detail the various conversational strategies and devices used in the production of single case conversation for example, a story. According to Sacks, fundamental aim of Conversation Analysis (CA) is to describe, adequately and formally, singular events, and event sequences. Talk is an orderly, methodic accomplishment. We study the data: “What are the participants doing in the conversation?” and “How do they display the orderliness of the talk for each other?” is at the root of the conversation analytic mentality.

Conversation Analysis approach can be used to solve some of the broader questions of social life. It can be applied in the institutional contexts of social life. We can analyze talk in institutional settings such as courtrooms, classrooms, the media, medical consultations, psychiatric interviews, and other forms of professional interaction. It is important to study interaction in institutional settings. In Post-modern society people spend a great deal of time in institutional or organizational contexts, such as workplaces, educational establishments, and service settings like shops, banks, and doctor’s consulting rooms. In all these routine social spaces, talk is a central activity. We also listen to an enormous amount of talk that has been produced within the institutional and organizational context of television and radio studios. Study of such settings convinces us about the key role of talk in the production of social life. Participants observe rules of turn taking in conversation. They have the conversation as opposed to doing an interrogation. Participants accomplish turn taking and turn design in the specialized way in the institutional settings. Researchers study the nature of asymmetry and power in institutional interaction.

A central feature of Conversation Analysis is a focus on the turn-by-turn unfolding of talk –in-interaction. The analysts place a great emphasis on the immediate sequential context in which a turn is produced. Talk does not occur in a vacuum. It is always, somehow situated. These situational contexts are of various types, range from chance meetings in the street, through conversation with friends and family members, to larger –scale organizational settings such as workplaces, schools. CA analysts look for how participants make available for each other. The formal types of institutions mean court rooms, job interviews, classroom teaching etc. The Non-formal types include counseling sessions, social work encounters, business meetings, shops, etc.

Conversation Analysis is an important method for the analysis of ordinary conversational interaction. Analysts can study the talk in institutional and work settings. It has been evolving as an interdisciplinary field of study. Its methods and findings have been applied in fields such as political communication, human –computer interaction, and the treatment of language disorders. It is an important qualitative research method. The conversation analysis addresses real world issues. It is used to study talk in interaction not only in everyday conversation but also the institutional interaction and interview interaction.

It is a key method which is used for the exploration of social interaction and language use. The conversation analysis offers many practical benefits. The findings and analytic orientation is useful for the development of political rhetoric, the design of information technology, and the treatment of speech disorders. Conversation Analysis can reveal the systematic interactional properties of persuasive and effective political discourse. Researchers use CA in human –computer interaction in general. The conversation analysis perspective illuminates the orderly basis for disorderly talk: speech problems associated with people with aphasia.

Conversation Analysis is an approach to the study of social interaction and the talk-in-interaction. It has exerted significant influence across the humanities, social sciences and linguistics. It studies social interaction, analyses both verbal and non-verbal behavior. The speaking turn, the adjacency pair and the sequential implications are the basic elements of the conversation analysis. It investigates fundamental communication processes that make human interaction possible. It explains how people accomplish and understand social action while interacting with others. Conversational repair is the process people use to detect and resolve problems of speaking, hearing and understanding. It studies the production of talk. It explores the way meaning of the talk is determined. Practical, social and interactional accomplishments of members of a culture determine the production and interpretation of talk in all situations. Conversation analysis explores the relationship between talk and social and contextual variables. Talk is an important activity in social life. It is an important field of study.

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**CONFLICT BETWEEN INDIVIDUAL AND SOCIETY: A REVIEW PAPER IN THE
CONTEXT OF AYN RAND NOVELS**

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Abstract

The protagonist's rebellion and protest against the authoritarian and didactic society in which he lives, that one's intellect and rationality are the keys to escaping such a world. The book portrays the ability to think critically and creatively as a moral imperative, arguing that without it, individuals are doomed to conform to and support an authoritarian system. Collectivism makes human existence impossible. *We the Living* dramatizes the meaning and difficulty of life under collectivism, a theme that she continues to address in her subsequent works. The rulers seek mindlessly devoted servants, so they despise the very capacities for thought, decision-making, and autonomous judgement that are essential to living a full life. It is impossible for citizens to form plans or take any kind of action because of the government's constant, unpredictable demands and the necessity to justify everything in terms of the unknowable "common good." Ayn Rand does not advocate capitalism in *Atlas Shrugged* as the best way to improve society. Instead, she believes that the protection of an individual's right to property should be the goal of a political philosophy, rather than a thriving society. While she acknowledges that capitalism promotes progress and new ideas, she rejects the moral justification of putting the greater good of society ahead of individual gain. She is a capitalist fan not because of the wealth it creates, but because of the basic rights it safeguards. She is a capitalist for its method rather than for its output, as is typical of its adherents both then and now.

Keywords – Equality, Collectivism, Self-Interest, Freedom.

Introduction

Popular author Ayn Rand's early life influenced the themes of her books and led to the development of her personal philosophy. Rand lived through the Communist takeover of Russia and the Bolshevik Revolution. After Ayn's father's pharmacy was taken by armed soldiers, the family lived in abject poverty for years. At age 21, she made her way to America to seek refuge. Aspiring to be a screenwriter, Ayn moved to California. She was a secretary by day and a writer of fiction, plays, and screenplays by night. The premise that collectivism leads to tyranny was initially presented in her debut novel, *We the Living*. *The Fountainhead* and *Atlas Shrugged*, two of Rand's most famous works, both received negative reviews but went on to become bestsellers. Many persons and political movements have been impacted by Ayn Rand's concept of reason and individualism.

Anthem

Anthem, originally titled *Ego*, is a dystopian novella set in a near-future world where privacy and independence have been eradicated. In spite of the fact that *Anthem* is a work of fiction, it can be read as a philosophical essay. *Anthem* by Ayn Rand features an important struggle between collectivism and individualism. It takes its readers on a deep dive into the philosophical fringes of Objectivism while simultaneously critiquing the other dominant paradigm, Marxism (Rand & Peikoff, 1979). Ayn Rand wrote *Anthem* in reaction to both the collectivism of the moment, exemplified by Russian communism, and the collectivism she saw herself, in the form of organised religion. According to research by M. G. Simental (2013), *Anthem*, Ayn Rand's dystopian novel, is often viewed as a critique of Russia's communist collectivism, where she grew up. The text's religious themes, however, indicates that Rand was reacting not only to communist collectivism but also to religious collectivism. The apotheosis of man in *Anthem* is a reaction against the affront of

collectivism, which Rand saw as the loss of self in religion. In *Anthem*, Rand uses religious imagery and themes ironically to drive home her point that she is against religion.

The culture that Equality 7-2521 calls home is one in which people aren't seen as unique but rather as belonging to a set or a tribe. Instead of "I" and "my", he was instructed to say "we" and "our". As he tries to reconcile his conflicting moral compass, Equality 7-2521 must decide between the collectivism he was brought up with and the individualism he has come to believe is right. This conflict is first hinted at in the third phrase of the first page. According to the text, "the great sin and the basis of all evil" is being alone at the wrong moment. In the collectivist society of which Equality 7-2521 is a member, the principle that no one should ever be alone serves as the foundation for all of the laws. This is due in part to the fact that collectivism emphasises the group rather than its constituent parts, which is reflected in the organisation of society. For this reason, it is prophesied that we will never be truly alone. Being in constant company of others may lead one to believe that they hold less value than the group as a whole. The idea of collectivism is reinforced and integrated into a person's life after privacy is taken away and replaced with regular socialising with others who are part of the same collectivist society, possibly without the individual's awareness. One person's thought becomes another person's thought, and so on until no one is able to think for themselves. They start to act, think, and feel just like everyone else. Paragraph three of page 17 reads, "...it is weird to see only two legs extended on the ground, and on the wall before us the shadow of our one head." Because of this, he isn't accustomed to being alone himself, left to ponder, or separated from the values and opinions of others. They are not let to be alone because the concept of collectivism is continually pounded into their heads.

The whole foundation of collectivism rests on the individual members of a society; if some members of that society insist on thinking only in terms of themselves, then collectivism as a social movement will inevitably fail. This is why the importance of conformity and unity within Equality 7-2521's society is emphasised so strongly. Page 19 paragraph 1: "We endeavour to be like all our brother men, for all men must be alike." This is how he reasons since it is all he has ever known. Because of the constant bullying he endured as a child for being brighter than his peers (see paragraph two on page 18), all he has ever known is that he deserves respect. The mere idea of standing out and being different goes against everything he has been taught, and therefore he tries to avoid doing so at all costs. This, however, is not something he can influence.

Since he was little, Equality 7-2521 has been taught that standing out from the crowd is wrong. The only thing he has ever learned is that everyone should do their share to help everyone else. Yet despite this, he is insatiably curious and eager to learn. Paragraph two of page 24 reads, "We know not why our curse makes us seek we know not what, forever and ever." But we just can't help giving in. Unfortunately, the collectivist values of his society have instilled in him the belief that he should learn only what he has been taught, know only what they want him to know, and nothing beyond this. But he can't help but wonder if there's more to the world than what he's been taught. He can't place a finger on the root cause of his insatiable curiosity, yet he can't help but keep digging. In and of itself, this exemplifies individualism. An insatiable curiosity about the world outside the confines of conventional education. That's the engine that drives debate and the germ that grows into unique perspectives. This is why he thinks it's wrong to seek knowledge. Since individual thought is discouraged by collectivism, he finds himself thinking this way despite knowing it is incorrect. The desire to learn is a driving force in his pursuit of a career in academia. This is why we begged to be relocated to the Land of the Scholars. His culture condemns desire, yet he has a burning curiosity that drives him to seek out answers, and he would want nothing more than to pursue the career path that most interests him. Even though he understands it's immoral to want, he feels compelled to pursue his own interests in the future. This exemplifies the fundamental principles of individualism, which are centred on the pursuit of one's own needs and desires.

Anthem, on the other hand, implies, through the protagonist's rebellion and protest against the authoritarian and didactic society in which he lives, that one's intellect and rationality are the keys to escaping such a world. The book portrays the ability to think critically and creatively as a moral imperative, arguing that without it, individuals are doomed to conform to and support an authoritarian system. Thus, Anthem sets up a conflict between individualism and collectivism, portraying them as diametrically opposed forces of good and evil.

We The Living

Ayn Rand's first novel, *We the Living*, follows an 18-year-old protagonist through the Soviet regime and October revolution. Fear compounds post-revolutionary problems. Thus, mind over matter.

We the Living is about "the individual versus the state and, more importantly, the wickedness of statism." (Statism holds that the state, with unlimited authority, controls every element of an individual's life.) "A woman will only sell herself to a man she truly loves, respects, and whose love she cherishes, not to some villain who pushes her into it," Ayn Rand said of the plot-theme. She must sell herself to save the man she loves, who the buyer hates most.

When a civilization chokes its people, they become autonomous actors and fight back. Radwan, M. I. (2011) examined the survival politics of long-suffering oppressed people under collectivist socialism. In such a setting, protecting unique identities that can speak truth to and challenge authority is vital. Survival forced people to be crafty and manipulative. *We the Living* by Ayn Rand shows insurgent tactics. The oppressed's physical and psychological suffering reaches a peak in post-revolutionary Russia. This study used Chela Sandoval's (2000) critical theory from *Methodology of the Oppressed* to analyse the text. Due to their personalities, political views, and highest ambitions, people use different tactics. Fighting for what they believe in often leaves them physically broken but spiritually unconquered. Betrayed and disillusioned believers are physically defeated yet spiritually untouched. Forced to address unmet spiritual and physical demands suffocates frail and vulnerable people.

According to collectivism, the group can do anything it wants with an individual because he is just a part of it. Everyone must foster social peace and align their aims with those of the group. Nations, communities, socioeconomic classes, ethnic groups, and families are among the many collectives. The state rules *We the Living*. Importantly, *We the Living*'s opponent is not Soviet Russia. As Ayn Rand repeatedly stated, *We the Living* is a narrative about collectivism in Soviet Russia. In 1942, Fascist Italy made a pirated film based on the novel and praised it for being anti-Communist, but when they realised it was successful in Italy because it criticised the dictatorship, they outlawed it.

One of collectivism's major flaws is its altruistic ideals. Collectivism requires yielding to the group's leaders' aims, ideals, and interests (as decided by its leaders). In *We the Living*, society engulfs its citizens, erasing individuality. Selfishness is described as an interest in one's own happiness, hence personal fulfilment is looked down upon. To fully "live for others," one must relinquish all selfish desires and realise their existence is pointless. "What are the standards by which our new humanity will be judged?" Victor Dunaev asks Andrei's funeral. First and foremost, we no longer have the word "I," which is the most poisonous, dishonest, and awful of all human words. No longer needed. "We" will be the most significant word in sentences. The Collective replaces the demon "self" in our hearts. Ayn Rand disproves the claim that communism and socialism are well-intentioned but unachievable by showing the dangers of collectivism. The Soviet Union's leaders' treachery is still seen as a moral failure. Kira warns Andrei, and he discovers, that these "wonderful ideas" have killed and enslaved millions. The "noble" idea of self-sacrifice underpins all dictatorship, from Soviet Communism to Nazism. Selfless sacrifice and dedicating one's life to others aren't honourable ideas. This method makes a person a slave to the group or community they serve. Due to its intrinsic wickedness, collectivism fails as a political doctrine and a solution to daily concerns.

The book's title (and Ayn Rand's working title, "Airtight") encapsulates the core immorality of collectivism: Collectivism makes human existence impossible. We the Living dramatises the meaning and difficulty of life under collectivism, a theme that she continues to address in her subsequent works. The rulers seek mindlessly devoted servants, so they despise the very capacities for thought, decision-making, and autonomous judgement that are essential to living a full life. It is impossible for citizens to form plans or take any kind of action because of the government's constant, unpredictable demands and the necessity to justify everything in terms of the unknowable "common good."

Atlas Shrugged

Atlas Shrugged is the cornerstone of Rand's Objectivist philosophy, which she uses to defend ethical egoism and free-market capitalism. The human race, in her view, consists of "just a number of individual men," each of whom is an autonomous entity with the right to his or her own thoughts, actions, and financial success regardless of family or cultural ties (1967). For Rand (1957), this independence is essential for the creation of new ideas and innovations that will ultimately benefit society and the economy.

Atlas Shrugged portrays a parallel universe in which altruism and statism rule as political and ethical norms. The story explains two core principles of kindness right away. The former preaches selflessness for the good of the community, while the latter celebrates "instinct" and "brother-love" as life's guiding principles (Rand 1957). Through its depiction of characters like Dr. Pritchett and the generous Slagenhop, the story reveals that believers in these concepts lose their ability to think critically and make sound decisions (Rand 1957). Because of this, the state government in the novel can limit citizens' freedoms for the greater good. Specifically, it limits the economic options of a specialised group of people so that it and the general populace can reap the rewards of their efforts. Many government regulations, such as the Equalization of Opportunity Act and the Anti-dog-eat-dog Rule, are discussed at length in the book to back up this claim. They criticise the United States' move to the political left and are reflective of 1930s culture (Rand 1957). The clever and skilled people of Atlas Shrugged go on strike when their economic power is substantially diminished by philanthropy and statism. The group abandons civilization and sets up Galt's Gulch, where members cultivate ethical egoism and free-market capitalism.

As a first point, locals in Galt's Gulch define ethical egoism as prioritising one's own self-interest and rationality over empathy and the common good (Rand 1967). In other words, as long as they don't harm the lives of others, people have the freedom to follow their own interests and develop their minds. This is made clear in Rand's portrayal of John Galt, who, without any constraints on his ability to act in his own self-interest, invents a number of significant advances in technology. The citizens of Galt's Gulch believe that the only political and economic system compatible with ethical egoism is laissez-faire capitalism, which they view as the sole alternative to a lack of government regulation. The tour of Galt's Gulch that Galt gives Dagny Taggart presents a clear image of this network in action. Here he shows how economic freedom has benefited his hometown. These leaders dominate their industries because they are not hindered in their pursuit of wealth and success. In Galt's Gulch, for instance, the protagonist, Ellis Wyatt, runs the oil industry on his own, while Galt owns the lone power plant. Members of this culture openly boast and engage in lengthy discussions about their worldly possessions because they consider these things to be their just desserts for a life well lived. In addition, since there is no government intervention, they are free to trade with one another. For, as Wyatt puts it, "we all grow together [and are] a voluntary association of men held together by nothing but every man's self-interest" (Rand 1957). Wyatt's words convey a sense of togetherness and autonomy, illuminating the prospect of peaceable coexistence in which individuals may share space while being autonomous, "free of each other," thanks to voluntary exchange and the recognition of one another's self-interests (Rand 1957).

