



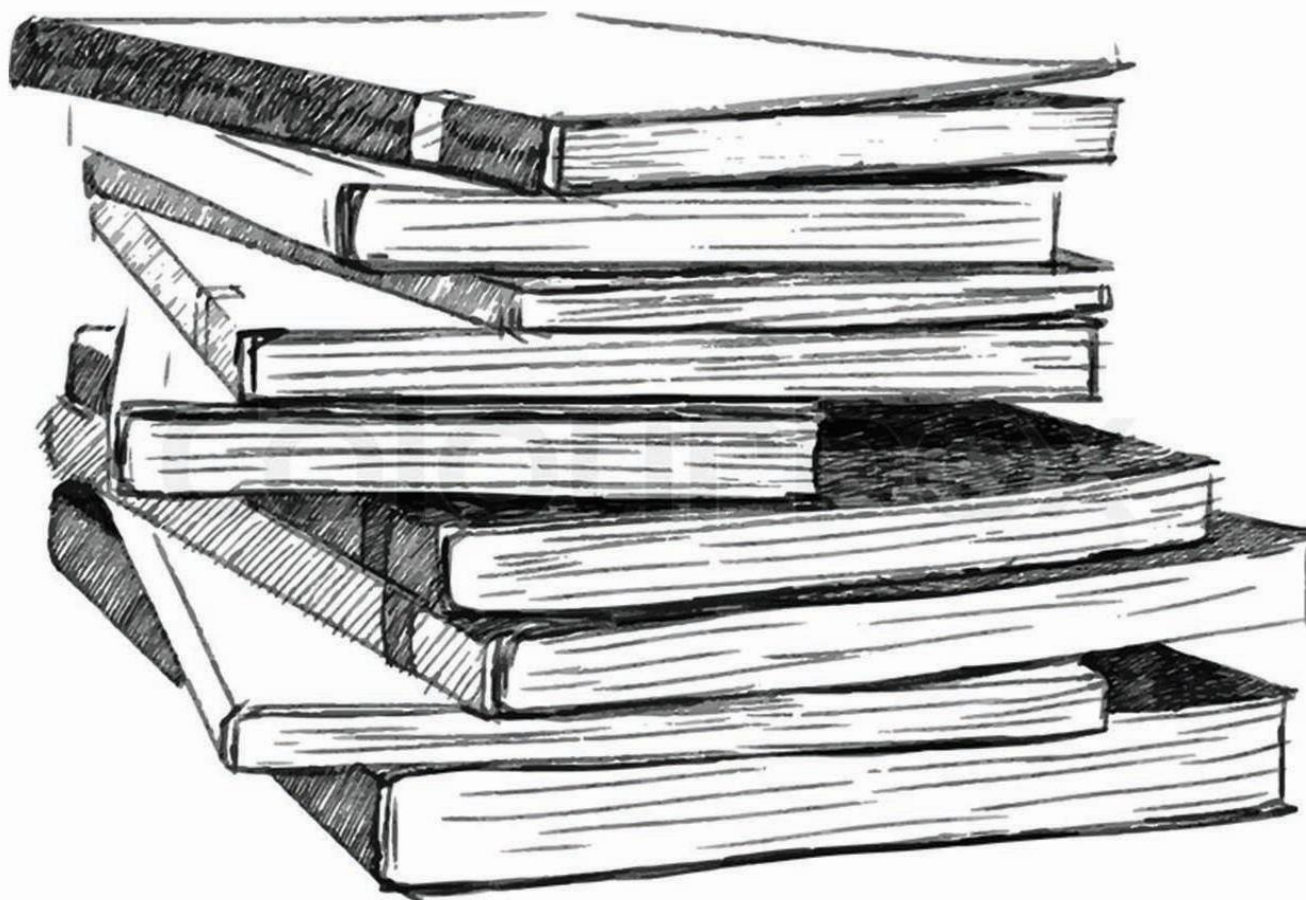
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Representation of Family as a Social Unit in Arthur Miller's *Death of a Salesman* and Mohan Rakesh's *Aadhe Adhure*

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Abstract— The following paper entails a study of family as a social unit. The research highlights the effects of socio-economic as well as cultural and political factors on the institution of family. The concept of family has been explored through Arthur Miller's *Death of a Salesman* (1948) and Mohan Rakesh's *Aadhe Adhure* (1969). The texts belong to two different geographical and cultural set-ups and portray two distinct timelines. The former text has been studied in the context of the failure of the American Dream and the latter in relation to the post-independence Indian disillusionment. This study aims to examine the impact of socio-political and economic context on the functioning of a family and seeks to identify the factors that influence familial relationships and affect the coherence of the institution.



Keywords— Dysfunctionality, Economy, Family, Society, Values

I. INTRODUCTION

Human consciousness undergoes myriad psychological fragmentations in the current scenario due to the fast pace of life and ever evolving social paradigms. There is a sharp divide between dreams and realities, which can bring about maladjustment, lack of self-worth, and, in extreme cases, even nervous breakdown. This is a recurrent theme in modern literature. For this study, Arthur Miller's *Death of a Salesman* and Mohan Rakesh's *Aadhe Adhure* have been chosen to explain the similarity of the problems faced by the respective families despite the geographical and temporal gaps.

Arthur Asher Miller in 1949 won the Pulitzer Prize for his landmark work, *Death of a Salesman*. Through this play written in 1948, Miller investigates the fissures and fractures simmering within the Loman family, along with the struggle of individual values against societal ideals.

Such a struggle is also evident in the works of Mohan Rakesh, a prominent post-independence dramatist from India. Rakesh wrote in Hindi and is said to be one of

the forefathers of the 'Nai Kahani' movement of the 1950s. He wrote about the "middle-class environs" (Agrawal, 1987) and the "city-circumscribed problems" of his time (Agrawal, 1987). *Aadhe Adhure* (1969) explores the impact of socio-economic conditions on the disintegration of the institution of family. Rakesh analyses relationships on a psychological level in *Aadhe Adhure*, which unfolds the story of a "middle class family struggling to maintain a balance between the traditional and modern values in post colonial India" (Kumar & Sharma, p. 88).

II. THE SOCIAL CONTEXT

The social contexts of these plays carry a definite significance in the delineation of the characters. In this regard, it is essential to analyse the social context in which Miller's *Salesman* is situated. *The Lonely Crowd* (1950) establishes that the individual belief and inner direction which held the society together were loosening in the post-war American society — it was transitioning to the state of being "other-directed" (Riesman, 1950, p. 65).

Finally, the society of incipient population decline develops in its typical members a social character whose conformity is insured by their tendency to be sensitized to the expectations and preferences of others. These I shall term other-directed people and the society in which they live one dependent on other-direction. (Riesman, 1950, p. 65-66)

By this, Riesman conveys that society depended significantly on other people's approval and acceptance. Conforming to the larger social aspirations became the need of the hour. The war had ended and defining conventions amongst people had undergone a massive transformation, which may have been propelled by the need to regain the pre-war stability that had been lost.

The emerging 1950s also saw the dawn of the Cold War and the Civil Rights Movement. The USA had the world's strongest military, its economy was on an incessant rise. Conflicts, nevertheless, sustained — such as crusades against Communism, the Korean War, the wars in Vietnam, Laotia and Lebanon. These revealed the hidden crevices within the glorified idyllic America. "America at this moment, stands at the summit of the world." (Brinkley, 1995, p. 57), said Winston Churchill, the former British Prime Minister in 1945. The Literature in this period is thereby diverse. It offers a critique of the American Dream, which entitles each American citizen, ordinary or elite, to "life, liberty, and the pursuit of happiness" (Cullen, 2003, p. 4). The July 4, 1776 Declaration of American Independence outlines that all individuals are created equal, and are endowed by the creator certain "unalienable Rights" (Cullen, 2003, p. 38). James Truslow Adams in 1931, in *The Epic of America*, defines the American Dream as "that dream of a land in which life should be better and richer and fuller for every man" (Cullen, 2003, p. 7). This dream was initially a "spiritual pursuit" (Bruno, 2019), a constant drive of the "indomitable spirit which drives the quest for freedom, fortunes, liberty and welfare in the American person." (Bruno, 2019). This dream took the shape of continuously aiming towards "upward mobility" (Cullen, 2003, p. 18).

In *Aadhe Adhure*, Mohan Rakesh gives a picture of the post-independence Indian scenario. Gandhi's idealism, his spiritualism and the ideas of self-reliance crumbled down in the face of communal disharmony that ensued because of the partition of India. Later, the problems of unemployment, poverty, and position of women in the society led writers like Mohan Rakesh to look wistfully at the belying idealisms that accompanied the dream for independence. Many issues at the forefront of a newly emerged economy, such as the devaluation of the currency, inflation and recession, crisis in agriculture, serious food

shortages, and influx of refugees from Bangladesh, became the subjects of drama in Hindi and regional Indian languages by playwrights such as Mannu Bhandari and Bhisham Sahni. The Chinese aggression (1962), the Indo-Pak war (1965), and the severe drought of 1965-66 led to further escalation of the problems. Some of these social issues can be seen in the background of *Aadhe Adhure*. Discussing the post-Independence situation in India, Kumar & Sharma point out that:

From villages to towns, people were suffering from immense poverty and hardships, the economy was hit hard and people were dying of starvation. The traditional family structure was at the verge of collapse and the system of joint family was getting replaced by small and nuclear families with the changed gender roles. (p. 88)

Even after decades of independence, Indian middle and lower class still survived on the ration administered by the government. (Chaturvedi & Ravi, 2020, p. 27) The rate of poverty in the nation was also increasing day by day:

Dandekar and Rath, on behalf of the then Indian government, estimated that the poverty rate in the 1960s remained generally constant at 41%. Ojha, in contrast, estimated that there were 190 million people (44%) in India below the official poverty limit in 1961 and that this below-poverty line number increased to 289 million people (70%) in 1967. Bardhan also concluded that Indian poverty rates increased through the 1960s, reaching a high of 54%. (Wikipedia Contributors)

This was also the time when India launched the aspirational Five-Year Plans. These were national economic programmes which took inspiration from Joseph Stalin's implementation of one such in the late 1920s Soviet Union. *Aadhe Adhure* was written in 1969, also when the fourth Five-year plan was launched. It aimed at "growth with stability" (Wikipedia Contributors) and a progressive achievement towards rapid self-reliance. This promise of growth, self-reliance and stability of the fourth Five-Year Plan is eerily similar to the assurance of the American Dream.

While the political and economic conditions invariably affect the society as a whole, it also has a huge impact on the basic unit of the society, the family. The following section of the paper presents the sociological viewpoint regarding the concept of family, the values that keep it together, and the factors that bring about its disintegration.

III. FAMILY AS SOCIAL UNIT

Popular cultural anthropologist Margaret Mead identifies the overarching role of the environment in shaping individuals more than race or ethnicity. According to Mead, the environment includes "family structure, socioeconomic status, and exposure to language", which affect a person's overall development. (Wikipedia Contributors) A family is a social unit, the smallest and the most fundamental. It functions within a particular social structure and as a constituent part of the larger society. It connects the individual to wide-ranging social networks. The term 'unit' reflects a shared sense of relationships, values, beliefs, identities, goals, and lifestyles, which make a family function cohesively. Social unit also means that a family both affects and is affected by the larger socio-economic, political, and cultural changes that take place over time. In relation to this, many sociologists attempt to define the institution of family and its interconnected facets.

The term 'family' has its roots in the original Latin word 'famulus'. 'Familus' in Latin denotes 'servant'. originally, the word Family stood for all those people who lived together in a household, such as servants, relatives, tenants, etc. However, with time the word 'family' came to be used for those who are related by blood, even if their place of residence is not within the same household. Family as a group was then defined by many sociologists, who then attempted to delineate its technicalities in a logical manner.

Burgess and Locke define family as "a group of persons united by ties of marriage, blood or adoption constituting a single household interacting and intercommunicating with each other in their respective social roles of husband and wife, father and mother, son and daughter, brother and sister, creating a common culture." (Rao, 2006, p. 349). Macher describes it as "a group defined by sex relationship sufficiently precise and enduring to children to provide for the procreation and upbringing of children." (ibid., p. 349).

A family forms the foundational structure of a society. It provides individuals with the primary sense of socialization, societal values, ideals, norms, roles, and responsibilities. It is a primary group, and C.H. Cooley, an American sociologist, describes it as an association of "mutual aid and companionship" (Rao, 2006, p. 236). This association is along the lines of "sympathy" and "mutual identification" (Cooley, qtd. in Rao, 2006; p. 236). A family thus develops a person's ideals and 'self'. This 'self' goes on to formulate the fully formed 'individual' of a larger society. Therefore, there is a deep interconnectivity between a society and its constituent families. The ideals of one influence another's. Moreover, C.N. Shankar Rao defines in the 2006 revised edition of his book *Sociology: Principles*

of Sociology with an Introduction to Social Thought that a primary group provides "satisfaction to psychological needs" and "acts as an agent of social control" (Rao, 2006, p. 238-239). If these needs and controls are not met on time or properly, chaos within the family becomes unavoidable.

In this regard, various elements are involved in the functioning of a family, the primary one being the institution of marriage. According to the structural-functional viewpoint within sociology, marriage is a site for regulating sexual behaviours and providing suitable environments for nurturing children. (Wamoyi et. al, 2015). The social exchange theory within Sociology also delineates how social interactions are based upon a cost-benefit analysis, determining potential risks and benefits. Marriage is also one such interaction. It is a site for possible conflicts, where a family might also get entangled in suffocating power dynamics and broken communication patterns. Such unresolved alterations might also lead to a chain of dysfunctional events, potentially breaking the family's build. A family also participates together in social mobility. Social mobility is the movement of individuals and social groups within different strata of society, along with changes in their employment security, income and expenditure, and material and social advancement. Therefore, financial security and upward mobility are two key aspects that influence the level to which a family remains tightly knit.

Families are primary providers of comfort and emotional support during times of distress. They develop the first sense of belongingness within individuals. A healthy family system ensures the smooth functioning of the larger social climate. Families have one another important function: the assigning of roles and responsibilities. They also pass down values and cultures, bestowing traditions and the bequeathing of societal expectations.

According to leading Sociologists, such as Rao (2006), Cooley, Mead, and Macher, it can be safely concluded that a family prepares its members to function as 'individuals' in the real world. Above all, a family has the trait of adaptability in accordance with the prevailing societal fluctuations.

3.1 Family in *Death of a Salesman*

Miller's *Death of a Salesman*, written in 1948, represents the struggle of Willy Loman, a salesman who finds it difficult to make ends meet as the sole breadwinner for his family. He is fired from his job after years of dedicated service and ultimately realises that he was never "well-liked" (Miller, 1969, p. 19). Miller drew inspiration for this play from his real-life uncle, Manny Newman, from whom the playwright derived the idea of writing about a salesman.

This play unravels the dysfunctional family of Willy and Linda Loman and their two sons. Willy is an old salesman who “loses his grip on reality, hopelessly trapped and entangled in his own delusion” (Benziman, 2005, p. 25.). The play follows the discordant father-son relationship between Biff and Willy due to Biff finding out about Willy's infidelity.

The play also reflects upon the bond between Willy and Linda. It showcases a family's journey trying to survive through struggles and crises. However, it is eminently a depiction of the fatal clash between Willy's long-held faith in the American Dream and his fear that though his sons were “well-liked” (Miller, 1969, p. 21), they too will be “just a guy” like Willy himself. (ibid, p. 85).

The play probes the intricacies of Willy's psychological complexities. His coping mechanism is to escape into past reminiscences, which form a major portion of the play. Ultimately, he is left heartbroken and accepts his fate, that his idea that “a man can end with diamonds here on the basis of being liked!” (ibid, p. 62) is utterly false. Willy's frustration and dejection lead to crevices in his marriage. However, Linda's deep understanding of him and her perennial love and concern stabilise an otherwise “phoney” and “fake” marriage. Willy, too, sees her as his chief support. Linda remains her husband's emotional anchor until Willy Loman commits suicide. Biff, in the requiem, remarks: “He had the wrong dreams. All, all, wrong.” (Miller, 1969, p. 103)

Therefore, the family in *Death of a Salesman* can be perceived as a microcosmic unit of the society through which the playwright reveals the vacuity of marriage and loss of faith in modern times beset with materialism and economic prosperity at the cost of values and codes of conduct. Its fragmentation symbolises the much wider disintegration of the upheld ideals of the American Dream. The protagonist Willy Loman's struggle is the struggle of each common citizen: to uphold the utopian American virtues against the rapidly surging capitalism and the tragedy of a common man, who wanted to be remembered and have a big crowd at his funeral.

3.2 Family in *Aadhe Adhure*

Mohan Rakesh's *Aadhe Adhure* follows the story of a similar dysfunctional family, the difference here being of total disintegration — the conflict evidently more on the ‘individual versus family’ front. First writing short stories, Rakesh ventured into writing novels, finding his purpose in the realism of the stage. He presents the character of Savitri, the laborious breadwinner of her family. She must work due to her husband Mahendranath's unemployment. Financial hardships are bitter and weigh down on the institutions of marriage and family. Amidst this, interpersonal

understanding too suffers a severe blow. We see Savitri constantly nagging her husband, emasculating, and castrating him. His ineptitude at providing his family with monetary security leads to his position and identity as a patriarch being questioned. His character suffers various opprobrium.

The play catches sight of constant fights. Savitri vacillates towards leaving and develops aimed closeness with other men, in search of a “complete” one (Kumar & Sharma, p. 96). There is a sudden revelation of Mahendra's animalistic side and his violence upon Savitri. This violence is symbolic of Mahendra's deep-seated frustration — a consequence of the larger socio-political situation.

The play ends as it began — with an unresolved situation. Towards the end, the audience realises that their failure to function together as a social unit has drifted the members apart. They were unable to choose between family and material security. The story foregrounds how economic factors trample over basic human needs of love and belongingness.

IV. DYSFUNCTIONAL FAMILY

The two plays represent two distinct families, set apart geographically, temporally, and culturally. Yet, the members of both families grapple with similar economic constraints despite the glaring chasm between the developed country America and India, which in the 1960s was still shedding the burden of colonial rule. Brown reflects upon this dysfunctionality in a relevant manner:

A dysfunctional family is one in which conflict, misbehaviour, and instability are present. Within a dysfunctional family system where abuse and/or neglect is present, other family members are often forced to accommodate and enable destructive behaviours. (Brown, 2021)

Family systems theorists argue that a dysfunctional family is motivated, “usually unconsciously, to maintain that system”, despite its growing ineffectiveness. (Chavkin & Chavkin, 2015, p. 35) This is primarily the case in *Salesman* and *Aadhe Adhure*. Nonetheless, there is not one but many elements that build up this larger dysfunctionality.

4.1 Marriage & The Man-Woman Relationship

The man-woman relationship in the two plays exemplifies the aftereffects that destabilising socio-economic conditions render on interpersonal dynamics. The post-WW scenario is one of fragmentation, ambiguity, and growing individuality. This ardently affects the longevity and strength of institutions such as marriage. In *Death of a Salesman*, we see the frustrations of these times exhibited

in Willy Loman's agitation and verbal abuse towards his wife, Linda:

LINDA: Willy, dear, I got a new kind of American-type cheese today. It's whipped.

WILLY: Why do you get American when I like Swiss?

LINDA: I just thought you'd like a change...

WILLY: I don't want a change! I want Swiss cheese. Why am I always being contradicted? (Miller, 1969, p. 8)

The above lines reflect a loss of control on Willy's part. A similar exasperation is seen in the character of Mahendranath, in *Aadhe Adhure*. His wife, Savitri, brings home the bacon. Mahendra's position as the patriarch, therefore seems to be threatened. This leads Mahendra to an explainable identity crisis. He, in a manner, feels emasculated and says, "Because, because, because! Everyone finds some cause or other! What is my status in this house? Silent acceptance, perpetual snubs, constant insults, is that all I deserve after so many years?" (Rakesh; ed. Basu, trans. Bitra, 2011, p. 26). Such instances in both plays showcase the family's larger dysfunctionality arising from the fragmentation within the institution of marriage. This crumbling results from the clash of traditional gender roles with the needs and requirements of the modern scenario, along with the impact of the wider collapsing social context.

However, Willy and Linda's relationship is characterized by compassion and empathy. Linda believes in the sustenance of Willy's dreams, and Willy depends on Linda for emotional support. This could also be a characteristic of the times. Albeit centres had collapsed, social institutions still had whatever was left of the pre-war stability. But Linda is also "what we would call today an enabler, who makes excuses for her husband and encourages him to believe in illusions" (Chavkin & Chavkin, 2015, p. 31). In traditional terminology, she is the 'ideal' wife, but through feminist analysis, Linda bears the emotional abuse of her vexed husband. However, upon considering the social context, we see this fracture within institutions and relationships as an obvious byproduct of the modern and post-modern scenarios.

The question then arises is whether Linda Loman would have stayed provided she had her own financial independence or whether she is simply a compassionate wife who understands her husband's difficulties. Perhaps Linda is the character who is the authentic success of the American Dream, for F. Scott Fitzgerald wrote on America's history in 1937 that it is "the history of all aspiration — not just the American dream but the human

dream" (Cullen, 2003, p. 183). Linda sustains this "human dream" (ibid, p. 183) and its originally held values.

In *Aadhe Adhure*, apart from monetary issues, growing social debates on individualism and female emancipation also lead to the above discussed disintegration:

... cultural norms and personal expectations appear to have been shifting. What we find, then, is that people are moving in and out of marriage more freely than in the past because marriage is less and less bound up with social and economic status. Rising divorce rates may be viewed as an indicator of changing personal aspirations, coupled with greater economic opportunities for women. (Ross & Sawhill, 1977, p. 85)

The conflict in this play arises due to the clash of new cultures with the older ones. Consumerism, commercialization, and the collapse of gender norms come in conflict with traditional gender roles and the pursuit of family life as the primary social aim. The play has been written about two decades after Miller's *Salesman*. Hence, the institutions that were earlier in a state of instability have now collapsed on a deeper level.

The man-woman relationship in this play centres around the individualities of the characters. Mahendra and Savitri struggle to maintain the structure of a family or the institution of marriage. The required compromise and understanding, as was present between the Loman couple, is absent. The relationships thus disintegrate due to the suffocating power dynamics — that of gender, hierarchy, power, patriarchy, and economy. The most important differentiation is between the two wives: Linda and Savitri. There is an evident lack of understanding on the latter's part, and albeit the play is feminist in many respects, Diana Dimitrova explains the sudden ideological shift in the play rather aptly:

Though the woman is at the centre of the play and we sympathise with her throughout, there is a shift towards the man's point of view at the end of the drama. The playwright makes us believe that it is the woman's aspirations for the new, the different and the inaccessible that accounts for the problems. (Diana Dimitrova, 2004, p. 387)

Savitri's rebellion, decision to leave, and search for a man who can provide material security illustrate the overpowering self, her 'I' against Linda's 'and 'we'. Therefore, the conflict arises due to the inability of a family to work together as a social unit.

4.2 Psychology and Catharsis: The Need for Emotional Recalibration

In both plays, the characters' voices, delusions, and denials represent their varying mental complexities. For instance, loneliness plays a critical role in Willy Loman's story. Willy's hallucinations, his slipping away into the world of past occurrences, are sheer escapism. It allows him to reach a time when his dreams seem tangible. However, Willy's delusions are shared possessions of the society in which he lives. His psychological condition is "represented as the result not only of his own mental constitution, but also of his embracing of some of the dominant values, aspirations, and dreams of his society". (Benziman, 2005, p. 26) This society is inherently lonely amidst its rapid advancements. Willy's affair, too, is an escape for him to seek excitement and change out of his growing loneliness.

Death of a Salesman, therefore, comes to represent the actual psychological repercussion of the American Dream — where one man's hopes were the hopes of many. In this regard, Willy's retaliation against his commonality is his denial of accepting his society's failure. Willy's hidden desire, behind his overt dreams of success, is to play the flute-like his father. He wishes to roam, to be remembered by his family, and most importantly, to be remembered as a salesman (just like Dave Singleman):

But it's so beautiful up there, Linda; the trees are so thick, and the sun is warm. I opened the windshield and just let the warm air bathe over me. And then all of a sudden, I'm goin' off the road! I'm tellin' ya, I absolutely forgot I was driving. If I'd've gone the other way over the white line I might've killed somebody. (Miller, 1969, p. 6)

The above aspects manifest themselves in *Aadhe Adhure* as well. Just as Willy dug the garden right before committing suicide, the characters in Rakesh's play perform absurd actions to escape the immediate need for emotional recalibration. Mahendra's violence, the hint of Savitri's various relationships, Binni's runaway marriage, Ginni's sexual innuendos, Ashok's pastime of cutting out pictures, the constant fights, and the overall absurd shifts in conversations — all are actions representing the search of a purpose in a seemingly haywire existence. This emotional calibration is somehow even achieved in *Salesman*. However, the blow is severe enough for Willy. His death symbolises the diminishing values of the primordial American Dream — the death of man's "spiritual pursuit" (Bruno, 2019). *Death of a Salesman* therefore becomes a mirrored reflection of its time. *Aadhe Adhure*, too, comes in a similar league. The play reveals the post-independence disillusionment of Indian society, and the family in the play projects a microcosmic view of the macro problems with

which the country grappled in these specific historical contexts. The family's aspirations, its search for economic stability, and the fractured interpersonal relationships give the audience a sense of deep-seated discontent and frustration that a large section of the population underwent. The play allowed the audience to connect to the mimetic but authentic resemblances of their own selves on the stage, on a face-to-face level.

Moreover, there is an uncanny resemblance in the mannerisms of the characters. For instance, Biff and Binni exhibit the tendency to run away. This running away is more on a psychological front than physical. Murray Bowen is a family systems theorist who has termed "the flight from unresolved emotional ties to one's family of origin, typically manifested by withdrawing or running away from the parental family, or denying its current importance in one's life" (Goldenberg and Goldenberg, p. 517) as "emotional cutoff" (Chavkin & Chavkin, 2015, p. 32). Also, while on the one hand Willy's denial takes his life, Savitri's denial to accept the universal incompleteness of almost all men nearly takes the life of her husband. Therefore, both plays reflect the death of individual passions and functional collective identities in a commercial world of rat-race.

4.3 Children and Generational Conflicts

One crucial element in both plays is the generational conflict. In *Death of a Salesman*, the relationship that Willy has with his sons is dependent on his expectation that they will sustain his dreams:

Biff and Happy idolized their father, whose boasting they believed, while Willy worshipped his two sons, especially Biff, whose athletic ability is illogically regarded by this domineering salesman as proof that his oldest son is destined to be a titan in the business world. (Chavkin & Chavkin, 2015, p. 30)

This relationship is thus based upon idealization and disillusionment, both from the side of Willy as well as his sons. Biff's realization of his father's infidelity is his first disillusionment. He realises that his father, whom he once considered a hero, is just a common man — a "phony little fake!" (Miller, 1969, p. 89). Conversely, Happy is the "true heir of his father's romantic fables and self-deception" (Benziman, p. 38). He declares:

I'm gonna show you and everybody else that Willy Loman did not die in vain. He had a good dream. It's the only dream you can have to come out number-one man. He fought it out here, and this is where I'm gonna win it for him. (Miller, 1969, 138-39).