Since Ayn Rand believes that man's greatest asset is his freedom to act rationally in his own self-interest, she does not evaluate the success of capitalism by looking at how much money is in the bank. In her defence of capitalism, Ayn Rand takes it a step further by arguing that it is the only system that can be considered morally sound, while simultaneously dismissing the idea of collective wellbeing as being undefined, unrelated to the discussion of government, and potentially dangerous due to the dangers of majority rule.

Instead, Rand praises undiluted capitalism as the system that fulfils the one objectively moral function of government, which is to safeguard individual rights to private property and personal safety. These two safeguards enable him to act in his own self-interest, which in turn contributes to the productivity increase enjoyed by "society," i.e., the sum of all individuals. The mainstream, in Rand's view, defends capitalism from a false premise, viewing it as an immoral means to an end—societal prosperity. In other words, the process of creating sausage may be unappealing, but the end result will be well worth it. According to Rand, the method itself is the end result. What makes capitalism so attractive is because it protects and celebrates individual ownership of property. In *What is Capitalism*, Ayn Rand (1965) writes, "It is the institution of private property that preserves and implements the right to disagree—and therefore keeps the way open to man's most important asset (useful personally, socially, and objectively): the creative intellect."

As the book's title suggests, the heroes of Rand's ideals pay the ultimate price for them. This is just one more way in which Rand's defence of capitalism stands out as having a more profound moral basis. The "well-intentioned" government involvement that brings down characters like Rearden and the Colorado Industrialists in the end. At first, the United States barely avoids becoming like the People's States that make up its periphery because it still has some remnants of capitalism. However, as time goes on, these remnants become increasingly weaker, and the country eventually falls completely. If the government stops being the dispassionate protector of citizens' rights, it will be bad for business. A collapse in business follows the government's practise of "picking winners and losers," a statement all too familiar in today's political rhetoric.

Rand, in contrast to the usual advocates of capitalism, may argue that the tragedy rests not in the ultimate loss of economic success but rather in the necessity of intervention. Of all the employment lost by "the tribe" as a result of government meddling, the theft of even a single dollar from the industrialists is the most sad since it is a breach of the individuals' basic rights and an abdication of the government's sole duty.

Ayn Rand does not advocate capitalism in *Atlas Shrugged* as the best way to improve society. Instead, she believes that the protection of an individual's right to property should be the goal of a political philosophy, rather than a thriving society. While she acknowledges that capitalism promotes progress and new ideas, she rejects the moral justification of putting the greater good of society ahead of individual gain. She is a capitalist fan not because of the wealth it creates, but because of the basic rights it safeguards. She is a capitalist for its method rather than for its output, as is typical of its adherents both then and now.

Conclusion

Ayn Rand's "life mission" was to "create the kind of universe... that reflects human perfection," and she studied philosophy "sole" for this purpose (Journal entry for 4 May 1946; in 1997: 479). After *Atlas Shrugged*, her interest in philosophy continued. In her non-fiction books, Ayn Rand discussed philosophical realism, reason, ethical egoism (rational self-interest), individual rights, laissez-faire capitalism, art, and social issues. She talked on college campuses, did radio and television, and wrote polemical, philosophical writings in response to *Atlas Shrugged* and *The Fountainhead* fans. "Man is a heroic entity," she says, with happiness as the moral goal, creative accomplishment as the highest form of human endeavour, and reason as the ultimate absolute. (Rand, 1957)

She believes capitalism is the only political-economic system that respects people as ends in themselves. Though she separated herself from the free-market libertarian political movement, Ayn Rand's moral endorsement of the minimal state—a state whose sole purpose is individual rights—inspired many libertarians.

Academics dislike Rand's ideas and presenting manner, whereas non-academics do. Her values were shaped by reader queries, but she rarely defended them or explained how they fit with her novels' views. Her philosophical articles lack analytic philosophy's self-criticism and comprehensiveness, and she doesn't even consider feasible criticisms. Her language is confrontational and dismissive, and her supporters are rigid and cult-like, making her work seem unreliable. Understanding her views requires reading her literature, although not everyone likes it. Her weak philosophy expertise and conversations with young philosophy students hurt her case. Unfortunately, some modern philosophers have returned the favour by criticising her work based on rumours. Her readers say her arguments generally don't support her conclusions. Many agree with her criticisms of modern morals and politics and this evaluation. Thus, contemporary philosophical essays on virtue ethics, egoism, rights, libertarianism, and markets hardly mention her.

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**THE QUEST FOR FEMALE IDENTITY IN SHASHI DESHPANDE'S DARK HOLDS NO
TERROR**

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ABSTRACT

This research paper throw light on the quest for female identity in Shashi Deshpande's Dark Holds No Terror. Shashi Deshpande is an Indian novelist. She is aware of the psychological Complex faced by an Indian woman and the struggle to free themselves from the reaction of society, culture and nature. Her novel explores women's life and empowers them. Women are always given secondary status in society. It often pre-determined as the second sex. She has no identity of her own. Sarita a female protagonist in Shashi Deshpande's The Dark Holds No Terror portrayed as an ordinary middle class professional women who articles conflict, suffering, struggles, loss and finally finds the way out of depth by introspecting herself.

KEYWORDS: identity, quest, patriarchal, psychological, alienation

INTRODUCTION

Shashi Deshpande is one of the most accomplished contemporary Indian women writers in English literature. She was born in 1938 in Dharwad, India. She is the second daughter of the renowned dramatist and Sanskrit scholar Shiranga. She went to Mumbai where she gained a degree in law and later on pursued a degree in Law. Then she took up a course in journalism and for some time worked on a magazine. Deshpande began her writing with short stories which later developed into writing novels. Her first collection of short stories Legacy published in 1972 had been prescribed for graduate students in Columbia University. She is regarded as one of the most accomplished contemporary Indian women writers in English. She is the author of several novels, short stories and essays collection and books for children. She is the recipient of the Thirumathi Rangammal prize and prestigious Sahitya Akademi award in 1994 for her novel; she also won the Padma Shri award in 2009 for her valuable contribution as a writer. She is known for hall novels That Long Silence and The Dark Holds No Terror. Her novels deal with women belonging to the Indian middle class. This paper focuses on how the protagonist deals with the problems and finally discovers her real identity.

RESEARCH QUESTIONS :

1. Why are the female protagonist in Shashi Deshpande's novel The Dark Holds No Terror exploited by the patriarchal Indian society.
2. How do the female protagonist struggle in patriarchal society for their identity.

METHODOLOGY:

1. Critical and descriptive analysis of the text reflects the issue of Identity.
2. The novel The Dark Holes No Terror has been analysed with the help of close reading technique.
3. Primary and secondary sources have been used for the studies.
4. Internet and research papers are used for the studies.

The Quest for female identity in Shashi Deshpande's novel The Dark Holds No Terror

Shashi Deshpande is known for creating women characters that are contemporary. Deshpande's woman protagonists are victims of the prevalent gross gender discrimination, first as daughter and later as a wife they are conscious of the great social inequality and injustice towards them, and struggle against the oppressive and unequal nature of the social norms and rules that limit their capacity and

existence as a wife. Shashi Deshpande believes that women have a great strength but they are unaware of it because they have been told that they are weak, they are made to believe in their weakness and often they learn to hide their own strength. Women are better at dealing with emotional trauma. Shashi Deshpande has dealt very minutely and delicately with the problems of middle class educated women. She always had in her mind people from the real India to write about, but as she proceeds spontaneously and involuntarily, women become the focus of her writing.

The women protagonist Sarita in *The Dark Holds No Terror* project themselves as women who are strongly interested in the quest for their identity and who do not bother for the restrictions imposed by the society. Sarita in *The Dark Holds No Terror* is a two-in-one woman a doctor in the day time and trapped animal at night. She wants to be free and have an identity of her own. She longs to break away from the rigid traditional norms. She hates the parental home yet the novel begins with Sarita visiting her father after a gap of 15 years. After hearing about her mother's death she wants to visit her father's house from where she had left as a young woman. Even after many years Sarita remembers her mother's bitter words uttered when she was a little girl. She was unable to save her younger brother from drowning.

Saru is always made to feel unwanted, undesirable and ugly. Mother constantly criticize her appearance. " I was in ugly girl. At least, my mother told me so." (TDHNT,61) Saru develops an inferiority complex in herself, which makes her too vulnerable and insecure in her relationship with others. She wants her parents to love her and treat her equal as her brother. Saru was accused of Dhruva's death. Saru's mother never forgave her for being alive, even after Dhruva's death.

Saru accepts alienation. She wants to be away from this situation. She revolts against her parents and elope from home to get married to a person of her choice. Saru is brought up in an orthodox family but still she gets educated by going to Mumbai against her parents wish. After marrying Manohar, Saru was very happy and satisfied with the little income and staying in Chawl. There is a twist in her life when the neighbours become aware of her profession as a doctor. Manohar started feeling insecure of his reverse position. His ego is hurt. His sense of inferiority turns him into a sadist who gets pleasure in insulting, harassing and hurting Saru. He thinks that he can retain the potential and masculinity by turning into a rapist at night. " He attacked me like an animal that night. I was sleeping and I woke up and there was this.... this man hurting me. With his hands, his teeth, his whole body." (TDHNT, 201). His action terrified Sarita. She finds herself humiliated and a terrified animal at the hands of Manohar. She gets so terrified that she embraces silence. She becomes an emotionless human being.

Saru identifies herself with her profession and dares to talk to her husband. The novel ends with a positive hope with a chance of change. Despite all struggles and pain. Saru identifies her strength to solve everything through introspection. Her passion as a Doctor drives her to be independent and fortified. The spirit in her recognises that she is no longer Victim of her husband and past. She is bold enough to confront her husband by curing his depression caused by the inferiority complex. Saru picked herself and was ready to face the upcoming challenges and expected to derive harmony in her family and career life. Shashi Deshpande brings out the struggles of Indian women handling the battle between career and domestic life.

CONCLUSION

Shashi Deshpande's novel contain the seed of definite quest for a truth and authentic self. By making her heroines undergo stages of self introspection and self-reflection. Deshpande makes them evolve themselves into more liberated individuals that what the gender of culture have sanction. These women strive heroically and overcome their cultural conditioning and the barriers created by society in matter of tradition and manners. They finally emerge as free autonomous individual, no longer content to be led but desirous of taking a lead.

Shashi Deshpande's protagonist Sarita is authentically portrayed with individual characteristics, problems, plights and failures. But there is a common thread that binds all, the factors being their quest for identity, earning for Liberty, aspiration for individuality as human being. Shashi Deshpande through her strong protagonist desires to express how women desperately try to assert the individual entity as human being amidst patriarchal society. The protagonist faces all the hindrance with a strong mind which never give up and emerge victoriously in their journey from a dependent to confident and motivated individual.

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Abstract

Chitra Banerjee Divakaruni as a characters in her award winning novel The Mistress Of Spices (short listed for the orange prized). Her two novels 'The Mistress of Spices' adopted into films. highlighted Spices are not only for cooking, but also for homesickness and alienation that the Indian immigrants in her shop. It also depicts the representation of different myths, magic and history related to spices. Magic realism is a style of literary fiction and art. Magic realism is often seen as an amalgamation of real and magical elements that procedure a more inclusive writing from than either literary realism or fantasy.

Keyword: Spices, Magic, Myth, Mistress.

Chitra Banerjee Divakaruni is born on 29 July 1956 in Guruap village of Burdwan district in Calcutta (now Kolkata) west Bengal and known as Chitraklekha Banerjee. She wrote 18 novel and books on children poetry and anthologies. Being a creative worldfamous writer she is recognized with many prestigious ward. Her two novels 'The Mistress of Spices' and 'Sister Of My Heart' adopted into films.

Chitra Banerjee Divakaruni is an Indian-American writer who emerged on the world literary scene during 1990 and established herself as a prolific and extremely discerning writer she has co-founded MAITRI an organization that works with south Asian women dealing with situation and condition of domestic violence. She has also worked with Afghani women refugees and women from dysfunctional families, as well as in shelters for battered women. Divakaruni say that as a writer, she always wants to connect with women and women's groups. She is deeply involved in women's issues and conditions as per her opinion living in the us made her see and analyses the Indian life and culture objectively and dispassionately.

The novel, The Mistress Of Spices is the first novel of Chitra Banerjee Divakaruni. The protagonist, Tilo , a magical runs a grocery store and uses spices to help the customers overcome difficulties. Tilo provides spices, not only for cooking , but also for homesickness and alienation that the Indian immigrants in her shop. In the process , she herself develops dilemmas when she falls in love with a non -Indian. This creates great conflicts, as she has to choose where to serve her pople or to follow the path leading to her won happiness. Tilo has decide which parts of her heritage. She will keep and which parts she will choose to abandon. Tilo ,has many disguises and names that revel her multiple identities. Tilo was born in a village and was named 'NayanTara' (also means star-seer). True to her name as she has supernatural powers, she began to foretell what would happen.

Tilo is then trained to walk over fire and control her senses. When she matures, she is placed in charge of a store 'Spice Bazaar' in San Francisco. She is born with supernatural powers of foessing future trained in the ancient art of spices is a tale of joy, sorrow and one special women's magical powers, magical realism in the novel The Mistress of Spices is explicitly revealed when Tilo, The Mistress Of Spices speak about her physiquess as an oxymoron of young lady in old women's from even her own customers don't know about her youth and her ability of having magical power.

Magic realism is a style of literary fiction and art.it paints a realistic view of the world while also adding magical elements , often blurring the lines between fantasy and reality , magic realism often refers to literature in particular, with magical or supernatural phenomena presented in an otherwise real world or mudane setting, commonly found in novels and dramatic performances.

Despite including certain magic elements, it is generally considered to be a different genre from fantasy because magical elements to make a point about reality, while fantasy stories are often separated from reality. Magical realism is often seen as an amalgamation of real and magical elements that produces a more inclusive writing from than either literary realism or fantasy. Chitra Banerjee blends the unreal world with the real world. Divakaruni cross the boundary of interdisciplinary and creates a new magical world. She has used dream as a major technique to project the magical elements in her novels. The magic realism in her novel unfolds and helps us to understand the magical occurrences in one's life such as dream, and intuition which foreshadows the future events. The novel stands as an exploration of the immigrant experience heavier on myth and magic realism. Tilo is a mistress of spices a priestess of the secret magical powers of spices. She is an immortal woman trained in the ancient art of spices and ordained as a mistress filled with special powers. the spices are her love. she has the ability it evoke distinguishing and specific powers ingrained in spices and use them to cure the maladies of immigrants or the local Indian expatriate community in America. she has command over the spices.

This novel each spices reveals their power and origin.
Each spice has a day special to it.

Turmeric:-

Turmeric it is Sunday, when light drips fat and butter- coloured into the bins to be soaked up glowing, when you pray to the nine plants for love and luck. Turmeric which is also called Halud, meaning yellow colour of daybreak and conch-shell sound. Turmeric the preserver, keeping food safe in land of heat and hunger. Turmeric the auspicious spice, placed on the heads of new- borns for luck, sprinkled over coconuts at pujas, rubbed into the borders of wedding saris. bring it to your face. Rub it on cheek forehead, chin. don't be hesitant. For a thousand years before history began, brides and those who long to be brides have done the same. it will erase blemishes and wrinkles, suck away age and fat. For days afterward your skin will give off a pale golden glow. Turmeric is for luck. (MS, page 13)

Red Chilli :-

Chilli, spice of red Thursday, which is the day of reckoning. Day which invites us to pick up the sack of our existence and shake it inside out. Day of suicide day of murder. The dry chilli, lanka is the most potent of spices. in its blister- red skin, the most beautiful. Its other name is danger. The chilli sings in the voice of a hawk circling sunbleached hills where nothing grows. Lanka was born of Agni, god of fire. I dripped from his fingertips to bring taste to this bland earth. Taste the enticing sting of it fire- child, cleanser of evil, crushed red chill for kisses will burn and consume. Red chillies warnings herself to do not break rules. (MS page 37)

Fenugreek:-

Fenugreek is a Tuesday's spice. When the air is green like mosses after rain spice for days when I want to huddle into a quite stitched when peepul leaves and tell stories like on the island. Pebble- hard fenugreek lies tight and closed in the center of your palm, colour of sand at the bottom of an old creek. But put it in water and it will bloom free. Bite the swollen kernels between your teeth and taste its bitter sweetness. Taste of waterweeds in a wild place, the cry of grey geese fenugreek methi, speckled seed first sown by shabari oldest woman in the world. Fenugreek renders the body sweet again, ready for loving. (MS page 47)

Fennel:-

The spice of Wednesday. The hard husk of a grain removed, a seed moistened, turning soft. The hopes and sorrows of humans slipping under skin like a razor. It is as brown as mud and dark, smelling of changes to come. fennel when taken a pinch of it raw and whole after every meal freshness and help digestion. Digest sorrows and make strong. It even cools the temper. Fennel is

shaped like a half – closed eye accented with surma. Fennel mouri, coloured like the freckled house sparrow that brings amity where it nests , spice to digest sorrows and in their digestion make us strong. (MS page 97)

Ginger :-

Root of gnarled wisdom add in your hide of banded brown, help seeking. its hard, protective shell. The spices too surrounded me, a shell of smells and voices. Golden ginger used by the healer charak to relight the fire that simmers in the belly, may your bright burning course up my sluggish veins. The pungence is like a blow to the throat. It make gasp and cough. (MS page 125)

Cinnamon:-

Supernatural power is this spice used for jagjit. Brown sweet flavoured with clove and cardamon and cinnamon. He smiles a small smile to answer mine, the spices give power and take it back like the nature and hence called preserver and destroyer. Jagjit comes to her shop with his mother. Stands partly behind her his fingers touching her duppata although he is ten and half already and tall as wild bamboo. Jagjit with his thin, frightened wrists who has trouble in school because he knows only Punjabi still his parents admitted him to school. His teacher decided to put him in the last bench. He learned his first English word idiot. Asshole is his second English word. At the night time also he lies lies with his open eyes. Cinnamon friend – maker, cinnamon dalchini warm- brown as skin to find you someone and for the others with pebble – hard eyes, cinnamon destroyer of enemies to give you strength, strength which grows in your legs and arms and mostly mouth till one day shout no loud enough to make them shocked stop. (MS page 39, 40)

Conclusion:-

Magic realism is a style of literary fiction and art. it shows a realistic view of the world by adding magical elements, often by making the lines between fantasy and reality. It is often considered as an amalgamation of real and magical elements that produces a more inclusive writing from than either literary realism or fantasy. The magic realism also helps us to understand the magical occurrence in one's life such as dream, telepathy and intuition which foreshadows the future events.

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**FOUCAULDIAN ANALYSIS - STRATEGY OF THE POWER IN ROHINTON MISTRY
SUCH A LONG JOURNEY**

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Abstract

In a father-child relationship, where the father has more power than the child, power dynamics can be apparent in the authority to control the life of the child. The child must approve the father's decision. However, the child may also have alternative goals that he wants to accomplish. In this situation, both parties will typically try to continue pursuing their individual goals and will consider tactics to achieve their goals in the power relationship by taking certain actions. Hence, strategy can be used as the means to obtain victory (Foucault. 2002). It is employed by Gustad and his sons, which has been examined with the help of Michel Foucault's Theory of Power. The results demonstrate that each character uses various techniques in imposing power and confronting each other. The purpose of this paper is to analyze power relations that occurs in a family in the novel *Such a Long Journey*(1991) by Rohinton Mistry.

Foucauldian Analysis - Strategy of the power in Such a Long Journey

Power relations can occur anywhere. According to Foucault Power can only be affective if it is implied in a relation. In a family, the father is viewed as having absolute power because of custom or fashion. The child will gladly carry out his instructions. But occasionally, what the father wants and what his son wants do not always align. Actually, to make son behave in disciplined manner a negotiation process happens between the father and the son so that the son would do what the father desires. In this situation, both parties will typically try to continue pursuing their individual goals. The purpose of this article is to analyze strategies in power relations that have occurred between Gustad and his two sons, Sorab and Darius in the novel *Such a Long Journey* using the Theory of Power by Michel Foucault (2002).

“Power is a mode of action that does not act directly or immediately on others; it is a set of action upon other action” (Foucault 340). Furthermore, “when there is power, there is also resistance” (Foucault) In a power relationship, subjects have several opportunities to act and respond to other actions unlike slavery, which is not a power relationship because the slaves have no say in how to act or conduct in a way that is not in accordance with any prescribed rules. The power relations in *Such a Long Journey* will centre on the dynamics of power between a father and his offsprings.

Rohinton Mistry, an Indian born Canadian writer was shortlisted for the Man Booker Prize for *Such a Long Journey*. Mistry has a wonderful vision and a tremendous heart, and even if the world he paints is frequently brutal and arbitrary, his people have a remarkable capacity to survive. This novel casts a shadow over the issues that an average man faces in a perverse world. Gustad Noble, who is over fifty years old, resides in Mumbai's Khodadad building with his wife ,Dilnavaz, and their three children. He always wishes for his sons and daughter to enjoy pleasant lives since he is a caring father and a responsible family leader.

Gustad is passionate about Sohrab, his elder son, and his life. He longs to use his son to fulfill his own hazy unfulfilled dreams. Sohrab's parents are assured by his wit and intelligence that he is special. As time passed, Sohrab's interests have completely diverged from his father's expectations. His father assumes that one fine day his son will be an engineer and flourish beyond his limitations. Besides, Gustad feels happy when Sohrab acknowledges his great –grandfather's job of furniture

making. Gustad is delighted to repeat the words of his son that “it must be in the blood, this love of Carpentry” (65). Sohrab’s distinction in all the areas has made Gustad to think about his career in the field of engineering which makes him feel “The Indian Institute of Technology became the Promised Land” (66).

The decision to commemorate his third child's ninth birthday, marks the turning point in his ambitions for his cherished child, Sohrab. He asks Dinshawji, a friend, to bless his daughter. The happiness of the birthday party becomes ephemeral when Sohrab disobeys his father. Gustad feels disenchanted when Sohrab refuses to join the course at IIT. Sohrab disapproves of the professional advice he has received from family members.

Sohrab warns Gustad about the harm buried in the letter from Major Jimmy Bilimoria, but Gustad's fury turns to hatred and he ignores his advice. Dilnavaz tries to mediate between the father and the son but to no avail. When Sohrab declines to pursue a professional course, Gustad's blood starts to boil. He tells Sohrab that pursuing his interests in the arts will not lead to a good future. Sohrab firmly refuses his father’s advice. “I’m sick and tired of IIT, IIT, IIT all the time. I am not interested in it, I’m not a jolly good fellow about it, and I’m not going there” (48). Gustad feels entirely abandoned by Sohrab and turns his concern for his friend Major Bilimoria as a result of the latter's refusal to listen to him. He believes he could at least fulfill his friend's desire. Gustad is driven insane by his fear and agony for his son's future, and he does not listen to his family members’ warnings. The primary issue and driving force behind Gustad giving Sohrab control is the divergence in values. It is a way to “strategy ... (used) to designate the procedures used in a situation of confrontation to deprive the opponent of his means of combat and to reduce him to giving up struggle...” (Foucault 346). Sohrab shows his power by not choosing the studies which his father has suggested.

It should be also noted that have been an attempt to raise the problem that Sohrab could only survive in India by enrolling in a prominent university. The best strategy of power is seen when Sohrab demonstrates his strength by rejecting the courses his father has advised. When Darius, his second son, hangs out with Jasmine, Mr. Rabadi's daughter, Gustad's problems worsen. In a short period of time, he gets into an argument with one of his neighbours, Mr. Rabadi, who makes the claim that Darius is in love with his only daughter. Rabadi is frequently referred to as dogwalla. After accepting this information, Gustad begins to feel anxious and fears that his neighbor may disseminate this to others. The father attempts to get information about the affair from his son when he returns. The son categorically declines. The father says “Listen. Her father is a crackpot. So just stay away. If she is with your friends, you don’t join them”(79). It should be noted as well that issue is a way to “strategy ... (used) to designate the procedures used in a situation of confrontation to deprive the opponent of his means of combat and to reduce him to giving up struggle...” (Foucault 346).

Gustad considers the package that his friend has requested to receive. He chooses to accept the task since he sees it as a chance to demonstrate his closeness with his friend and his power to his son. To demonstrate his dominance, he ignores his son's statements. The Foucault notion of "an action upon action" is used here (Foucault 340). Gustad becomes “Changed so completely, it’s hard to recognize him. The disquiet about the strange parcel, disappointment with Jimmy’s unseemly request, now mixed with the other, deeper sorrow, of filial disrespect and ingratitude” (122). Exertion of power could make one’s life troublesome, scare one’s happiness at home or work, and even destroy personal motives.

There is a power dynamic between Gustad and his sons ,Sohrab and Darius. Every single character of this novel is engaged in conflict using different tactics. Gustad possesses a technique of power for restraining Sohrab and uses a variety of tactics. Next, Sohrab employs stern language as

part of his plan to get Gustad to accept his choice. To prevent conflict, Darius keeps his feelings from his father as a secret. Gustad helps out Billimoria, to secure their friendship, and exert his authority over his children. He initially persuaded his Son to select the career path he has determined. When this tactic has been rejected, Darius has began to employ a different tactic—clear insubordination—to gain their father's favor in their relationship of power. Gustad consistently has disregarded his son's warnings and has done the opposite. After all, tactics has been superseded by actions and reactions. A loving and compassionate population might build an optimistic society. Gustad attends the burial. Gustad finally tears the black paper from the glasses, symbolising the beginning of new dreams and goals, after accepting the government's decision to demolish the compound wall, attending the funeral service for Major Bilimoria, and reconciling with his son Sohrab. He begins to understand the value of human soul finally.

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Abstract:

Bama is Tamil Dalit women writer. Bama was a constant witness to the hardship the Dalit especially the Paraiyas had to face. Through her novel *Karukku* she reveals caste based discrimination. Bama's representation of Dalit women's life span mirror the Dalit community's struggle for empowerment and realisation of dignified existence. This paper try to explores the various facets of exploitation of Dalit even within and by Church in the novel *Karukku*. Bama learns very early what is means to be a Dalit in Indian society ,and soon enough , what it means to be a Dalit in the Catholic Christian society. As Bama says , the main aim of her writing is' to share with people my experience.

Keywords: Dalit , Caste, discrimination,untouchability.

Introduction:

Dr Bhimrao Ramji Ambedkar (1891-1956), the father of the Indian constitution and the greatest of Dalit leaders. It was in his journal, *Bahishkrut Bharat*, that Ambedkar first defined dalithood as "life conditions which characterize the exploitation, suppression and marginalization of Dalits by the social, economic, cultural and political domination of the upper castes" Brahmanical ideology". It is interesting to note that Ambedkar used different terms for Dalits in different contexts — "Scheduled Castes" was the term he used in politics and is the term used in the Constitution of India; "Depressed Classes" was what he used when addressing the British rulers; "Bahishkrut" (outcaste) was what he used to upper-caste Hindus, and "Pad Dalit" (crushed underfoot) was the term he used with fellow-Dalits. Dalits who have converted to Buddhism, and in later years this would also embrace those who converted to Islam or Christianity.

The Dalit literary movement was born in Maharashtra in the 1960s and slowly spread to the rest of India. This movement made a late start in Tamil Nadu in the 1990s after the celebrations of the birth centenary of Dr Ambedkar. This was because of many reasons, some of which are the collapse of the communist bloc and disaffection with the policies of Dravidian parties. For a long time communism was seen to represent the interests of lower castes who were almost automatically lower class, but this was now felt to be untrue. The same was the case with the Dravidian anti-brahmin movement for self-respect, which seemed to address the inequities that Dalits had been subjected to, but the material realities of their lives convinced the Dalits that their welfare issues were not being addressed by those in power. Perhaps, the most influential reason was the publication and circulation in Tamil of the writings of Dr Ambedkar as part of the centenary celebrations.

Raj Gautaman, a Tamil Dalit critic, assigns two major tasks for Tamil Dalit literature: to awaken the Dalit in every reader (i.e. to make every reader share the Dalit experience), and to be the Tamil, Indian link in the chain of worldwide literatures of the oppressed. Interestingly, the Tamil Dalit writers did not come only or even majorly from the Hinds fold (if being outcastes can be called that). Bama, whom you are studying in this unit, is a Christian, as are other writers like Vidivelli (who was also a nun for a while), and Markku (who is a backward caste Christian, accepted by Dalit critics as a Dalit writer). Some of the other prominent Dalit writers are novelists Sivakami, and Iyamam, and the poet Raj Kumar and

the dramatist Gunasekaran. Mention must also be made of Dalit critics and theoreticians like Raj Gautaman, Ravi Kumar, and Tirumaalavan.

Bama is perhaps the most prominent of Tamil Dalit writers and also figures among the best known Dalit writers from across India. She shot to fame with her autobiography novel, *Karukku* (1992). It won the Crossword Award for the best fiction in Indian languages available in English translation in 2001.

Bama mentions untouchability. She says she saw it in practice and was humiliated by it when she was a young child, walking back from school. In her usual fashion, she describes her walks back from school, how she used to dawdle and watch the goings on around her. She gives us a view of what all used to happen in the marketplace those days. But one day when she entered her street she saw that a threshing floor had been set up and Naicker was overseeing the work. She saw with amusement an elder from her community walking towards the Naicker carrying a small packet of "vadai or green banana bajji", "holding out the packet by its string, without touching it" (Bama p-13). The child Bama wanted to laugh at such an antic by an elder, but her elder brother explained to her about untouchability. It is then that she burst out against caste practice and oppression. She recalls that both her grandmothers worked as servants for Naicker families and recounts their routine humiliations. They worked hard for the Naickers, from dawn till dusk, with almost no reward. Even the food that they got was leftover food from the Naicker home, food which was given almost as a favor. It is her elder brother, who was already studying at the university, who educated her about caste practices and exhorted her to study, demonstrating through his own life that education broke down caste barriers and practices.

Bama shows how prejudices and caste practices are so much a part of the system that lower caste children are discriminated against almost naturally even in institutions like the school and the church. The school and the church sided with the upper castes in their very physical locations in the Nadar Street. Harijan children, Bama says, were treated as contemptible but used as cheap labor. She gives us an anecdote about when she was labeled a thief unjustly, because a coconut had fallen when they were playing. The headmaster's caste, as a Chaaliyar, becomes important here since the Chaaliyars and the Parayars (Bama's community) were locked in a battle at the time over a cemetery. Even the priest to whom she goes for justice, tells her that she must be a thief because she is a Paraya. She says things were no better in the high school she attended in the neighboring town. The lower caste children were discriminated against and humiliated in very many ways.

field in their village (fields which were owned by Naickers) and would unfailingly turn up for work at the right field at the right time. This caste system is written into the social geography of her village — don't know how it came about that the upper-caste communities and the lower-caste communities were separated like this into different parts of the village". The Dalits would go to the other side when they had work to do there. "But, they never, ever, came to our parts". They had no reason to since all institutions like the post-office, school, and the church stood in their part of the village. She found even the governmental policy of identifying and helping Harijan children as humiliating. The only time she found some pride in it was when she was marked out as the best Harijan student in the district. Even in college, she felt the pricks, especially when a lecturer asked all Scheduled Caste students to stand and identify themselves since the Government wanted them to have special tuition. She refused this offer in anger since she felt that this only continued to identify her by caste. She found that she gained the respect of her peers and her teachers by studying well. Even when she finished her B. Ed and joined a (convent) school to teach, she found that the nuns disdained her as well as the Dalit students who made the majority in the school. After five years of teaching, Bama was filled with a desire to become a nun herself in order to help Dalit children. So, she joined an order against the wishes of her family and friends who warned her that caste discrimination was rampant within the church. Soon enough she realized that there was a disjunction between her and the order; and that the nuns looked down on Tamilians to begin with and

that Tamil Parayas were the lowest of the low. The very first convent that she was sent to, after acceptance into the order, was a shock. Catering to the rich, it had Dalits doing all the menial jobs and being treated as less than human. Bama was full of anguish because she could not bring herself to tell the other nuns that she too belonged to a lower caste when she heard them speak insultingly about lower castes.

Bama presents a poignant and anguished note about the status of Dalits and calls for action to "*crush all these institutions that use caste to bully us into submission*", and to bring about a "*just society where all are equal*" (Bama p-25).

Bama explained about work — *about the hard labor that constitutes the life of lower castes, and about the exploitation and the little reward they get. t: "From the time that I was a small child, I saw people working hard; I grew up amongst such people"* (Bama p-41). This is the beginning of an astute and damning critique of caste practices and their relationship to labor and ownership of resources in our country. She details various kinds of labour — agricultural, construction, working with leaves or at the brick kilns, and foraging for firewood – that constituted the life of her community in her village. The lands are owned by Naickers, and the Parayars are bonded labourers. She says: *that in her village only the Pallars and Parayars had to work so hard in order to be able to eat and survive. Only the families of teachers "lived with any degree of comfort"* (Bama p-42).