Happy is Willy's alter ego. Nonetheless, it is implicit that he too would end up along the same lines as his father: on the road of disillusionment.

The above scenario reflects postmodernity in a clear-cut manner. There is explicitly visible between the parents and their children a wider generational gap, where the raging spirit of adventure and exploration of the latter comes in fatal conflict with the predetermined expectations of the former. Willy's bestowing of his aspirations upon Biff is an exemplification of the above fact. This resultantly leads to a rebellion from Biff's end.

In *Aadhe Adhure*, we trace the evidence of "dysfunctional transactional patterns" (Goldenberg, Goldenberg, and Pelavin, 2011, p. 449), where one generation's dysfunctional patterns are carried forward by the next. While Happy illustrates this phenomenon in *Salesman*, we also detect it in *Aadhe Adhure* through the elder daughter, Binni. It is implicitly hinted that she elopes and marries not for love but for security. Similarly, the character of Ashok is the primary representative of two crucial aspects:

- the disillusioned reality of the post-independence Indian youth, and,
- the dejected mental state of his father, as he is seen expressing empathy for him towards the very end of the play.

Ashok represents the collective psyche of the youth of his age: the active, volatile, and 'violent' Indian youth of newly independent India, whose growing individualism came in lethal contact with the shackles of traditional roles and responsibilities. Just as Biff, this conflict is the cause of Ashok's inherent frustration.

4.4 Values

Values form an integral part of the mechanisms within the two plays. In both, two or more social institutions clash with each other, resulting in a lack of social order and control. We thereafter see a collapse within institutions such as marriage, family, and economy, along with the collapse of values. Materialism is one of the many aspects leading to this collapse. Aysel Erciş & Bahar Türk define materialism as follows:

Materialism is "an orientation which views material goods and money as important for personal happiness and social progress" as be defined in early research (Ward & Wackman, 1971). Belk (1983, 1984; 1985), Ger and Belk (1996) developed definitions and suggested that materialism was a function of one's personality, reflecting traits of possessiveness, envy, and non-generosity. (Erciş & Türk, 2017)

In this regard, albeit the institutions of marriage and family seem to crumble in *Death of a Salesman*, they keep on surviving until the very end. The reason for this is a concrete emotional appeal and understanding amongst the characters. Willy's infidelity, while he still loves his wife, illustrates how a man's loneliness and failed, defeated aspirations lead him astray. He then chooses pleasure to derive meaning from a vanquished situation, yet bears the guilt of his actions.

In a similar manner, *Aadhe Adhure* then presents a mini-society where individual needs and expectations tower over familial values and solidarity. The Dysfunctional family in the play represents the society that was still evolving in post-independence India. Mohan Rakesh presents the fracturing of the institution of the family as the basic social unit. The idea of "survival of the fittest" (Darwin, 1869, p. 9) is shown to take precedence, leading to unabashed dismissal of the beliefs that hold people together. Therefore, the values of compassion, understanding, and kindness that sustained the familial bond in *Salesman* break down in *Aadhe Adhure*. The title suggests incompleteness, unwholesomeness, and a psychological, emotional, and social breakdown.

In this regard, the two primary differences which are then observed between the plays are i) the expression of values and ii) the expression of interpersonal harmony. We see in *Aadhe Adhure* that even when Savitri tries to break away from the traditional system, there seems to be a force that holds her onto it steadfastly. These forces are societal structures of marriage and family, not values, morals, or the strength within interpersonal relationships. Savitri's temporary leaving and her following return explicate the irreversible divide in her, the divide of a prototypical modern conscience — the dilemma of Prufrock's "Do I dare?" (Eliot, 38). This family's dysfunctionality arises from the members' shared limitedness, who function merely as an economic and not a social unit. Rajinder Nath asserts in this regard that "Whenever bonds of love and concern are replaced by materialistic compulsion, the 'hell' is inevitable. And that is what *Aadhe Adhure* is about" (qtd. in Rath and Sarangi, 2020; p. 602). In *Aadhe Adhure*, we find seeds of individualism in almost all the characters. The force holding a unit together is absent. However, this very force was present in *Salesman*, for in it there does exist a cordial bond between the members. The family constantly strives towards achieving resolution and balance. There is a man wishing hopeful ends for his family, a wife who stands firm with her husband, and sons who try to ease the worries of their dying father. Nonetheless, while the Loman family's values sustain their togetherness until the very end, the crumbling socio-economic conditions of the times take a rough toll on their hopes and resilience.

In both the plays, we see the struggle of individual aspirations against familial good, where family, more than an integrating structure, seems to be a restricting one (against personal yearnings). Economic hardships bear over the coherence of two families. The values are sustained in one play, but in another, they break down. In none, however, they seem to be lessening the distance among the members.

V. CONCLUSION

This paper examines the modern psychological and social disintegration that adversely impact families. The collapse of social institutions is an inevitable consequence of dwindling value systems and shrinking ethical frameworks. These are essential forces to keep society from breaking apart into a disharmonious cacophony of incoherent voices, that echo selfish self-aggrandisement and glory at the expense of common welfare for all. These changes deeply impact interpersonal dynamics, where the three Cs — consumerism, capitalism, and commercialization — have a grave impact on individual expectations and societal ideals. This has a negative impact on the cohesiveness of social institutions and the morals and values that once held relationships intact.

It is, therefore, concluded that the social unit of a family is regulated and influenced by socio-cultural and economic changes. These factors cause clashes at multiple levels:

- i) the clash between individual and society,
- ii) the clash between utopian ideals and dystopian reality, and,
- iii) the clash between traditional institutions and the emerging modern and postmodern ethos

Leo Tolstoy says in *Anna Karenina*, "Happy families are all alike; every unhappy family is unhappy in its own way" (Tolstoy, 1878). Families that can resist the clashes cited above are happy, and this is possible through free communication, mutual love, trust, faith, and compassion. In the absence of these, the detrimental impact of adverse forces can be noticed, as in the unhappy families of the Loman's and Savitri's, which are "unhappy" in their own ways.

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Malala Yousafzai: A Progressive Voice for Progressive Society

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Abstract— This paper seeks to suggest that Malala Yousafzai, despite being born and brought up in Swat, a small valley which is part of the province of Khyber Pakhtunkhwa (Pakistan), proved to be an emissary of education for women and hence of their empowerment with sheer grit and courage in the face of multiple threats. The paper also attempts to understand that in her autobiography, Malala's voice gives a clear assurance of the promotion of gender equality. It has already been established that she strived to find a place of independence and liberation amidst a male-privileged society. Malala Yousafzai's act of writing blogs and challenging the Taliban has promoted the slogan "One child, one teacher, one book, one pen can change the world"(UNESCO Speech) and it has become the slogan for millions of men and women worldwide who actively work to claim their rights.



Keywords— Education, oppression, resistance, hegemonic constructs.

This paper seeks to suggest that Malala Yousafzai, despite born and brought up in Swat, a small valley which is part of the province of Khyber Pakhtunkhwa (Pakistan), proved to be an emissary of education for women and hence of their empowerment with sheer grit and courage in the face of multiple threats. Education has always played a very crucial role in the development of human races. It has become the highest agenda of the international communities. It is affirmed in numerous human rights treaties and has been recognized by governments as pivotal in the pursuit of development and social transformation. Education, particularly for girls and women is a key driver for economic growth, a crucial tool for ensuring basic amenities such as food, security, reduction of child malnutrition, lowering of HIV/ AIDS infections and thus incrementing proven strategies of growth. According to Amartya Sen, Committed sincerely to the cause of ending poverty and deprivation, this celebrated economist, "education makes the horizon of vision wider" (199). With the result, education becomes productive force for creating skills, positive social norms and critical thinking. Unfortunately education still seems to be a major challenge for girls who belong to marginalized groups,

such as the Hill Tribes in Southeast Asia, indigenous and Afro-descendent populations in Latin America, the lowest castes in India and Nepal, or the Roma in Eastern Europe, Islamic states such as Pakistan, Afghanistan. Here, girls suffer disproportionately in education relative to the mainstream population and absolute to boys in their own linguistic or ethnic group. Lewis and Lockheed quote that "these excluded girls make up more than 70 percent of the millions of out-of-school girls in the developing world" (3). The importance of ethnic and linguistic divisions, their determinants, and the impact on girls' schooling is a real cause of concern. Recent global assessments of education have noted that "rural children, low-income children, and children from ethnic minorities are at risk"(World Bank). In rural areas that are culturally rich but traditionally rigid, especially in Islamic States, girls' education and women empowerment are complicated issues of debate. Pakistan is one of the most protuberant cases of a countries competing for the dynamics of development, modernization, religion and tradition. The World Economic Forum has ranked the country as the least gender equitable in the Asia and Pacific region (Gender Gap Report). The 2012 annual report from the Human Rights Commission of Pakistan

details many challenges that women face, including being “attacked and killed on account of asserting their rights to education, work and generally for choosing to have a say in key decisions in their lives”(Raphel).

Patriarchal values are embedded in the societal structure which varies across the class, religion, urban and rural sub-divides. These create discrimination and disparities in the most of spheres of life. Insurgency propagated by Taliban has affected the education system all over Afghanistan and in some areas of Pakistan also. Jain R.I. Cole mentions in his book, *The Taliban Women and Heglian Private Sphere* that:

Radical Muslim fundamentals code women as especially subjective and private, and therefore excluded from the public sphere. They advocate a neo-patriarchal counter modernity in which they actively combat those elements of the modern condition that contribute to the entry of women into the public sphere, including mass co-education, mixed sex factory and office work, women's entry into many professions, and consumerism and the consequent desire for a second income within the family. In Afghanistan, the Taliban feared the advent of such developments, given that few actually existed on the ground. (775-776)

Hence according to talibanistic ideology women ought to be confined within veils without being escorted by a close male relative. This particular patriarchal approach has isolated women from public domain and has reduced women powerless. Public of Pakistan as well as authorities has not been able to put an end to this misogynist approach. As stated by Erin Staub,

“a lack of protest can confirm perpetrator's faith in what they are doing”(78). Women are not in a position to put challenge because most of the affluent positions are occupied by men. According to Bell Hooks, “Patriarchy is

political-social system that insists that males are inherently dominating, superior to everything and everyone deemed weak, especially females, and endowed with the right to dominate and rule over the weak and to maintain that dominance through various forms of psychological terrorism and violence”(18). In such situation due to gendered socialization, majority of men and women in general do not take initiative to control violence and subjugation. According to Sabl “most virtues are pluralistic and episodic: it is legitimate for some citizens to specialize in some, others in others; and many virtues are called for only in certain circumstances, useless or harmful in others”(2). Virtue of courage in extreme circumstances is a real act of resistance to the hegemonic dominance of any ideology.

In such scenario, Malala Yousafzai, the youngest ever Noble Laureate, a native of Swat valley in Kyber Pakhtunkhwa, North West Pakistan, advocated female education when Talibans banned girls from attending schools. A young girl of fourteen years, Malala broke the shackles of silence and resisted against this campaign of Taliban to deny the girls of Swat valley of their basic right to education. In spite of impending consequences, she chose to speak up against this imposed impediment of Taliban. She becomes “demos” which is terminology used for common People by Jacques Ranciere, resisting against the ideology and enlists herself as an icon of struggle thus segregating herself from “uncounted” and “unaccounted” terrain of common people(Ranciere10,38). She advocates “dissensus” because it makes the powerless and excluded “demos”, a political force through disagreement (112). Malala becomes an active agent whose voice not only reverberates in the state but also at the global level. In her memoir, *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*, Malala tells the story of her experiences as a young girl living in the Swat Valley in the face of violence and religious extremism. Using her brilliance, empathy, and sheer force of determination, Malala is a voice for change and a beacon of hope for girls worldwide. Michael Foucault clarifies in his lecture about the created subjectivity in case of individual's transition from subjugated to the exalted position.

I believe that by subjugated knowledges one should understand ... a whole set of knowledges that have been disqualified as inadequate to their task or insufficiently elaborated: naïve knowledges, located low down on the hierarchy, beneath the

required level of cognition or scientificity. I also believe that it is through the reemergence of these low-ranking knowledges, these unqualified, even directly disqualified knowledges [...] that criticism performs its work [...]. To emancipate [them] from that subjection [is] to render them [...] capable of opposition and of struggle. (81-82)

Hence this transformation is the outcome of sufferings of the individuals/ groups making them agents of emancipation. To obstruct this necessary perpetuation of power, therefore, dominant classes utilize not only the “Repressive State Apparatus” to assert their governmental superiority over their people, but also “Ideological State Apparatuses” (Althusser 137) in order to engrain their ideology within the masses, even in seemingly politically independent environments. Althusser elaborates:

...while there is one (Repressive) State Apparatus, there is a plurality of Ideological State Apparatuses...it is clear that whereas the – unified – (Repressive) State Apparatus belongs entirely to the public domain, much the larger part of the Ideological State Apparatuses (in their apparent dispersion) are part, on the contrary, of the private domain. (144)

Under such circumstances, an authoritarian ruler can enforce legal consequences on the subjects of his regime; he can prevent the need for such brutal force through the indoctrination of his subjects through political propaganda distributed surreptitiously through educational systems. In this way, ideology’s influence can be found in every aspect of a society’s structure, subjecting its citizens unknowingly to the political thought of the dominant class. According to Lukas, power relations are:

how we think about power may serve to reproduce and reinforce power structures and relations, or alternatively it may challenge and subvert

them. It may contribute to their continued functioning, or it may unmask their principles of operation, whose effectiveness is increased by their being hidden from view. To the extent that this is so, conceptual and methodological questions are inescapably political and so what ‘power’ means is ‘essentially contested (63)

This postulates that power is as complex a phenomenon as gender is, and the relationship between the two is a contentious one. From Foucault, Lukes, Bourdieu and Giddens to a plethora of feminists, the notion of power has remained a focal point of debate and still no consensus has been formulated. However, many feminist scholars assume that “theories of power tend to be silent when it comes to the subject of gender” (Davis 67). Malala’s courage has proved that, when women choose to resist, all the maps change. There are new mountains. The new voices which are under sea, become volcanoes and erupt to change the world. Silence is what allows people to suffer without recourse, what allows hypocrisies and lies to grow and flourish, crimes to go unpunished. Voices are essential aspects of our humanity, to be rendered voiceless is to be dehumanized or excluded from one’s humanity and the history of silence is central to women’s history. Different scholars have conceptualized power in different ways but Giddens’ conception of power, as both “constraining as well as enabling,” (25) is more relevant in the case of Malala. According to Giddens, investigating power also involves uncovering “dialectic of control,” (16) that deprives women of their subjectivity and agency and compels them to lead fragmented lives, but it is enabling in the sense that women choose to resist and it is true for Malala who wrote blogs under a pseudonym - Gul Makai, the name of a heroine from a Pashtun folk tale but talibans’ attack has strengthened her to fight openly for her noble cause.

But my fight wasn’t over. I was reminded of our history lessons, in which we learned about the loot or bounty an army enjoys when a battle is won. I began to see the awards and recognition just like that. They were little jewels without much

meaning. I needed to concentrate on winning the war... As we crossed the Malakand Pass I saw a young girl selling oranges. She was scratching marks on a piece of paper with a pencil to account for the oranges she had sold as she could not read or write. I took a photo of her and vowed I would do everything in my power to help educate girls just like her. This was the war I was going to fight. (110)

Malala adamantly encourages the women to aim high by educating themselves. She believes that the education, economic independence, and self assertiveness are important steps towards liberation since there is a strong correlation between women's education and their overall progress including their economic development, and this empowerment of women is the need of society and the nation. Without probing deep into the feministic aspects, she intends to create awareness in the women by appealing to them realistically, thoughtfully, and emotionally because women in Pakistan are denied of their basic rights and are treated as dependent subsidiary.

In Pakistan when women say they want independence, people think this means we don't want to obey our fathers, brothers or husbands. But it does not mean that. It means we want to make decisions for ourselves. We want to be free to go to school or to go to work. Nowhere is it written in the Quran that a woman should be dependent on a man. The word has not come down from the heavens to tell us that every woman should listen to a man. (110)

In Pakistan, women who constitute nearly half of their country's population are paradoxically not treated at par with men in all spheres of human activity. Despite the fact that they play crucial role in the development of their husbands and children they are oppressed, suppressed, and marginalized in matters of sharing the available opportunities for the fulfillment of their lives. Women in Muslim societies are subjected to gender bias. Lack of

educational opportunities, unhappy marital lives, barrenness, polygamy are the major issues that weigh them down socially, economically, psychologically, and physically. A desire to resist oppression is implanted in the nature of human beings but very few have the courage to register their concern for emancipation, freedom (personal and civic), human rights, integrity, dignity, equality, autonomy, power-sharing and liberation. In her autobiography, Malala's voice resonates a clear assurance of the promotion of gender equality. It has already been established that she strived to find a place of independence and liberation amidst a male-privileged society. According to Susan Wendell, "An oppressor imposes unjust constraints on the freedom of individuals or groups and/or inflicts unjust suffering on them" (23). Wendell takes the idea of an oppressor to another level. She asserts the oppressor in a situation is not necessarily an individual person. "Sometimes it is a group of people, or a system of organization, or even an abstraction, such as the concept of a cruel and vengeful God who must be appeased" (23-24). Malala's Swat was plagued by a group of people, Taliban, who live under a warped religion that has overtaken the liberty of citizens to the extent of causing the superior group to make decisions as if they are a Higher Being.

Their silencing the young activist was supported by the majority who has misinterpreted the place of women in society. The result of oppression is struggle because resistance becomes the viable course of action once the individual has nothing left to lose. According to Agamben, "in the state of exception, resistance rises from the circumstance that individual has lost all the claims against state and that has little to fear from defying the state order" (trans Kevin 4). The talibanistic men exerted this unnecessary power in a violent manner so as to maintain control over a group with the help of promulgated violence but Malala's hopes, dreams and ambitions rather got wings, ironically, it is *homo sacres* extreme powerlessness that gives impetus to resistance and thereby presents a political threat to Talibanistic power. Malala, boldly shares it during her speech at UN Assembly:

Dear friends, on the 19th October, 2012, the Taliban shot me on the left side of my forehead. And then, out of that silence came, thousands of voices. The terrorists thought that they would change our aims and stop our ambitions but nothing changed in my life except this, : weakness, fear, hopelessness died, strength,

power, courage was born. I am the same Malala . My ambitions are the same. My hopes are the same . My dreams are the same.(12 July 2013)

Hence Malala transcends the barriers of time also and becomes the voice of Islam's next generation of moderate Muslim. At the very young age, of 16, this passionate and indomitable teenager articulates how her faith grounds her and gives her the courage to back up her views on peace and the importance of education. Her father , a teacher and outspoken activist for education, as well as a devout Muslim who himself opposes the Taliban's narrow-minded interpretation of Islam, once recommended her to halt her campaign but Malala's unflinching courage and passion for her pursuit went on and on:

I don't know why, but hearing I was being targeted did not worry me. It seemed to me that everyone knows they will die one day. My feeling was that nobody can stop death; it doesn't matter if it comes from a *talib* or cancer. So I should do whatever I want to do.(113)

Hence , in order to invoke and make reality a vision of a society in which citizens are thoughtful and believe in true democratic ideals requires piercing of the mask of society to reveal the complexities of oppression, discrimination, and privilege. "Challenging cultural domination is both a political act and an act of bringing meaning to the experiences of historically marginalized groups (Mohanty 25).Malala expressed her inability to keep mum because her Pashtun ideals forced her to raise voice, "People were asking me to speak at events. How could I refuse, saying there was a security problem? We couldn't do that, especially not as proud Pashtun. "My father always says that heroism is in the Pashtun DNA"(44).Even in Islam, the Holy Qur'an emphasizes that Allah in His perfect wisdom has created all species in pairs, so men and women have been created of the same species. Specifically, the Holy Qur'an states, "He has made for you mates of your own kind" (42:12), and "He it is who has created you from a single soul and made there from its mates, so that the male might incline towards the female and find comfort in her" (7:190). Although the

Holy Qur'an has always been misinterpreted for establishing patriarchal gender-based regimes and the conservative, male-dominated, misogynistic religious interpretations to control and/or disregard Muslim women in a changing and dynamic Islamic society have always been used as documented yardstick to subjugate women. However, Islam's egalitarian message guarantees unalienable rights to Muslim women, namely the right to life, the right to obtain education, the right to conduct business, the right to inherit and maintain property, and the right to keep their names. But ironically, patriarchal gender-based incumbencies have consistently used Islam, as a religion, to tergiversate Muslim women's rights via historically and culturally derived religious interpretations.

As there is no consensus within the Islamic world on the assigned role and status of Muslim women, activists are striving to advocate for women's rights, gender equality, and social justice within an Islamic theology (Kalam) framework, while highlighting the teachings of equality within Islam to question patriarchal interpretations of Islamic teachings (Badran, 2002).

The issues of women's social status and role in society are ideological contentions that have permeated all societies from the beginning of civilizations. Throughout history, Muslim women have experienced discrimination, marginalization, restrictions of their freedoms, and restrictions of their rights. Malala Yousafzai's act of writing blogs and challenging the Taliban has promoted the slogan "One child, one teacher, one book, one pen can change the world"(UNESCO Speech) and it has become the slogan for millions of men and women worldwide who actively work to claim rights. Their activism has channelized not only the countries but nations and thus mobilized the International organizations to scrutinize and have debates on providing equal opportunities for education. Feminists from around the world have contributed to such discussions by notifying the relevance of this issue with their lives because women especially in third world countries are deprived of this right. Malala's fight highlights a distressing reality that harmful practices such as early marriage, gender-based violence, discriminatory laws, prevent girls from enrolling in or completing school. Thus educational disparities start at the youngest ages and continue into adulthood .This ineffectiveness needs a comprehensive understanding of

the social structures and power relations which are not permitted by law and endorsed by the economy, social dynamics, family and community life. Powerful discourses can strike a balance into this unbalanced power relations. The voices of resistance can debunk the dominant worldview, Malala considers herself lucky to be on the platform where her voice represents the voice of millions and she encourages the children that their voices are powerful irrespective of their age.

We should believe in ourselves. If we want the future to be better, we need to start working on it right now. Children are in the millions in this world. If millions of children come together, they could build up this strong army, and then our leaders would have to listen to us.

The words of discord with the powerful systems is capable of institutionalizing a positive change. "When discourse is effective in practice, evidenced by its ability to organize and regulate relations of power, it is called a regime of truth (Foucault 1980:124). These 'regimes of truth' are the result of discourse and voices against the oppressors, and are reinforced (and redefined) constantly through the education system, the media, and the flux of political and economic ideologies. In this sense this battle is not for some absolute truth that can be discovered and accepted, but is a battle about "the rules according to which the true and false are separated and specific effects of power are attached to the true"... a battle about 'the status of truth and the economic and political role it plays'(Foucault, in Rabinow 1991). Malala is a stern believer of the power of dialogue She said, " the best way to solve problems and fight against war is through dialogue .It is the way to resolve political and a social enigma. Homi K. Bhabha rightly opines in this regard that:

it is from those who have suffered the sentence of history - subjugation, domination . . . displacement - that we can learn our most enduring lesson for living and thinking. There is even a growing conviction that the affective experience of social marginality . . . transforms our critical strategies" (172).

Malala has created powerful space for herself, helping to build the next frontier of the feminist movement and

registered herself as online feminist by writing blogs. Online feminism

encompasses all text, spaces, and interactions that occur between feminists, women, girls, and social justice-minded people on the Internet, spanning various platforms including social media like Facebook, Twitter, and Tumblr, as well as blogs big and small, online magazines. Although Malala was reluctant to be labeled as feminist but later on she accepted this title of feminism.

It has been a tricky word. When I heard it the first time I heard some negative responses and some positive ones. I hesitated in saying am I feminist or not?... Then after hearing your speech I decided there's no way and there's nothing wrong by calling yourself a feminist. So I'm a feminist and we all should be a feminist because feminism is another word for equality." Men "have to step forward" to promote equality of the sexes.

She struggled for her basic right to education so debarring anyone from one's basic right

In an interview for the opening of the Into film festival, Malala Yousafzai paid tribute to her father, as well as the role that men can play in pushing for gender equality:

My father set an example to all parents, to all men, that if we want equality, if we want equal rights for women, then men have to step forwards ... We all have to walk together; that's how change will come. This is the role my father has taken. He believes in women's rights, he believes in equality and he calls himself a feminist. Courtney Martin and Jessica Valenti describe a history of online feminism: She added: "It has been a tricky word. When I heard it the first time I heard some negative responses and some positive ones. I hesitated in saying am I feminist or not?

"Then after hearing your speech I decided there's no way and there's nothing wrong by calling yourself a feminist. So I'm a feminist and we all should be a feminist because feminism is another word for equality." Men "have to step forward" to promote equality of the sexes, she said. Young women's relationship with feminism is situated within a context that is characterised by both intense social change with regard to employment, education and the private sphere but also by gender, and other forms of inequalities that are still deeply embedded in the socio-economic order (Aapola et al., 2004). The word feminism comes from

French word feminism and according to the Cambridge online dictionary feminism is “the belief that women should be allowed the same rights, power, and opportunities as men and be treated in the same way, or the set of activities intended to achieve this state.” The term feminism itself is used to describe a cultural, political or economic movement aiming for equal rights for both women and men. The greatest figures of British suffragettes were the Pankhurst family, Emily Davison or Emily Davies. Emily Davies contributed to female education, she believed women should get the same education as men, and she managed to form a committee to further the prospects of women taking the University Local Examinations, which was established in late 1850s. In 1878 Queen's and Bedford Colleges began awarding degrees to women, and 30 years later women at Oxford also became full members of the universities. The Pankhurst family played a major role in the suffragette movement, the leader of British suffragettes, Emmeline Pankhurst, was very politically radical and she is considered to be one of the most influential women in the British history. The second wave of feminism emerged after the World War II and can be described as the women's liberation movement, which focused on gaining legal and social equality for women, and most importantly on ending discrimination. The third wave feminism or sometimes also called the post-feminism begins in the 1990s and continues up to present. Post-feminism refers to the perceived failures of the second wave feminism and it continues in fighting for the same beliefs as in the previous waves. However, the movement's focus has slightly shifted; it is less focused on political processes and on laws but more on the individual self. Also, the feminists are more diverse now, the first and the second wave feminists were mostly Western, middle-class, white women, whereas the third wave feminists are women from different ethnicities, colours, religions and social backgrounds.

Women were creating powerful spaces for themselves online, helping to build the next frontier of the feminist movement. These forums began as simple websites, and developed into communities of hundreds of thousands of people who needed a platform to express themselves. They found it on the Internet. As years went by, social technologies began to evolve into a robust, diverse field of web-based tools and platforms. YouTube allowed for vlogging, or “video blogging”; Twitter and Tumblr, or “microblogging,” allowed for easier and even more immediate sharing capabilities. Today, this evolution of online technologies has produced thousands of activists, writers, bloggers, and tweeters across the globe who live and breathe this movement, engaging their audience every day in the name of equality.