Bama's grandmother "was a true and proper servant" (Bamap-42). She worked hard from dawn to dusk, six days a week, and even seven when called for. All this for a little gruel. Even Bama, as a schoolgirl, had to do manual labour to help out. She describes here xperiences of harvesting the ground nut crop – *hard work for a maximum of five rupees a day. Shelling the groundnuts was equally hard work and paid about the same amount. She would also collect thorny twigs or go with other children to collect firewood in the jungle after bribing the forest guard. This was again very hard work for very little money or for a little fuel. Bama recollects that even her mother used to collect firewood and that in one instance, she brought home a bundle of firewood and "began vomiting vasts gobs of blood"* (Bama p-45)

. Bama comments that "*it was only by toiling like this, without taking any account of their bodies as human flesh and blood, that people of my community could even survive*" (Bama p-45). Children began to work as soon as they were ten or twelve. The girl children would look after the home in the absence of their mothers who had to go out to work. Boys would graze sheep or cattle and then go off to work when they were older. Bama says that they would very often be paid in kind for their work and then the Nadar shopkeepers would cheat them. So, their "hard work was exploited half the time by ... [the] Naicker employers. The rest of the time ... [they] were swindled by these tradesmen" (Bama p-46).

Conclusion: She writes as a Dalit woman about the experiences of Dalit women in her works. Her gender complicates her Dalit identity as much as her Dalit identity complicates her position as a woman and a feminist. Karukku is a path-breaking work that explores the various facets of exploitation of Dalits, specifically of Paraiyars in Tamil Nadu, even within and by the Church. One must remember a salient point about conversions to other religions by Dalits: they usually convert as an entire community, as a caste based in a certain location. Hence their identity as a caste is carried over. unfortunately, into the new religion. Equally unfortunately, converts from upper castes seem to carry their caste-attitudes into their new religious identity. Thus, caste practices, and prejudices are found in all religions in India. Neither religion nor legal, constitutional intervention seem to provide any answers to the Dalits. In an interview with Suchetra Behal in The Hindu (March 6, 2003). Bama said that she began to write in 1992. the year she left the convent. because she felt

"a sense of total alienation from society because for seven years I was within the convent premises and the lifestyle was different" and she said that when she came out she was not "able to fit into society". She said that those "were terribly painful moments for me and even for the next day it was a question of how I am

going to live" and that she felt that there "was no hope of a future". It was then that she was filled with a great sense of nostalgia for her "childhood days in the village" "I wanted to lead that life again". It was then that she took her friend's advice and began to write, for herself and not for publication. She was initially hesitant to publish it because it was not only about me, but my people, my family, my village. This study try to sensitize what is means to be a woman and that too a Dalit in India today. It gives an account of the sufferings and indignities of a Christian Dalit woman.

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HUMANISTIC CONCERN IN SHASHI DESHPANDE'S *A MATTER OF TIME*

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ABSTRACT:

This research paper analyses the humanistic concern in Shashi Deshpande's Novel 'A Matter of Time'. Humanistic concern means one have strong interest in or concern for human welfare, values and dignity. Here Shashi Deshpande is a humanistic writer who believes that human experience and national thinking provide the only source of both knowledge and moral code to live by. Humanism is a democratic and ethical life stance, which affirms that human beings have their own rights and responsibility to give meaning and shape to their one life. 'A Matter Of Time' is about the lives of four generations of women Manorama, Kalyani, Sumi and Aru. The novel is full of humanities, meant while it is set of ethics or ideas about how people should live and act. Humanism is very close to secularism. This novel insists non-theistic approach looking to modernity and science instead of religious dogma.

Introduction:

Shashi Deshpande occupies a prominent position among Indian English Novelists. She has sensitively treated typical Indian themes and has portrayed contemporary middle- class women with rare competence. Her subject matter is largely, inescapable human predicament. Shashi Deshpande have sheds light on family relationships. Man-woman relationships are the base of society. "A Matter of Time" addressed the hidden secret of humanness. This novel shades light on humanistic feelings through Sumi, who suffers lots in her life.

Shashi Deshpande was born in Dharwad, In Karnataka, India. She was the Daughter of renowned Kannada writer and Sanskrit scholar, Adya Rangacharya, better known as Shriranga. At the age of fifteen she went to Mumbai, graduated in Economics, then moved to Bangalore, where she acquired a degree in Law studies. The early year of her marriage were spent in caring for her two young sons. Her writing career began in earnest only in 1970 with short stories. Shashi Deshpande's every novel starts with people. Shashi Deshpande reveals humanism in that sense she deals into human relationship, a meaningful new pattern in her writing.

The researcher will study humanistic concern, alienation, exploitation, conflicts incompatibility, self-identity, marital dissonance, detachment, mutual understanding in family relationships.

Research Methodology:

This research paper aim to study the humanistic concern in Shashi Deshpande's novel 'A Matter of Time'. The method of research would be critical analytical and descriptive method, that may help to expose the concern issues.

Objectives of Research article :

- A. This paper aims to study the Humanistic Concern in the novel of Shashi Deshpande's 'A matter of time'.
- B. It will reveal the importance of family relationships, human development.
- C. It will help us to study the co-existence of social ritual and customs.
- D. It will enable the readers to understand that each person- man and woman is unique.

HUMANISTIC CONCERN IN SHASHI DESHPANDE'S A MATTER OF TIME:

Shashi Deshpande presents the human concern through family relationship. Family relationship has pride of place, it is new pattern. Shashi Deshpande reveals that family relation plays very important role in the development of human personality. Man- woman are human being.

The novel *A Matter of Time* is a composite study in human relationships. There is full focus on the mother-daughter relationship, the father-daughter relationship, the marital relationship between husband and wife and the relationship between grand-children and grand parents. Parent-child relation has always been one of the prime concerns of Shashi Deshpande's Novel. **A Matter of Time** has been explored through various human characters .In this regard Shashi Jain observes:

“Communication between children and parents is beneficial for family because it increases affection and understanding”.

Sumi and Premi's relation with mother, Kalyani is concerned; we find that Kalyani is supportive and caring mother. In this Sumi and Premi are not like some of other protagonists of Deshpande's earlier novels who were made victims of gender discrimination by their respective mothers. We find Sumi's upset on coming to know about Gopal's walking out on his wife and children. She does not want the tragedy of her life to recur in the case of her daughter. When she goes to meet Gopal, She pleads him not to let what happened to her. She takes the entire responsibility of Gopal's carelessness on herself. She says:

“But--- how she could have known what being a good wife means she never saw her mother being one. I taught her nothing, it's my entire fault, Gopal, forgive me and don't punish her for it”

Sumi as a caring mother wants Aru, Charu and Seema to get along with their lives. She wants them to be self dependent. She says, **“I don't want my daughters to live with hand clasped over their mouths like Premi and I had to....”**

Shashi Deshpande shows her Humanistic concern here, that all the characters want their self dependence. She presents the self -assurance and Humanness of woman.

Unmistakably Shashi Deshpande is more humanist than a womanliest or feminist. She divulges a world complex human relationship. She also presents the modernism through the novel. Human relation is the main theme this outstanding novel. **“A Matter of Time”** deals with dilemma of desertion. Sumi starts her life afresh she dies , but before her death, the courage, the dignity, the responsibility and the independent spirit displayed by her proves that she had reached a stage of self sufficiency and self fulfillment. She proved that women like her are capable of ushering in a positive change in the social structure.

Gopal Evoke the reader's pity for beginning this distress on himself and his family.His description as a loving husband and gentle and caring father deter us from laying the blame squarely on his shoulders.

Subhash K. Jha says, Gopal is not our average cardboard CAD but a distressed guilt-ridden husband and father baffled by his own sudden withdrawal from active domesticity.

Thus in this novel we find that both Sripati and Gopal both evoke the readers sympathy.

At the end of the story, Sumi establishes an elementary school that anyone can attend and has a baby girl with Soichiro. **‘A Matter of Time’** is about men and women, but equally. as a Keerti Ramchandra says:

“About renunciation, bonds and ties and about alienation, Above all it is about destiny, call it fate or time”.

Without waving a feminist flag she feels strongly about the women's situation Shashi Deshpande is one of the best writers of feminism in India, because she is the form any unjustified stance. She is neither supportive of male point of view nor she is with the feminist libber who want to throws everything to the wind.

Indian society is based on the family relationships, human affairs in dissipating the social isolation and loneliness. Human bonds are stronger than iron chains. According to Shashi Deshpande human relation is complex web of relation.

In *A Matter of Time* Shashi Deshpande describe that humanness must curve their own identity to assert their individuality. Deshpande's protagonist Sumi is a new woman who accepting the courage, the dignity, the independent spirit displayed by her. Thus my study will focus on the humanistic concern in the popular novels of Shashi Deshpande. It would be my endeavor to unfold in almost unexplored area of humanistic concern in her work.

Conclusion:

The novel, *A Matter of Time* has been taken up with an aim to discuss humanist concern. The novel is a journey of self-searching, self-examination. The novel is fantastic exposition of how human resilience. Shashi Deshpande reveals the deserted family in this deep humanistic sympathy is aroused at the very pathetic condition, which put their survival at stake.

Shashi Deshpande's novel is bond to arouse deep humanistic feeling and sympathy. The novel ends, with an important message come through Gopal. The novel achieved the stage of self-sufficiency. The novelist talks about the traits of humanism in the novel

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Abstract :

The history of Indian society begins from the Harappa Civilization and after that Vedic Civilization. In those civilization the status of women when we concerned that time we can say that the situation of women in society greater than the today's situation. The status of women in Harappa Civilization basically known as a women were the part of society without women we couldn't be imagine the foundation of society. Family couldn't be imagining without women. In those civilization women were concern as most important part of the society. Women had the prestigious status in society i.e. in Vedic Civilization women Logmudra, Gargi and Matirey were the well known scholar but after the year by year the status of women were changed because the men oriented society formed. Women were restricted from all the fields and the problems were begins from those civilization.

Keywords : women, status, Harappa and Vedic Civilization, gender discrimination, harassment etc.

Introduction :

In a broad sense, gender discrimination is a complex issue. When we utter the word 'gender discrimination' one may feel that it is related with women only but that is not the case. It is concerned with men and women alike. According to Wikipedia, "Gender Discrimination" is the idea and situation that women and men are not equal. Gender discrimination refers to unequal treatment or perceptions of individuals wholly or partly due to their gender". English Encyclopedia says, "Gender discrimination is the difference in the status, power and prestige of women and men have in group, collectivities and societies". So gender discrimination is a concept related with men and women alike. When we try to find out origin of gender discrimination, we must understand that gender and sex are two different concepts. As English Encyclopedia mentions gender is, "Social expectations about behavior regarded as appropriate for the member of each sex. Gender does not refer to the physical attributes in terms of which men and women differ, but to socially formed traits of masculinity and feminists." In short, sex is natural characteristic of human being and gender is a man made concept. However, when we go through various data available about gender discrimination we will find that women are far behind than men in various fields of life. On the other hand women are exploited, degraded, violated and discriminated in their homes and outside world. This type of discrimination is easily seen in Indian society. In our society we can find some causes of gender discrimination. The root cause of gender discrimination is patriarchal system deeply rooted in Indian society. Our religious beliefs have made this system a legal and valid one. There are some issues where we can find gender discrimination extensively existing in our society. They can be summarized as, extreme poverty, lack of education, less nourishment to girls, lack of employments, lack of awareness, social attitude and social customs. There are some other aspects of such inequality in estrangement between woman and other male members in family, marriage and divorce, physical harassment, dowry, pre-marital, extra-marital relationships these are some major forms of discrimination on the basis of gender.

Gender Discrimination and Indian, Non-Indian English Literature:-

After the independence India has made progress in various fields of life. In present days, Indian writing in English has acquired a great significance. As the global language English has become an easy medium of expression. Indians are using the English language as a medium of creative expression. The women novelists have put an indelible mark in the literary world. The prominent Indian women writers

writing in English highlighted the issues, problems and experiences of contemporary Indian society. They have focused their writing on women and their world and discussed about the deprivation and suffering inflicted upon women discriminately. These women writers include Kamla Markandaya, Ruth Pravar Jhabwala, Gita Mehta, Gita Hariharan, Namita Gokhale, Shobha De, Shashi Deshpande, Bharati Mukherjee, Manju Kapur, Arundhati Roy etc. All these writers have depicted the struggle of female protagonists against patriarchal society, male dominated attitude of society, traditional order and system and gender discrimination. As well as in Non-Indian writer i.e. Taslima Nasrin also writes about gender discrimination in her various novels.

Kamala Das is generally seen in the forefront of such writers who fought for the rights of women. She strongly protests against victimization in *My Story*. Her protest is directed against the injustices and the persecution to which women in India have always been subjected. Kamala Das thought herself to be one of the victims of the prevalent orthodox attitude towards the Indian women and of male domination over them. From childhood the narrator felt how girls were marginalized. In school, boys harassed and bullied girls, her father treated her almost as a slave. Her grand uncle did not have enough money even for buying books but he posed as a king and teased his wife to be the most empty-headed woman and lady giggled at his remark. Marriage is a trap for the woman in *My Story*. In *My Story*, she creates an illusory island. She would like to withdraw into an ivory tower of ideal love. From childhood onwards she is in search of a father figure or a mythical lover who will only give, not take. She cannot land on any such devoted lover and rather she turns helpless, frustrated and neurotic. Like the protagonist of *My Story* we see similar women in her poems who are more in love with love as an ideal. When she speaks love outside marriage, she is not actually propagating adultery and infidelity but merely searching for a relationship which gives both love and security. Kamala Das's story is the story of a woman who was denied love, when she valued nothing but love in all her life. Love and affection remained a craze, a longing and a dream for her. She got almost everything in life, name and fame, a degree of wealth but she could never get love, as she saw it.

In the patriarchal relationship, there is no emotion, no caring or loving even between a husband and wife. Sex is a prime duty, which she should offer, even if she is not involved in it. Mavis and other women run away to the convent to seek the freedom, love, peace, parental care and attention. They get away from a traditional patriarchal society to find themselves. They are all free in the convent. They accept anyone, black or white, man or woman, and would help each other to lead the life in peace. They are even free to leave. The convent women make a decision to live their lives there. They are not responsible of their husbands' or boyfriends' pleasure, neither for patriarchal morality of the whole male-dominated society.

In the conclusion, one can agree with "One is not born, but rather becomes woman... it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine." However, in the feminism keeps the tone of humanism. It becomes a strong weapon in the hands of suppressed and marginalized. It gives the equal justice but naturally its inclination is towards the black and white women in which they were born and brought up.

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Abstract

This paper examines the history of suppression, condition of the suppressed and origin of Dalit writings. Dalit Literature, widely believed that all Dalit literary creation have its root in the Ambedkarite thoughts. This literature show dramatic accounts of social- political experiences of Dalit community in the caste based society of India. The condonation of the Indian social factors that surround the Dalits and their interaction with Dalit as well as non- Dalits. It explores how Dalit community struggled for equality and liberty. Government and thinkers through Dalit literature, a positive approach towards equality upcoming in social life of Dalit community. Discrimination on the basis of caste and gender are banned by law. It is the quest for identity to social equality through their literature. Dalit Literature, such as Dr. B. R. Ambedkar's influence on the Dalit Literary movement, progressive writer's Association with Dalit Literature, the cast system in India, Little Magazine Movement, Dalit Panthers and Dalit Literature and theirs Autobiographies.

Key Words: Dalit Literature, Caste, equality, quest for identity.

Introduction:

Dalit, the exploited and oppressed, are considered to be the lowest section of the Indian hierarchical caste system. Being a subaltern community, they have been subjugated and persecuted for hundreds of years together. Dr. B. R. Ambedkar preferred using the term 'Depressed Caste' all through his writings consistently and it could be said that it is his philosophy and awareness among the downtrodden that spurred the emergence and the popularity of the term 'Dalit'.

In 1960's new literary movement burst on the Indian literature scene, especially in Marathi language named Dalit literature. It was accompanied by an oppressed group who called themselves Dalit Panthers. This movement has spread to all over India. The poets and writers of the movements used the word 'Dalit' which replaced the descriptive name of 'Untouchable or Harijan'. Although it seemed new to the English speaking world in the 1970's, Dalit literature began to appear in early sixties as part of the movement led by Dr. Babasaheb Ambedkar undisputed leader of Untouchables. The Magzins of Dr. Ambedkar like 'Janta', 'Prabuddha Bharat', 'Muknayak' published some stories and poems of untouchable during the 1940s and 1950s most importantly the short stories. Dalit literature is creative and intellectual literary expression which transforms the social realities into various literary genres. It was a offshoot of Indian and represented an emerging trend in the Indian literary scene. Dalit literature is primarily a social and human document, which deals with the people who had been socially and economically exploited in India for hundreds of years. But there is a good sign of social equality slowly entering in India. Credits goes to all activist and to Dalit literature.

Aims and Significance: To elaborate the real life of Dalit community through their literature and positive steps towards equality, Indian Dalit Literature, Quest for Identity to Social Equality, which also analyses the journey of oppressed or untouchables in India from socio-economic- political exploitations to developments. Academicians and researcher should know this creative literary force of the untouchables, who have been deprived of identity and equality.

Dr. Ambedkar and Dalit Literature

Dr. Ambedkar used the word 'Dalit' in his writings in 'Bahishkrut Bharat' in 1928. Dalit is not a cast but it refers to an untouchable or an outcast. The neo-Buddhist denounced the term used and

advocated by Mahatma Gandhi, Harijan, meaning the children of God. Gandhiji strongly recommended this term because of its derogatory nature. Yagati Rao opines, "Another attempt to subtle segregation from the rest of the society. "In legal discourse, the term scheduled caste has been used since colonial url as the British Government had prescribed schedules for various castes and tribes. However, the term of 'Scheduled Caste' is devoid of any political connotation and so intellectuals preferred the term 'Dalit'. In the seventies, Dalit Panther came on the political horizon of Maharashtra; it was a social organization to fight against cast discrimination. The great literatures founded it in Marathi, NamdeoDhasal and J. V. Pawar and Raja Dhale. The Dalit Panthers filled the vacuum after Dr. B. R. Ambedkar's sad demise and it led to a renaissance in Marathi literature and art. They followed the ideologies of Dr. Ambedkar, Mahatma JotiraoPhule and Karl Marx. The Dalit Panthers strongly invigorated the term Dalit to refer to lower-caste communities. The Dalit panthers'Manifesto clearly stated that"TheDalit is no longer merely an untouchable outside village walls and scripture. He is a untouchable and he is a Dalit but he is also a worker, a landless labor, a proletarian. Further, the manifesto reads "Who is Dalit? Members of scheduled casts and tribes, Neo-Buddhists, the working people, the landless and poor peasants, women and all those who areexploited politically, economically and in the name of religion."

The lower caste people were leading a life of humiliation and indignity for hundreds of years. They were not allowed in the mainstream life and were restricted to the periphery of village. Bama, a famous Dalit writer, talks about the lower caste people as: In this society, if you are born into a low caste, you are forced to live a life of humiliation and degradation until your death. Even after death, caste difference does not disappear. Where you look, however much you study, whatever you take up, caste discrimination stalks us in every nook and corner and drives us into a frenzy. Dalits, being exploited and harassed for hundreds of years, wrote their stories of humiliation. They voiced their protest against the physical and psychological attacks on them through their memoirs initially. In the 1960s, Dalit literature emerged in Marathi literature and it soon was followed in other languages too. The origins of Dalit literature can be found in the Buddhist literature and the poems and Abhangas of the Bhakti poets like Gora Kumbhar, Raidas, Saint ChokhaMela and Karmamela. Modern Dalit writing received strong impetus through the writings of Mahatma JotiraoPhule, Dr. B. R. Ambedkar, Swami AchutanandHarihar, Sahodaran Ayyappan and others. These democratic and egalitarian thinkers wrote extensively against the oppressive practices of the upper casts. For the first time, the term "Dalit Literature "was used in 1958 at the first conference of Maharashtra Dalit Sahitya Sangha in Mumbai at which Ann BhauSathe was the inaugurator. Dalit literature revolted against the culture hegemony and dominant ideology. K. Satchidanand writes, "Dalit Literature empowers the marginalized by retrieving the voices, spaces and identities silenced or suppressed by casteist powers".

The college's forms by Dr. Ambedkar, Siddarth College in Mumbai and Milind College in Aurangabad played very crucial roles in creating awareness among the young to express their anger through writings. As a result, many first-generation young generation learners came forward and wrote their firsthand experiences of pain and agony. P. I. Sonkamble, Laxman Gaikwad, Laxman Mane are some of the example of it. One of the noted writers, Sisir Kumar Das, wrote about Dalit literature as: Indian literature discovered a new potentiality in the life of the low and the lowliest, the deprived and the humiliated. The hero-centric world would finally vanish yielding place to the anti-hero.

Etymologically, the word 'Dalit' is derived from Sanskrit word 'Dalita' means oppressed. In Indian socio-cultural context they were untouchable and the below Brahmin, Kshatriya, and Vaishya. The untouchables were referred as 'Avarna'. The word 'Exterior casts' used by the famous historian J.H. Hutton at International level for these untouchable. The highest purpose of Dalit writers have been emerging every day to enrich Dalit literature as well as Indian literature in recent years. Critics and reviewers have showed interests in this literature at national and international levels. John C.

B.Webster, Josiane Racine, Dr. Gail Omvedt, Eleanor Zelliott, Christophe Jaffrelot and many Indian researchers have been making significant contributions on Dalit lives in their recent writings. The significance of Dalit identity in the caste hegemonic society are brought out in the Dalit literature. Dalit understand their identity by reading the work of JyotibaPhule, Dr.BabasahebAmbedkar, Premchand, Mulk Raj Anand, Vijay Tendulkar in religion and education, Dalit women and their actively participated in Dr.Ambedkar's ideology and consider as 'God of Dalit'.

Conclusion:

To sum up, it could be said that Dalit literature, "the literature of the oppressed", made a profound difference in the field of Marathi as well as English literature. It presented Dalit milieu, culture, and life faithfully with the touch of realism. To quote SharankumarLimbale; Equity, freedom, justice and love are the essential sentiments of people and society. They are many times more important than pleasure and beauty. There has never been A revolution in the world for the sake of pleasure and beauty. Many government have Been overturned for equality, Freedom and justice. This is history..... the literature that promotes equality, freedom and justice is revolutionary and emphasizes the centrality of the human being and society. Dalit literature is based on the ideology of Dr. B. R. Ambedkar and hence there is no scope for spiritualism and abstraction and its aesthetics is materialist and not spiritualist. It is written with hope for justice, equality and freedom for the untouchables and to attain its goal; it is rebellious, fundamentally optimistic and revolutionary in nature. Dalit literature is termed as protest literature, it does not show only their oppression, but it also shows a vivid representation of their socio- cultural ethics. Arjun Dangle has rightly pointed out that. "Dalit Literature is marked by revolt and negativism since it is closely associated with the hopes for freedom by a group of people, social, economic, and cultural inequality.

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THE IDEA OF LIBERTY IN AFRICAN AMERICAN SLAVE NARRATIVES – A BRIEF SURVEY

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Abstract

The Paper focuses on the fact that much before African American literature was established as an academic discipline, early twentieth century literary critics founded a field that over a period of time came to be called “the American Renaissance” – a phrase first used by the well-known American scholar F. O. Matthiessen in his book *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. These American Renaissance scholars mainly focused on white male writers usually from the North writing before the Civil War (1861 – 1865). Nevertheless, Maurice S Lee points out that this demographic predilection of the American Renaissance scholars began to gradually diminish towards the end of the twentieth century, though the 1850s remained the locus of critical attention (102) and that African American literature started gaining increasing recognition.

Keywords: Slave Narrative, Discrimination, Struggle, Existence,

Introduction

As the phrase “Renaissance” suggests, the 1850s Renaissance of black letters is underpinned with both unparalleled creativity and perpetuation of certain established traditions. The decade was characterized by several achievements which included the evolution of the slave narrative form, rise of the African American novel, and the flourishing of African American intellectuals in the black press and other spheres of human activity. It may be pointed out that these developments were not limited to the 1850s and more over, it is impossible to attribute a single explanation, for a set of related factors constituted a crucial dynamic of the period. In the words of Lee:

... as the slavery conflict came to dominate United States thought and culture, African American writers were encouraged by increasing political, economic, and artistic support, even as they were acutely disappointed by the continued presence and spread of chattel bondage¹ (103).

In many ways, proslavery forces gained force in the 1850s. Much of the territory ceded to the United States after the Mexican – American War (1846 – 1848) was considered open to slavery. The Fugitive Slave Law promulgated in 1850, empowered masters to reclaim escaped slaves from the North. Throughout the decade of 1850, the free Northern blacks endured discrimination, displacement by white immigrants, and the rise of racist pseudo-sciences that posited black inferiority. It ought to be noted that African American writers responded to these challenges almost as sufferers themselves. Long marginalized and discriminated, the antislavery movement gradually assumed formidable power and supported several black abolitionist writers. The experience spurred the African American writers to document their experiences in the form of “Slave Narratives”. It is a phrase that has been used to designate any narrated, non fictional account of an individual’s life in slavery. As literary genre it developed being deeply rooted in the experience of the enslaved Africans in the New World.

¹ A form of bondage in which the slave become the personal property of the owner which entitled the owner to sell the slave like a commodity.

Development of Slave Narratives

The literary history of the development of the Slave Narratives is similar to that of personal narratives. Slave narrators usually made use of the contemporary literary conventions, making little effort to create new standards. Though the narrators did not explicitly challenge or change the prevalent notions of aesthetics, diction or decorum, it is difficult to come to the conclusion that they were mindlessly imitating. Frances Smith Foster points out:

The conscious and consistent ironic potential inherent in using traditional literary techniques to tell their stories is but one example of imaginative variations that they employed. The manipulation of racist images and stereotypes promulgated by proslavery writers is another. (44)

From the insights offered by critics like Foster and Jarrett, it is possible to infer that the circumstances were different and these narratives possibly might have continued as variations instead of becoming mere mutants. The increasing distance between the readers and writers and changes in the scope and the demanding urgency of the slave narrators' objectives could have compelled the divergence (Foster, 44). Thus, it is obviously possible to notice the Slave Narratives as emerging as a distinct literary genre. Any comparison between the narratives published in the latter half of the eighteenth century with those published earlier clearly illustrates this.

The eighteenth century Slave Narratives stressed the individual drawing from the formulations of the contemporary Puritan society. Thus, though race related issues were an important factor in the narrators' agenda, it was initially not a central concern. In keeping with the puritan society's Judeo-Christian outlook, the struggle for existence in an alien and inhospitable land occupied the centre stage.

One reason that may be attributed to this may be the fact that most eighteenth century narratives were written and published in the New England areas and London. In both the places, slavery was not as commonplace as it was in the Southern United States and West Indies. As a result of this, the initial Slave Narratives were more often than not introducing issues that their readers were not familiar with. Consequently, the narrators found it more appropriate to deal with the issues of slavery on a philosophical level, foregrounding religious and moral contradictions arising out of permanent bondage. Since some of the popular narrators of the later part of the eighteenth century were known to each other, it comes as no surprise, that several similarities in the narratives can be identified.

Narrative Technique

The structural features of the eighteenth century narratives are in a manner of speaking fairly simple and traditional. The narratives are usually sustained chronological accounts of incidents in an individual's life designed to create a specific reader response. In other words, its aim was to amuse its readers while appealing to their humanitarian and religious selves. This becomes clear when we notice words like "interesting" and "adventures" in the titles of these narratives (for example Olaudah Equiano's narrative, *The Interesting Narrative on Olaudah Equiano..*, the accounts themselves were generally preceded by introductory remarks that included the confirmation of the narrator's "good moral character and the validity of the narrative's facts by a respected white person" (Foster, 45).

Even a cursory reading of the narratives reveals that the narratives begin with an account of the slave's life before captivity, which in a way serves as exposition and provides contrast with the later circumstances of the individual. However, the complications originate in the kidnapping of an innocent

individual and increases as the inconveniences and abuses of slavery become more evident. The narratives climax with the rescue from slavery and a spiritual and material reward for the hardships endured.

The depiction of the slave is not as simple and is complicated. Generally, the slave is shown as a primitive being, who, in spite enduring various hardships, develops a few traits which westerners considered civilized and more human. The accounts of the slaves in eighteenth century present a series of characters that range from sinners to saints. But each of the narratives depicts an individual encountering a series of life threatening incidents and having to depend solely upon his courage and intelligence to survive. This manifests at times as rebellion or resistance and at other times, as aggression. Many narrators seek out adventure as a way of attaining personal satisfaction. For instance, Olaudah Equiano encounters, as will be shown by the study, many of his problems because he would leave his master's sheep to buy and sell fruit, rum, and livestock for his personal use.

Many of the narrators identified with the values of that society. However, this is not to suggest that they totally rejected the reality of their outsider status. Rather, it underlines the fact that their lives were not one unbroken rejection of oppression and manhood. Many of the narrators display the attitudes and literary traditions of the times. Literature, they believed, could and should instruct and inform.

The narratives show that the protagonists' experiences include travelling to various destinations where he soon acquires a satisfactory amount of westernization. He then receives his freedom, almost as a reward for his good behaviour. In fact, the slave has usually earned the respect and admiration of all who had recognized the resourcefulness and manly bearings of this diamond in the rough. It is also important to notice that a major part of the slave's experience concerns his conversion to Christianity and the adoption of a Christian name (for example Ayuba Suleiman Diallo became Job; Olaudah Equiano was Gustavus Vassa).

Besides, the eighteenth century narratives present slavery as a loss of physical freedom. Its dehumanizing aspects are not emphasized though. The usual representations of slave experience would be such that the physical brutalities on slaves are shown as stray incidents and are usually remedied by sympathetic persons who intervene on the slave's behalf or by a polite discussion between master and slave. Foster observes that:

In Britain and its colonies, the evil of the system was still being weighed against the good. Thus discussions of the religious and moral contradictions within slavery were contained in the narratives, but the institution of slavery was not condemned. Rather, it was the abuses of the system by certain unscrupulous individuals or by misunderstandings between slave and master which caused the exposure of conflicts within the system. (47)

The Trauma of Being Black

An inference that may be drawn from these eighteenth century narratives is that the misfortunes suffered by the narrator are caused by nothing more than the condition of being black and a slave or of being black and yet not totally free. Equiano's narrative abounds with examples of the dilemma of the narrator's existence:

One Sunday night, as I was with some negroes in their master's yard, in the town of Savannah, it happened that their master, one Doctor Perkins, who was a very severe and cruel man, came in drunk; and not liking to see any strange negroes in his yard, he and a ruffian of a white man, he had in his service, beset me in an instant, and both of them struck

me with the first weapons they could get hold of. I cried as long as I could for help and mercy; but, though I have a good account of myself, and he knew my captain, who lodged hard by him, it was to no purpose. (193)

Equiano relates that he was left for dead. The next morning he was piced up and placed in jail. After a search, his master found him. Equiano states, “My captain on this went to all lawyers in the town for their advice but they told him they could do nothing for me as I was a negro. (194)

Even when slavery is not the direct cause of the incident, the institution of slavery permeates the narratives. The environment in which the narrator lives, the resources available to him during crises, the humour or bitterness with which the tale is narrated – all are connected with the conditions of bondage and freedom and are an important part of the narratives.

The black writers in the nineteenth century were usually aware of the rhetorical convention and capable of choosing from a series of literary models. The case of Frederic Douglass clearly illustrates this point. He was by 1845, a well-read man and was aware of literary conventions. He was well acquainted with *The Liberator* – the journal, and had read several Slave Narratives. And when he wrote his narrative, he chose to follow what was by this time a recognized pattern for the Slave Narratives (Foster, 57).

Conclusion:

The nineteenth century developed to a great extent than the eighteenth. In this era of the slave narrative it is possible to discern a conflict between the self and the society in the persona of the narrator. Thus, in the history of the slave narrative, the period between 1831 and 1865 is generally regarded as the golden age of the slave narrative as the period produced very highly developed literary presentations of the black experience in the United States. However, to arrive at the conclusion that the nineteenth century narratives were conscious attempts to produce “literature” would not be correct. Neither is it correct to infer that the slave narrators adhered to a defined literary code as a matter of common consensus. The adherence was mainly a result of the pressures exerted by either the publishers or the editors and even the other sponsors to strictly conform to standards which were tried though it is equally true that some narrators resisted such efforts (Foster, 57).

In addition, the Slave Narratives’ development can also be attributed to the impact of myths and coping strategies that were perpetuated by the oral traditions of their culture as did the sentimental novel (particularly *Joseph Andrew* and *Pamela*). Thus many of the narratives contain long passages of dialogue and discussions of the moral and spiritual dangers which assailed every slave of sensibility. Utilization of the traditional literary forms and exploitation of contemporary sensational, sentimental and political modes were found useful to achieve the condemnation of the slave system – a vital theme in the second period of the Slave Narratives. Demonstrations of philosophical and religious contradictions continued to be important; but there was an increased stress upon violence and brutality of the institution. The presentation of the slavery from the point of view of the slave became more important. The reason for this may be found in the fact that the nineteenth century black was more alienated from the dominant society. The black person was now three-fifths of a man for taxation purposes and not a man at all in most legal situations.

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ROLE OF WOMAN IN MOYAN'S RED SORGHUM

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ABSTRACT

Mo Yan has shed light on numerous social and political issues in China during 20th century. The position of women dramatically changed in the world after 20th century, China has changed from Imperialism to republic due to the national revolution of 1911 and May Fourth revolution of 1919. The present research focus on role of woman Red Sorghum novel.

INTRODUCTION

Guan Moye is Chinese novelist and short story writer. He is famously known by his pen name Mo Yan which means don't speak. He was awarded the Nobel Prize in Literature in 2012 for his work as a writer who with hallucinatory realism merges folk tales, history and the contemporary. He won the 2005 International Nonino prize in Italy.