Social justice is another term I use, often to describe a brand of activism that is very similar to feminism, but broader in scope. Many feminists are also social justice activists and most if not all social justice activists are feminists. Like black feminism, social justice has somewhat different implications when used in an online context. Social justice activists fight against systemic oppression of all types, including sexism, racism, classism, ableism, and more. The term social justice can also be used to indicate intersectionality or a focus on anti-racism when it is not necessarily implied by feminism.

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Sexuality as a Subversive Force in Erica Jong's *Fear of Dying*

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Abstract— Women have been marginalized and pushed to the periphery of the society all these years. They are marginalized in terms of gender and sexuality. They were confined to private sphere and was restricted from participating in the public sphere or mainstream society. There was no representation of women in the mainstream history. With the passage of time, women started to claim their rights. They started deconstructing the popular notion of mainstream history in order to provide equal space for women. Erica Jong in *Fear of Dying* also displays the anxiety of ageing in a woman's perspective. Through the work, the author unsettles the notion of fear towards ageing and death. Erica Jong in *Fear of Dying* is trying to give women an authoritative and rational voice by challenging the patriarchal rules. Vanessa, a 60 year old actress in the story, reflects the condition of women and challenges the patriarchal rules. The novel explicitly represents those activities and lifestyles which helps women to move from passive agents to active agents. Through Vanessa, Jong exhorts women to move out of existing patriarchal system and discover their identity as separate from male defined identity of women.



Keywords— Anxiety, Ageing, Erica Jong, *Fear of Dying*, Lifestyle, Subversion, Sexuality, Patriarchal institutions.

I. INTRODUCTION

Kate Millett in *Sexual Politics* speaks about the “patriarchal government to be the institution whereby half of the populace which is female is controlled by that half which is male” (25). According to her, patriarchal institutions like family, marriage, religion, and sexuality consolidate patriarchy. The patriarchal rules are imposed on women through these patriarchal institutions to suppress them. Patriarchal families follow a triad structure wherein men are the head of the family. Even in marriages, men are dominant and have the right to choose their partners. In many countries and states, the choice of women in choosing their life partner is neglected. Religion is one of the other patriarchal institutions where women are being suppressed. Simon de Beauvoir asserts in her work *Second Sex* that “One is not born, but rather becomes, a Woman” (295). She states that a binary system always exists in our society and the system is the invention of the patriarchy which in turn becomes the main reason

for the subordination of women. The system always considers women as the “Other”, passive and docile agents to promote male authority. They define women not in terms of themselves but relative to men: “He is the Subject, the Absolute, she is the Other” (16). So woman is considered not only as a social construct but also as a less valuable category than man. Beauvoir says that women rarely strive to become subjects; they are economically and psychologically bound to their oppression.

Frederick Engels argues that in contemporary society the position of women is similar to that of proletariat. Male dominated society assigns productive labour to man and non – productive and reproductive labour to women and confine them in the private sphere by restricting them in participating in the public life. Thus, it becomes another reason for the subordination of women.

One of the other major forms of oppression is through language. Virginia Woolf in her work *A Room of One's*

Own expresses that when women wanted to inscribe her own experiences she could observe there is “no common sentence ready for use.”(64) Women are denied to access the public language as the public speech is male privilege. In order to express their real self, women use androcentric language which is not sufficient to express themselves. Helene Cixous, in her essay “The Laugh of the Medusa,” speaks about language and sexuality. She argues that women have been restricted from writing as they were chased away from their bodies and desires. She says that “men committed the greatest crime against women” (115). They made “women to hate themselves and to be their own enemies” (115). Cixous argues that men have written history and continued to control women’s narratives.

Since women are bound to the oppression of men over the years, they developed a tendency to subvert the patriarchal rules and norms which controlled them. As a resistance to their oppression, they started to undermine the patriarchal institutions by not adhering to conventional practices. In regard to subversion, women try to deconstruct the popular notion of mainstream history. Their goal is to deconstruct history to incorporate and rehabilitate women fully into the public space of industry, commerce, education, and political office. Even the long oppression faced by women also resulted in the invention of gynocentric system of language of self – expression. The novel *Fear of Dying* endeavours to destabilize the patriarchal institutions like Marriage, Family, Heterosexuality, Religion, etc. in various ways.

II. FEAR OF DYING: AN OVERVIEW

Fear of Dying written by Erica Jong is one of the works which belongs to her Fear Trilogy. It is a sequel to *Fear of Flying*. Both the works presents the truth of Jong’s experiences and the experiences of women like her. The novel is divided into chronologica seasons: Fall, Winter, Spring, Summer which implies the experiences and emotions that she goes through in her life. Through the name of the novel Jong gives an impression to the readers about the vast changes that happen in the women’s lives as they grow old and face their mortality, a deep analysis of the text provides a clear picture of the writers’ intention in writing the novel. Through the work, Jong demonstrates those instances and lifestyles performed by the characters as a resistance to the oppression faced by the women in a male dominated society.

Fear of Dying by Erica Jong is a beautiful story about what happens when one woman steps reluctantly into the afternoon of life. Vanessa Wonderman, a 60-year-old actress, is surrounded by her dying parents, her aging husband, and her beloved pregnant daughter. Although she

considers herself a “happily married woman” she lacks sexual satisfaction in her life. So she places an ad on zipless.com, an internet site. She observes that sex will help her to escape from aging. But a series of encounters with men through the internet would lead to her realization that the fantasy will not provide her with the fountain of youth; instead, a genuine relationship will give her the will to face her own mortality.

III. ANXIETY OF AGEING

The various instances illustrated in the novel show Vanessa’s anxiety about aging and death which also implies that the anxiety of aging is more among women than men. Even though the novel includes quotes and examples of the actress’ anxiousness towards aging and death, a deep analysis of the novel would lead us to think from a different perspective. *Fear of Dying* expresses Vanessa’s anxiety on ageing as well as death. Vanessa is depressed because she realises that she has lost all the power over men as she is getting old. She feels despondent and deranged when she thinks that many people who has been part of your life start dying off once they grow old.

Jong also represents the physiological and psychological conditions of the people in their old age. Vanessa speaks about the physical changes of her parents such as greying of hair, wrinkling of skin and so on. Also, they developed diseases of old age and are taken care of by caregivers. Vanessa says that they can no longer the pleasures of life and everything seems boring. The condition of her parents as well as Vanessa at her sixty increases her anxiety of ageing and she visits anti – ageing specialists.

Vanessa in *Fear of Dying* through various instances clearly expresses denial of ageing and mortality. At one point, Jong inform the readers about the society where the people suffer from a constant fear of losing their youth.

IV. SUBVERSION OF PATRIARCHAL INSTITUTIONS

The paper attempts to examine how women subvert patriarchal rules as a resistance to their oppression. It presents different ways through which different women characters in the novel challenge patriarchal norms and practices.

Fear of Dying by Erica Jong is an overt representation of challenging patriarchal norms and practices. Through Vanessa, Jong wants to rewrite the history of women. History, which is the controlled subjectivity of the author, has always been written from a male perspective, giving prominence to what is called “male.” The history manifested by men always degrade women and they are

portrayed as submissive agents. Women are encouraged to confine themselves in private sphere rather than participating in the public sphere. Vanessa says, "I am rewriting history" (454). She wants to rewrite the history of women by giving them equal space as men. The novel also stress on the idea of "feminism" and states that the idea of feminism is to make an unfair world fair. By relying on the feminist idea she also affirms that her intention is not to degrade men. She dreams of a society where the rights of women are respected and considered.

Jong portrays Vanessa and the other women characters of the novel as economically independent women. Vanessa's acting profession shows a paradigm shift from the existing patriarchal system of women remaining in the private sphere to women participating in the public sphere. Moreover, the acting career of Vanessa and Glinda depicts the rising of women in the film industry that was once male-dominated. Their profession brings them to mainstream society where their voice is heard. Vanessa in the novel, speaks about the various roles done by her that support and strengthens the dignity of women. The character of Blair in *Blair's World* by Vanessa was against all the conventional norms followed by women in society and received appreciation from all over the world. "The character of Blair in *Blair's World* is the one that has clung to me. Blair was the original scheming Bitch – a woman who married again and again and got richer with every divorce." (860) Jong mentions those roles done by Vanessa which motivates women to express themselves and to be active agents rather than being docile and confined to four walls. Laura Mulvey, in her essay "Visual Pleasure and Narrative Cinema" discusses the objectification of women. She says that women characters in movies are traditionally constructed as erotic objects. The women are represented as something to be controlled and possessed by male characters in narrative films (806-815) Jong in *Fear of Dying* portrays women characters who do powerful roles in their films and not merely like objects for men's pleasure. The character Blair performed by Vanessa shows a different perspective to the women in the world that strengthens them. Even when Vanessa visited India, some Indian women said that the character of Blair made the women strong and permitted them to be "ourselves."

Also, there are also instances in the novel where Vanessa tries to make roles gender blind. The drama staged during Elizabethan age never gave space for women. Even women characters were done by men. The novel shows the reversal of the Elizabethan roles. Vanessa wishes to make movies by reversing the roles of Elizabethan drama. She expresses her desire to do the major roles of the Elizabethan age from women's perspective: I wanted to

play King Lear as a woman... I wanted to play Macbeth as a woman... I wanted to do a female Hamlet. (1824) These examples in the text shows that Vanessa's profession as an actress was never confined. She has done those roles which liberates women from themselves and from the barriers imposed on them by the society. Also, the novel juxtaposes male and female roles in society and presents a world where there are no distinctions which separate the two genders. Gender roles assigned by the society is viewed by Jong in *Fear of Dying* with little reverence.

The novel *Fear of Dying* shows the shift from father-centered ideology of parenting to mother-centered ideology. Patriarchal society emphasizes on triad structure of family wherein the father is the head of the family and the mother is a docile agent. Jong throughout tries to undermine this belief. Vanessa, after her divorce, becomes the breadwinner of the family. She becomes both mother and father to her daughter. The triad structure of a family is changed to a dyad structure of family: "When she was little her father walked out, I decided I could be both mother and father to her" (851). Vanessa becoming the sole breadwinner of her family refutes the Western philosophy embedded with Aristotelian view that white middle-class girls are meant to be wives and mothers and are destined to fulfil different and unequal roles.

Patriarchal system always romanticize love and love in such system is always fantasized but Vanessa has different view point about love. She ironically questions: "Wasn't love always an exploding cigar?" (75). She also gives an instance of Fanny Brice saying that "Love is like a card-trick – once you know how it works, it's no fun anymore?" (79). In this context, Millet's observation that romance is an oppressive ideology appropriated by men to enslave women is significant.

Marriage is another institution of a patriarchal society. All religions consider marriage as sacred. Vanessa destabilizes this view by marrying Ralph and by getting divorced. As mentioned in the novel, she finds her marriage as moving from one apartment to another: "We got married and divorced as if we were only moving from one apartment to another" (855).

She questions the legitimization of marriage by religion, which began with capitalism. Vanessa also speaks about ladies whom she met at the Wonderman's parties. The ladies who come to their parties change their husbands as they change "platform shoes." Earlier it was men who actively chose their partners and women were passive in the activities of marriage. But in the novel, it is women characters who choose their life partners. Previously, women considered marriage as sacred across cultures, and

the position of a husband is related to God, whereas the novel shows the decline of these notions related to marriage. Vanessa's extra marital relationship with her friend Nigel Cavendish challenges patriarchy because the patriarchal system never allows a bond outside the marriage for women.

Women undermine patriarchal institutions through sexuality. Adrienne Rich, in her essay "Compulsory Heterosexuality and Lesbian Existence," argues that heterosexuality is not "natural," but it is an institution imposed upon many cultures and societies to subordinate women. She argues that heterosexuality is a violent political institution that paves the way for the "male right of physical, economical and emotional access" to women (1773). Rich claims that heterosexuality is not the choice of women, but it is imposed, managed, organized, propagandized and maintained by society (26). According to Rich, heterosexuality becomes a mandate for women in patriarchy system and male sexuality is imposed on women of patriarchy society through various activities like rape, prostitution, pornography and other cultural practices. They challenge patriarchy by understanding sexuality as pleasure. Women focusing on sexual pleasure reclaim female agency. Women celebrate sexuality by finding sexual partners outside marriage relationship. Women subvert the patriarchal emphasis on chastity, virginity and fidelity to men. Women no longer consider sexuality as private which should not be exposed in the society. Women openly speak about female sexuality. Women express their sexual desire and no longer remain sexually passive or docile. They articulate their sexual identity. Women challenge the sexual objectification of women by men. Patriarchy emphasizes heterosexuality and restricts homosexuality and other forms of sexualities. By subverting patriarchy women challenge heterosexuality and encourage lesbian relationship. Lesbians seek to cultivate the treasure of femininity. Being a lesbian, woman hopes to find self- realization which would help them to find 'herself' in the 'Otherness'.

Jong, through Vanessa in *Fear of Dying*, has subverted the patriarchal concept of considering women as no longer desirable for a sexual relationship when they are old. The male standards define the sexual interest of women as fading away when they become old. Vanessa expressing her sexual desire at the age of sixty is trying to unsettle this point of view. Vanessa demonstrates her desire for a sexual relationship even at sixty in a society where sex is considered only a means for procreation. Acknowledging the fact it is a matter of embarrassment, she gathers the courage to move out of the conventional practice. The novel *Fear of Dying* shows the celebration of sexuality. Vanessa has sexual relations with men outside the

marriage. The novel portrays sexuality for pleasure which challenges patriarchy. Vanessa Wonderman, even though a happily married woman, experiences a lack of sexual satisfaction in her relationship. She has placed an ad on zipless.com, a sex site on the internet which she thinks would be a remedy for her problems:

I'm only going to say that when all the troubles of my family of origin engulfed me and I realized that my marriage could not save me, I reached a point where I was just unhinged enough to put the following ad on zipless.com, a sex site on the internet. (83)

Vanessa is searching for love online. She thinks that her online advertisement for sex will give her pleasure in life, which has made her find a strategy that would help her to relax from her family and marriage responsibilities. She believes that sex will assist her in staying young and also considers it an escape from death. She finds sex as a way of escaping from the weariness of the daily routine. She obtains sexual pleasure in different methods by getting involved in plane sex with a chap through the internet. She has sexted plane fantasies with him. As mentioned earlier, the novel is a celebration of sexuality, it not only talks about the heterosexual relationship of characters in the novel. The lesbian relationship of Lindsay, the daughter of Asher Freilich, with her roommate Lulu. The lesbian relationship gives women the freedom and space to nurture each other's qualities and talents, so it becomes a challenge to the patriarchal system.

The novel depicts a different perspective on the miserable condition of widows. Male-dominated society delineates widows and considers them a curse. Even they are not supposed to remarry in some cultures. The widows in a patriarchal society are denied all the pleasures of life after the death of their husbands. Vanessa in *Fear of Dying* distorts the notion by putting forward a new idea to set up a sex shop for widows where they can fulfill their sexual needs:

If I were more entrepreneurial, I would set shop for widows – someplace they could come, get their needs swiftly taken care of by young studs, and then move on to their grandparently duties, professional duties, filial duties. (1105)

Fear of Dying unsettles the patriarchal notion of women remaining chaste or virgin. Women are not supposed to "break her virgin - knot" before their marriage in the patriarchal system. But in the novel, Vanessa shares her experience of involving in pre-marital sex with Lep Kahn. Abortion is not allowed in patriarchal societies, and also religions consider abortion a taboo. Vanessa subverts this view by indulging in pre-marital sex with Leporello Kahn, a chief Broadway producer, and she gets pregnant. She

speaks about the abortion that she underwent at the age of sixteen: Without Lep Kahn, would I have had an abortion at sixteen, quit school in seventeen, moved to the village. (411)

Not only that, Vanessa is against the people who consider abortion evil. Instead, she argues that it is the right of women to terminate the unwanted pregnancy. She shows her hatred towards religion and society that speak against abortion: I was sitting in my hospital room watching a right – wing politician and a Catholic priest going on about the evils of abortion, and I threw the apple from my lunch tray right at the TV screen. (680)

Jong in *Fear of Dying* brings out a radical feminist claim. Vanessa considers reproduction a need of society that contradicts the popular notion of reproduction where women think it can fulfill their lives. She endorses the Radical feminist view of reproductive sexuality. In her opinion, women can liberate themselves and gain equality only by separating the reproduction function because the reproductive qualities of women are one of the reasons for their subordination. She thinks that by separating women from their reproductive qualities, they would enjoy equal status with men in the private and public spheres. She supports the view of Aldous Huxley who said that women can gain success in being equal only when they have separated themselves from reproduction functions:

I think Aldous Huxley was right about reproduction in *Brave New World*. Until we could “decant” sperm and egg separate from partners, we’d never have equality. Men were too territorial and violent. But detach reproduction from human relationships and you might have a chance. (2146)

Vanessa’s observation is unmistakably the Radical feminist view of the reproductive function like bearing and rearing of children.

Fear of Dying undermines the institutions of society that subordinate women and their rights. Patriarchy often colludes with women to perpetuate male domination and female subordination. Religion is one of the institutions of society that subordinates women through ritualistic practices. Religion perpetuates unequal status for women. The novel challenges the patriarchal religion by not following the rituals and customs of religion. It is evident that Vanessa is neither a true believer in God nor has any religious knowledge. She is against all ritualistic practices and considers those as interventions of men. She thinks of rituals as silly and absurd stuff. Vanessa expresses her grudge against the ritual of circumcision. She opposes these rituals and says that only the “grandpas” emphasize these rituals: It’s the health of the old impotent grandpa’s they’re thinking of you, not little boy...it’s the grandpas

who love this ritual. (2249) The novel depicts the distrust of women on ritualistic practices imposed by patriarchal religion. The rituals, which inflict pain and subordinate them, lead to the loss of belief in the God and religion.

Besides, Jong explicitly presents certain instances and lifestyles followed by the characters that challenge the patriarchal system of society. As the novel progresses, Vanessa speaks about an interesting encounter with a personal slave:

I do whatever you need – from housecleaning to sex to shopping...It’s my pleasure to serve you and all those you instruct me to. I will wear whatever uniforms you need me to, work whatever hours, never ask for a thing in return. I will wear rocks in my shoes for penance if you need me to, sleep in the kitchen behind the garbage, peel potatoes and live on the raw skins. (1585)

In a male-dominated society, women are often considered slaves of men who do all the domestic work. Women do every kind of work but their work never gets any recognition. But, *Fear of Dying* depicts men as personal slaves, and neither the work is valued. The men who humiliated women over these years are humiliating themselves which welcomes a change in society. The male-dominated society is gradually changing to a woman-oriented society. The personal slave does the monotonous work which was once done by women. This is an ironic representation done by the author to mock the age-old convention of treating women as slaves who are only expected to do domestic chores. Vanessa Wonderman also speaks about her living relationship with a young actor Asher Freileich who is young enough to be her son. Living relationships are not encouraged in a male-dominated society as it is a threat to male supremacy.

Jong in *Fear of Dying* portrays the mother-daughter bond and represents the sisterhood relationship, which is not favourable for a male-dominated society as the existence of male supremacy rests on the division of these relationships. According to patriarchal conventions, a mother takes pride in their sons as they believe their sons shall enjoy the power which restricts them. But the novel *Fear of Dying* recognizes the mother-daughter bond shared by Vanessa and Glinda. Vanessa identifies herself with her daughter Glinda. She considers her daughter Glinda a blessing and also reiterates that Glinda is her future and thinks that she has done everything for her to lead a happy life. Vanessa supports Glinda even when she is addicted to alcohol. She gives courage to Glinda during her pregnancy and wishes that her daughter should not undergo the pain that she once faced. She brings up her daughter by exposing her to the public sphere and not confining her to the four walls of domesticity. She supports Glinda at every

point of her life. Vanessa gives freedom to Glinda and never restricts her daughter from doing anything that society teaches as “don’t’s.” She nurtures her daughter as a woman who is capable enough to challenge the existing norms of society.

The portrayal of the “sisterhood” bond between Vanessa and Isadora is one of the interesting features of *Fear of Dying*. Women bonding with other women is a threat to patriarchal system. Women establish a kind of sisterhood based on female - female relationship. This can act as a fort against male tyranny and cultivate in women a new sense of community. The sisterhood relationship is different from the patriarchal system of brotherhood. In patriarchy women are not considered equal to men, whereas in sisterhood they form “peer relationship.” Sisterhood like friendship has as its core the affirmation of freedom. It is a relationship of self - affirmation. In “sisterhood” women express themselves emotionally. It give prominence to equality and individuality. The sisterhood establishes a “peer relationship” between women which is denied to them by patriarchy. They express their emotions and share their experiences. The “sisterhood” helps the women to recover their lost self-identity. In the novel, there is a strange friendship between Vanessa and Isadora. Vanessa considers Isadora as her alter ego. They support each other. Isadora gives moral support to Vanessa whenever she needs it:

Isadora and I had been friends forever. We met over a movie that was never made. We even got sober together. And I could call her for moral support whenever I needed her. I thought of her as my BFF, my alter ego. (116)

Isadora is the soul mate of Vanessa. Vanessa trusts her more than any person in her life. They are emotionally attached to each other. Isadora protects her from all dangers. She advises her about the dangers of zipless and her encounter with strangers. They both share their experiences, about sexuality and sexual fantasies.

The lifestyle of the characters in the novel is also a challenge to patriarchy. The women characters in the novel are addicted to alcohol due to their free lifestyle. Generally, men are addicted to alcohol, drug and so on and women are not exposed to such things in patriarchal society. This point of view is altered in the novel. Vanessa uses alcohol and her daughter is addicted to drugs and alcohol. Glinda becomes addict to drug and alcohol and later she is taken to rehabilitation center where she undergoes detoxification. When women indulge in such activities which are considered masculine society terms them as blasphemy.

Jong in *Fear of Dying* convey her thoughts on everything from palliative care, to plastic surgery, to circumcision, to

canine companions. It explores the theme of mortality as an older actress contemplates her life, sex and the loss of her parents. The novel is a confessional treatise on the terror of growing old and the lifestyles which she has adopted because of the anxiety of ageing. The novel represents the author's preoccupation with the complexities of female desire along with the anxiety of death.

V. CONCLUSION

The novel *Fear of Dying* written by Erica Jong is an example of subversion of the patriarchal ideology that artistic creation as a quality of males. Jong through this novel provides a literary model for the women to follow so that women can overcome the anxiety of authorship. Also, the novel can be considered as a powerful weapon against the patriarchal constructions of femininity and stereotyping of women. The text can also be considered as a realization of their sexuality, womanly being and their experiences.

Helene Cixous in her essay “The Laugh of the Medusa” speaks about the relation language and sexuality. She states that women should not remain passive and they should write to liberate themselves. She argues that “woman must write her self: must write about women and bring women to writing from which they have driven away from as violently as from their bodies...woman must put herself into text – as into the world and into history – by movement” (112). As Helen Cixous stated in her essay, *Fear of Dying* is an overt representation of those activities and life styles which destabilizes the patriarchal norms of the society. When women resist patriarchy they are changed from passive victims to active agents. The novel consists of various instances where the women characters with their lifestyles undermines the institutions imposed by patriarchy like marriage, religion, family, heterosexuality and the limitation of women in the private sphere. It is a celebration of female sexuality and depicts the portrayal of women as independent individuals. Jong employs gynocentric language to construct their own identity which is distinct from the male defined identity. Rather than using androcentric language, Jong uses a gynocentric language which inscribe femininity. Additionally, *Fear of Dying* is trying to deconstruct the popular notions of the mainstream society and strive to claim the rights of the women which is denied to them. The women characters portrayed in the novel actively participate in all the horizons of the society from where they are restricted and tries to be an active participant of the mainstream society rather than staying at the periphery of the society. When women resist patriarchy they are changed from passive victims to active agents. In the novel, female resistance is

pervasive in all ways of life. Thus, the novel presents a group of active agents who constitute the women characters in the novel. In the novel, the women characters challenge almost everything which patriarchy constructs such as religion, marriage, family, heterosexuality, and limitation of women to private sphere. The novel celebrates female sexuality and portrays women as independent individuals. Thus, the novel diminishes all the constraints imposed on women by men. Therefore the novel is a brave attempt to subvert all patriarchal institutions and the phallogocentric structure of society.

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Evaluating the Socio-Economic Status of Beggars in Indian Cities

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Abstract— This research delves deeply into the intricate socio-economic conditions faced by urban beggars in India, employing a combination of qualitative and deductive research methodologies. Through a carefully chosen purposive sampling approach, the data collection process involves an exhaustive examination of secondary sources, which illuminates the deeply marginalised status endured by beggars. According to the 2011 Census, the number of beggars across the nation exceeds a staggering 400,000, with West Bengal bearing the highest burden. The empirical analysis presented in this study underscores a disturbing trend of an ever-widening socio-economic gap, further exacerbated by factors such as soaring unemployment rates, widespread illiteracy, and the economic downturn brought about by the COVID-19 pandemic. This confluence of challenges has created an even more precarious environment for India's beggars. Of particular concern is the discord between different legislations that criminalise the act of begging and the government's initiatives, notably "SMILE," which promises collaborative efforts between authorities and civil society to reshape the socio-economic landscape for India's beggars. This contradiction reflects the complex and multifaceted nature of the issue at hand. India's beggars, as revealed in this study, face a deeply entrenched predicament. The social and economic forces working against them are formidable, with the already vulnerable group suffering the most. High unemployment rates, limited access to education, and the economic fallout from the pandemic have compounded their struggles, pushing them further into the margins of society. On a more optimistic note, the study highlights the potential for change and improvement through collaborative endeavours like "SMILE." These government-led initiatives, working in tandem with the involvement of civil society, offer a ray of hope in reshaping the socio-economic landscape for beggars. By bridging the gap between punitive legislation and supportive programs, there is potential for meaningful change, ensuring a more equitable future for India's beggar population. This research serves as a critical resource for those seeking to understand and address the complex challenges faced by this vulnerable demographic.



Keywords— socio-economic status, beggars, beggars in India, the government of India, government schemes

I. INTRODUCTION

The socio-economic status of beggars in Indian cities can be broken down into various components, such as access to education, access to food and shelter, access to occupational opportunities and access to social, political and economic facilities. The beggars of any urban area are victims of deprivation, desolation and neglect, projecting an

unbalanced socio-economic system in the urban areas of India. The following paper primarily aims at evaluating the socio-economic status of beggars in Indian cities, to address the issues of socio-economic policy and opportunity-related discrepancies that affect the scope for social mobility for beggars.

The wide population of beggars in Indian cities are often victims of limited resources and opportunities. A study based on a field survey of the Aligarh district, Uttar Pradesh, articulated that the primary cause of begging was a prevalence of illiteracy, caste inheritance, poverty, diseases and handicapped conditions, orphanage and old age (Khan, 2014). The Government of India (GOI) further asserted that the beggar population in India was 3.7 lakh, reaching over 4 lakhs according to the 2011 census, among which 25% are Muslims, higher compared to other communities (Zeenews.india.com, 2016). Thus, the issues related to the

growth of the beggar population in Indian cities highlight a religious cause as well that is considered in the paper.

The socio-economic status of beggars in Indian cities is astoundingly lower, creating a marginalised group of individuals who are unable to access adequate food, shelter, education and occupational opportunities. The Beggar population of India is scattered throughout all the states of India, amounting to a significant number of people deprived of any socio-economic opportunities. The following table illustrates the beggar population in India state-wise according to the 2011 Census:

Table 1: Survey on Beggars, Census 2011

India/State/UT	Beggars, Vagrants etc.		
	Persons	Males	Females
JAMMU & KASHMIR	4134	2550	1584
HIMACHAL PRADESH	809	504	305
PUNJAB	7939	5197	2742
CHANDIGARH	121	87	34
UTTARAKHAND	3320	2374	946
HARYANA	8682	6504	2178
NCT OF DELHI	2187	1343	844
RAJASTHAN	25853	15271	10582
UTTAR PRADESH	65835	41859	23976
BIHAR	29723	14842	14881
SIKKIM	68	46	22
ARUNACHAL PRADESH	114	59	55
NAGALAND	124	65	59
MANIPUR	263	117	146
MIZORAM	53	33	20
TRIPURA	1490	607	883
MEGHALAYA	396	172	224

ASSAM	22116	7269	14847
WEST BENGAL	81244	33086	48158
JHARKHAND	10819	5522	5297
ODISHA	17965	9981	7984
CHHATTISGARH	10198	4995	5203
MADHYA PRADESH	28695	17506	11189
GUJARAT	13445	8549	4896
DAMAN & DIU	22	15	7
DADRA & NAGAR HAVELI	19	7	12
MAHARASHTRA	24307	14020	10287
ANDHRA PRADESH	30218	16264	13954
KARNATAKA	12270	6436	5834
GOA	247	131	116
LAKSHADWEEP	2	0	2
KERALA	4023	2397	1626
TAMIL NADU	6814	3789	3025
PUDUCHERRY	99	54	45
A & N ISLANDS	56	22	34
INDIA	4,13,670	2,21,673	1,91,997

(Source: Press Information Bureau, Government of India, 2021)

The table exhibits the state-wise division of the beggar population in India to indicate specific urban cities that accommodate the highest and lowest number of beggars. For example, it is seen that West Bengal accommodates the highest beggar population in India with 81,244 people whereas Lakshadweep has the lowest beggar population with merely 2 people (Newindianexpress.com, 2021). On the other hand, The National Statistical Office (2017-2018) indicates that over 139 people in India are living in poverty, with 68.8% surviving on less than \$2 a day and 30% people surviving on less than \$1.25 per day (Indiatimes.com,

2022). Thus, the high rate of employment and rigid social structure in India creates a critical gap in the socio-economic status of beggars.

Additionally, during COVID-19, due to the disruption of economic transactions, the poverty scale in India declined further, widening the socio-economic gap. The issues of the food crisis seen during COVID-19 contributed to inflation of above 5% among 88.9% of low-income countries, 91.1% of lower-middle-income countries, and 96% of upper-middle-income countries (Worldbank.org, 2022).

Alongside that, the socio-economic issue is attributed to the lack of proper education and employment (Tribuneindia.com, 2021). Therefore, the prevalence of poverty and lack of opportunities for earning a livelihood makes begging a prominent and consistent problem in the country.

II. RESEARCH METHODOLOGY

The methodological framework for the research consists of various elements, supporting the evaluation process. A qualitative and deductive approach is adopted for data collection and analysis of empirical data gathered through various secondary resources. The deductive approach aided the process of evaluation as all information was evaluated to generate concrete hypotheses on the subject. The data collection process is also aided by a descriptive research design framework that is aligned with the process of qualitative analysis.

The data collection process from secondary resources was conducted by a targeted internet search, based on a purposive sampling technique. Setting inclusion-exclusion criteria included, peer-reviewed journals, newspaper articles, government reports, and publications in the English language containing certain keywords such as socio-economic status, socio-economic problems, beggars, beggars in India, urban slums, urban beggars and so on. Thus, the complete methodological framework provided essential tools and techniques used for the development of a sound and logical research work.

III. FINDINGS AND DISCUSSION

The critical facets of the prevalent socio-economic issues, leading to a gap in the status of beggars in Indian cities, create a marginalised and socially and economically stagnant position for the poor people. According to Sharma *et al.* (2019), a survey of Mumbai households facing energy poverty issues is aligned with the lack of education. The comprehensive issues in the social structure further encompass the variables such as lack of schooling opportunities and proper learning environment for children belonging to poor households, leading to high unemployment and eventually begging.

On the other hand, the lack of proper knowledge restricts the ability for social mobilisation with the help of various government schemes. Sultana and Alam (2018) articulated that, based on a 2017 survey in Amroha city (Uttar Pradesh), the weakest section of the society is constituted by the beggar community among which 14% are literates, while 79% of beggars earn money solely from begging. The rest may work part-time jobs, earning merely 100-300 INR per

day (Sultana and Alam, 2018). Thus, the lack of proper education and information constricts their accessibility to poverty alleviation schemes and the amenities and facilities provided to beggars are of extremely poor quality.

Begging however is also associated with a criminal issue prevalent in Indian cities. The Bombay Prevention of Begging Act 1959, considered begging as a form of social crime, leading to the registration of 32-35 cases per month, as a bailable offence of ₹5,000 fine (Hindustantimes.com, 2022). The social cell of the city indicated that beggars earn ₹800 to ₹1,400 per day, making it a business however, the syndicate is strong and child abuse for creating handicapped beggars is prevalent (Hindustantimes.com, 2022). The Bombay Prevention of Begging Act 1959, was adopted by 20 states across India however, recently, Supreme Court has opined against it as begging is to be considered a socio-economic issue and declaring it as a criminal act damages the fundamental rights of citizens (Hindustantimes.com, 2022). Thus, the current socio-economic issues of begging as an act of social crime diminish the scope for communal growth. In Indian cities, the true nature of begging associated with criminalistic syndicates and businesses also makes it a critical issue to solve.

The lack of economic support to access nutritional food creates a barrier to the growth of the status of beggars. In essence, the lack of proper food causes beggars to retain health issues, damaging their overall ability to work in society. According to a survey, 16.3% of the population in India falls under the category of Proportion of Undernourished (PoU) (Pib.gov.in, 2022). Thus, The State of Food Security and Nutrition in the World, 2020 report by FAO estimates 189.2 million people as undernourished with 51.4% of women and 34.7% of children (under 5 years) mentioned as undernourished in the report (Indiafoodbanking.org, 2022).

Along with the lack of food, shelter is also a critical issue, associated with the socio-economic status of beggars. According to the Census of 2011, approximately 1.7 million residents were homeless in India, among which 938,384 are from urban areas (Hlm.org.in, 2022). In the capital city of Delhi, a constant estimated 150,000 - 200,000 are homeless among which 10,000 are women. (Hlm.org.in, 2022). Thus, the issue of shelter contributes to the precarious socio-economic status of beggars in various Indian cities.

Estimated Number of Homeless People in Different Cities

- Delhi: 150,000 - 200,000
- Chennai: 40,000 - 50,000
- Mumbai: 200,000 (including Navi Mumbai)
- Indore: 10,000 - 12,000
- Vishakhapatnam: 18,000
- Bangalore: 40,000 - 50,000
- Hyderabad: 60,000
- Ahmedabad: 100,000
- Patna: 25,000
- Kolkata: 150,000
- Lucknow: 19,000

Fig.1: Estimated homelessness across different Indian cities

(Source: Hlm.org.in, 2022)

However, to eradicate the issues of beggars in India, the Ministry of Social Justice and Empowerment has established a "SMILE- Support for Marginalised Individuals for Livelihood and Enterprise" scheme, under which 'Central Sector Scheme for Comprehensive Rehabilitation of persons engaged in the act of Begging' will be provided for rehabilitation, medical facilities and provisions, basic education, economic linkage opportunities and so on (Pib.gov.in, 2022). The success of such initiatives, however, depends on collaboration and the proactive position of society and the government.

IV. DISCUSSION

Based on the above findings, it can be stated that the socio-economic status of beggars in Indian cities holds a critical position. The primary causes of begging cited as, orphanage, old age, illiteracy, poverty and so on (Khan, 2014). A distinct lack of accessibility to proper facilities, resources and provisions highlights the socio-economic gap existing in the country, creating a persisting issue of begging. On the other hand, considering the beggar population of above 4 lakhs indicates the lack of government initiatives to aid the process of social mobilisation. The lack of proper knowledge among beggars restricts their ability to gain access to government schemes while the provisions and amenities for them exhibit poor quality (Sultana and Alam, 2018). However, certain government schemes are implemented, as mentioned above, but the lack of cooperation, collaboration and coordination is expected to lead to failure. Thus, it can be stated that the

socio-economic status of beggars in Indian cities is deteriorating due to the lack of adequate government policies and schemes. A distinct lack of social awareness has also led to the formation of criminal syndicates, using begging as an act for conducting anti-social activities that require further investigation for mitigating the socio-economic gap.

V. CONCLUSION

The socio-economic status of beggars can be concluded as marginalised, surrounded by poverty, illiteracy and limited access to social amenities and services. Despite the existence of certain government schemes, begging is perceived as a social crime and issue. Thus, the socio-economic gap widens due to the lack of proper regulations that may aid the beggar population in urban areas. Especially, due to COVID-19, global inflation, agricultural issues and high unemployment rates, the rise of poverty is indicated, affecting the socio-economic position of beggars further. However, the adoption of government schemes such as "SMILE- Support for Marginalised Individuals for Livelihood and Enterprise" aims at providing equal opportunities to these marginalised people. Hence, it can be concluded, a collaborative and proactive approach in society and by the government is required to eradicate poverty, contributing to the mitigation of begging as a socio-economic issue in India.

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The Appropriation of Trauma in *The Waste Land*

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Abstract— This essay delves deep into the innovative structure and style of T.S. Eliot's poem, *The Waste Land*. It explores several noteworthy elements, including its unique fragmented "jump-cut" technique, the incorporation of allusions, as well as direct, albeit unattributed, quotations and translations from global literature. Additionally, the essay examines the poem's extensive array of references spanning culture, language, geography, and time, while also considering its vivid yet economical portrayal of a diverse array of transient scenarios and characters. This essay takes into account the strong criticisms of these features and the justifications provided by both Eliot and sympathetic critics. It further connects these elements to *The Waste Land*'s ongoing engagement with personal and collective physical, social, moral, and spiritual wounds, and explores the tentative, yet often exquisite, hints at possibilities for healing and hope within the poem.



Keywords— Modernism, Trauma, Transformation, War

T.S. Eliot's monumental Modernist poem, *The Waste Land*, published in 1922, arrived at a time of profound global upheaval, marked by devastating traumas of World War I. In many ways, this historical context mirrors our own contemporary experiences, further emphasizing the enduring relevance of Eliot's work.

Eliot's magnum opus emerged on the literary landscape four years after the conclusion of the Great War, also known as the First World War. This conflict, which raged from 1914 to 1918, claimed the lives of over 9 million soldiers. It was a war that began in Europe but quickly engulfed the world, spreading to encompass regions as diverse as Russia, the United States, and the countries of the British Empire, including India. India's contribution to the war effort was substantial, with approximately 1.3 million soldiers sent to fight, of whom more than 74,000 perished in the conflict. This war forever altered the geopolitical landscape and sowed the seeds of future global tensions.

Soon after the Great War came a global pandemic of influenza that raged in successive waves from February 1918 to April 1920. This pandemic, known as the Spanish flu, claimed more lives than the First World War, with estimates ranging from 50 to 100 million deaths. The

influenza pandemic was not just a matter of high mortality, but it also unleashed widespread fear, disrupted daily life, and left indelible scars on societies across the world.

However, it was not merely the staggering death toll that made these two events traumatic. Humanity had experienced wars and pandemics in previous centuries, but there was an overarching sense of epochal change in the early 20th century. It was a feeling akin to the transition from the Middle Ages to the Renaissance in Europe. An old world, one that had endured for centuries since the Renaissance itself, was visibly disintegrating. This transformation was not confined to the geopolitical sphere; it extended to all aspects of human existence, including art and culture. It marked a shift so profound that it seemed as though life and art would never be the same again.

This radical change was highly disconcerting, but it wasn't solely negative. It also brought forth a sense of liberation, as it released energies that had long been pent up and freed people from constricting patterns of behavior and constraining artistic norms. This liberation was especially evident in the arts, giving birth to what we now refer to as Modernism. In contemporary discourse, we might even prefer the term "Modernisms" in the plural, emphasizing

that this period saw numerous varieties of artistic modernism blossoming in different corners of the world.

Modernist innovations, characterized by their bold experimentation, ventured into various traditional artistic domains, including poetry, fiction, painting, sculpture, music, dance, and even the relatively new medium of cinema. While these innovations could be shocking to those accustomed to more conventional art forms, they were equally exhilarating to others. Modernism was not just a reaction to trauma and change but also a celebration of the unbridled creativity that could emerge from such turbulence.

In this turbulent era, T.S. Eliot's *The Waste Land* took its place as a cornerstone of literary Modernism, offering readers a complex, fragmented, and often enigmatic portrayal of a world struggling to make sense of itself in the wake of cataclysmic events. The poem reflected the disintegration of traditional forms and the quest for new ways to express the fractured, disorienting experiences of the time.

The publication of T.S. Eliot's *The Waste Land* in 1922 sparked a wide array of reactions, which neatly encapsulated the varied responses to the Modernist movement itself. As with other groundbreaking works in the visual arts and music, the responses to this revolutionary poem were mixed, reflecting the tension between tradition and innovation.

Many traditional readers of poetry found *The Waste Land* incomprehensible and outright rejected it. To them, it appeared as a fragmented, chaotic, and challenging piece that defied the conventions of traditional poetry. This rejection and condemnation paralleled the initial reception of other groundbreaking artistic endeavors of the era, such as the Cubist paintings of Pablo Picasso or the dissonant music of Igor Stravinsky. All of these artists challenged established norms and traditions, unsettling conservative sensibilities.

Conversely, younger readers and artists found *The Waste Land* thrilling and inspiring. They were drawn to its bold experimentation, its willingness to break free from the shackles of tradition, and its reflection of the chaotic and fragmented nature of the contemporary world. To these readers and artists, *The Waste Land* was an emblem of the Modernist spirit, which aimed to capture the disorienting experiences of a rapidly changing world.

The differing reactions to *The Waste Land* can be attributed to the very nature of the poem itself. Two lines within the poem offer insight into its technique: "A heap of broken images" (line 22) and "These fragments I have shored against my ruins" (line 430). These lines, unintentional as they may have been in defining the poem, aptly summarize

its essence. "The Waste Land" can indeed be perceived as a "heap of broken images" or a collection of "fragments." It is not a conventional narrative but a collage of disjointed voices, images, and allusions.

In terms of structure, *The Waste Land* is notably short when compared to earlier English long poems, such as Lord Byron's *Childe Harold's Pilgrimage* or William Wordsworth's final version of *The Prelude*. It comprises just 433 lines, divided into five sections. However, despite its brevity, the poem covers an extensive range of subjects, including geography, history, psychology, society, and culture. It moves swiftly from one time and place to another, much like a cinematic "jump-cut," a term that originated in the emerging medium of cinema during that era. This technique involves abrupt transitions from one scene to another, requiring the audience to make connections between them.

Eliot's use of the "jump-cut" technique in *The Waste Land* was groundbreaking and foreshadowed the way people navigate the digital era today. In the modern age, individuals surf the internet on their laptops, iPads, or mobile phones, shifting almost instantly from one website to another. This process mirrors the "jump-cut" approach, as readers make connections and associations between the disparate fragments of information, much like deciphering the layers of meaning in Eliot's fragmented poem.

The Waste Land is a multifaceted poem that encompasses a broad array of settings and cultural references, reflecting the intricate web of influences that shaped T.S. Eliot's masterpiece. While much of the poem is anchored in the backdrop of 1920s London, it also extends its reach to a variety of other locations and eras.

The poem traverses geographically, taking readers to Margate on the southern coast of Kent in England, Munich in Germany, and unnamed but vividly portrayed desert and mountain landscapes. It also ventures to the river Ganges, which the poem refers to as "Ganga" (line 395), and to the Himalayas, which are denoted as "Himavant" (line 397). In addition to its contemporary and far-flung settings, "The Waste Land" delves into the annals of history, revisiting Elizabethan England, ancient Greece, and India.

This literary tour de force is composed primarily in English but skillfully weaves in words, phrases, and sentences from several other languages, including German, French, Italian, Latin, and Sanskrit. Eliot's incorporation of Sanskrit, despite his limited depth of study in the language at Harvard, adds an additional layer of complexity to the poem.

The Waste Land is a literary mosaic that borrows elements from a wide spectrum of sources. It features quotations from ancient and modern texts, encompassing the anonymous

Latin poem "Pervigilium Veneris," the Christian Bible, the Upanishads, Dante's "Inferno," Shakespeare's "The Tempest," and the works of poets such as Edmund Spenser, Andrew Marvell, Paul Verlaine, and Gérard de Nerval. The libretto of Richard Wagner's opera "Tristan und Isolde" also finds its place in the poem.

What distinguishes Eliot's use of these quotations is his approach. Unlike the conventional practice of placing cited material within inverted commas, Eliot embeds these borrowed words seamlessly into his poem. This technique, unconventional at the time, shocked some of the poem's initial readers, who perceived it as a form of unacknowledged plagiarism.

However, Eliot defended his creative approach, asserting that mature poets steal from their predecessors. He elaborated on this concept in a 1920 essay on Philip Massinger, declaring, "Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different." In other words, Eliot believed that his act of "stealing" lines from Shakespeare or Spenser and incorporating them into *The Waste Land* wasn't intended to improve upon the original, but rather to present them in a fresh context. As he further expounded, "The good poet welds his theft into a whole of feeling which is unique, utterly different from that from which it was torn," highlighting the transformative nature of his approach.

Eliot's willingness to borrow from diverse sources, both temporally and linguistically remote, and his capacity to intermingle them into a singular artistic tapestry, is a testament to his innovative spirit. It underscores his belief in the power of intertextuality and creative synthesis, ultimately yielding a work of art that is uniquely different from its constituent parts. In *The Waste Land*, Eliot masterfully demonstrates that the blending of disparate elements can result in a new and distinctive whole, thereby redefining the boundaries of poetic expression in the Modernist era.

The Waste Land is a work of remarkable depth and complexity, intricately woven with direct quotations and subtle allusions that draw from a vast reservoir of Eastern and Western literature, philosophy, mysticism, and religion. These references, both overt and indirect, give the poem its rich and multifaceted texture, demonstrating Eliot's profound engagement with and fascination for these diverse cultural and intellectual traditions.

The Eastern influence on *The Waste Land* is particularly pronounced. Eliot, who had studied Sanskrit at Harvard, incorporated elements of Indian religion and philosophy into his work. In his later essay "After Strange Gods" (1934), he expressed his admiration for Indian philosophers,

describing their subtleties as making most of the great European philosophers appear like schoolboys in comparison. This admiration for Indian thought seeps into "The Waste Land" in various ways, infusing the poem with spiritual and philosophical dimensions that resonate with the wisdom of the East.

The poem also serves as a literary melting pot, encompassing a wide array of situations and characters. Some are introduced briefly, in just a few lines, while others receive more extended treatment. It is akin to dipping into a succession of novels and short stories, or perhaps it resembles tuning into a radio and adjusting the dial to sample snippets of dialogue and declarations from a diverse range of sources. The diverse array of voices in the poem contributes to the creation of distinct characters, each with their own unique perspectives and narratives.

These references and voices serve as threads woven into the tapestry of *The Waste Land*. They invoke myriad cultural and literary landscapes, including the epic and mystical traditions of Eastern religions and Western philosophies. The poem is peppered with references to figures and works from the Bible, the classical world, and various literary and mythological sources.

For instance, the poem alludes to the myth of the Fisher King and the quest for the Holy Grail, both of which are central to Arthurian legend and Christian mysticism. It references Tiresias, the blind prophet from Greek mythology, who appears in the poem as a character. Eliot draws from Dante's "Inferno," quoting Dante's text directly and embedding its thematic elements into his own narrative.

Moreover, the poem evokes figures from Eastern literature and spirituality, most notably with references to the river Ganges and the Himalayas. These references highlight the interplay between Eastern and Western perspectives and the coexistence of different cultural and philosophical worlds within the poem.

In *The Waste Land*, Eliot becomes a literary and cultural collage artist, weaving together a rich tapestry of voices, characters, and allusions that traverse geographical, historical, and spiritual boundaries. The poem embodies a unique fusion of diverse cultural and intellectual traditions, offering readers a multidimensional experience and challenging them to navigate a complex landscape of intertextual references. It is through this multifaceted lens that Eliot invites us to explore the human condition, drawing from the collective wisdom and narratives of humanity's diverse cultural and intellectual heritage.

The poem's complexity, characterized by abrupt shifts in narrative, a plethora of quotations and allusions, foreign languages without translations, and a mosaic of fragmented

scenes and characters, has sparked concerns among early critics about its accessibility and readability.

Eliot's *The Waste Land* stands as a prime example of Modernist literature, a genre that often defied conventional norms and sought to portray the fragmented, disoriented reality of the early 20th century. The poem's structure and style reflect the chaos, disillusionment, and cultural disintegration of the post-World War I era. It's no wonder that readers and critics alike found themselves puzzled by its unconventional form and content.

The critics who raised questions about the poem's accessibility were concerned that its complex structure and dense allusions might alienate or confound readers. They wondered if the poem was too abstruse and obscure to communicate effectively. Indeed, *The Waste Land* can be seen as a textual collage, a patchwork of literary, historical, and cultural references that require readers to possess a vast array of knowledge to fully grasp its nuances. Eliot's incorporation of foreign languages like Sanskrit and Latin further complicates the poem's accessibility.

In response to these concerns, T.S. Eliot included a series of notes at the end of *The Waste Land*, which provide explanations and sources for certain lines, quotations, and allusions. These notes, while not exhaustive, offer readers some guidance and insight into the poem's various references and connections. However, Eliot's approach to these notes is not straightforward. Some notes appear satirical, almost as if he is poking fun at the idea of overanalyzing and dissecting a poem. This ambiguity in the notes has only added to the mystique of *The Waste Land*.

The debate about whether a poem should require notes for its comprehension remains ongoing. Some argue that if a poem is truly successful, it should be able to stand alone without external explanations. They contend that a poem should communicate its intended message and emotions directly, without the need for supplementary materials.

However, *The Waste Land* is a unique case. Its complexity and density were intentional choices by Eliot to mirror the fragmented and disorienting nature of the modern world. The poem was conceived in a time of great cultural and intellectual upheaval, and its intricate structure serves as a reflection of that tumultuous period. The inclusion of the notes was Eliot's attempt to bridge the gap between the erudite and the common reader, allowing a wider audience to engage with his work.

In this context, the notes become an integral part of the poem, enriching the reading experience rather than detracting from it. They function as a guide, inviting readers to delve deeper into the myriad references and ideas that Eliot incorporated. In this sense, the notes serve as an

extension of the poem itself, offering readers a richer and more layered experience.

Many literary critics have approached *The Waste Land* with the intention of extracting a coherent narrative from its disparate fragments. They treat the poem as a puzzle, hoping that by decoding its intricate web of references and allusions, they will unveil an integrated pattern. These attempts to find a cohesive storyline are indeed intriguing and have led to a variety of interpretations over the years. However, it is essential to acknowledge that such efforts have not resulted in a definitive consensus among scholars. The poem's structure, with its abrupt shifts in narrative and wide-ranging references, often seems to defy neat categorization and interpretation.

One popular lens through which critics have examined *The Waste Land* is the quest narrative. The quest narrative is one of the most ancient and pervasive forms of storytelling in human culture. It typically involves a hero or protagonist who embarks on a journey, faces various challenges and obstacles, and ultimately achieves a goal or transformation. However, when applied to *The Waste Land*, the quest narrative framework doesn't neatly align with the poem's content. Unlike classic quest narratives like the search for the Holy Grail, *The Waste Land* lacks a clear protagonist, a defined itinerary, and a definite ending. Eliot's poem is not a conventional quest with a hero on a heroic journey; it is a complex exploration of a fractured, post-World War I world.

Rather than trying to impose a traditional narrative structure onto *The Waste Land*, an alternative approach is to examine the poem in terms of two interrelated categories: trauma and healing. The poem can be seen as a mosaic of vignettes and scenes that assemble a range of examples of trauma. It vividly portrays the disillusionment, disintegration, and cultural decay that characterized the era in which it was written. The references to war, spiritual desolation, and the breakdown of traditional values all contribute to the overarching theme of trauma.

Crucially, *The Waste Land* doesn't provide a clear-cut cure or a complete resolution for this trauma. Instead, the poem offers intimations, hints, and "aethereal rumours" of healing possibilities (as noted in line 415 of the poem). It doesn't offer a straightforward path to recovery but rather suggests that healing and renewal are complex, elusive processes.

Eliot's work, in this context, serves as a reflection of the disillusionment and despair that pervaded the early 20th century. It is not a story with a conventional beginning, middle, and end, but rather a mirror to the fractured and disoriented times in which it was created. The theme of trauma and the elusive notion of healing resonate with the

broader human experience, making *The Waste Land* a powerful and enduring exploration of the human condition.

The opening lines of T.S. Eliot's *The Waste Land*, with its assertion that "April is the cruellest month," have perplexed and intrigued readers for decades. This seemingly paradoxical statement demands a deeper examination to understand its significance in the context of the poem's themes and imagery.

The poem begins with a declaration that April, typically associated with the rejuvenation and vibrancy of spring, is "the cruellest month." At first glance, this assertion appears contradictory, as April is traditionally seen as a time of renewal, when nature comes alive after the dormancy of winter. However, Eliot's choice of words immediately invites readers to consider a more complex and nuanced perspective.

As we delve deeper into the poem, we find that Eliot does not entirely disregard the life-affirming qualities of spring. In the subsequent lines, he employs present participles such as "breeding," "mixing," and "stirring" (lines 1-3) to convey a sense of active, animate life in progress. He mentions "lilacs" (line 2), which are not only visually beautiful but also fragrant, and "spring rain" (line 4), which is refreshing and life-giving. This imagery does indeed portray the vitality and vibrancy of spring.

So why, then, does Eliot consider April the "cruellest month"? The answer lies in the poem's exploration of memory and desire. Eliot suggests that the arrival of spring awakens "memory and desire" (line 3). While this awakening may seem initially positive, it also carries a burden of pain and agony. Spring prompts individuals to recall their past, bringing to the surface memories and emotions that may have been suppressed or forgotten. Simultaneously, it ignites a longing for the future, a yearning for things not yet attained or even unattainable. This emotional and psychological turmoil is what Eliot characterizes as "cruel."

In contrast, winter is depicted as a season of security and stasis. It keeps individuals warm and blankets the world with "forgetful snow" (line 6), providing a reprieve from the chaos and demands of active life. Winter can be seen as a metaphor for a state of emotional or psychological numbness, where one attempts to protect themselves by shutting down their consciousness and memory in response to trauma or pain.