He is best known to Western readers for his 1986 novel Red Sorghum which is the story of three generations of Shadong's family.

Mo Yan's writings cover a wide span from short stories, to novels. Mo Yan's writing often uses oral traditions as a starting point, he used to combine them with contemporary social issues. His works includes The Garlic Ballads Red Sorghum, Thirteen steps, The Republic of Wine, Sandalwood Death and Life and death are wearing me out.

Red Sorghum is Chinese language novel. It is published in five parts and republished again as single novel in 1987. It was translated in English by Howard Goldblatt in 1993, the narrator tells the story of his family struggles, first as distillery owners and then fighters during the second Sino Japanese War.

Research Methodology,

1. Internet and research papers are used to study.
2. Critical method and Textual analysis, is used by reading the text thoroughly.

OBJECTIVES

1. This paper attempts to study role of woman in Mo Yan's Red Sorghum.
2. It will help us to understand Woman status in contemporary China.

ROLE OF WOMAN IN MO YAN'S RED SORGHUM

In Red Sorghum the unnamed protagonist thrown light on life of her Grandma, her name was Dai Fenglian Her mother used to bind her feet. She had suffered from the painful process which results two three inch golden lotuses (pg. no. 42) Grandma was betrothed by her father to Shan Bianlang, the son of Shan Tingxiu the owner of wine distillery. Due to this Grandma was heartbroken, she wished for good, handsome, well-educated husband who will treat her gently. Unfortunately she became wife of old disabled person. On the way to husband's home, she was raped by guerilla captain though she felt in love with him. As it was the period of Sino-Japanese war the women's status became increasingly volatile.

Grandma became the owner of liquor distillery after the mysterious death of her husband. She was the prominent example of 20th century Woman who used her newly gained rights. She also got support of her workers. She was respected for her leadership qualities, communication and negotiation skills as well as her desire for bringing common good to all of the workers rather than making profit for herself.

Grandma was participant of resistance movement and revolutionary movement When Japanese invaded her village, destroyed the distillery, and cruelly murdered, some workers. She learnt making a bomb from Sorghum. She helped guerilla warriors. Eventually she died in fight.

In the 13th-19th century China widows were encouraged to remain loyal to their deceased husbands. They could not marry again to avoid division of property of deceased spouse among the children the second marriage. On the other hand Grandma of Red Sorghum had many non-marital relationship after death of her husband.

First of all, it is important to note that women's position in society as shown by Mo Yan. On the other hand it has two paradoxical elements. One hand, the literary work demonstrates the use of woman a means of entering higher social class like Grandma who was forced by her needy parents to marry an old ill owner of wine distillery. She was used by her parents "beautiful body" This depicts that Republican China were women is not always allowed to make her own decisions regarding family life and often engaged with arranged marriages, notwithstanding the existence in the post revolution China of equal rights group known as Five proposal Movement, aimed at giving woman an opportunity to choose their life partner by themselves. The attitude towards women as a property of parents and further of spouse is more typical for patriarchal societies which existed before 20th century.

To sum up as compared to women's status during Qing and Ming periods Republican China gave women much broader opportunities to gain independence and manage their lives by themselves.

At the same time women transition from beautiful teen age to brave self-determinant woman is depicted in the novel.

Conclusion

Mo Yan takes women as the center to construct his literary world. Females are boldly represented in his work Red Sorghum novel is paradoxical to certain extent, as on the one hand women's sexual freedom commonly suppressed by men and Women's parents on the other hand females had a right to self-determination and could become authoritative person even among men. This concludes that, Republic China similarly, to any society at their transitional stage, declared women's rights are important as those of men, but in social context women still needed to struggle for the realization of their rights, facing the power of social tradition.

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ROLE OF MEDIA IN SKILL DEVELOPMENT

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Abstract

Media plays an important role in development communication through circulation of knowledge, teach ideas, skills for a better life. From the early stages of introduction of the media in India various attempts were made to exploit their potential for development purposes. Media is used for more than just passing on information from one person to another and it is often used as a tool to facilitate the participation of people in developmental activities. Transforming role, as it steps social change in the direction of the hygiene taste of today's generation in this competitive market and a socializing role by seeking to maintain some of the established values of the society.

New technologies like mobile, website and internet are interactive in nature and have also been put to serious use for skills development. Interactivity, instant feedback and persuasion capability are used to rope in students into the process of skill development. Right from its perception development communication has been pursued by all kinds of media, both traditional and new.. The opportunities have not been to its limit to get an overall success. Both the strength and weakness of the media and the message and access of students to these medium should be considered to achieve success in real sense.

Keywords: Development, communication, new media, online learning, empower, global awareness, articulate

Introduction

Media is the collective communication outlets or tools that are used to store and deliver information or data to a large number of people. There are basically two types of media-personal and print media. It is either associated with communication media, or the specialized mass media communication businesses such as: print media and the press, photography, advertising, cinema, broadcasting (radio and television) and publishing.

Importance of Skill Training Young Students Even Before they Graduate High School:

- Considering the Indian population, there is an acute need for training the young workforce, just to shape them in a better way
- In today's scenario there are ample opportunities that one can choose from and excel in. However, the Indian thought process is more clued on to the typical traditional academic streams and careers in the field of engineering, medicine, accounts,
- Introduction to skill training at a young age will by all means give the student an opportunity to explore various options and narrow down on a vocation of his/her liking.
- Apart for these, introducing students to some of the employable skills mentioned above will also help them prepare and adapt to real work situations without much effort. It will ease the transition phase from being a student to being a professional.

Factors in the Indian Education System that Prevent Skill Development of Students:

- In my view, the Indian education system puts maximum emphasis on bookish knowledge. Hence, when an individual graduates, he/she struggles to apply this knowledge in the real life scenario.
- From primary to upper secondary, the subjects covered in the school curricula are the languages, mathematics, science and technology, social science, art education, physical

training etc. It will be observed that the curricula do not cover components of employable skills nor is there any option to introduce students to different vocations

- The Indian education system does not consider the component of skilling in its curriculum. The option of vocation education is limited to certain boards, which do not cater to the larger target audience. In India there are different boards that follow different systems/curriculum.
- The Indian education system adopts a top-down approach where major initiatives and strategies get rolled out in university board rooms and council. However, the approach needs to be bottom up where the students and faculty at the last mile should be the focus
- The two major reasons of skill shortage are faculty and facility. The faculty's role needs to change; it needs to flip around in a way that the teacher facilitates the overall learning of students rather than only distributing notes
- The facility or infrastructure of a lot of schools needs to be upgraded as per 21st century requirements, which will in turn encourage 21st century skills that students can adapt

Virtual Classrooms:

Online learning through virtual schools is one of the most important advancements in attempting to rethink the effectiveness of education in the India. The virtual school provides access to online, collaborative and self-paced learning environments – settings that can facilitate 21st Century skills. Today's students must be able to combine these skills with the effective use of technology to succeed in current and future jobs.

The full promise of virtual learning is dependent, however, on its ability to incorporate 21st century skills in its instructional design, delivery and implementation. Virtual school leaders, administrators and teachers must ensure that students who learn in online environments are gaining the skills necessary to compete as citizens and workers in the 21st century. This document attempts to articulate a vision for 21st century learning in virtual schools, and identify ways in which online learning can improve outcomes for all students.

The Implications of Such Trends are Troubling:

Workplace jobs and skill demands are not being satisfied. Leading high tech employers routinely lament the lack of a skilled workforce for the jobs of today, and are alarmed by the prospect of filling the jobs of tomorrow. If our students are going to compete successfully in the global economy, more must be done to support their acquisition of 21st century skills. Without this shift in educational priorities, the prospects for our students—and our nation—will be diminished significantly.

Do Virtual Schools Produce 21st Century Outcomes?

Mastery of 21st century skills occurs through intentional instructional design, direct instruction of quality curriculum and meaningful assessments regardless of whether the students complete courses online or in a brick and mortar building. Virtual schools inherently are well-equipped to provide expanded and innovative learning opportunities. It is critical that virtual school leaders embrace a 21st century skills vision for all those who are teaching and learning online to build on their strengths and achieve outcomes that matter for their students. Virtual school leaders, in course design and quality standards, should include 21st century skills directly, intentionally and measurably. Many programs use high quality course design standards. Ensuring that 21st century skills are included in the standards is essential.

Virtual Schools and 21st Century Skills:

Virtual schools and online learning is growing rapidly in education. Recent research highlights that virtual schools expand access to rigorous academic courses and curriculum; and, training teachers to teach online can improve instruction. When virtual schools intentionally focus on student mastery of 21st century skills, these schools take full advantage of their inherent strengths

Global Awareness:

In 21st century communities, neighborhoods and workplaces, an understanding of world cultures and the ability to relate to individuals from diverse backgrounds are required skills. Students in online learning environments are well-equipped to develop these skills because they have access to greatly expanded networks of people. The course employs a task-based language-learning curriculum that focuses on enhancing basic communication skills and cross-cultural, global awareness and understanding. This online course uses a combination of self-study and virtual meeting modules, and is designed around four components: an e-textbook, a group problem-solving project, IP-based audio conferencing and discussion, and a group writing project.

Self-Directed Learning

The fast-paced nature of the knowledge economy means that citizens and workers must know how to continue learning throughout their lives and careers. Directing one's own learning path is not only valuable, but necessary, in the 21st century. Online learning environments provide ample opportunities for self-paced and self-directed learning, reinforcing these necessary skills. Virtual schools are unique in their abilities to empower students in making flexible, individual choices based on their own interests and schedules. The rate at which new information becomes available today is astounding when compared to previous decades. In order to succeed in the 21st century, students must master the ability to use appropriate technologies to process, analyze and present information efficiently and effectively in school, life and work settings. Because virtual schools require students to master technology as part of their everyday learning, students are able to exercise and refine their 21st century technology skills in settings that are quite similar to those they will encounter in the real world.

Today's graduates must be adept with the tools of collaboration and communication that are the reality of a global, web-driven workplace. Online learning affords unprecedented opportunities for students to complete their work using applications that are common to today's workers, such as web-based conferencing, project management, or digital media and communications tools.

Problem Solving Skills

All citizens and workers in the 21st century must be able to think analytically and solve problems if they are to be successful—whether they are entry level employees or high level professionals. Virtual schools are uniquely suited to enhance these skills because they rely upon competency-based learning models that focus on demonstrable knowledge and skills, not seat time. Further, problem-solving most often requires team or group thinking and development, skills that are routinely developed in online courses.

Social Impacts

Media technology has made communicating increasingly easier as time has passed throughout history. Today, children are encouraged to use media tools in school and are expected to have a general understanding of the various technologies available. The internet is arguably one of the most effective tools in media for communication tools such as e-mail, Skype, Facebook etc., have brought people closer together and created new online communities. However, some may argue that certain types of media can hinder face-to-face communication and therefore can result in complications like identity fraud.

In a large consumer-driven society, electronic media (such as television) and print media (such as newspapers) are important for distributing advertisement media. More technologically advanced societies have access to goods and services through newer media than less technologically advanced societies. In addition to this "advertising" role, media is nowadays a tool to share knowledge all around the world. Analysing the evolution of medium within the society.

Media, through media and communication psychology, has helped to connect diverse people from far and near geographical location. It has also helped in the aspect of on-line or internet businesses and other activities that have an on-line version. All media intended to affect human

behavior is initiated through communication and the intended behavior is couched in psychology. Therefore, understanding media and communications psychology is fundamental in understanding the social and individual effects of media. The expanding field of media and communications psychology combines these established disciplines in a new way.

Timing change based on innovation and efficiency may not have a direct correlation with technology. The information revolution is based on modern advancements. During the 19th century, the information "boom" rapidly advanced because of postal systems, increase in newspaper accessibility, as well as schools "modernizing". These advancements were made due to the increase of people becoming literate and educated. The methodology of communication although has changed and dispersed in numerous directions based on the source of its sociocultural impact. Biases in the media that affects religious or ethnic minorities takes the form of racism in the media and religious bias in the media.

Conclusion

Online learning through virtual schools is one of the most important advancements transforming education in India. It is imperative that 21st century skills be incorporated into the design, delivery and implementation of virtual schools. By expanding access to high quality, rigorous academic courses teaching 21st century skills, we can expand the opportunities for all students. Role of media in skill development share a vision of the future of education that will increase access to educational excellence for all students.

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Abstract

The COVID-19 pandemic has spread across the globe. Public places, schools and colleges were closed through lockdown to curb corona. Online education was provided through various tools, media sources and digital technologies so that the students do not suffer any educational loss. Due to online education during the corona crisis, students could study at home and thus it was possible to protect them from corona virus. Although online education was beneficial, many students, teachers and parents have to face many difficulties. This paper enlightens online teaching-learning methods, its tools and media sources, its benefits and challenges.

Key words- COVID-19 pandemic, lockdown, Corona, online education, media sources, digital technologies, online teaching, online learning.

Introduction

The COVID-19 outbreak started in Wuhan, the city of China in December 2019 and gradually spread across the world. In India the first patient of Corona was found in January 2020 in Kerala and the Corona crisis spread throughout India. In 23 March lockdown was done all over the India to control the Corona virus. All public places, schools and collages were closed. Schools were closed from 11 March 2020 to 2 February 2021.

As per UNESCO report (COVID-19 and School Closures) 1.5 lakh schools were closed in India, so 26 crore students were staying at home without school. 50 thousand institutions of higher education were closed and 3.7 crore students were staying at home. The calamity of corona has caused a huge loss to the students which can't easily recover. Therefore, the aim of the study is to enlighten the teaching-learning process in the COVID-19 pandemic.

Online Teaching and Learning in COVID-19 Pandemic

The first ever completely online course was offered in 1984 by the University of Toronto. During the corona disaster, the online education had to be relied upon education. Online teaching and learning can be defined as faculty delivered instructions via the internet. Online instructions includes real time (synchronous) and anytime, anywhere (asynchronous) interactions.

Tools and Sources of Online Teaching-

The online tools are used while online teaching and learning. Such tools are mobile phone, computer and laptop etc. Media sources are the communication tools or channels used to store information or data. Such tools are print media, television, movies, cell phone, various kind of software and the internet. During the COVID-19 pandemic teaching-learning process was started through the above type of media sources and tools. These tools and sources are as following-

- **Whatsapp Groups-**

Whatsapp groups of all classes were made by the teachers. All students and subject teachers were added by class teachers. They shared information, useful links, videos and recorded lectures of their subjects on these groups. In rural area many students faced the problem of internet connectivity so the whatsapp group is the best solution for rural students.

- **The apps like Google meet and Zoom-**

In COVID-19 pandemic teachers taught with Google meet and Zoom meeting. The school made the time table of all teaching subjects. The students and teachers joint to the lecture at school time according to allotted time table. The link of meeting was send by the subject teacher before 10 minutes on whatsapp groups.

- **You tube videos-**

Many teachers make videos on You tube channels. You tube videos were the best way to share informative videos to students who could not join to online lectures on school time. Teachers shared You tube videos on whatsapp groups during COVID-19 crisis.

- **DIKSHA App-**

DIKSHA means Digital Infrastructure for Knowledge Sharing. This is one of the best national platform for school education, an initiative of NCERT (National Council for Educational Research and Training), under the aegis of the Ministry of Education (MoE). It is a very useful source for learning with online tools.

- **Swadhyay Whatsapp Groups-**

Maharashtra state and SCERT (State Council for Educational Research and Training) started the students whatsapp based digital home assessment plan. This group sent assessment every week to students who joint whatsapp groups of Swadhyay. Students solved the homework and teachers maintained record their progress/marks of every assessment. Thus, this is a very good platform for evaluation of students' progress.

- **Educational Channels on Television-**

The role of educational channel was very important during COVID-19 pandemic. The channels such as DD Gyan Darshan, and Swayam Prabha telecasted educational program for children. DD Gyan Darshan 1 is India's first educational television channel telecasting from Doordarshan Kendra, IGNOU. The channel Swayam Prabha was inaugurated for telecasting educational programs 24 hours a day. It provides 34 high quality TV Channels through DTH. A group of 12 DTH TV channels from Swayam Prabha Channel#23 to Swayam Prabha Channel#34 provides education to 1st to 12th class students. Thus during COVID-19 pandemic, students benefited a lot from these channels for learning at home.

- **Bridge course-**

Bridge course is started for filling the educational gap of students' previous standard. It helps them transition from previous standard to next standard by developing their academic skills and knowledge.

Benefits and Challenges

During COVID-19 Pandemic online teaching and learning has provided great opportunity as well as best education to students by staying at home. It offered the convenience of time, place and flexibility. It allowed students to attend classes at home and protect them from Corona virus. New Education Policy 2020 aims to develop digital classrooms with the use of modern technology. Online teaching-learning provided best platform for making digital India. It brought students in the flow of modern technology. Both teachers and students learnt to use it. It widened the horizons of knowledge. Students could get vast information by their one click.