Eliot's portrayal of spring as cruel resonates with a classic response to trauma. When individuals face traumatic experiences, they often try to minimize the damage by emotionally distancing themselves from the pain. They may repress memories, suppress desires, and seek refuge in a state of emotional hibernation, much like the winter's

"forgetful snow." However, as Eliot suggests, the awakening from this self-protective numbness, while painful, is a necessary and perhaps inevitable step in the process of healing and recovery.

In *The Waste Land*, Eliot explores themes of fragmentation, disillusionment, and spiritual desolation in the aftermath of World War I. The opening lines set the tone for the entire poem, establishing the tension between the desire for renewal and the pain of confronting the past. Eliot's choice of "April is the cruellest month" encapsulates the complex interplay of memory, desire, and trauma that characterizes the modern human condition and provides readers with a compelling entry point into the profound and enigmatic world of the poem.

T.S. Eliot's *The Waste Land* is a complex and multifaceted poem that explores a wide range of themes and emotions, including the awakening to nihilism and despair, the imagery of drought, and the contrasting imagery of water from natural sources. The poem opens with the line "April is the cruellest month," which, as discussed previously, introduces the idea of an awakening. However, this awakening is initially portrayed as an encounter with nihilism and despair.

The poem's first section, titled "The Burial of the Dead," introduces readers to a barren, arid desert landscape characterized by stone and remorseless sunlight. This bleak imagery starkly contrasts the traditional associations of spring with rebirth and renewal. The only shade in this desolate landscape is found beneath a "red rock" (line 25), but this provides no solace; instead, it becomes the setting for a chilling and nihilistic revelation: "I will show you fear in a handful of dust" (line 30). This line is a powerful expression of the sense of hopelessness and meaninglessness that pervades the poem's opening.

The imagery of drought, both physical and spiritual, is a recurring motif in *The Waste Land*. The arid landscape serves as a metaphor for the spiritual desolation and emptiness that many characters in the poem experience. It reflects a world where vitality and meaning have withered away, leaving behind a barren wasteland. The lack of water, a symbol of life and purification, underscores the spiritual crisis at the heart of the poem.

However, amidst the pervasive imagery of drought, there is a contrasting theme of water from natural sources that runs throughout the poem. Water represents a potential source of renewal and cleansing. In the section where Madame Sosostris lays out Tarot cards to tell fortunes, she encounters a card depicting "the drowned Phoenician Sailor." She interprets this as a warning: "Fear death by water" (lines 47, 55). This can be understood as a caution against physical or

spiritual drowning, a death associated with water, which may be linked to a sense of despair and hopelessness.

But there is also a suggestion that "death by water" could be viewed in a different light, not just as a threat but as a necessary step for rebirth and escape from the Waste Land. Water, in many cultures, has long been associated with purification and cleansing, and the idea of a ritual purification through water suggests the possibility of renewal and regeneration. In this sense, water can be seen as a symbol of spiritual rebirth and a path to escape from the desolation and despair that the poem presents.

In *The Waste Land*, Eliot presents a complex and multi-layered exploration of human existence in a world marked by disillusionment and fragmentation. The poem's contrasting imagery of drought and water reflects the tension between despair and the possibility of renewal. The bleak desert landscape and the haunting imagery of fear in dust give way to a more complex understanding of water as both a source of danger and a potential means of escape and rebirth. The poem ultimately invites readers to contemplate the dualities of life, death, and the human quest for meaning in a world that often appears as a desolate wasteland.

Part I of the poem, titled "The Burial of the Dead," contains a particularly striking vision of post-World War I London as an "Unreal City." This phrase not only captures the state of London in the aftermath of the war but also serves as a recurring motif throughout the poem.

Eliot's choice of the term "Unreal City" immediately conveys a sense of disconnection and unreality that has descended upon London. It's important to note that Eliot intended to juxtapose the reality of the city with its spiritual decay and fragmentation, as the war had brought significant social and cultural changes. The post-war London was a place of profound disorientation and alienation, where traditional values and structures seemed to have crumbled.

Eliot's allusion to Dante's "Inferno" in these lines serves to heighten the sense of a spiritual and moral abyss. By referencing Dante, Eliot connects the contemporary world to the timeless themes of human suffering and despair. The crowd flowing over London Bridge becomes a procession of the damned, mirroring Dante's vision of the souls in the Inferno. However, it is essential to emphasize that the speaker of the poem should not be explicitly identified as Eliot himself. The poem is a dramatic monologue with a shifting persona, embodying a collective consciousness of the time.

The line "I had not thought death had undone so many" (l. 63) is a poignant reflection on the scale of the devastation brought about by the war. The phrase can be interpreted in several ways. It could refer to the shock of seeing so many dead soldiers returning in a spectral form, as if the war had

not truly released them from its grip. Alternatively, it might suggest that the living, those who survived the war, are haunted by the memories of their fallen comrades and loved ones. The war has left an indelible mark on those who lived through it, rendering them as "animate spectres" affected by the "automaticity of modern urban life."

The imagery of the crowd as "dead people walking" evokes a sense of lifelessness and mechanical existence. It reflects the dehumanizing impact of the modern urban environment, where individuals become cogs in a vast, impersonal machine. This dehumanization is a recurring theme in Eliot's work, highlighting the alienation and fragmentation of individuals in the modern, industrialized world.

T.S. Eliot's portrayal of post-World War I London as an "Unreal City" in *The Waste Land* is a powerful depiction of the spiritual and moral decay that plagued society in the aftermath of the Great War. By incorporating Dantean allusions and vivid imagery, Eliot conveys the profound disorientation and alienation experienced by individuals in the modern urban environment. The vision of the crowd as "dead people walking" and the haunting presence of the war's victims emphasize the lasting impact of the conflict on the collective consciousness of a generation.

The second part of *The Waste Land*, titled "A Game of Chess," the poet delves into a contrasting portrayal of trauma and disillusionment. This section starkly contrasts the upper-class, fashionable lady in her boudoir with the working-class women in a London public house, offering a critical exploration of the emotional and physical trauma that can result from romantic and sexual relationships.

The upper-class lady in her boudoir represents a specific segment of society characterized by privilege and material comfort. However, this comfort does not shield her from the intense emotional turmoil and anxiety that permeate her existence. She is depicted as bored and discontented, caught in a tense relationship with her partner. Her demands are articulated in a staccato fashion, emphasizing her desire for connection, communication, and understanding from her partner. Despite her outward appearance of luxury, she experiences a profound sense of isolation and dissatisfaction. This portrayal highlights the emotional trauma that can result from unfulfilling and disconnected relationships, even among those who seem to have it all.

Eliot then shifts the scene to a London public house, where a group of working-class women engages in conversation. One of these women recounts her conversation with a woman named Lil, who is notably absent from the scene. Through the vernacular and demotic London accent and register employed by Eliot, the poet effectively conveys the authentic voice of the working class. This inclusion is a

testament to Eliot's skill in representing various aspects of London's society in *The Waste Land*.

The narrative about Lil is particularly poignant. It suggests that Lil is a woman who has endured significant physical and emotional trauma. She has five children and nearly lost her life during the birth of her last child, underscoring the physical toll that childbirth could take on women in that era. The mention of abortifacient tablets hints at the desperation that may have driven Lil to make difficult choices, possibly to control her own fertility or to escape the burdens of motherhood. These choices, however, have aged her prematurely and damaged her health.

Furthermore, the narrative implies that Lil is subservient to her husband's desires. This reflects the unequal power dynamics in many relationships of that time, where women were often subjected to the will of their husbands. Lil's situation can be seen as emblematic of the broader societal issue of women's limited agency and autonomy in both romantic and sexual matters.

In "A Game of Chess," Eliot, with his keen social commentary and linguistic precision, portrays the trauma and damage that can result from romantic and sexual relationships. He highlights the stark contrast between the emotional turbulence of the upper class and the harsh realities faced by working-class women. This section of *The Waste Land* serves as a reflection on the intricate web of human relationships, revealing the complex interplay between social class, power dynamics, and personal fulfillment in a society deeply scarred by the aftermath of World War I.

The Waste Land has indeed faced criticism for the attitudes implied in various sections of the poem, including charges of excessive negativity and misogyny. Critics have pointed out that women in the poem are often depicted as neurotic, damaged, and demanding, while men's demands are often portrayed as inevitable parts of life. These criticisms hold a degree of truth, and Eliot's work does offer a largely pessimistic view of human existence, where women are sometimes portrayed in ways that can be perceived as problematic.

In the context of gender dynamics, it is essential to acknowledge that *The Waste Land* was written during a period when traditional gender roles were deeply ingrained in society. The poem reflects the prevailing attitudes of its time. Women are portrayed as neurotic and damaged, but it is crucial to understand this portrayal in the context of the larger narrative. The poem often presents a fragmented and disillusioned perspective on life, where both men and women are struggling to find meaning and connection in a world profoundly affected by the aftermath of World War I.

However, as the poem delves into these themes, it also highlights significant issues of sexual violence against women and their sexual exploitation. The reference to Philomel, a character from Greek mythology who was brutally raped and had her tongue cut out to silence her, is a powerful symbol of the silencing and abuse of women. Philomel's transformation into a nightingale, which sings "with inviolable voice," serves as a potent metaphor for the resilience and endurance of women who have endured such trauma. While the poem acknowledges the horror of these experiences, it also celebrates the strength and survival of women who have faced sexual violence.

Regarding the more general charge of negativity, it's important to note that *The Waste Land* does indeed present a bleak vision of human existence and relationships. The poem captures the disillusionment and fragmentation of society, portraying a world in disarray. However, it also offers glimpses of hope and more fulfilling relationships. These moments are often subtle and challenging to realize in reality, reflecting the difficulty of finding meaning and connection in the modern world. The poem raises existential questions and suggests that, despite the prevailing negativity, there is still a possibility for redemption and renewal.

Part three of *The Waste Land*, titled "The Fire Sermon," is a profoundly evocative and complex section of the poem. It draws its name from the Buddha's Fire Sermon, a discourse in which the Buddha preached against the human passions of lust, envy, and anger, all of which consume individuals. However, in this part of the poem, it is primarily lust, especially in the context of men's sexual exploitation of women, that takes center stage.

Eliot sets the scene in London, describing the end of Autumn when illicit couplings on the banks of the River Thames have ceased. He portrays the "loitering heirs of city directors," wealthy young men who exploit young women in nocturnal encounters by the river. These women are left with "no addresses" by the departing men, signifying a lack of emotional connection and responsibility on the part of the men involved. If any of these women became emotionally involved, pregnant, or in need of support, they would have no way to reach the fathers of their babies.

Eliot then shifts his focus to the lower middle class, introducing the "young man carbuncular," a clerk who imposes himself on an unresisting but indifferent typist in her bedsitter. Their uninspiring and unfulfilling sexual encounter leaves the typist with a sense of relief that it's over, devoid of any genuine connection or emotional satisfaction.

The poem further alludes to the dubious relationship of Queen Elizabeth I and her courtier, the Earl of Leicester,

emphasizing the complex and often exploitative nature of sexual relations throughout history.

As the poem unfolds, it shifts back in time and presents a young woman who may have been seduced or raped in a canoe floating down the Thames, further emphasizing the theme of sexual exploitation. This part of the poem conveys a sense of fragmentation and detachment, culminating in the lines: "I can connect / Nothing with nothing." These lines reveal a profound sense of disconnection and disillusionment, reflecting the fragmented and disorienting nature of modern life.

Towards the conclusion of "The Fire Sermon," the poem intensifies its tone. It alludes to a passage from Saint Augustine's "Confessions" in which he describes his journey to Carthage, a place where he was exposed to "unholy loves." The poem draws from this reference to accentuate the theme of lust and moral decay.

The final lines of this section become almost frenzied, with the word "burning" repeated four times, creating a sense of chaos and psychological breakdown. The section concludes with a fragmented plea for divine rescue, suggesting a profound sense of despair and a breakdown in both language and society.

The fourth part of *The Waste Land*, titled "Death by Water," serves as a brief yet poignant interlude between the more extensive sections of the poem. Metaphorically, this section extinguishes the fervent and intense fires that burned in the previous section, offering a moment of respite and reflection. At the same time, it opens the door to the possibility of renewal and regeneration, hinting at the cyclical nature of existence.

The title "Death by Water" suggests a thematic shift from fire to water, evoking images of calm and purification. Water is often seen as a symbol of life and renewal, but it can also be a destructive force, capable of causing death and decay. This part of the poem highlights the dual nature of water in its capacity to both give and take life.

As we transition into the fifth and final section, *What the Thunder Said*, we return to the arid and barren desert landscape that was presented in the second section of Part I of the poem. This landscape is one of desolation and spiritual aridity, where the desire for water becomes increasingly desperate and unfulfilled. The poem uses unpunctuated and fragmentary language to convey the intensity of this thirst, repeating the words "rock" and "water" to emphasize the unassuaged yearning for something that can provide sustenance and renewal.

This unquenched thirst for water can be interpreted as a broader metaphor for a desperate search for meaning and redemption in a world that has been fractured and

disillusioned by the aftermath of World War I. The imagery of fleeing peoples and the mention of "falling towers" and the capital cities of various civilizations, including Jerusalem, Athens, Alexandria, Vienna, and London, speaks to the idea of successive destruction and decay of human civilizations throughout history. The poem suggests that the desire for renewal and rebirth is a recurring theme in the face of constant decline and destruction.

In this perspective, London, which had been described as an "Unreal city" in earlier sections of the poem, is portrayed as the latest in a line of cities doomed to decay. Eliot wrote during a time when the British Empire was still a dominant global power, but the aftermath of World War I marked a turning point, revealing the cracks and challenges facing the empire. This shift in geopolitical power dynamics is subtly reflected in the poem.

"Death by Water" and "What the Thunder Said" in *The Waste Land* offer a thematic progression from fire to water and then to a sense of desperation and desolation. The poem explores the cyclical nature of human existence, the ever-present longing for renewal, and the recurring theme of civilizations rising and falling. In the context of the early 20th century, it also subtly acknowledges the changing global landscape and the challenges faced by powerful nations, including the British Empire. The poem, throughout its sections, presents a complex and layered commentary on the state of the world and the human condition.

In the fifth section of T.S. Eliot's *The Waste Land*, while it does not offer a complete healing of the traumas and disillusionment presented in earlier sections of the poem, there are tentative signs of the possibility of healing and renewal. The poem subtly explores the theme of recovery and redemption amidst the chaos and fragmentation of the modern world.

To understand this theme, it is worth revisiting earlier sections of the poem that provide glimpses of healing and transcendence. In "The Burial of the Dead," part one of *The Waste Land*, there are lines that evoke "the hyacinth girl." This passage offers a brief but profound insight into a romantic relationship. The description of the girl with her arms full of hyacinths and wet hair initially appears to be a fragment of a lyrical poem, invoking a beautiful and vivid image.

However, what follows suggests a shift in perception and consciousness. The other participant in this exchange, presumably the speaker, experiences a transformation after glimpsing the hyacinth girl. He is rendered almost mute and blind, as if the encounter with her has overwhelmed his ordinary senses and faculties. At first glance, this may seem

like a negative outcome, but it can also be interpreted as a prelude to an elevated state of consciousness.

The breakdown of ordinary cognition and perception, symbolized by the inability to speak or see, results in a moment that resembles a mystical vision. The speaker describes looking "into the heart of light, the silence." This description shares similarities with the kind of visionary and transcendental experiences often described in mystical texts. It is a state in which knowledge breaks down, and the individual gains access to a deeper, more profound understanding of reality.

This experience of reaching a cognitive limit and knowing "nothing" might seem negative, as "nothing" is a recurrent keyword in *The Waste Land*, often associated with a sense of emptiness or despair. However, in this context, it implies that reaching a point of not knowing can be a prelude to spiritual illumination and transformation. The speaker's encounter with the hyacinth girl, though brief and intense, acts as a catalyst for a higher level of consciousness.

Moreover, the use of romantic love as the trigger for such a transcendent experience suggests that human connections and emotions have the potential to lead to spiritual growth and renewal. Love, in this context, becomes a vehicle for transformation, akin to the mystical experiences sought by those who engage in intensive meditation and spiritual practices.

In *The Waste Land*, T.S. Eliot presents a nuanced exploration of trauma, disillusionment, and the potential for healing and spiritual renewal. The poem emphasizes that even amidst the darkest and most fragmented aspects of modern life, there are moments of profound insight and transcendence that can lead to a higher state of consciousness and a deeper understanding of the human experience. It is in these moments of spiritual illumination that there is the potential for healing and renewal in a world marred by fragmentation and decay.

The final eleven lines of T.S. Eliot's "The Waste Land" are a microcosm of the poem's overall technique and themes. They are a culmination of the various linguistic and cultural references that permeate the work, offering a complex and layered conclusion that encapsulates the poem's central ideas.

These lines are a testament to the multifaceted nature of *The Waste Land*, blending English, Italian, Latin, French, and Sanskrit, among other languages. They incorporate a nursery rhyme's refrain, excerpts or fragments from Dante, an anonymous pre-Christian Latin poem, Tennyson, Gérard de Nerval, and the Upanishads. This amalgamation of languages and literary allusions mirrors the poem's overarching theme of fragmentation and cultural disintegration, while also highlighting the universality of

the human experience through time and across different cultures.

The opening of these lines suggests that the speaker has crossed the Waste Land, leaving the "arid plain" behind. This signals the possibility, though not a guarantee, of a positive transformation, evoking Shakespeare's *The Tempest* with the idea of a "sea-change / Into something rich and strange." It conveys the hope for renewal and regeneration, as the speaker metaphorically reaches the shore of new possibilities.

The idea of "fishing" can be seen as a metaphor for searching for psychological and spiritual nourishment in a world marked by disillusionment. "Setting one's lands in order" alludes to taking stock of one's present and future resources, a reflection on one's life and the choices ahead. It is a call for personal reflection and preparation in the face of an uncertain future.

The line from the nursery rhyme, "London Bridge is falling down, falling down, falling down," carries historical and metaphorical weight. It draws from a literal historical event in the eighteenth century when London Bridge was in disrepair. It symbolizes the crumbling of institutions and structures, both physical and metaphorical. London Bridge's decay represents a broader theme of societal and imperial decline.

However, the nursery rhyme also suggests the possibility of renewal and rebuilding. It outlines a process of reconstruction with stronger and more durable materials, embodying the idea that even in the face of collapse, there is a chance for resilience and recovery.

The reference to Dante's *Inferno* with the line "Poi s'ascese nel foco che gli affina" (Then he dived back into the fire that refines) emphasizes the dual nature of fire as both destructive and purifying. Fire is a recurring motif in "The Waste Land," symbolizing destruction but also renewal and purification. It underscores the idea that even amidst destruction and chaos, there exists the potential for transformation and renewal, akin to the mythical Phoenix rising from its own ashes.

The final lines of *The Waste Land* provide a rich and intricate conclusion to the poem, encapsulating its themes of fragmentation, disillusionment, and the potential for renewal. The blending of languages and cultural references reflects the complex and diverse nature of human experience. While the poem acknowledges the precariousness of the world and the possibility of societal collapse, it also holds out the prospect of rebuilding and renewal, making it a profoundly resonant and thought-provoking work.

One aspect that has captivated scholars is the enigmatic ending of the poem, which features the repeated words "Shantih shantih shantih." Eliot's evolving commentary on these words reflects his changing perspective on spirituality and the capacity of Western Christianity to address the profound questions raised in the poem.

In his original note to these closing words, Eliot provided an explanation that underscores his belief in the insufficiency of Western Christianity to fully encapsulate the depth of meaning found in "Shantih." He described the repetition of these words as a "formal ending to an Upanishad," suggesting that they were a direct reference to Hindu scripture and, more specifically, to a concept beyond the grasp of ordinary comprehension. Eliot dismissed the common translation of "Shantih" as "The Peace which passeth understanding" as a "feeble translation" that failed to convey the true essence of the word. In 1922, he thus seemed to suggest that Western Christianity lacked the profundity found in the Eastern spiritual traditions, such as the Upanishads.

However, as Eliot's own spiritual journey evolved, so did his interpretation of the poem's ending. After he converted to Anglo-Catholic Christianity, he modified his original note. In this revised commentary, Eliot wrote that "The Peace which passeth understanding is our equivalent to this word," effectively asserting that, in his newfound faith, he saw the Christian concept of "The Peace which passeth understanding" as equivalent in depth and meaning to the Hindu "Shantih." This shift marked a significant transformation in Eliot's perspective on spirituality and the ability of Western Christianity to address the profound questions raised in "The Waste Land."

It is crucial to note that Eliot's evolving commentary does not impose a single, fixed interpretation on the poem. Instead, it reflects the complexity and richness of "The Waste Land" itself. The poem is a fragmented exploration of a world scarred by the trauma of war, disintegration, and spiritual desolation. While it does not offer a definitive, complete positive answer to the dilemmas it presents, it is far from being entirely pessimistic.

Eliot's work engages with the trauma of its time but also offers tentative and often beautiful glimpses of hope and healing. Through various voices, literary references, and religious allusions, "The Waste Land" invites readers to grapple with its multifaceted themes and make their own interpretations. For some readers and critics, Western Christianity might indeed provide a spiritual answer, while for others, different sources of solace or meaning may be found within the poem. The crucial point is that it is the readers and critics who supply the answers, and it is they

who engage with the poem's profound themes in their own ways, not the poem itself.

In conclusion, T.S. Eliot's changing commentary on the concluding words of "The Waste Land," from initially emphasizing the depth of meaning in "Shantih" to later equating it with "The Peace which passeth understanding," reflects his personal spiritual journey and evolving beliefs. However, the poem itself remains a complex, multilayered work that invites readers and critics to find their own interpretations and answers to the profound questions it poses. It does not provide a definitive or singular response but instead encourages a diverse range of perspectives, making it a timeless and enduring piece of modernist literature.

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Dilemma of Identity in Githa Hariharan's Thousand Faces of Night: A Feminist Perspective

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Abstract— *In Thousand Faces of Night Githa Hariharan deals with the struggle of three women (Devi, Sita and Mayamma) of three consecutive generations for their survival, freedom and individuality. The novelist has projected the struggle of women in a male dominated society in order to preserving her identity. These three characters faced humiliations and led unfulfilled life in their early stage of their married life but by the end of the novel all the three tried to see themselves and gave a space for their self. They celebrated themselves as free individuals after they are relieved from their marriage knot. Each individual has responded in her own way to provide space for her 'self'. They walked on the tightrope and struggled for balancing their relations and also for some means of survival they could fashion for themselves.*



Keywords— *Survival, freedom, identity, dilemma, individuality, self*

The Thousand Faces of Night is the first novel of Githa Hariharan published in 1992 and it won Common Wealth Prize in 1993. She wove together the lives of three women belonging to three generations in Madras in the south of India. In *Thousand Faces of Night* Githa Hariharan deals with the struggle of three women (Devi, Sita and Mayamma) of three consecutive generations for their survival, freedom and individuality. The novelist has projected the struggle of women in a male dominated society in order to preserving her identity. She has brought out how the women characters search for their own identity while being a traditional inheritor of thousands of duties. The women while trying to justify their given roles seek a place for their self.

Hariharan is successful by showing the struggle of women for self-liberation through her narrative technique of framing texts within the text and her intertextual weaving of Mahabharata and folk stories with lives of real women. The stories are thought provoking and provide a vent into the woman psyche stand on the similar theme that 'a woman meets her fate alone' (Hariharan 28).

Devi, the narrator and protagonist who retells or rewrites stories that she observes or listens from her grandmother and her father-in-law. In course of the novel stories are retold in different ways from gynocentric perspectives. Devi has been fed with several mythical tales about women, their attitudes, exploits and achievements. It is important to note that the grandmother chooses to recount the stories of woman who are not stereotypical females, submissive, self - sacrificing and subdued. Her women are self-directed heroines, who have shown their courage in encountering unpredicted challenges in their lives. As the critic C. Vijayasree states in her article, "Revisionist Myth- making", "a woman is not primarily a wife or a mother but an individual with her own work world cut out for her" (Vijayasree 180).

Devi recollects each of the stories for the better understanding of her predicament. The stories of Amba, Gandhari, Damayanti and others help her to understand the significance of encounter and the implication of standing on her own. Devi is very dear to her grandmother and on her annual visits to her village, her grandmother always

makes her feel very much loved and feeds her on mythological stories. Devi's individuality has been shaped by her grandmother's stories which always highlight a woman's space and individuality. The stories have taught life skills to Devi. Gita Hariharan has used the flashback technique with which the reader has been introduced with a mythological story that describes each phase of Devi's life. Devi is very much fond of her grandmother's stories and likes to be in her company too. Her fascination towards these stories never made Devi miss an annual chance to go to her grandmother's village. Devi is fonder of her Grandmother's stories that only for: heroes and heroines. Princes grew up secure in the knowledge of what awaited them; love, a prince who was never short of noble, and a happy ending. "No question, however fine and giggling, took my grandmother by surprise. She twisted it, turned it inside out, and cooked up her own homemade yard sticks for life." (Hariharan20)

Grandmother always interprets life through mythology. The stories are not ordinary bedtime stories, they are chosen for particular occasion, and each story is in reply to each of Devi's childish questions. Her grandmother has an answer for every question. But these answers are not so simple; they have to be decoded.

Devi's questions and her grandmother's observations provide us the universal predicament in understanding Mayamma's, Sita's and Devi's lonely encounters with fate. These women's stories justify grandmother's words: 'a woman meets her fate alone.' Grandmother insists Devi to listen to her stories because 'these stories of men and women who loved, shed blood, and met their deaths as ardently as they lived' (Hariharan 27). But, the stories which her grandmother told to Devi, led her to live in a world of illusion which is full of supernatural beings and unusual adventures.

And most of all, in my memories of those summers, my grandmother's house is crowded with superhuman warriors, men and women destined to lead heroic lives. For many Summers I thrived on a diet of her caressing gnarled fingers and her stories of golden splendor. (Hariharan 27) Devi creates her fantasy world, in which she images herself as "an incarnation of Durga, walking the earth to purge it of fatjowled, slimy-tailed greed." (Hariharan 43)

Devi created her own magical realistic world in which she was a female warrior who "rode a tiger, and cut off evil, magical demons' heads" (Hariharan 41). Devi acquires several magical weapons and a thick armour-like skin from her female mentor.

This is a feminist fantasy of decimating exploitative men -a desire to inhabit autonomous spaces

outside male-ordained enclosures. Devi's idyllic world is shattered when her heroine is killed in battle with a man; Devi's mind is filled with the visions of heroic and virtuous figures as well as demonic ones. Further she imagines herself to be the heroine of a secret land trying to subjugate the evil. 'I lived a secret life of my own. I became a woman warrior, a heroine. I was Devi. I rode a tiger, and cut off evil, magical demons' heads' (Hariharan 41). Her imagination runs uprising and eventually she becomes busy making journeys across land and ocean and tries to set things right. I dreamt often of a god-like hero who flew effortlessly across the night sky, and who guided me gently when he saw my own desperate desire to fly with him. I also had recurring nightmares, in which the weightless, smooth gliding I now craved was brought to an abrupt halt, mid-flight. (Hariharan 46)

But Devi's fantasy world has been shattered by her mother Sita's realistic views. It is because her mother does not hold any reverence to noble life of the gods. Thus, she complains about Devi's dreams to her husband, "This has gone far enough. Your picture-books, her feeble-minded fairy stories of gods and goddesses. I want no more of these fantasies. The girl is almost a woman, she must stop dreaming now." (Hariharan 45)

Devi recollects the story of 'Damayanti Swayamvara, at the time of her mother searching for a groom for her. She recollects her grandmother's words that 'you too will live like a princess, (Hariharan 20). Each of every story ends with Devi's numerous questions. The story of Gandhari is recollected when Devi is exploring her mother's life. Her Grandmother praised Gandhari for her will and pride. She compared Gandhari's sacrifice with Devi's mother Sita's sacrificing her love for music. Grandmother says, 'She embraced her destiny—a blind husband—with a self-sacrifice worthy of her royal blood' (Hariharan 29).

But Devi's interpretation to this story is different. Devi perceived that 'her parents are afflicted by a kind of blindness. In their blinkered world they would always be one, one leading the other, one hand always in the grasp of another' (Hariharan 29). Grandmother's another story has a mythological reference to one of her relatives Uma. Uma is a victim of disaster yet she is courageous and revolutionist like Amba in Mahabharata. With the story Devi has learnt not to bend over to the dire circumstances; which, nevertheless make a woman strong and adamant towards the challenges and finally lead her to victory.

Dev's character reveals 'psychological alienation'. After many proposals Devi's mother Sita fixes Devi 's match with Mahesh and Devi agrees to a negotiated marriage like a good Indian girl by giving

respect to her mother's words. Devi's broad-mindedness, education and experiences challenge many blind beliefs, but she sheds them to fulfil her mother's desire and to uphold the family reputation. Sita arranges face to face interaction with Mahesh and he has honestly confessed that he will be touring most of the time. He also informs her that his father and a maidservant will be there with her and she has to be lonely sometimes. Mahesh says, "I will be in Bangalore only ten days of the month, ... 'Are you ready to accept that? My father is there, of course, and our old maidservant, but you will be lonely sometimes. Have you thought of that?'" (Hariharan 22)

Devi thinks that she could cope with this problem and in fact she admires Mahesh and admits his honesty saying, he needs a woman who will be a wife and mother. In the beginning of her conjugal life, she has her father-in-law's company who fills her mind with the mythical stories and anecdotes of the pious women which tell her that the greatness of an Indian woman always lies in serving her husband. However later on, she realizes that she is unable to cope up with Mahesh's attitude towards marriage and her aloofness. Mahesh's professional tours and other related activities keep him totally preoccupied and he fails to spend time with Devi. This slowly causes emptiness in her heart and leads to 'Psychological Alienation' in her.

While Devi was alone in the absence of Mahesh, her loneliness used to be comforted by her father-in-law Baba. Devi remembers her grandmother while being in the company of Baba. Her father-in-law's stories are aimed at virtues of an ideal wife. Unlike her grandmother stories, they are not ambiguous, but celebrate the womanhood. He tells Devi that a woman can also lead her man to spirituality and could also excel her husband by leading a virtuous life (*pativratyam*). Devi thinks her grandmother's stories are prelude to her womanhood whereas his stories are for a woman who has already reached the goal that will determine the guise her virtue will wear. She further understands that, "his stories are never flabby with ambiguity, or even fantasy; a little magic perhaps, but nothing beyond the strictly functional. They always have for their centre-point an exacting touchstone for a woman, a wife." (Hariharan 51)

Baba tells Devi a woman can also lead her man into spirituality and could also excel her husband by leading a virtuous life (*pativratyam*). She thinks her grandmother's stories are prelude to her womanhood whereas his stories are for a woman who has already reached the goal that will determine the guise her virtue will wear. She further understands that: his stories are never flabby with ambiguity, or even fantasy; a little magic perhaps, but nothing beyond the strictly functional. They

always have for their centre-point an exacting touchstone for a woman, a wife (Hariharan 51) As a Sanskrit scholar, he could quote endlessly from Sanskrit scriptures on feminine virtues and a woman's position in society. 'All men, droned Baba, are enjoined to cherish women, and look after them as their most precious wards. Listen,' he said, and I waited for his voice and face to be elevated, taken back in time to the unambiguous, magisterial days of Manu.' "Fathers, brothers, husbands and brother-in-law should honour brides, if they desire welfare. Where women are honored, there the Gods delight, where they are not honored, there all acts become fruitless" (Hariharan 65). And 'Women,' said Baba, 'have always been the instruments of the saint's initiation into Bhakti' (Hariharan 65) And 'you see it takes the wife's flame of dharma to light within a man, the divine lamp that is rusting with neglect' (Hariharan 66).

The path a woman must walk to reach heaven is a clear, well-lit one. The woman has no independent sacrifice to perform, no vow, no fasting; by serving her husband, she is honored in the heavens. On the death of her husbands, the chaste wife, established in continence, reaches heaven, even if childless, like students who have practiced self-control. (Hariharan 55) Her father-in-law appears to be good and teaches Devi how to be a good wife. The irony is that Baba's wife has forsaken him and the children to go in search of God. The servant maid Mayamma reveals the fact that his wife, Parvatamma felt suppression in his company and left home in search of independent salvation. Mayamma tells the story of Parvatamma that she has gone in search of god after she has fulfilled her household duties. She has written a letter to her husband in his absence and handed it over to Mayamma and left home. As a free individual she has directed her path. She has been successful in knowing what she is and what she wanted. And thus, she has left home forever for her only death is a 'home-coming'. Devi compares Parvatamma with her grandmother and finds Parvatamma is an enigma. Devi thinks, 'Parvatamma had been more ambitious. She had, like a man in a self-absorbed search for a god, stripped herself of the life allotted to her, the life of a householder' (Hariharan 64). It took long time to Mayamma to forgive Parvatamma for her faithless attitude. But Devi has understood parvatamma predicament after listening to Baba's Manu inspired stories that woman has also got the right to seek spiritual salvation.

Baba's stories advance a woman's role in bringing salvation in husband's life. He insists that a woman can attain spiritual realm with her chastity and virtue. With the story of Jayadeva, Baba has told Devi that man has to see the spiritual light in one's wife and that is

what exactly happened in the life of Jayadeva. While Jayadeva was writing Gita Govinda, his wife has got the fortune to see the God Vishnu which is a boon denied to him.

Devi has recollected the story of Ganga when she is decided to leave Mahesh without a child. Devi did not understand why her grandmother told the story but Devi understood it when the time comes to leave her husband without a child. Ganga marries the king Santhanu on condition not to ask whatever she does. Each year Ganga bears a son and drowns the baby in the river. She tells the king that what she is doing is only for the infant's welfare. But the king stops her at the eighth baby and thus Ganga leaves the king with the son for his fate.

Devi did exactly as Ganga wanted to humiliate and desert Mahesh without a child. As Devi is fed up with Mahesh's nagging for a son Devi thinks 'You have trampled on your marital vows, I say like Ganga. For that you will be left alone, without wife and child, (Hariharan 95). Devi understood the inner meaning of her grandmother's story that 'to be a good mother, to be a mother at all, you have to earn the title, just as you have to renew your wifely vows every day. (Hariharan 89)

Devi has her own opinion and aspiration regarding her life. This attitude towards the life can be observed in her personality. Those stories have never given a thought back when she has taken her own decision to protect her individuality. Therefore, Devi says in the Prelude to the novel, "I must have asked grandmother why? Thousands of times?" (Hariharan 75) Githa Hariharan has illustrated this fact in her novel and it has been observed the women depicted in the novel, struggle for their survival and to endure the trials of their womanhood. The ways chosen by the women might be different but they all are means of survival.

The novel having the colours of feminism deals with the lives of these three women who belong to different generations and experience hardships despite their attempt to lead lives of ideal women. These three characters faced humiliations and led unfulfilled life in their early stage of their married life but by the end of the novel all the three tried to see themselves and gave a space for their self. They celebrated themselves as free individuals after they are relieved from their marriage knot. Each individual has responded in her own way to provide space for her 'self'. They walked on the tightrope and struggled for balancing their relations and also for some means of survival they could fashion for themselves.

Githa Hariharan's *The Thousand Faces of Night* shows how the women are torn between tradition and modernity in trying to shape their lives in their own ways

and, in doing so, recalls and reinterprets the great myths recorded in Sanskrit - the Mahabharata and the Ramayana - to show changes in the relationship between the sexes. Hariharan's technique of story-telling is to restore the lost Indian tradition and how women in Indian myths lived and could assert themselves their place in society. Hariharan's use of citing mythological stories in which the dynamism and the women identity have been celebrated; in turn she inter-related the stories to the woman characters while confronting challenges in their life. As a matter of fact, the 'Thousand Faces' may be referred as 'Thousand Thoughts' that highlights the concept of "living for one self." Githa Hariharan has given a hint to the reader that bondage of marriage is one of the obstacles for a woman to retain her 'self.'

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Importance of Program Evaluation in English Language Education

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Abstract— *The purpose of this paper is to discuss the importance of program evaluation in English language education. Evaluation is a part of our life and we often evaluate every aspect of our life. We make value judgment like 'The film is super', 'He is a nice person' or 'She is very kind' etc. In fact, we are good at negatively evaluating others very often. These judgments are based on our feeling towards them and our preferences. Such type of everyday casual judgment can become a piece of research if there is a question, data analysis and interpretation of the data. The paper explains the meaning and types of evaluation and it argues that program evaluation is very important in English language education since it provides evidence for improvement, consolidation, refinement and modification of the program. This paper also discusses the possible evaluators of the program, types of information needed for the evaluation and the methods to be used in evaluating an English language educational program. Furthermore, the paper explores some practical steps for designing a program evaluation.*



Keywords— *program evaluation, improvement, English education*

I. INTRODUCTION

The purpose of this paper is to discuss the importance of program evaluation in English language education. Evaluation is a part of our life and we often evaluate every aspect of our life. We make value judgment like 'The film is super', 'He is a nice person' or 'She is very kind' etc. In fact we are good at negatively evaluating others very often. These judgments are based on our feeling towards them and our preferences. Such type of everyday casual judgment can become a piece of research if there is a question, data analysis and interpretation of the data. The paper explains the meaning and types of evaluation and it argues that program evaluation is very important in English language education since it provides evidence for improvement, consolidation, refinement and modification of the program. This paper also discusses the possible evaluators of the program, types of information needed for the evaluation and the methods to be used in evaluating an English language educational program. Furthermore, the paper explores some practical steps for designing a program evaluation.

II. TEST, ASSESSMENT AND EVALUATION

Before defining the term evaluation, it is better to know two common terms that are used in language education: test and assessment. They are used as synonyms; however, both of them are different. Test is "a way of discovering, by questions or practical activities, what someone knows, or what someone or something can do or is like" (Cambridge Advanced Learners Electronic Dictionary, 2005). Genesee and Upshur, (1996) defined it as a method used to collect information about something observable. Test is a tool used to measure the performance of a learner. In short, it can be any instrument that measures skills, performance and knowledge of learners.

In contrast to test, to assess is "to judge or decide the amount, value, quality or importance of something" (Cambridge Advanced Learners Electronic Dictionary, 2005). Assessment "refers to a variety of ways of collecting information on a learner's language ability or achievement" (Brindley, 2001, p. 135). According to Nunan (1992) it is "the process and procedures whereby we determine what

learners are able to do in the target language” (p. 185). Furthermore, assessment is the process and procedures that determine learners’ knowledge and skills. In other words, it is the process of estimating or measuring the ability of a learner using grades and marks and assessment uses test scores. In conclusion, assessment is the process and means of judging learners’ level of knowledge and skills whereas tests are only one of the tools used in assessment.

Although the terms assessment and evaluation are used interchangeably, they are not the same since assessment is only a part of evaluation. Evaluation is an umbrella term that includes both tests and assessment as they are tools used in evaluation. Assessment is specific and narrow, whereas evaluation is general and broad. According to Genesee (2001) assessment is used to know the achievement of a learner whereas evaluation includes all aspects of learning and teaching. “To evaluate is to assess the worth or value of something” (Robson, 2000, p.3). Cambridge Advanced Learners Electronic Dictionary (2005) defined it as “to judge or calculate the quality, importance, amount or value of something.” Similarly Longman Dictionary of Contemporary English (2003) defined the term evaluation as “a judgment about how good, useful, or successful something is” (p. 534). Gronlund (1981) defined it narrowly as “a systematic process of determining the extent to which instructional objectives are achieved by pupils” (p.5). According to Nunan (1988) evaluation is not “simply a process of obtaining information, it also a decision-making process” (p.118). Evaluation makes value judgment about something using the data collected in order to improve it, modify and to change it. Evaluation is the process of judging the value and the quality of something. In short, evaluation is the process of collecting information, making inferences from it and reaching a value judgment based on the data.

III. PROGRAM EVALUATION

According to Fink (1995) program evaluation is the examination of a specific program systematically with an aim to assess or improve it. It is judging the quality of a program or a study by collecting and interpreting data. Likewise, Patton (2008) defined it as “the systematic collection of information about the activities, characteristics, and outcomes of programs, for use by people to reduce uncertainties, improve effectiveness, and make decisions” (p. 39). Program Evaluation can be specific and general. Specific evaluation is done by assessing a program against its stated objectives or assessing its features, strength and weakness. Furthermore, it is done to see the effectiveness and efficiency of the program. According to Chen (2005) there are three steps involved in

program evaluation: identifying stakeholders’ needs, choosing suitable method for the evaluation and doing it. The current trend in program evaluation is to use mixed methods. To put it in another way, program evaluation is the process of collecting, analyzing and interpreting information about a program to improve it. Improvement of the program can be done at two different timings: during the program or after the program depending on the type of evaluation used.

3.1 Types of Program Evaluation

Program evaluation can be divided into three types based on the focus, the purpose and the duration of the time. In terms of focus program evaluation can be either process oriented or outcome based. Process oriented evaluation focuses on the ongoing planned activities of the program whereas outcome oriented focuses on the result of the activities. The former evaluates how far the activities are carried out while the latter deals with what outcome it has produced (Scheirer, 1994). There are two group of program evaluation depending on the purpose. According to Scriven (1967) purposive program evaluation is of two types: formative and summative. Formative evaluation examines the working of the program by examining the data during the program. The main purpose of formative program evaluation is to develop and improve the ongoing program. Unlike formative evaluation, summative evaluation is done only after the program is completed to see the merits of it. Summative evaluation is not capable of improving the ongoing program; however, it provides information for the modification of the succeeding program. Both formative and summative together provide comprehensive idea about the program. The third type is based on the time that evaluation takes to complete it. Program evaluation can be both large scale and small scale. Professional evaluators or researcher do large scale evaluation whereas practitioners like teachers do small scale evaluation in their teaching context.

IV. IMPORTANCE OF PROGRAM EVALUATION IN ENGLISH LANGUAGE EDUCATION

In English language educational context, program evaluation is very important because the success and the failure of a program directly or indirectly affect the society in general and the learners in particular. It is imperative to see whether a program is successful or not and find out the reason why it has failed to achieve its intended outcome. Program evaluation enables us to discard the program or change it if it is not working appropriately. It tells us whether to continue with the program and help us to discover how to improve it and what should to be done further. Program evaluation helps us:

- To see whether a program is successful or not;
- To discover the reasons for the failure;
- To find out whether objectives are achieved or not;
- To understand why objectives are not achieved;
- To provide some remedial measures;
- To make appropriate and effective decision;
- To decide whether a program or course needs to be changed, modified or altered;
- To see the effectiveness of a program;
- To guide stake holders;
- To determine which activities are better;
- To see what has been achieved so far;
- To maximize the success rate of an ongoing program;
- To improve an ongoing program;
- To see whether the students are learning what they are supposed to learn;
- To see whether a program is working the way it should be;
- To provide information about of the program;
- To assess and enhance collaboration among different stakeholders;
- To understand the needs of different stakeholders and accommodate them in the program;
- To ensure whether the needs of different stake holders are included in the program and
- To determine the priorities of the program.

Evaluation provides evidence for the program which encourages and enables the evaluators to assess the effectiveness of the program. It helps them to make decision and to decide the appropriateness of the program. Program evaluation tells us the suitability of the program and the stake holders' and the participants' preferences, needs, worries and concerns about the program. Furthermore, evaluation can consolidate, improve, develop, refine and advance the program.

V. WHO EVALUATES?

An English language educational program is a part of society and created by society and it is functioning in social context. Therefore, the following multiple competing stakeholders are involved in the program evaluation.

- Administrators
- Teachers
- Students
- Parents
- Policy makers
- Funding authority
- Community

- Employers

All will have their own different and varied perceptions about the program, the evaluation and the purposes of program evaluation. Teachers are considered as right people in carrying out formative evaluation (Brown, 1995). Since the emergence of student centered approaches in education students are involved in evaluation (Nunan, 1988). Furthermore, learners are active participants in evaluation; therefore, involving them in the process of the evaluation makes learners feel responsible. Even outsiders like research scholars and experts can also evaluate a program.

VI. TYPES OF INFORMATION NEEDED

What types of data are required for a program evaluation? Multiple data are needed in order to have a very comprehensive picture of the program. Both qualitative and quantitative information are used to evaluate a program. Data from wide range of sources from inside and outside classroom are collected. In short, all relevant information related to the program is to be collected. To be specific, we need information about:

- Student's performance, their needs and interests,
- Student's previous learning experience, preferred learning styles and learning strategies;
- Students' issues, worries and concerns;
- Their attitude towards education, learning English, the program and the instruction;
- Their view on teaching, teachers and instructional materials;
- Students' personal, family, medical and health background;
- Needs of the different stakeholders;
- Needs of the labour market;
- Aims and objectives of the programs;
- Teaching methods, learning methods and the students' evaluation methods;
- Demands of the society;
- Status of English;
- The value that the community has on education and learning English;
- Vision and mission of the institution that provides the program;
- Course syllabus, course description and curriculum and
- The intended advantages of the program.

VII. DATA COLLECTION TECHNIQUES

Variety of methods and techniques are used to collect the required data for the evaluation. Both qualitative and quantitative data are needed for the evaluation. The following are the most common techniques that are used in program evaluation:

- Tests, Exams and Continuous Assessment Tools;
- Questionnaire;
- Need Analysis: students, employers;
- Interviews- in-depth interviews are done to explore the views, attitudes and perception about the program;
- Observation. It can be both participant and non-participant observation;
- Learner diaries and self-report;
- Students writing journals;
- Portfolio analysis;
- Counseling sessions with students, parents and other stake holders.

VIII. PRACTICAL STEPS IN DESIGNING EVALUATION

Evaluation consists of four related components: deciding the purpose, identifying and collecting relevant information, analyzing and interpreting the collected information and making appropriate decisions based on the evidence collected (Ganese and Upsur (1996). Nunan (1992) suggests these eight steps to be followed while designing a program evaluation.

- a. What is the purpose of the evaluation?

First, we must have clear and definite aims and objectives before starting the evaluation.

- b. Who is the audience for the evaluation?

Second, we need to identify the people who are involved and interested in the evaluation.

- c. What principles and procedures should guide the evaluation?

Third, the principles and procedures that guide the evaluation should be stated precisely before starting the evaluation because each participant will have their own set of beliefs, perceptions and objectives. For example, if we have more than one interest group in your evaluation, then we have to decide no one will have privileges, special rights like vetoes. There should not be any secret reporting to anyone; however, we need to keep data confidentially.

- d. What tools, techniques and instruments are to be used?

Fourth, we decide the types of information needed and how they are going to be collected. Since tests and assessment alone cannot provide a complete picture of the

program, multiple techniques are to be used to collect data from different sources.

- e. Who should carry out the evaluation?

One of the most important decisions to make about the program evaluation is who is doing the evaluation. Many options are available. We decide whether the evaluator is an outsider like an expert or insiders like teachers and students.

- f. When should it be carried out?

Depending on the purpose of evaluation decide whether it is during the program or at the end of the program.

- g. What is the time frame and budget?

It is essential to have realistic time frame for the evaluation and plan the budget.

- h. How to report the evaluation?

Finally, we need to decide how to report the evaluation. Is it qualitative or quantitative?

IX. CONCLUSION

Evaluation provides evidence about a language education program so that we can make informed decisions about it. Evaluation can be done during the program or at the end of the program based on the purpose of the evaluation. Varieties of information are required for program evaluation. Therefore, both quantitative and qualitative techniques are used to collect information about the program. Either an outsider an expert or an insider like teachers can evaluate a language education program. The current trend is to involve students in the process of evaluation. The main limitation of program evaluation is that it cannot generalize the information as the evaluation is context specific and subjective.

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One City, Many Lives: Exploring the Quintessence of Mumbai City in the Movie *Dhobi Ghat*

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Abstract— *Mumbai is a thriving metropolis that has long been known as the "City of Dreams" because it has a reputation for being a place where anyone can succeed. Dhobi Ghat released internationally as Mumbai Diaries in 2010 directed by Kiran Rao, shows an alternative aspect of the city that is not frequently depicted in mainstream cinema. The story traces the journeys of four characters as they struggle to overcome their individual obstacles while navigating the metropolis. A close-up view of Mumbai's underbelly, with all its social and economic inequalities is given via the eyes of these folks. The complex topics discussed in the film will be examined in this paper along with how they relate to the socioeconomic conditions on the outskirts of Mumbai.*



Keywords— *City, Citylife, Metropolis, Mumbai*

Mumbai is a bustling metropolis that has long been regarded as the city of dreams due to its reputation as a place where anyone can make it big. However, the movie, *Dhobi Ghat* (2010) which was released internationally as *Mumbai Diaries* presents a different side of the city that is not often portrayed in mainstream cinema. The narrative follows the lives of four characters as they navigate their way through the city, each struggling with their challenges. Through the lens of these characters, we get an intimate peek into the underbelly of Mumbai, with its social and economic disparities. This paper aims to explore the complex themes present in the movie and how they reflect the border socio-economic realities of Mumbai city.

Mumbai is the capital of the Indian state of Maharashtra and one of the largest cities in the world with a population of over 20 million people. It is located on the west coast of India and is known for its bustling streets, beaches, and diverse culture. Mumbai was once a group of seven separate islands before being joined together by land reclamation over the years. The city has a thriving economy, with many businesses and industries headquartered. Mumbai has a rich history dating back to the 3rd century BC when it was a part of the Maurya Empire. It has since

been ruled by various empires and has become a city of vibrant energy with a mix of modern and traditional lifestyles. The city is often referred to as the 'City of Dreams', as it is the center of the Indian film industry, known as Bollywood.

Mumbai is the hub of the Hindi movie industry and is producing over 2000 movies a year, making it one of the most prolific film industries in the world. Mumbai's contribution to Indian cinema goes beyond just the number of movies produced. It serves as the primary center for all aspects of filmmaking, from casting to production to post-production. The city's diverse and vibrant culture has shaped the styles, themes, and narratives of Indian cinema. Over the years, a distinct Mumbai-based film language has emerged, characterized by its use of colloquial Hindi, the incorporation of local landmarks and neighborhoods, and its exploration of social issues that affect the city's population. Mumbai's significance in Indian cinema is also reflected in the fact that it has become a popular destination for tourists who wish to explore Bollywood and experience the magic of Indian cinema firsthand.

The urban anguish that has come to characterize life in large cities is vividly captured in the movie *Dhobi*

Ghat (Mumbai Diaries) released in 2010. This movie is full of moods and emotions, which marks Kiran Rao's sensitive directorial debut. She deftly manipulates her characters to examine the much-discussed ethos of Mumbai without being sentimental. Despite the differences in the four distinct protagonists' experiences, they all share a common thread. It's a somewhat dysfunctional quartet that is frantically looking for a foundation amid the shifting sands of a confusing metropolis.

The title of the movie *Dhobi Ghat* is an area in Mumbai that is one of the busiest and most vibrant hubs of the city. It is traditionally known as the laundry district where the dhobis i.e. the washermen, come to wash clothes for people of the city. The area stands out for its rows of outdoor laundry stations, where the dhobis wash an astonishing number of clothes daily. The place reflects the charm that resonates with Mumbai – with its teeming masses, chaotic streets, and distinct aura. Dhobi Ghat is a center of attraction for tourists, photographers, and filmmakers because of its scenic beauty, outlandishness, and ability to capture the daily life of ordinary Mumbaikars. The district is also a fitting metaphor for the film itself as it emphasizes the interlocking lives of some characters who come from different social and economic backgrounds, yet their desires are connected by dhobi ghat.

As mentioned the movie showcases the lives of four individuals from different backgrounds, whose paths cross in the bustling city of Mumbai. The film's protagonist is a lonely artist, Arun, played impeccably by Aamir Khan, who is entangled in a loveless relationship. In contrast, the character Munna, played by Prateik Babbar, is a young laundryman who dreams of becoming a Bollywood actor. The film also features two women, Yasmin played by Kriti Malhotra, a recently married immigrant, and Shai, played by Monica Dogra, an American- Indian investment banker. The characters' lives intersect and eventually culminate in a poignant climax.

Mumbai's dhobi ghat serves as a crucial metaphor for the movie, representing the socio-economic disparity in the city. The way the laundry workers (dhobis) of the ghat live and work in stark contrast to the upscale areas of Mumbai portrays the disparity in the lives of different social classes in the city. Moreover, the chawls (tenements) symbolize the cramped living conditions of Mumbai's lower and middle-class residents, highlighting the struggles they face on a day-to-day basis. Yasmin, an upper-class woman, enjoys a luxurious apartment in Colaba while Munna, a low-caste laundry boy, resides in a tiny dark room in a crowded chawl. Similarly, the apartment in which Arun lives is a representation of Mumbai's upper class, where the rich can detach themselves from the harsh realities of life.

The film captures the city's varied ambiance that ranges from the luxurious apartment complexes of the elite to the dark and grimy chawls in which the majority of Mumbaikars reside. In that way, the film showcases the reality of Mumbai City which is often glossed over in mainstream cinema. As a result, by utilizing the city's spaces as metaphors, Kiran Rao effectively portrays the social, economic, and cultural dimensions of Mumbai.

The grit and chaos of the city are prominent themes in Mumbai, and it is no different in *Dhobi Ghat*. The film portrays the swarming streets of the city, the crowded public transportation, and the overwhelming heat and noise, all of which add to the character of the city. The audience is taken on a journey through the city, seeing different neighborhoods, each with its personality and quirks. Despite the chaos, there is a sense of community and resilience that comes through in the film. The character navigates the city with tenacity, whether it is Shai exploring the hidden corners of Mumbai or Munna hustling to make a living. The city's vibrancy and energy are infectious and it is impossible not to feel its pull. Ultimately, Mumbai is a character in its own right, one that is integral to the story and a testament to the city's enduring allure.

The movie can be viewed as a reflection of the diversity and multiculturalism that characterizes Mumbai. Through the portrayal of the lives of the four main characters, the movie captures the multifaceted nature of the city and the different worlds that coexist within it. The movie exposes the class divide and the disparities that exist in Mumbai but also highlights the tolerance and coexistence among its diverse population. The use of multiple languages, the celebration of various festivals, and the portrayal of the different Cultural practices that coexist in the city serve to showcase the cosmopolitan nature of Mumbai. The movie also highlights the role that the city plays in creating a sense of belonging among people from different backgrounds and how its spaces become the site of multiple narratives and experiences. The movie represents Mumbai as a city where diversity and multiculturalism are celebrated and coexist with tolerance and respect for one another.