But the teachers and students faced many challenges while online teaching and learning. Obviously it helped the students from urban area and higher class peoples. The students from rural area had faced so many challenges. Most of the students in rural and middle class don't have knowledge of the use of modern technology, sources and tools of online teaching and learning. Even many peoples are below poverty line so their financial condition is very bad. These people couldn't afford cell phones and the internet balance. If somehow they managed to buy a smart phone, the main issue was how to provide their all children the mobile phones at the same online school hours. Therefore these students couldn't join online classes. Another issue was the poor internet connectivity in rural area. So the students couldn't understand the teaching of online classes as whole. At the same time, sitting in from of the mobile phone, laptop and computer for hours had an adverse effect on the physical and mental health of the children.

On the part of teachers Corona crisis made teachers to teach online way in too much of a hurry without any proper training so the impact of online teaching was not as required. In offline classes teacher could observe every student while teaching but in online classes he couldn't pay attention on every student therefore, students seem to be apathetic towards studies.

Conclusion

The government, education department, schools and teachers tried to provide best quality education to students in COVID-19 pandemic. But all over the impact of the online teaching and learning is beneficial mostly for urban, educated and higher class peoples. The students in our rural India faced so many challenges in online education and they remained behind in the stream of knowledge and education. The basic purpose of education is not to accumulate wealth of information but to develop the skills and abilities in the youth to lead a prosperous life. The online teaching provides tremendous treasure of information but it can't develop the skills and abilities to lead prosperous life. Thus it is a big challenge for schools, teachers and parents to fill up this gap.

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ONLINE ROLE PLAY ACTIVITY FOR ENHANCING LSRW SKILLS DURING COVID-19 PANDEMIC

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Abstract

The instructor of language is very important in the development of LSRW skills among the students. To develop these four skills, the instructor has to conduct the various activities which should be conducted practically with the involvement of the students. It was really convenient to the instructors to arrange the various activities to develop the LSRW skills during offline mode of education. Many faculties and students have faced difficulties during COVID-19 pandemic situation. It was really challenge for the faculties and students to adopt online teaching learning mode of education. Especially, language faculties have faced a lot difficulty to develop the language skills of the students. It was the challenge for them to develop language proficiency of the students. Role play is one of the most significant activities which plays a significant role in the process of effective communication skills. Role Play in online mode, is a crucial part of teaching and learning process as the platform is virtual and so is the audience. The students with lower confidence level get a platform to enhance their confidence as well as their oral fluency thereby increasing their interest in the learning. The present research study aims to develop LSRW skills of the students by implementing role play activity during online mode of teaching learning process of education during COVID-19 pandemic. It focuses on How to develop language proficiency of the students during online mode of education? What types of methodology should be used during online mode of education? How to implement the role play activity during COVID-19 online mode of education for the development of LSRW skills?

Keywords: Language, Communication Skills, Role Play and LSRW

Introduction

Role-play is one the significant teaching methodologies of language skills to the students. It can be an ideal methodology of teaching language skills. It helps students to interact among group members and motivate students to interact in the classroom. It is the responsibility of the faculty to implement such an interactive activity to transform theoretical knowledge of language in practice. Role play can be defined as an act of performing a part or character in a play which comprises plot, dialogues and different characters. There is no specific definition of role play. The various authors have stated it differently. According to Porter-Ladousse (1987: 3), "role play activities range from highly controlled guided conversations at one end of the scale, to improvised drama activities at the other; from simple rehearsed dialogue performance, to highly complex simulated scenarios." The author has focused on a wide scope of role play of activity which includes speaking activity which mainly focus on practice of language.

Porter-Ladousse also points out that role-play may differ in complexity, that is, some performances may be very short and simple, whereas some utterances may be very structured. The difficulty of the activity depends, therefore, on the language level.

Scrivener has stated that in role-play, learners are usually given some information about a "role" (e.g. a person or a job title). These are often printed on „role cards“. Learners take a little preparation time and then meet up with other students to act out small scenes using their own ideas, as well as any ideas and information from the role cards. A simple role card could do nothing more than name the role e.g. mother, detective or alternatively they could offer guidance as to what to do rather than the role itself, e.g. buy a train ticket to Brighton (Scrivener 2005: 155).

The definition clarified that the students are engaged in role play activity which involves the preparation of the students, learning the dialogues, seeing the cards and to be in the assigned

character which helps the students to upgrade their language proficiency, involvement and development of their confidence level.

Gołębiowska (1987: 13) indicates that in role-play learners are given a task to complete and in order to do it, they are told who they are, what their opinions are, and what they know that is unknown to the other students. She stresses the fact that students are told who they are, namely, that they play the role of somebody else. Being cast in a role of a different character may diminish the fear of speaking, as these are not the speakers who make mistakes, but the personalities played by them. The key feature of role-play is that learners can become anyone they want for a short time. Their task is to pretend a different person and it may be, for example, a doctor, a pop star, a parent, a millionaire, etc.

These definitions of the role plays stated by the authors clarify that the involvement of the students in role play helps to upgrade their confidence level, interactive skills and language proficiency.

COVID-19 pandemic has disturbed the life style of human being and brought many changes in the day today activities of human being. Online teaching mode of education is one of the challenges in the field of education. It forced the students and teachers to adopt the virtual mode of teaching learning process of education.

It was really a challenge for the language faculties to develop language proficiency among students during COVID-19 pandemic. The questions which challenged us are: How to develop language proficiency of the students during online mode of education? What types of methodology should be used during online mode of education? How to implement the role play activity during COVID-19 online mode of education?

Role play activity was conducted during online classes, and more than three hundred students participated in online mode of education. The role play activity is conducted during COVID-19 pandemic with the help of the virtual mode of classes in VJTI College Matunga, Mumbai. The students of FY B. TECH and TY B. TECH were the participants of the role play activity since the activity is a part of their syllabus of Business English and Presentation and Communication Skills.

The students were informed to form the groups as per their own convenience comprising 7-8 students in a group. Students are clarified about their doubts about the role play concept and assigned topics them for role play. The topics are about new business start-up, Hotel Management social issues etc. The students are supported in their queries. The activity of role play is formed such as reading about the topic and relevant books, then developing script, preparation, compiling their audio, videos, etc. The students have done their work in really descent way and shown their coordination among their group members. The recorded link of the role play is shared as reference https://drive.google.com/file/d/1hO_tIV_DeNYvp-5W1nxYpKL73gTZIEvy/view?usp=drive_web which we conducted on the virtual mode of teaching learning process.

The students have really enjoyed the activity of role play and shown their active participation throughout the activity and shared their improvement opinions such as role play is helpful to develop the confidence level, reading skills, speaking skills, writing skills, listening skills and language proficiency. They are happy and come out from the conventional mode of teaching and adjusted with the virtual mode of teaching learning process during COVID-19 pandemic.

It has been observed that the role play during online mode of teaching learning process is really helpful technique for learning and imparting LSRW skills. LSRW skills are known as listening, speaking, reading and writing. These skills are really important to develop language proficiency. Role play activity played a crucial role during COVID-19 pandemic. It helped to increase the confidence level of the students as they practiced role play script and showed their active participation. The studies have suggested that lot of students in Corona pandemic period underwent depression and as a result suicidal tendencies have become common. One of the causes for this was the lack of communication and the enhanced stress. Role play activity during online classes was a helpful online tool in diverting students' mind from traditional way of teaching-learning physical classroom set-up to an artistic way of student's teacher's interaction through online platform, thereby making the teaching environment stress free.

According to Celce-Murcia, M & Hilles, S (1988), using role playing in the classroom has many benefits. It helps to build empathy among learners since they are likely to accept their partners by putting themselves in situations which they get - 27 - different perspectives and points of view, creating an atmosphere in which they support each other. Similarly, role-play activities increase students' confidence when practice communicating in authentic ways and real-life situations beyond the classroom. Memorable learning experience is another benefit students could get since the process students go through when they perform role-play activities. For example, creating or learning the dialogue, practicing and presenting in front of the class, will help to consolidate solidify new information. Celce-Murcia, M. (1988) stated that these simulated activities provide "some of the richest and most memorable experiences students have in their struggle with the second language" (P.71). Apart from what was mentioned before, role-plays have the benefit to be adaptable for multiple levels, since they can be modified to fit upper and lower level students within the same activity. Lower-level students or beginners can stick to the script meanwhile upper level students can modify dialogues or improvise on their own. Parrish, B. (2004) states that role-plays decrease inhibitions "because learners are taking on a different "persona" to a degree, they sometimes are less inhibited than they might be with other fluency activities" (P.106).

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GREEN COMPUTING: A STUDY OF AWARENESS LEVEL AND DISPOSAL OF THE E-WASTE AMONG STUDENTS

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Abstract

As we know that environmental pollution is increasing day by day which is having a very bad effect on our environment and human life for this green computing is environmental -friendly and this approach applies to computing equipment the related equipment printers and other related devices. This IT equipment should be manufactured, used, and disposed of in a way that has the least impact on our environment. In this study, an online questionnaire was prepared and 100 questionnaires were filled out by students, and convenient sampling technique was used, students are generally aware of green computing, and they are aware of government regulations and IT companies regarding green computing. Knows what is being done etc. In this study, we want to determine whether students are aware of green computing and what activities they do concerning e-waste disposal. How they deal with e-waste Most students know how to dispose of e-waste effectively, but it is very important to know how they dispose of e-waste. It should be mandatory to provide knowledge about green computing and how they do effective e-waste disposal descriptive study approach has been used in this study, and the sample was selected easily. A statistical package will be used for analysis after data collection. The research found that most of the students are aware of the green practices that are best for e-waste disposal activities carried out by IT companies and they are aware of the rules framed by the government regarding green computing. But there is a very important need to make students aware of green computing and efficient disposal of e-waste.

Keywords: green computing, awareness, e-waste, disposal, environment friendly

Introduction

Green Computing also known as Green IT or sustainable IT the term Green Computing came into existence with the launch of the energy star program in 1992 by the US environmental protection agency. In Green Computing the problem of pollution and more energy consumption caused by its devices have to be reduced.

It is also defined as the study of Designing, manufacturing, disposing, and using computing devices in a way that there is minimum impact on the Environment the production of computer devices, the more energy consumption then their use and their disposal have a significant impact on the environment. That's why Green Computing was introduced in 1992 to reduce the effects of computer devices in this from their production to their use and disposal in such a way that we save our environment.

The consumption of electricity from computer devices is very high, So we should use devices that consume less energy which will save energy. Energy star-certified devices consume less energy than other devices 5 star-devices use less energy than 3-star devices and 3 stars consume less energy than other devices. Hazardous material used in computer devices hurts the environment. In today's time, many companies while making their products pay special attention to the fact that their products do not cause any harm to the environment and society because business is an integral part of society to last for a long time so that there is no bad effect on the environment nowadays companies also make products by paying special attention to all these things. For example, dell company has developed an effective and efficient

recycling program for environmental protection to recycle and decompose e-waste in an environment-friendly way. For this, he asked the customers of his brand equipment which has been damaged requested to be returned without any charges along with this computer printers of other companies were also accepted so that they could be decomposed. HP is also an IT device manufacturing company. It is also making all its products for environmental protection they are hundred percent recyclable and it is setting up e-waste recycling plants all over the world.

The government and companies are thinking about the environment and issuing guidelines from time to time. Companies are making products keeping these guidelines in mind, so our study aims to know whether the student is aware of green computing.

so, recycle and dispose of it in such a way that causes minimum environmental pollution. so, with green computing, we minimize the impact of its devices from their production to their disposal in such a way that it is environmentally friendly.

REVIEW OF LITERATURE

Dookhitram, K., Narsoo, J., (2012) this study is conducted at the university of technology, Mauritius according to this study for our environment use of green technologies is mandatory in all aspects. Green computing is the study of using computing devices efficiently that do not cause any harm to our environment. students know about green computing or not, what is their ideology towards green computing, and to know what activities they do for green computing in real life. The result of this study is students have moderate knowledge about green computing and their daily activities are not satisfactory towards green computing.

Bagla, R. K., Trivedi, P., & Bagga, T. (2022). This research shows how important green computing is to our environment. It focuses on how effectively we use our computing devices and how efficiently we dispose of e-waste. This study aims to know the level of knowledge and support of green computing in India, which is very important for our environmental concern. How effectively we use computing equipment and how well we dispose of e-waste. A descriptive study was used in this study, the sample size was 250 respondents. This study showed the level of awareness about green computing among the respondents. This research shows how important green computing is to our environment. It focuses on how effectively we use our computing devices and how efficiently we dispose of e-waste. This study aims to know the level of knowledge and support of green computing in India, which is very important for our environmental concern. How effectively we use computing equipment and how well we dispose of e-waste. A descriptive study was used in this study, the sample size was 250 respondents. The study revealed that there is a low level of awareness about green computing among the respondents and the pace of green practices in India is slow.

Mubarak, A. I. Augie(2020) says, this study is conducted to know the awareness level of green computing possessed by computer users in Kebbi state. The survey method was used to conduct the study, 156 respondents were selected for this study, and the purposive sampling technique was used. The result showed that most computer users are not aware of the careful use of the computing system. The author advises a combative effort should be conducted to be aware of more computer users in Kebbi state.

Ahmad, S. A. (2021) selects the staff and students of a federal university in Nigeria to find the level of awareness and practice of green compounding. This study collected data from 150 students, 100 teaching staff, and 50 non-teaching staff. As we know green computing is a new concept and we also know its benefits such as reducing greenhouse gas emissions and creating a better environment for the society. Result conclude that awareness level, acceptance, and practice is low among staff and students of the university in Nigeria.

Mbewe, S.B (2019) In today's scenario, the use of ICT is increasing day by day in higher education. There is an important issue about how we d-compose the ICT hardware, therefore, this study is conducted to find out the level of use of ICT in higher education institutions and also check the adoption of green

computing in these institutions. The result showed that there is high use of ICT in these institutions, the level of awareness was average and the level of adoption is low regarding green computing.

Sabili, M. A. P., & Ignacio, A. E. (2020). This study is conducted for awareness of green computing in public higher education institutions in the Philippines. A descriptive research design was used to conduct the study the result showed that employees have a sound level of knowledge, attitude, and behavior toward green computing. The author suggests that school management will conduct training and seminars to sustain the level of awareness.

Jain, M. R., & Midha(2012), Nowadays IT devices have become an important part of human life and all these devices have a huge impact on the environment. This research was done because of how much aware people in the NCR area of green computing are. In this research, 120 employees were taken as samples from 15 organizations. The result of the research was that the people of the NCR area are mostly ignorant of the efficient use of ICT devices, and employees and officers are also ignorant of all this. government is taking a lot of steps is making people aware through newspapers, tv, and magazines.

Ab Rahim, N. Z., &Samurai, N. (2018) IT has a huge impact on human life and business and IT emits lots of co2 gas into our atmosphere. To reduce the emission of co2 green computing was introduced. Due to this Malaysian government introduce green computing in 2009 in Malaysia. This study used the descriptive study method, and 245 academicians and administrative staff were used in the sample. The result of this study showed that academicians and administrators have moderate knowledge about green computing and not much attention is being paid to green computing in public universities.

Seitz, V., Yanti, F., & Karant, Y. (2010) The study reveals that many toxic substances used in IT equipment cause environmental pollution and it is important to know what consumers' attitudes toward green computing are. What activities do they do How do they dispose of e-waste How do they save energy The result of this study is that they were neutral about green computing before or after reading information on computer toxicity. The convenience sampling technique and the paired t-test research technique were used for this study.

Anam, A., & Syed, A. (2013) this study aims to save our environment to use computing devices efficiently and disposing of e-waste and recycling in a way that causes minimum environmental pollution. How to aware people of green computing and how they dispose of e-waste that causes minimum pollution. For our environment do many new activities to go greener ways and encourage people to contribute to our environment.

Singh, J. V., & Vatta, S. (2016) Green computing is very important for reducing the environmental pollution. It is also necessary for future generations because the technologies used are increasing daily. It hurts our environment that's why green computing introduces this approach using efficient IT devices and saving energy and disposing of waste efficiently. Nowadays every computer company is focusing on sustainability and customers also going on towards of green IT concept.

Objectives

- a) To examine the awareness level of students about green computing.
- b) To study the disposal behavior of students about e-waste.
- c) To suggest suitable suggestions to enhance students' awareness level about green computing.

Research Methodology

This study uses a descriptive study approach to study students' awareness level about green computing and how students deal with e-waste. Primary data has been used in this study. Data is gathered from an online questionnaire consisting of structured questions. The students were given 100 questionnaires to fill out and the students were selected using a convenient technique. A non-probability sampling technique was used for this study and an attempt was made to study the awareness level and disposal of e-waste among the students.