A glaring discrepancy between the rich and the poor could be seen in the movie. The film juxtaposes Shai's lavish lifestyle with Munna's lived experience in a slum. While Shai enjoys the comforts of a spacious apartment and a bustling social life, Munna lives in a cramped dwelling with intermittent access to necessities like water and electricity. Through Shai's lens, the movie explores the city's stark stratification, as high-rise buildings stand in the same vicinity as shanties. It's a testament to the city's extreme economic inequality, where the wealthy and destitute

coexist. Furthermore, the film touches upon the idea of upward mobility, as Munna aspires to escape his impoverished background through his artistic pursuits. Kiran Rao's portrayal of the urban landscape in Mumbai exposes its harsh realities, where the rich and poor occupy two vastly different worlds.

Loneliness and isolation in the city are portrayed in multiple ways throughout the film. Arun's character is a prime example of someone who is deeply lonely despite being surrounded by crowds in the city. He is unable to connect with anyone on a meaningful level and spends most of his time alone in his apartment. Similarly, Munna, the dhobi, is isolated in his way due to his lower socioeconomic status and lack of connections in the city. His job as a washerman keeps him on the fringes of society, and he too struggles to form meaningful relationships. Through these two characters, the film illustrates the alienation and disconnection that can occur in a city as vast and diverse as Mumbai. The theme of loneliness also plays into the idea of anonymity in the city, as individuals can easily get lost in the sea of people without ever being noticed or approached.

Mumbai can be seen through the experiences of the characters in the movie *Dhobi Ghat*. Yasmin, an immigrant from a small town, struggles to adapt to the city and finds solace in recording her experiences on videotape. Munna, a laundry worker, dreams of becoming an actor but is stuck in his low-paying job and barely managing to make ends meet. Shai, a young investment banker, seems to have it all but is discontent with her life and finds herself drawn to the chaos and unpredictability of the city. These characters represent the different facets of the struggle for survival in Mumbai, a city that demands constant resilience and adaptability. Through their stories, the movie highlights the harsh realities of life in the city, where even the most necessities can be hard to come by, and the pressure to succeed and make a living can be overwhelming.

The city of Mumbai in Kiran Rao's *Dhobi Ghat* can be seen as a character in its own right. Throughout the film, the city is presented as a living, breathing entity with its distinctive personality, history, and mood. The varied landscapes of Mumbai serve as a backdrop for the characters' lives and offer insights into the city's rapid transformation. The city's many slums, traffic-ridden roads, and busy bazaars all contribute to the sensory experience of the film. The director's use of sounds, such as the constant hum of traffic, the chatter of people, and the haunting call to prayer, further creates the mood of the city.

Mumbai is not just a setting for the film but rather an active participant in the story, shaping the lives and actions of the characters, and ultimately leaving a lasting impression on the viewer. Kiran Rao has effectively

captured the essence and mood of Mumbai city, which has a character of its own. The scenes set in the crowded Chor Bazaar, the vibrant Marine Drive, and the serene Banganga Tank allow the audience to immerse themselves in the city's landscape. The use of real locations also serves to ground the narrative in reality and adds a layer of depth to the characters. For example, Shai's interest in photography leads her to explore the city and its people, as seen through her lens. The city's characteristic sounds and sights – honking cars, street vendors, and slums – serve as an ode to the city's resilience and contribute to the film's poignancy. Overall, Kiran Rao's decision to use real locations enhances the authenticity of the film and imbues it with a unique sense of nostalgia.

The flexibility and energy that the city's citizens possess are mirrored in the actions of the characters, who demonstrate resourcefulness and determination amid their struggles. In essence, Mumbai is a character whose presence is felt throughout the film, embedded in its very essence, driving the themes of aspiration, survival, and opportunity. The film shows how Mumbai offers a plethora of chances for the characters to find their way in life, seek fulfillment and meaning in their existence, and explore themselves in a bustling, unpredictable city that never sleeps.

One of the most striking aspects of Mumbai city, as portrayed in *Dhobi Ghat*, is the striking contrast between the glitz and glamour of Bollywood and the gritty reality of everyday life for the city's working-class inhabitants. Through the character of Arun, an introverted artist who lives in a cramped apartment in Mumbai's rundown Chawl district, the film explores the harsh realities of poverty, overcrowding, and social isolation that plague many of the city's residents. At the same time, however, the film also functions as a love letter to Mumbai, highlighting its beauty and vitality through stunning establishing shots and vivid cinematography. Whether capturing the hustle and bustle of the city's crowded streets or the quiet beauty of its black alleys and colorful neighborhoods, *Dhobi Ghat* offers a complex and nuanced portrayal of one of India's most dynamic and multifaceted cities.

The experiences of four different protagonists in the movie may differ, but they all share a common theme. It is a dysfunctional foursome that is frantically looking for a place to land in the changing sands of a confusing metropolis.

The first protagonist Shai's fascination with Mumbai is rooted in her desire to explore beyond what she knows and what she is used to, which is evident in her choice to venture out into the city on her own. Her interactions with Mumbai are colored with a strong sense of curiosity, as she becomes increasingly interested in the

people, places, and cultures that she encounters while exploring the city. However, this fascination is also tinted with a sense of detachment, as she keeps herself at a safe distance from the realities of life in Mumbai. This is particularly evident in her casual association with the Dhobi Ghat washermen, whom she views as “exotic” and “otherworldly”, but doesn’t truly engage with on any real level. Ultimately, Shai’s fascination with Mumbai is an attempt to break free from the monotony of her life, but it is also a reflection of her privilege and her inability to truly understand the complexities of the city and its people.

Arun, the young artist who comes to Mumbai from the country, chooses a solitary life in the city as he tries to find inspiration for his work. Despite his isolation, Arun tries to engage with the vibrant city by exploring its different neighborhoods, visiting art galleries, and attending a social gathering at Shai’s house. However, he remains detached from the people around him, even from Shai, who seems attracted to him. Arun’s only real connection is with his grandmother, who lives in the countryside, whom he calls often and shares his thoughts and musings with her. The city’s overwhelming chaos and intensity seem to make it difficult for Arun to find his place in it, and his need for seclusion leads him to retreat further from his surroundings. His solitariness highlights the challenges that come with pursuing a creative life in Mumbai and the extent to which it requires sacrifice and detachment.

In *Dhobi Ghat*, the character of Munna epitomizes the struggle of many immigrants who come to a big city like Mumbai in search of a better life. Munna, who moves to the city from Bihar, works as a laundryman and is constantly striving to improve his situation. He has dreams of becoming an actor, but the harsh reality of his existence in the city makes it a distant dream. Munna’s struggle is portrayed through his relationship with Shai, a photographer, who captures his life through the lens of her camera. Munna’s story highlights the challenges of living in a city where opportunities are few, and the cost of living is high. Through this story, we can see the harsh realities of urban life, but also witness the resilience and determination of the human spirit and overcome adversity.

Furthermore, the movie highlights the rapid transformation of Mumbai from a city of dreams to a city of broken dreams. The character of Yasmin, an aspiring actor who moves to Mumbai from a small town, represents the hopes and aspirations of millions of people who come to the city with dreams of making it big in showbiz. However, as the movie progresses, it becomes apparent that Yasmin’s hopes are shattered as she struggles to find work and make a living in the city. Moreover, the character of Shai, an NRI who comes to Mumbai to explore her roots, discovers the

harsh realities of life in the city. She encounters various individuals from different walks of life who have been forced to leave their homes and live on the streets due to poverty and lack of opportunities. Thus, through the portrayal of these characters and their experiences, the movie *Dhobi Ghat* highlights the dark side of the glittering city of Mumbai.

The streets of Mumbai are a bustling and chaotic network of lanes, alleys, and avenues that epitomize the city’s energy and diversity. These streets are lined with vendors selling everything from street food, clothing, and electronics to flowers and handicrafts. The unique architecture of Mumbai’s buildings, ranging from colonial to modern, creates a stark contrast between old and new. The sidewalks are always packed with people walking, commuting, or simply taking in the sights and sounds of the city. The streets of Mumbai are also home to a staggering number of small businesses, ranging from tiny mom-and-pop shops to large multinational corporations. Despite their undeniable vibrancy, Mumbai’s streets can be overwhelming for visitors or newcomers, especially during rush hour or monsoon season. However, it is impossible to truly understand Mumbai without experiencing its streets firsthand.

The city of Mumbai appears as a character itself in the movie, with the various aspects of its identity highlighted in different scenes. The hustle and bustle of the city is evident in the scenes shot in local trains and markets, with the crowded and chaotic streets reflecting the city’s frenetic energy. The stark contrast between the wealthy areas and the slums is also highlighted, with the slums being shown as a place of immense struggle and poverty. Additionally, the city’s diverse communities and cultures are portrayed through the characters that come from different backgrounds, reflecting the unique melting pot that is Mumbai. Kiran Rao’s portrayal of Mumbai goes beyond the stereotypes presented in mainstream Bollywood movies, presenting a nuanced and realistic portrayal of the city’s complex identity. Through the exploration of the city and its inhabitants, *Dhobi Ghat* presents an authentic slice of life in Mumbai.

The dreams and aspirations of the city residents in Mumbai are diverse and varied. Some aspire to become big film stars, while others dream of a comfortable life with security and stability. For many, the city represents a land of hope and opportunity, where they can work hard and achieve their ambitions. The young artist in *Dhobi Ghat*, Yasmin, dreams of fame and success as a writer. The washerman, Munna, dreams of making a better life for himself by becoming a successful actor. The affluent banker, Arun, aspires to leave his monotonous life behind

and embark on a new journey. These dreams and aspirations showcase the range of possibilities and hope that the city of Mumbai provides to its inhabitants. While some may never achieve their dreams, the mere possibility of striving for them represents a significant aspect of the city's allure and fascination.

The complex relationship between Mumbai and its residents is evident in the film *Dhobi Ghat*, where the city is portrayed as both a source of opportunity and despair for its inhabitants. The film highlights the stark contrast between the luxurious apartments of the wealthy and the cramped living spaces of the working class. However, it also demonstrates the resourcefulness and resilience of Mumbai's residents, who often make the best of limited resources and challenging circumstances. The protagonist Arun embodies this complexity, as he navigates between the privileged world of his art gallery clients and the gritty reality of the city's slums. Ultimately, the film portrays Mumbai as a city that both shapes and is shaped by its residents, who strive to find meaning and purpose in a place of intense contradiction and challenges.

Throughout the movie *Dhobi Ghat*, the city of Mumbai plays a central role as both a setting and a character in its own right. It serves as a canvas on which the film's themes are painted, highlighting aspects such as social stratification, globalization, and the transformative power of art. Mumbai's busy streets, diverse neighborhoods, and iconic landmarks provide a vivid and authentic backdrop to the stories of the four main characters, each of whom embodies a different facet of the city. Whether it is the wealthy investment banker looking for an escape from her privileged life, the struggling actor fighting for his big break, or the aspiring artist capturing the essence of Mumbai through her lens, the city is always present, shaping their lives and influencing their decisions. Ultimately, the movie makes clear the importance of Mumbai as both a source of inspiration and a source of struggle for its inhabitants, and as a place where dreams are made and shattered, but where life always goes on.

Dhobi Ghat is a cinematic portrayal of the city of Mumbai that highlights the beauty of the city in all its imperfections. It is refreshing to see how the city's residents were depicted as complex individuals with their own stories and struggles, rather than being relegated to stereotypical roles. Moreover, the film's exploration of class divisions in Mumbai added a layer of depth to the story that is often overlooked in other representations of the city. Overall, *Dhobi Ghat* offered a nuanced and empathetic portrait of Mumbai that was both truthful and respectful.

Kiran Rao's *Dhobi Ghat* is a unique portrayal of Mumbai city which not only showcases the city's beauty but

also delves deep into the complex emotions of its characters. The jarring contrast between the luxurious lives of the elites and the struggles of the working-class citizens is a theme that is explored with sensitivity and depth. The parallel narratives of the four characters are brilliantly woven together by Rao, highlighting the interconnectedness of human lives in a vast and diverse city like Mumbai. The film brings to light the harsh realities of modern urban life, such as loneliness, isolation, and poverty, while also celebrating the warmth and diversity of human relationships.

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The Effectiveness of Teachers' Directives: A Case Study

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Abstract— This paper analyzes the current situation of the effectiveness of teachers' directives in Yuanjiang No.1 Senior High School by means of questionnaires and classroom observations, and makes some suggestions to give effective directives. It is hoped that the research results can provide some teaching insights for teachers. It is found that teachers often use single and direct directives in the classroom, which is not conducive to language input. In the choice of strategies, teachers tend to focus on translation and other strategies like demonstration are used infrequently. In addition, personal factors like teacher's volume and speaking speed also affect students' understanding. The result of the study suggests that teachers should enrich the forms of directives and select directive strategies according to the teaching situation appropriately, so as to promote students' understanding and improve the classroom efficiency.



Keywords— senior high school English classroom, teachers' directive, effectiveness

I. INTRODUCTION

The teacher talk is the language used by teachers in organizing and implementing classroom teaching (Cheng Xiaotang, 2001). It is the main source of students' language input, which means it is the language used by teachers to present classes. The quantity and quality of the teacher talk in class affect or even determine the success or failure of the classroom teaching (Hakansson, 1986). As an important part of the teacher talk, teachers' directives are the way for teachers to impart knowledge, organize the classroom activities and maintain the classroom discipline. In practical teaching, the effectiveness of teachers' directives has an influence upon students' comprehension and their accomplishment of tasks (Su Xia, 2012). Thus, it is absolutely essential to study the effectiveness of teachers' directives.

The effectiveness of teachers' directives directly affects students' understanding and completing classroom activities, thus influencing the teaching effect. Researchers believed that the studies on giving effective directives in

English classroom have certain guiding and referential significance for English teaching practice (Wang Jin, 2010). According to Jia Le (2016:3-4), there are few researches on teachers' directives compared with other kinds of the teacher talk such as questions, feedback and so on. Some researchers on effective teaching methods (Kounin, 1970; Rosenshine & Furst, 1973; EVerson, 1985; Brown & McIntyre, 1992) believed that teachers' directives should be stated clearly, but the researches on how to give clear and appropriate directives are still insufficient (Su Xia, 2012:11). Su Xia (2012) looked at the current situation of teachers' directives. Liu Xiaolin (2008) discussed the functional types and the syntactic structure of teachers' directives. Most researches of the effectiveness of the teacher talk or teachers' directives mainly focus on primary schools (Peng Liang, 2013; Shao Liting, 2017) and junior schools (Li Li, 2011; Lu Yin & Liu Jinmei, 2017; Zhou Shengfei, 2017), while the studies on senior high schools are not sufficient.

II. TEACHERS' DIRECTIVES AND THEIR EFFECTIVENESS

Searle (1969) held the view that directives are speech acts that allow listeners to do something, which is usually used to express commands, suggestions or requests. From the perspective of pragmatic, teachers' directives are a kind of classroom discourse that regulates students' behavior and organizes teaching activities. Ur (1996) pointed out that teachers' directives were used to indicate learning tasks, and at the same time, they limited the methods and steps for students to complete tasks. Scholars in China also had their own understanding of teachers' directives and gave different definitions. Zhu Donghua (2002) believed that teachers' directives were also an important tool for teachers to manage the classroom. Qiao Chengche (2013) further pointed out that teachers guide students to do things through giving directives.

To summarize, the author defines "teachers' directives" as: as the core part of the teacher talk, teachers' directives are what teachers ask or instruct students to do and how to do in the classroom. They are directives for teachers to perform certain functions in foreign language classrooms. Directives in the foreign language classroom have the function of teaching, so teachers' directives are a kind of speech act that teachers ask students to do in the classroom. Teachers' directives can also be used to explain the relevant teaching content and the operation steps of learning tasks.

William and Burden (2004) considered that teachers should state their directives clearly and briefly in class. Good teachers' directives enabled students to clearly understand the requirements or procedures of activities so as to give the expected or relevant oral or non-oral responses in class and participate in classroom activities.

Chinese scholar Yao Mingfa (2009) stated that effective teachers' directives are designed for different classroom context and students to complete classroom communicative activities through various language forms. Zhu Donghua (2002) claimed that simplified directives are effective teachers' directives. He recommended teachers some ways to simplify their directives, such as giving directives with simple sentences and checking students' understanding.

In the author's opinion, effective teachers' directives

are not absolute, but relative. Therefore, the feasible way is to find out the characteristics of teachers' directives and the problematic directives that affect teaching effects, so as to grasp what effective directives are. The author defines effective teachers' directives as: effective teachers' directives refer to directives used by English teachers, which are characterized by reasonable control of the amount of directives, the forms of directives, proper use of directives strategies, and avoidance of problematic directives, so that students can clearly understand what they need to do. Effective directives facilitate students' language acquisition and increase the interaction between students and teachers.

III. RELATED STUDIES HOME AND ABROAD

The teacher talk plays a necessary role in teaching, which takes the responsibilities of communicating with students, imparting knowledge to students, and monitoring the whole teaching process. In foreign language teaching, the teacher talk has a great influence on students' language acquisition.

The study of the teacher talk can be traced back to the 20th century. Ellis (1984) pointed out that the teacher talk referred to what language teachers say to language learners, not to learners in other classes. Based on the definition given by Ellis (2005), most language teachers simplified the language into a language with the characteristics of a foreign language, thus achieving the purpose of communicating with students. Long (2006) pointed out that the teacher talk referred to the teaching language used in the teaching classes to impart knowledge to the students whose first language is also the target language. In addition, Hakanson (1986) argued that the teacher talk was an important factor affecting classroom teaching efficiency. Nunan (1991) held the view that the teacher talk was not only a tool for implementing teaching plans, but also a major source of language input for second language learners or foreign language learners in language classrooms. Teachers' directives are an important part of the teacher talk and students' foreign language learning process. In the 1990s, many western scholars (Parrott, 1993; Ur, 1996; Harmer, 2000) began to pay attention to teachers' directives, and some of them had put forward basic rules on how to give effective directives.

Parrott (1993) believed that directives provided a limited number of opportunities for teachers and students to use the target language to communicate with each other in the language class. Ur (1996) focused on how to give effective directives in EFL classroom because he thought that teachers' explanation of a learning activity played a very important role in teachers' directives. He proposed the following basic guidelines: (1) directives should be prepared in advance; (2) when directives are given, it should be ensured that all students are listening; (3) given directives should be repeated at least once; (4) directives should be as concise as possible; (5) after the directive is given, please give an example; (6) the directive shall be verified after it has been given. Hammer (2000) put forward two basic principles of teachers' directives from the perspective of students' understanding: directives must be as briefly as possible and directives must be logical.

Compared with foreign research on teachers' directives, researches at home in this area started relatively late. The researches on the teacher talk in China started from Zhao Xiaohong (1998). Studies by Zhou Xing, Zhou Yun (2000) and Hu Qingqiu (2007) found that the teacher talk often took up 70% or even 90% of the classroom time in teacher-centered English classroom teaching in China. Guo Linhua (2005) studied directives of English majors in the classroom, analyzed and discussed the structure, usage and quantity of directives. Zeng Qingmin (2004) and Zhou Junping (2006) proposed that only by focusing on improving the quality of language input and creating more opportunities for students to participate in the classroom, can learners' second language acquisition be promoted. Zhu Donghua (2000) pointed out that the teachers' directives must be simple and clear to make them more easier for students, especially the beginners, to understand. He Anping (2003) explored the educational concepts behind the teacher talk and behavior from the perspective of cognitive orientation. Liu Xiaolin (2008) summed up the types of teachers' directives under the theoretical framework of second language acquisition and media theory.

The researches of teachers' directives at home and abroad can provide some guidance and references for teachers. However, these studies mainly focus on classroom teaching in primary or middle school, so the

studies on high school are insufficient. Moreover, most of studies focus on the features and usages of directives, but seldom on its effectiveness. Therefore, this study combined with other relevant studies, hoped to give some ideas in this aspect.

IV. A CASE STUDY DONE IN YUANJIANG NO.1 SENIOR HIGH SCHOOL, CHINA

Teachers' directives not only play a significant part in the class with high occurrence but also show teachers' ability to control the class and their teaching skills. However, in teaching practice, there are a lot of problems in teachers' directives, which influencing the learning efficiency. This paper is aimed at analyzing the current situation of the application of teachers' directives in senior high school classes, finding out the existing problems and exploring the ways to improve the effectiveness of teachers' directives. The research questions are as follows:

1. What is the current situation of the use of teachers' directives in Yuanjiang No.1 Senior High school?
2. What are the major problems of English teachers' directives in Yuanjiang No.1 Senior High school?
3. How can English teachers in senior high school improve the effectiveness of their directives?

4.1 Research Participants

Participants in this research are three English teachers and their own students from Grade 3 in the Yuanjiang No.1 Senior High School, who are willing to take part in this research. All the teachers have a solid foundation of English knowledge and teaching skills. To protect teachers' privacy, the authors use T1, T2 and T3 instead of their names. T1 just graduated from university, so her teaching experience is relatively not sufficient. T2 has rich experiences and students react positively in her class. T3 is the head master of his class and he has high prestige among the students. The students in this research belong to three different classes. The number of students in the three classes is as follows: T1:44, T2: 26, T3:30. The textbook used by teachers and students is written and published by People's Education Press.

4.2 Research methodologies

The methodologies used in this paper include the questionnaires and the classroom observations.

The questionnaire survey is designed to investigate

the students' attitudes and expectations towards of the English teachers' directives in senior high school. The subjects of the questionnaires are the students of three classes with the total number of 100.

The classroom observations recorded the teaching process, which aims to collect intuitively the data from a bystander's view. The author will try to analyse the gathered data based on the research questions.

4.3 Data Collection

The data collection includes the questionnaires and the classroom observations.

For the data collection of the questionnaires, the purpose of the questionnaires is to collect the students' feedback and expectations on the teacher's directives from the perspective of the students, which makes the data for the entire study more comprehensive and objective. The total number of the questionnaires delivered to the students in the three classes is 100, and the number of valid questionnaires are 93. The questions in the questionnaire consist of 4 parts: students' feedback and expectations on the importance, amount, form and strategy of teachers' directives, and students' understanding of the current teachers' directives and the reasons that hinder their understanding.

For the data collection of classroom observation, the

Table 5-1 The amount of direct and indirect directives

	T1	T2	T3	Total	Percentage
Direct directives	138	115	122	375	70.2%
Indirect directives	46	62	51	159	29.8%
Total number	184	177	173	534	100%

As the data shown in table 5-1, 534 directives were given by three English teachers in six English lessons, of which 375 were direct directives and 159 were indirect directives. Indirect directives accounted for 29.8% and direct directives accounted for 70.2%. From the table 4-1 we can clearly see that the application of direct directives was almost 2.5 times that of indirect directives, which meant teachers preferred to use direct directives to give orders and organize activities. However, teachers didn't attach great importance to the indirect directives and were more teacher-centered, which was also affected by Chinese educational characteristics. Because of lacking teaching experiences and not familiar with the students, T1 used

author transcribed all the class recordings into materials in order to analyze the current situation of the effectiveness of teachers' directives, find the problems and make some suggestions on giving effective directives. The author recorded the lessons after asking for teachers' permission and took observation and recordings at the back of the classroom. Six lessons are recorded separately. Each teacher has two lessons, 45 minutes each. In order to ensure the objectivity of recordings, the author did not have communication with teachers or students throughout the recording. Besides this, the data of the questionnaires and the classroom observations were processed by quantitative and qualitative analysis.

V. DATA ANALYSES AND FINDINGS

5.1 Classroom Observation Data Analysis

(1) The amount of teachers' directives

When counting the amount of directives, the author counted the data of six lessons, each teacher has two lessons, each lesson lasts 45 minutes. The author divided directives into direct directives and indirect directives, and then counted their amount separately and their proportion to the total number of directives respectively. The results are presented in the following table 5-1.

most direct directives to organize the class among three teachers.

The direct directives are short, clear and easy to be accepted by students, by this way the teaching time also can be saved. However, if students do not pay attention to the class or are not familiar with the form of directives, they may be confused about that. Compared with direct directives, indirect directives are more euphemistic, which can fully consider the students' feelings and reduce their tension and anxiety. By using indirect directives, the classroom atmosphere will become more harmonious at the same time.

(2) The forms of teachers' directives

According to the speech act theory, the author classified directives into three types: command, request and suggestion. The author counted the number of each

types in six lessons, each teacher has two lessons, each lesson lasts 45 minutes. The results are shown in table 5-2:

Table 5-2 The distribution of forms of teacher's directives

	T1		T2		T3	
	number	rate	number	rate	number	rate
command	96	52	84	47	101	58
request	52	28	47	27	49	28
suggestion	36	20	46	26	23	13

According to table 5-2, it was clear that commands accounted for the highest proportion, while suggestions accounted for the lowest. In the traditional classroom, teachers used commands most frequently. Commands are mainly imperative sentences that must be obeyed by the students. Commands can not fully take care of students' feelings and lack politeness. Suggestions are more euphemistic and respect the students. Suggestions can ease the tone, but they are often ignored by teachers. The high occurrence of commands reflected that students must follow teachers' steps entirely without chances to express themselves. To a certain extent, the data not only showed teachers' control of the classroom, but also reflects the

teachers' higher status than the students in the class.

(3) The strategies of teachers' directives

Most of the time, teachers preferred to use different strategies to assist students to understand their directives, especially complex directives. Appropriate strategies can make teachers' directives more accurate and straightforward. The author divided the strategies into five types: repetition or emphasis on keywords, translation into Chinese, paraphrase, demonstration, and the understanding check. The author analyzed the frequency of these strategies in a 45 minutes lesson given by the three teachers respectively. The results are shown in the table 5-3:

Table 5-3 The use frequency of directives strategies

	T1	T2	T3	Total
Directives followed by repetition or emphasis on keywords	5	7	8	20
Directives followed by translation in Chinese	9	6	7	22
Directives followed by paraphrase	4	7	4	15
Directives followed by demonstration	5	3	3	11
Directives followed by understanding check	7	6	7	20

In the table, translation in Chinese took the highest frequency with 22 times. The second place was both repetition or emphasis on keywords and understanding check with 20 times, and the third place was paraphrase with 15 times. The demonstration took the last place which only occurred 11 times.

According to the data, it is clear that teachers preferred to translate the directives into Chinese most so that students could understand the meanings of directives accurately and quickly. It was suitable for the lower level students to catch up with the teacher more easily and participate in the class. However, it reduced the chances for students to think by themselves. T1 is a new teacher

and she is still in the period of adaption. She might be afraid that students cannot understand her directives, so she translated the directives into Chinese most frequently, and she also used the understanding check. As for demonstration, teachers only used it when multiple directives are given at the same time or directives are complex. Maybe most teachers thought demonstration takes a lot of time. T2 had rich teaching experience so that he preferred to explain the meaning of directives in English, which not only increased the chances of language input, but also enriched the forms of directives. What's more, sometimes teachers used not only a single strategy, but combined multiple strategies to express directives

clearly when necessary.