Research problem

Study the awareness level about green computing and how the students deal with e-waste.

Data analysis interpretation

1.1 Area of residence

In this study, we have tried to select an equal number of respondents from both urban and rural areas and almost equally from both areas. In this study, 47% of the respondents are rural and 53% are urban. As we know, there is very little difference in the lifestyle of rural and urban areas, and to know how the difference between the two will affect our study and how much awareness is between these two.

		area of residence			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Rural	47	47.0	47.0	47.0
	Urban	53	53.0	53.0	100.0
	Total	100	100.0	100.0	

1.2 Age of respondents

We have selected every age group of students for our research. 30% of the respondents are in the age group of 18-22, 46% are in the age group of 23-27, 15% are in the age group of 28-32 and 9% are in the age group of 33-age. In this study, students of every age group have enough knowledge about green computing.

age of the respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-22	30	30.0	30.0	30.0
	23-27	46	46.0	46.0	76.0
	28-32	15	15.0	15.0	91.0
	33 above	9	9.0	9.0	100.0
	Total	100	100.0	100.0	

1.3 Gender

We have tried to select an equal level for both genders. In this study, 53 men and 47 women filled out this questionnaire. We want to know who among the two genders has a higher level of awareness of green computing.

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	53	53.0	53.0	53.0
	female	47	47.0	47.0	100.0
	Total	100	100.0	100.0	

1.3 Education qualification of respondents

In this research, data has been collected from students of different education levels. The data was collected from various undergraduate, postgraduate and doctoral respondents, and other study students. 33% of the respondents are pursuing graduation and 32% are post-graduation, 24% of the respondents are pursuing their Ph.D. And 11% of respondents are from other studies. We have taken students of all levels to see which level of students have more knowledge about green computing and e-waste disposal. Do students know about green computing or not?

Education

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Graduation	33	33.0	33.0	33.0
	Post-graduation	32	32.0	32.0	65.0
	Doctorate	24	24.0	24.0	89.0
	Others	11	11.0	11.0	100.0
	Total	100	100.0	100.0	

1.4 Are you aware of the term green computing?

We have studied what percentage of students are aware of green computing. According to our study, 82% of students are aware of Green Computing and 18% do not know what Green Computing is. Most students know about green computing but not 100% and for this many seminars, educational activities should be done by educational institutes and other government and IT companies should take many steps to make students aware like time-to-time Guidelines should be issued and green technologies should be developed by IT companies.

aware of the term green computing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	82	82.0	82.0	82.0
	No	18	18.0	18.0	100.0
	Total	100	100.0	100.0	

1.5 which source provided you with the information on green computing (if you are aware of green computing)

In our research we study which sources provide students with knowledge about green computing 29% of respondents said they get information from activities of educational institutions, 16% came to know from friends and relatives, 13% say they get information by self-education, 5% are informed by advertisement, 17% are informed by social media and 2% are informed by other sources and another 18% are informed by any No information is available from the source. It has come to know that 18% still do not know, so they should be made aware

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1.6 Are you aware of the star certificate in electronic items

Generally, Star certificate devices are more environmentally friendly. 5-star rated devices consume less energy compared to 3-star rated devices and 3-star devices consume less than unstarred devices. 79% of students are aware of star certification and 21% are not aware.

which source provided you with the information on green computing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	activities of educational institutions	29	29.0	29.0	29.0
	friends and relatives	16	16.0	16.0	45.0
	Self-learning	13	13.0	13.0	58.0
	Advertisement	5	5.0	5.0	63.0
	social media	17	17.0	17.0	80.0
	Others	2	2.0	2.0	82.0
	Not aware	18	18.0	18.0	100.0
	Total	100	100.0	100.0	

awareness of star certificate in electric items

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	79	79.0	79.0	79.0
	No	21	21.0	21.0	100.0
	Total	100	100.0	100.0	

1.7 Which mode do you prefer to buy computing devices?

Most of the students in this research prefer online mode to retail mode. The results showed that 71 percent are using online mode to buy devices and 29 percent prefer retail modes. Generally, the trend of the new generation is more towards online mode.

which mode do you prefer to buy computing devices?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	online	71	71.0	71.0	71.0
	retail	29	29.0	29.0	100.0
	Total	100	100.0	100.0	

1.8 Are you aware of the green activities performed by the IT Companies

Many IT companies can do many activities to protect our environment. They collect e-waste to recycle. They manufacture eco-friendly technology. They can focus on creating eco-friendly technology because in today's time every company needs to take care of the environment only then it will last for a long time. In our study, 71 percent of respondents are aware of companies they can do eco-friendly activities and 29 percent are not aware.

Are you aware of the green activities performed by the companies?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	71	71.0	71.0	71.0
	no	29	29.0	29.0	100.0
	Total	100	100.0	100.0	

1.8 Do you think green computing

are expensive and people cannot afford them?

69% of respondents agree that green computing devices are expensive and that they cannot afford them 31% of respondents do not agree they think green computing devices are not costly. It is necessary to provide a low rate for environmental concerns. It is very important to provide environment-friendly devices at low prices.

green computing devices are expensive and people cannot afford them

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	69	69.0	69.0	69.0
	No	31	31.0	31.0	100.0
	Total	100	100.0	100.0	

1.9 Are you aware of govt regulations for e-waste disposal

The government has issued several guidelines from time to time regarding the disposal of e-waste. The government has made several rules and regulations for the disposal of e-waste. The study revealed that 71% of the respondents are aware of government regulations and 29% are not. For our environment, it is very necessary that how to dispose of e-waste which causes minimum pollution, for this government has introduced many guidelines. Most students know, but not everyone knows that the government needs to take steps to control e-waste.

Are you aware of govt regulations for e-waste disposal?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	71	71.0	71.0	71.0
	no	29	29.0	29.0	100.0
	Total	100	100.0	100.0	

1.10

How do you dispose of

your old computer and other related devices

Nowadays e-waste disposing of is a big problem and not properly disposed of it will cause much environmental pollution. Our research showed that 47% of respondents sold our devices before disposal, 35% are looking for a recycling center and dispose of them properly and 13% of respondents never dispose of the e-waste and 5% throw them in the trash.

Another related device

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	throw them in the trash	5	5.0	5.0	5.0
	sell before dispose	47	47.0	47.0	52.0
	look for a recycling center and dispose of it properly	35	35.0	35.0	87.0
	never dispose	13	13.0	13.0	100.0
	Total	100	100.0	100.0	

1.11 are you aware of the hazardous effect of e-waste on our environment?

If e-waste has not disposed of properly it will cause very big problems to our environment because in computing devices many hazardous materials like mercury lead and many dangerous substances are used and if they are not disposed of properly they will cause many problems to our environment. our research showed that 91%are aware and 9% are not aware of the hazardous effect of e-waste on our environment.

are you aware of the hazardous effect of e-waste on our environment?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	91	91.0	91.0	91.0
	no	9	9.0	9.0	100.0
	Total	100	100.0	100.0	

1.12 Are you aware of any company that collects e-waste to recycle?

E-waste is very dangerous to our environment if it is not disposed of properly. E-waste is different from other types of waste. it has a different process to dispose of so generally not every people can do it that’s why many companies like DELL that produce electronic items collect e-waste and dispose of them and recycle it. The result shows that 61% of respondents are aware that many companies are involved in disposing of e-waste and 39% of respondents are not aware of any company that collects e-waste to recycle and dis oppose.

are you aware of any company that collects e-waste to recycle

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	61	61.0	61.0	61.0
	no	39	39.0	39.0	100.0
	Total	100	100.0	100.0	

1.13 Are you aware of 3R (recycle, reuse and reduce) for efficient use of computing devices

These three R's are very important to use properly the devices. In general, the terms reduce means to make something less but in green computing reduce means reducing the environmental impact of technology. Reus is defined as finding a new use for them that is already used by someone way. Recycling refers to the process of collecting that would be thrown away as waste and turned into a new product and used again 88% of respondents are aware of these 3Rs and 12% of respondents are not aware.

Are you aware of 3R?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	YES	88	88.0	88.0	88.0
	no	12	12.0	12.0	100.0
	Total	100	100.0	100.0	

1.14 Which is the best way of disposing of e-waste

Disposing of e-waste is a very important step to control environmental pollution if the disposal of e-waste is not done properly it causes environmental pollution. In our research, we find which way is best to dispose of e-waste. 58% of respondents said that giving e-waste to a certified w-waste recycler is the best way to dispose of the e-waste. 29% said that giving back to the electronic company is the best way. 5% said donating the devices is the best way to dispose of and 8% said that there is another best way to dispose of the e-waste.

The best way of disposing of e-waste

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Recycler	58	58.0	58.0	58.0
	giving back to electronic company	29	29.0	29.0	87.0
	donate your device	5	5.0	5.0	92.0
	Others	8	8.0	8.0	100.0
	Total	100	100.0	100.0	

Awareness of consumers while green practices

Figure 1; this study showed whether students are aware or not about green practices they follow these activities or not.

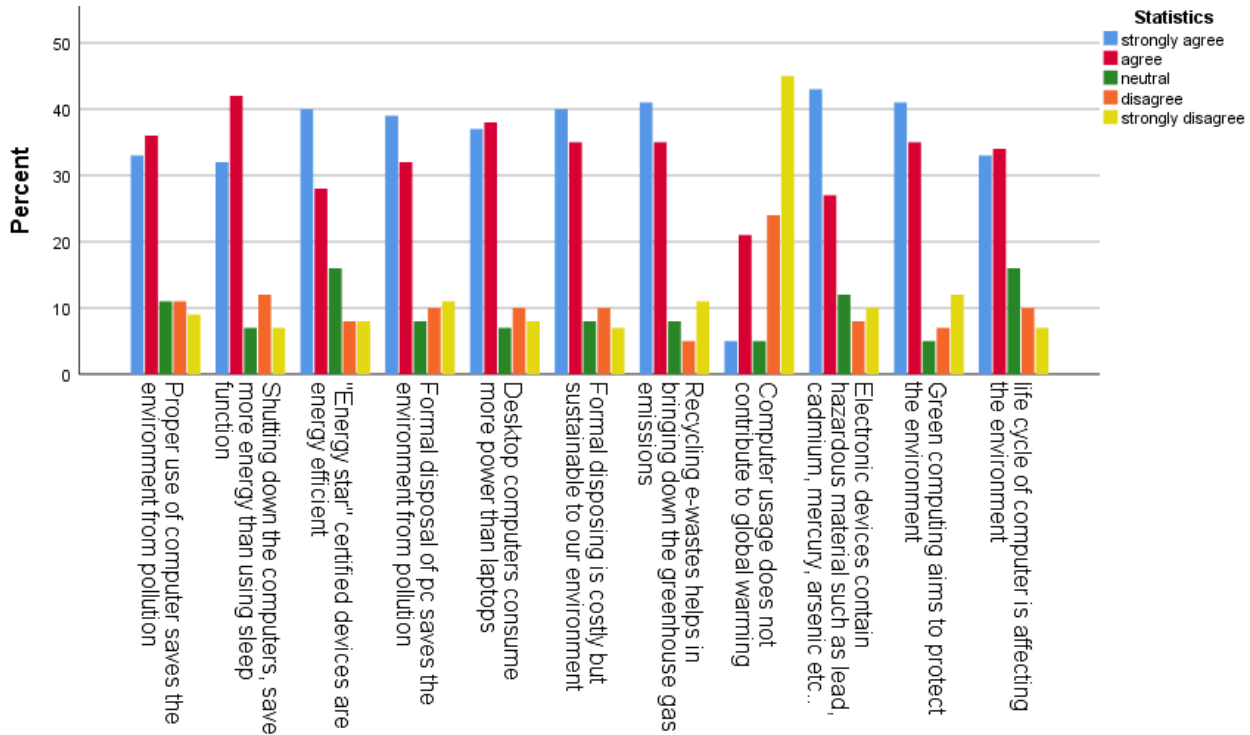


Figure 1

It is a statement-based question where respondents give the answers like strongly agree, agree, neutral, disagree, and strongly disagree.

Proper use of computers saves the environment from pollution

Efficient use of computers contributes to our environment if we use them properly then they will consume less energy and there will be no waste of energy by turning off the computer when not in use. The result showed that 33% of respondents strongly agree, 36% agree, 11% are neutral, 11% disagree and 9% strongly disagree.

Shutting down the computers, save more energy than using the sleep function

If we use computer devices in sleep mode then it will use less energy than using a sleep mode computer and if we have no work on the computer and we keep it on then it is a waste of energy. 32% of respondents strongly agree with this statement, and 42% agree. 7% are neutral, 12% disagree and 7% strongly disagree.

Energy star-certified devices are energy efficient; Star-certified devices consume less energy than other devices like 5-star devices consume less energy than other devices and if we use this type of device, it saves energy. Result in This statement is about those devices that consume less energy than other devices.40% of respondents strongly agree,28% agreed,16% are neutral and disagree, and strongly disagree i-8%.

Formal disposal of pc saves the environment pollution

E-waste is different from other waste it contains many hazardous materials which is very harmful to our environment and if it is disposed of properly, proper disposal helps in protecting the environment if it is treated properly. If not disposed of it has a very bad effect on the environment. 39% strongly agree, 32% agree, 8% are neutral and 10% disagree and 11% strongly disagree.

Desktop computers consume more power than a laptop

Desktop computer devices technology are old and laptops are new technology and desktop computers consume more energy37% strongly agreed,38% agree, 7%areneutral, and 10%are disagree and 8% strongly disagree.

Formal disposal is costly but sustainable for our environment

A formal method of disposal is costly as it disposes of through multiple processes and the use of proper machinery etc. It is costly but it is very useful for the environment as e-waste contains many elements which are very bad for our environment 40% strongly agree, 35% agree, 8% are neutral, 10% disagree and 7% strongly disagree.

Recycling e-waste helps in bring down the greenhouse gas emission

If we throw e-waste in the trash then it will emit greenhouse gases as it contains many hazardous substances like mercury, Lead, etc which cause pollution recycling is a process of making a new product out of waste. And the result showed that 41% strongly agree, 35% agree, 8% are neutral and 5% disagree, and 11% strongly disagree

Computer usage does not contribute to global warming

Computer use is contributing to global warming if we properly use computer equipment then its impact on our environment will be less. Because the use of computer consumes energy and it is manufactured from many hazardous materials and it emits many greenhouse gases. The result of this study is that 5% strongly agree, 21% agree, 5% are neutral, 24% disagree, and 45% strongly disagree.

Electronic devices contain hazardous materials such as lead, cadmium, mercury, arsenic, etc.

Computer devices contain many hazardous materials like lead mercury etc these materials are dangerous for the environment if it is not disposed of properly, they cause environmental pollution. Many IT companies focus on manufacturing environment-friendly devices for environmental concerns. result of this study is 43% strongly agreed, 27% agreed, 12% neutral, 8% disagree, and 10% strongly disagree.

Green computing aims to protect the environment

Green computing was introduced to save the environment. Green computing is designing manufacturing, using, and disposing of in a way that causes minimum environmental pollution. 41% strongly agree, 34% are agreed and 16% are neutral, 10% disagree and 12% strongly disagree.

The life cycle of computers is affecting the environment

The life cycle of computer equipment from its manufacture to its disposal affects the environment. The manufacturing phase is made of many hazardous materials, consumes energy, and is a disposal phase. The waste is very dangerous if it is not disposed of formally. Computer equipment affects the environment during its life cycle. 33% strongly agree, 34% agree, 16% are neutral and 10% disagree and 7% strongly disagree

Suggestion

It is necessary to make students aware of green computing in universities, colleges, and other educational institutions they should take steps regarding green computing, they have to organize seminars and programs and also tell the students about green computing and IT- Companies will have to pay more attention to green computing devices and provide students with knowledge that this technology is environment-friendly. Government has to make some guidelines about green computing and should spread publicity about it to increase the awareness level of students and many activities like reducing the cost of these types of equipment and providing some subsidies etc. should be done.

Conclusion

The conclusion of this is that most students are aware of green computing in the sample different types of students are selected and they positively respond to green computing. But not 100% are aware of green computing there is necessary to provide basic knowledge to students about green computing. There is sufficient difference between urban area students and rural area students' urban area students are more aware of green computing. In this study mostly every question has a positively respond from students. Students know about what activities are performed by IT Companies regarding green computing and they know about govt regulations regarding green computing. Most students are aware but this is necessary to

do aware every student about green computing. Our sample was aware of how e-waste affects our environment and how to deal with this but there is required to guide them on how to dispose of e-waste and how they use computing devices efficiently that do not impact our environment. This study showed a positive result but it is necessary to give them knowledge about green computing and how they dispose of e-waste efficiently. Govt has to make certain guidelines and focus on providing green computing devices economically and make sure IT companies focus on they make environment-friendly devices and doing many programs and advertisements to aware.

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