5.2 Questionnaire data analysis

This research got ideas of students' feedback and expectations on teachers' directives by the questionnaire

survey. A total of 100 questionnaires were distributed in Yuanjiang No.1 Senior High School and 93 of them were valid. The results are shown in the table below:

Table 5-4 Questionnaires results

No.	Questions	A		B		C		D	
1	Do the teachers' directives help you?	Very	30.1%	Helpful	53.8%	Not very	12.9%	Not at all	3.2%
2	What is the current amount of directives?	Too much	2.2%	Much	23.7%	Proper	67.7%	Little	6.4%
3	What amount of directives do you want your teacher to use?	A large number	4.3%	Much	19.3%	Proper	80.0%	Little	5.4%
4	What are the forms of directives used by teachers at present?	Multiple	20.4%	Rich	57.0%	Little	10.8%	Single	11.8%
5	What forms of directives do you want your teacher to use?	Multiple	37.6%	Rich	55.9%	Little	5.4%	Single	1.1%
6	How much directives can you understand?	All	11.8%	Most	33.3%	A bit	49.5%	Not at all	5.4%

(1) Students' views on teachers' directives

Q1: Do you think teachers' directives in class are helpful to your English learning?

A. Very helpful B. Helpful C. Not very helpful D. Not at all.

As shown in table 5-4, most students thought that teachers' directives were helpful to their English learning, accounting for 53.8%. 30.1% of the students thought that directives were very helpful to their English learning. Only 16.1% of the students thought that directives were not helpful to English learning. This showed that teachers' directives in class had the function of cultivating students' language skills and abilities, and encouraging students to think more about English practice.

(2) Students' feedback on the amount of teachers' directives

Q2: What do you think of the current amount of teachers' directives?

A. Too much. B. Much. C. Not much. D. Little.

At present, teachers' directives in classroom depended on teacher talk largely. Students thought the current

amount was appropriate, accounting for 67.7%. Despite this, 6.4% of the students thought that the amount of teachers' directives was not enough.

Q3: What amount of directives do you want your teacher to use?

A. A large number. B. Much. C. Proper. D. little.

In dealing with the expectation of the amount of teachers' directives, four fifths of the students thought that the amount of teachers' directives was appropriate. 23.6% of the students hoped that there would be a large number of teachers' directives in the English classroom. 5.4% of the students thought that the amount of teachers' directives should be reduced. In English teaching practice, complex directives were not popular among students. At the same time, it was difficult for students to grasp all the information sent by teachers in time by issuing multiple directives. Therefore, the amount of directives should be simplified and enough time should be allowed for students to think and explore.

(3) Student's expectation to the forms of teachers' directives.

Q4: What are the forms of directives used by teachers at present?

A. Multiple B. Rich C. Little D. Single

Students thought the forms of directives were rich with a percentage of 57.0%, while still 11.8% of the students considered the expression forms of teachers' directives were single. This indicated that it was necessary for teachers to enrich the expression forms of directives as much as possible. Teachers should not always repeat the directives, otherwise the students will feel bored. When there were obstacles in teacher-student communication, teachers should pay attention to the output of directives amount, and the directives forms should be enriched. But teachers should not use too much new words or sentences to give directives, which will make students feel confused. What's more, teachers could add different forms of directives appropriately to induce students to speak and keep students interested in teaching tasks.

Q5: What forms of directives do you want your teacher to use?

A. Multiple B. Rich C. Little D. Single

In dealing with the expectation of the forms of teachers' directives, half of the students thought the forms of teachers' directives were rich with a percentage of 55.9%, while there are still 6.5% of the students desired English teachers to use more abundant directives in class.

(4) Students' understanding of directives

Q6: How many teachers' directives can you understand in English class?

A. All. B. Almost. C. A bit. D. Not at all.

Table 4-4 showed that 11.8% of the students fully understood the directives of the teachers, 33.3% of the students thought that most of the directives of the teachers can be mastered by them in the classroom, and 5.4% of the students did not understand the directives. In addition, 49.5% of the students could understand a little. In the language classroom, the teacher talk was the main source of language input. If students did not understand teachers' directives, it was difficult to carry out teaching activities. Therefore, English teachers should consider students as much as possible in the preparatory stage. At the same time, teachers should consider how to issue more effective directives to improve students' classroom participation.

5.3 Major Problems Found of the Effectiveness of

Teachers' Directives

In the feedback of the questionnaires and the classroom observations, the author found that the effectiveness of directives was mainly affected by the following points:

(1) The amount of teachers' directives

Based on the questionnaires and classroom observation, it was clear that students' demands for the amount of teachers' directives was higher than the real amount of directives given by teachers, which meant there was a gap between reality and students' expectations.

(2) Personal factors

Whether the teacher's volume or speed was appropriate would affect students' understanding of teachers' directives, and some students couldn't hear directives clearly or couldn't keep up with it, thus influenced the next teaching activity. Because all the students in the survey were high school students, the class size was large, and the teacher's volume was low compared with the students' number and the students behind the classroom could not hear him clearly. At the same time, in some cases, in order to complete the teaching task in a certain time, the teacher had to speed up the speaking speed. If the teacher ignored the students' level and gave directives at a fast speed, this would make it more difficult for students' comprehension on directives. When students felt hard to understand the directives, they would lose patience and confidence. In addition, in classroom observation, the author found that T1 would give multiple directives at the same time, which made the students confused and difficult to distinguish the primary and the secondary.

(3) The deviation between teachers' directives and students' levels

Some teachers did not give sufficient consideration to the students' current level so that it was difficult to choose the appropriate words and sentences to give directives according to the students' level. When the teacher overestimated the students' level, the result was that the given directives would be too complex for the students to understand or students could not understand in a short period of time; When the teacher underestimated the students' level, directives would be explained superfluously and time would be wasted. More importantly,

both of these situations affected the quality of language input and students' interest in learning, and were not conducive to the continuity of classroom activities.

(4) The forms of teachers' directives

The application of commands was far more than the application of requests and suggestions. In English class, teachers still liked to adopt commands to give out the teaching orders. In the meanwhile, long term use of direct teachers' directives was easy to form a fixed solidification, which was not conducive to language input. Teachers should enrich the forms of directives and balance the amount of direct teachers' directive and indirect teachers' directive. At the same time, the frequent use of imperative teachers' directive was not beneficial to the interaction between teachers and students. Teachers paid less attention to the interrogative directives, which reduced the chances of interaction between teachers and students and the effectiveness of teachers' directive intangibly.

(5) The strategies of teachers' directives

In some cases, improper strategies chosen by teachers after giving directives would also affect the effectiveness of teachers' directives. Though the questionnaire data and classroom observations, it was found that some teachers also habitually translated directives into Chinese, even if they were simple. And when directives were too complicated, they also translated the directives into Chinese to help students to understand them rather than considered using other more effective strategies. More often, the frequent use of Chinese in English classrooms destroyed the language environment, reduced students' chances of being exposed to English, and contributed to their dependence on Chinese. Therefore, teachers should adjust according to the actual situation and use strategies reasonably.

VI. SUGGESTIONS AND CONCLUSION

Firstly, before class, the teacher must realize that teacher's directives are also an important part of the language input, and effective directives can make students feel the communicative and interesting nature of language. Therefore, teachers must carefully design directives to organize the classroom, flexibly use directives to stimulate students' enthusiasm for learning and stimulate students' desire to participate in classroom activities.

Secondly, when giving directives in English, the teacher should slow down the speed properly, especially when describing the details of the task operation in detail. If the teacher speaks too fast, it will be difficult for students to understand his requirements. The slow down of the teacher's speech will help to open up the students' thoughts, thus, by emphasizing the key words, attracting the students' attention and helping the students to grasp the main points. Besides, the author believed that a teacher with a low voice could stand in the middle of the classroom instead of standing beside the blackboard or in front of the classroom to take care of the students behind him. The teachers who spoke fast might consider using brief directives or setting aside a certain reaction time for the students. In addition, teachers could use more logical conjunctions when they had to issue multiple directives in a short period of time to help students get orders faster.

Thirdly, as far as teachers' directives are concerned, when describing things to students in English, teachers had better use basic or common words instead of complex words or professional words as much as possible, and try to avoid students' misinterpretation of the teacher's meaning due to ambiguous references and fail to complete teaching activities. For the students, the longer the sentences are, the greater the difficulty of understanding will be. Teachers should shorten the length of sentences properly, or divide complex sentences into simple sentences, which will help students to understand the requirements of teachers more easily.

Fourthly, English teachers can use more interrogative directives to stimulate students' thinking, or check whether students can keep up with the rhythm of teachers. Appropriate amount of interrogative directives can also increase the interaction between teachers and students, enrich the directives forms and activate the classroom atmosphere.

At last, after class, teachers should reflect and summarize effective directives used in class to find out and reflect on the shortcomings in the process of directives and continuously improve their directives.

This research analyzed the effectiveness of English teachers' directives in Yuanjiang No.1 Senior High School from the following aspects: the amount of teachers' directives, the forms of teachers' directives, the strategies

of teachers' directives and students' feedback and expectations, pointed out some major problems affecting the effectiveness of teachers' directive and made some suggestions. Here are the main findings:

According to students' expectations, the amount of teachers' directives given by the teachers in the class was not enough. And based on classroom observations, it seemed that teachers were more accustomed to use the direct directives, but ignored the indirect directives. At the same time, commands were used more frequently in English classes than requires and suggestions. Generally speaking, the teaching mode was more inclined to the teacher centered and the classroom atmosphere was not active enough. What's more, it was also a common problem that the directive forms were single, some teachers often repeated their preferred directives, or even as a mantra, and this would affect the effectiveness of teachers' directives. In the choice of teachers' directives strategies, most teachers tended to translate the meaning of the directives into Chinese, repeat it or check whether students could understand it. For other strategies, for example, paraphrase and demonstration, the frequency used was relatively low. For such a long time, students might feel burnout, teaching would become a fixed model, which was not conducive to efficient learning.

Whether English classroom teaching can achieve the teaching objectives depends to a great extent on the degree of cooperation between teachers and students. Therefore, teachers should give directives according to the students' level and language ability, and try to use concise, clear, accurate and vivid words to guide students, so as to achieve the expected teaching goal.

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Critical Discourse Analysis on China's Image in Climate Coverage by Mainstream US Media

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Abstract— *In the trend of information globalization, mass media is not only an authoritative source of information but also a participant and executor of international affairs. News reporting is the most influential and authoritative form of media, shaping people's cognition and attitudes while conveying information. Therefore, using news reports to build a national image has become an essential strategy for the government of a country. At the same time, an excellent national image is essential for improving a country's global discourse power. Therefore, this paper uses discourse-historical analysis as a theoretical framework to analyze the China-related climate reports of mainstream media in the United States from 2015 to 2023 and explores the diachronic changes and reasons for the image of China in mainstream media reports in the United States. In this study, a combined approach of quantitative and qualitative methods is employed, with a particular emphasis on data-driven corpus research methods. The study found that mainstream US media's climate reporting on China mainly focuses on China's climate responsibility, renewable energy, and inter-country relations in climate governance. Through the analysis of the predication strategy, argumentation strategy, and intensification strategy, it is found that the media's stance has gone through a period of neutrality from 2015 to 2017, increased hostile rhetoric from 2018 to 2019, and continued to worsen from 2020 to 2023. The media's stance is mainly related to the changes in climate policies in the United States at different phases.*



Keywords— *media coverage, climate change, discourse-historical analysis, national image*

I. INTRODUCTION

The concept of national image encompasses multiple elements and has different interpretations in different disciplines. Therefore, the study of the national image is crucial. From the political economy perspective, national image is a part of a country's soft power and one of the critical elements for a country or organization to stand firm on the international stage. Maintaining an excellent national image helps to enhance global competitive advantages and maximize national interests. Due to the

different research fields of various scholars, there is no uniform definition of the concept of national image at present. The American political scientist Kenneth Boulding's definition is the most widely quoted, including "self-perception" and "other-perception." Boulding believed that in the international relations system, "image" is the basis for decision-makers to make decisions [1]. From the perspective of communication studies, a national image is the unity of public attitudes and emotions toward a country formed in mind. In the context of globalization,

competition among countries worldwide is becoming increasingly fierce, so shaping a great national image is crucial. Mass media usually use specific language strategies to shape a positive or negative national image in reporting domestic and foreign events, directly or indirectly affecting public attitudes.

Global warming has intensified recently, and extreme weather events have increased. Environmental protection and climate change issues have become hot topics in the international community. Climate change is closely related to national interests and image in global governance. Climate change has risen from an initial natural science issue to a political, economic, and diplomatic issue, becoming an important field of international political gaming and a key issue in external communication strategies. It significantly impacts the construction of a country's image and the game of foreign discourse power.

As the world's largest developing country, China's position on the international stage is becoming increasingly important. By conducting in-depth research on the shaping of China's image by Western media in the field of climate change, theoretical support and reference significance can be provided for China's dissemination of climate change information and climate diplomacy.

This study selected the research object of climate reports related to China by mainstream media in the United States from 2015 to 2023. It used Ruth Wodark's discourse-historical analysis as the theoretical framework to examine the implementation of language strategies in discourse practice in the historical context of news reporting. It explores what kind of image of China has been shaped by mainstream media in the United States, whether there has been any change in China's image over the past nine years, and the reasons for the changes.

II. LITERATURE REVIEW

The research of predecessors serves as the foundation for conducting new studies. This chapter primarily provides a literature review on the international image in the media and the theoretical basis DHA.

2.1 Research on the National Image in the Media

Grasping previous research achievements is the foundation and prerequisite for conducting new research. The following sections will summarize and comment on

the research achievements abroad and in China on national image to understand the current research hotspots and grasp the research trends.

With the continuous advancement of globalization and media, competition between countries has intensified. Along with economic and military competition, national reputation and image have also become an essential part of the competition. Therefore, research on the national image has also become an important area of concern for scholars.

The research on the national image in foreign countries started early. Since Lasswell [2] proposed "promoting the country as a powerful and wise image with unlimited protection and tolerance," the research on the national image in the West has never been interrupted. Scholars generally believe that national image is a part of national soft power, a part of national comprehensive strength, and an essential means of national interest game [3].

Currently, the national image based on the mass media is one of the key research areas for scholars. Giffard & Rivenburg [4] selected media reports from six countries, including Associated Press, Reuters, and Inter Press Service, as the research subjects, all of which are host countries of United Nations summits and include both developed and developing countries. Research has found that compared to participating countries, countries hosting the summit tend to gain a more positive image in their reports, and Western countries have a more significant advantage. Ingenhoff [5] used Google search trend data from different countries on Switzerland as the research object, exploring the composition of a country's image through five dimensions: competitiveness, values, culture, nature, and emotions. The study found that people's understanding of a country's image mainly relies on stereotypes, even in the digital age of convenient information. Once stereotypes are generated, they are difficult to change, and it is also found that the distance between countries increases, the more profound the stereotype is. Dubinsky [6] analyzed 114 media articles published by 19 national news agencies from 13 different English-speaking countries in 2022, using the "Super Bowl" sports event in the United States as a starting point. The study found that while praising American culture, the

norms, morals, and values of the United States were criticized, resulting in a mixed international image.

China's research on national image started relatively late. In 1996, Zhi [7] emphasized the importance of national image communication. Afterward, research on national image entered the right track, mainly exploring the significance of national image and conducting research based on news reporting. At the level of meaning exploration, Gan & Peng [8] explored the image of China in mainstream American media coverage of the Beijing Olympics opening ceremony, pointing out that the construction of a national image is crucial for the competition for international discourse power. Liu et al. [9] pointed out that the main issue that China occupies the initiative and urgently needs to be solved in the power game of image construction is to break the inherent prejudices of the West.

As for news reporting, Zhao & Lu [10] selected the 2020 New York Times' COVID-19 report on China as the object of analysis, pointing out that under the premise of ideological opposition, the mainstream media in the United States have constructed a distorted image of China against the background of the impact of the epidemic on the country, conscious challenges to the existing power structure, and "threats" to their interests. Their reports need more fairness and objectivity.

Although China's research on national image started relatively late, theoretical and applied research is comprehensive. China's research on national image mainly serves political and diplomatic needs. However, in the context of the capitalist economy, the research on national image in the West is still in demand of economic interests. The results show that most of China's research is applied research, with the ultimate goal of providing opinions and suggestions on constructing the national image. However, most of the investigation by foreign scholars is only an analysis and comparison of phenomena.

2.2 Previous Studies on Discourse-Historical Analysis

Discourse-Historical Approach (DHA) is a research framework devised by Ruth Wodak and her research group in Vienna for their analysis of discourses surrounding racial discrimination, sexism, and immigration in Austria. Both in foreign countries and in China, scholars have conducted extensive research using DHA. In foreign DHA research,

there is a greater emphasis on such controversial discourses as immigration, racism and climate discourse within public discursive spaces[11]. Some scholars have applied DHA to the analysis of discourses related to the construction of national identity and image [14]. Furthermore, DHA has been utilized abroad to legitimize specific discourses. For instance, KhosraviNik, M. [15] conducted an analysis of the nature and quality of discourse strategies in the Iranian newspaper Kayhan, exploring the legitimization of the Iranian nuclear program through specific linguistic strategies. Similarly, Wodak, R. [16] examined the legitimization of European immigration control through the analysis of discourse strategies. In summary, scholars abroad have focused on investigating discourse themes and strategies.

In China, DHA provides a robust theoretical framework for the analysis of political discourse. Chinese scholars predominantly focus on its application in media reports, including newspapers and television, as well as in the political speeches of national leaders. Huang & Yang [17] analyzed reports on China's image using the web corpus WebCorp, revealing that online media, as a medium for shaping national image, possesses distinct advantages over traditional media. Li, J. [18] examined the discourse in the speech delivered by the Prime Minister of Norway at the United Nations General Assembly, concluding that the discourse constructed an image of Norway as a developed country that places a strong emphasis on human rights and pursues a sustainable development path. Dong, D. [19] conducted research on the coverage of the "Belt and Road Initiative" in mainstream Italian media, finding that media reports on the economic aspects of the initiative were generally positive, while concerns in the political arena occasionally surfaced.

Drawing on research from both overseas and China, this study applies DHA to the discourse on climate topics within the media, merging media discourse with climate discourse. It seeks to explore the image of China constructed by mainstream US media, thereby, to some extent, transcending the limitations of prior DHA research and national image studies that have predominantly focused on political discourse.

III. THEORETICAL FRAMEWORK

The knowledge in discourse has the characteristic of dynamic changes, manifesting as the social and historical environment constrains knowledge formation and changes with the changes in the social and political environment [20]. Therefore, this study uses the discourse-historical analysis approach to study climate reports related to China by mainstream American media, examining the media's image construction of China in a historical context.

Discourse-historical approach is one of the branches of critical discourse analysis. In the 1970s, Fowler [21] and several other linguists first proposed the method of discourse analysis, namely Critical Discourse Analysis (CDA). Critical discourse analysis emphasizes the relationship between ideology and power. By the 1990s, critical discourse analysis had formed three leading schools: Fairclough's [22] dialectical relational approach, Van Dijk's [23] social cognitive approach, and Ruth Wodark's discourse historical approach.

CDA focuses on the interactive relationship between discourse and society, aiming to reveal the underlying ideological issues through discourse. Wodark constructed a conceptual framework of discourse from a cognitive perspective, studying the dialectical relationship between discourse, social structure, and social practice. He viewed discourse as a dynamic context-dependent semiotic practice within a specific social action category. He believed context is crucial in discourse interpretation, especially contextual factors, including history [24]⁹⁰. The historical dimension of discourse action needs to be examined from two aspects: firstly, attempting to integrate as much information as possible about the historical background and origins of discourse events; Secondly, tracking the diachronic changes of discourse and examining its developmental trajectory [24]⁷⁻⁸,

Wodark proposed three steps and five discourse strategies for DHA analysis[25]. The steps include:

- (1) Determine the specific content and theme of a particular discourse;
- (2) Study the strategies used in the discourse;
- (3) Check the implementation form of the discourse, mainly from various levels such as discourse, sentence, and vocabulary.

Discourse strategies include nomination, predication, argumentation, perspectivation, intensification or mitigation. Nomination refers to the construction and presentation of social subjects. Predication refers to using modifiers with positive or negative meanings in the predicate to evaluate social subjects. Argumentation strategy refers to the use of beneficial/advantageous, useless/unprofitable, defined, dangerous or threatening, humiliating, fair, responsible, burdensome, financial, factual, numerical, legal and power, history, culture, abuse, and other argumentative topics to argue for positive and negative descriptions. Perspectivization strategy refers to reporting, describing, and stating an event or speech, in which the speaker integrates their viewpoints into their report, description, statement, or reporting by selecting different perspectives, mainly manifested in quotations. Intensification or mitigation strategy can adjust (strengthen or weaken) the perlocution of discourse, thereby confirming or changing the level of the speaker's understanding of the facts [26].

This study mainly examined the language characteristics of climate reporting in mainstream American media related to China from three perspectives: prediction strategy, argumentation strategy, and intensification strategy.

IV. RESEARCH DESIGN

4.1 Research questions

This study takes DHA as the theoretical framework and utilizes corpus analysis tools to explore the following three issues specifically:

- (1) What are mainstream US media reporting themes in climate reporting related to China?
- (2) What language strategy has the report adopted, and what image of China has it portrayed?
- (3) Has China's image changed at different stages, and if so, what are the reasons?

4.2 Data Collection

The present study focuses on the research object of "mainstream media climate reporting on China in the United States," using the authoritative, comprehensive academic database Dow Jones News Database to collect language materials. The news database covers newspapers, journals, magazines, and news content such as television

and radio from multiple countries worldwide. The sample selection period is from January 1, 2015, to June 30, 2023, using “Chinese+climate” and “China+climate” as search keywords. The information sources were “New York Times All Sources,” “The Washington Post All Sources,” and “The Wall Street Journals All Sources,” and a full-text search was conducted for relevant news reports. The reasons for selecting those three newspapers as representative media of mainstream media in the United States are as follows:

The New York Times is one of the comprehensive daily newspapers distributed by the United States to the world, with considerable influence. It is the primary representative of serious and high-end newspapers in the United States and has long had good credibility and authority. The Washington Post is the largest and oldest newspaper in Washington, USA, known for reporting on political dynamics. In 2016, The Washington Post entered the top ten in circulation in the United States and also one of the most influential newspapers in the country. The Wall Street Journal was founded in 1889 and is the largest paid-circulation newspaper in the United States, covering daily international economic activities. Those three media outlets are all publications with significant brand influence, comprehensive dissemination coverage, and a large readership. Specifically, the reporting focus of each newspaper is also different, so they were selected as representatives of mainstream media in the United States. After manual screening and deduplication of the collected news texts, 95 valid news articles were retained, totaling 80814 words.

Afterward, the retained data will be divided into three stages based on time: 2015-2017, 2018-2019, 2020-2023. The main basis is as follows: On November 12, 2014, China and the United States jointly issued a joint statement to address climate change. In 2015, China and the United States worked together to promote the Paris Agreement, and since then, China has played an active role in global climate governance. China-US climate cooperation has flourished. Until 2018, the Trump administration imposed tariffs on some Chinese goods, followed by a trade conflict between China and the United States. That led to a sharp deterioration of Sino-US relations and interrupted cooperation between the two countries. Therefore, 2015-

2017 was a period of relative relaxation in Sino-U.S. relations, while 2018-2019 saw a deterioration in Sino-U.S. relations. 2020-2023 is a more special period, as the COVID-19 pandemic broke out and affected the world. During this period, countries devoted to responding to public health crises. During those three periods, inter-country relations changes may impact China's image portrayed by foreign media. Therefore, according to the particular period, the news reports from 2015 to 2017 were constructed as corpus 1, 2018-2019 as corpus 2 and 2020-2023 as corpus 3.

4.3 Research Steps

The discourse-historical analysis approach places discourse in a specific historical and cultural context to expose and criticize issues such as power, discrimination, and social injustice hidden in discourse to improve the current discourse use and eliminate social injustice.

This paper used corpus linguistics to objectively and systematically analyze the corpus, providing a quantitative analysis foundation for discourse research. The author utilized qualitative methodologies for the analysis of recurring language instances, including three steps as follows:

First step: using the corpus tool AntConc3.4.3 to extract high-frequency theme words from the target corpus to determine the reporting theme.

Second step: combining concordance to analyze the language strategies adopted by the media, focusing on predication, argumentation, and intensification strategies. Through the analysis of language strategies, it can be observed how the mainstream media in the United States shaped the image of China and its changes.

Third step: discussing the reasons for the changes in the image of China portrayed by mainstream American media in the context of social history.

V. RESULTS AND DISCUSSION

5.1 Theme Analysis

The keyword list in AntConc can help determine the research topic. The author uploaded the text to corpus software and selected the BNC as the reference corpus to extract high-frequency topic words. In this study, the first 50 topic words were retained, and after removing

functional words such as articles and prepositions, the final 44 high-frequency topic words are as follows:

Table 1. High-frequency keyword in climate coverage

Ra nk	Freque ncy	Word	Ra nk	Freque ncy	Word
1	1374	China	23	157	plants
2	887	climate	24	178	agreement
3	533	emissio ns	25	125	percent
4	483	coal	26	100	solar
5	427	change	27	102	pollution
6	353	Chinese	28	132	gas
7	347	energy	29	86	dioxide
8	313	carbon	30	83	fossil
9	280	global	31	81	warming
10	204	Beijing	32	404	Mr.
11	179	Xi	33	152	nations
12	173	Trump	34	87	accord
13	344	United	35	168	country
14	244	power	36	120	officials
15	335	world	37	68	environm ental
16	206	Paris	38	65	consumpti on
17	151	Biden	39	85	India
18	241	countrie s	40	88	fired
19	139	Kerry	41	73	clean
20	315	States	42	61	gases
21	133	Obama	43	58	Jinping
22	132	greenho use	44	113	economic

By categorizing and analyzing Table 1, it can be seen that the keywords are mainly divided into three categories: the first category contains the country and national leader, involving words such as “China,” “Beijing,” “the United States,” “Mr. Xi,” “Obama,” “Trump,” and “Biden,” which mainly highlight the national subject. As policymakers and leaders in climate negotiations, national leaders occupy a considerable frequency in the theme words. In the list, the term “China” has a high frequency of 1374, and mainstream media in the United States continuously emphasizes the theme of China as a country, intending to

deepen readers’ impressions. Among those words, the term “India” has been repeatedly used in climate reports because India and China are the two primary carbon-emitting countries. The second category mainly focuses on carbon emissions and energy, with keywords “emission,” “carbon,” “greenhouse,” “gas,” “pollution,” and “fossil.” Among them, “greenhouse,” “emission,” and “pollution” correspond to “China” in the first category, aiming to indicate that China’s greenhouse gas emissions remain high. The US media has portrayed China as a highly polluting country. The description of China’s energy sources also emphasizes that China relies heavily on fossil fuels such as coal. In addition, “clean” and “solar” in the keyword list refer to clean energy. Another focus of mainstream media in the United States is the development of clean energy in China, including clean energy technology and the clean energy market. It can be seen that the US media focuses on the “economic” field. The third category is international climate negotiations that include terms such as “global,” “countries,” “nations,” and some international agreements, such as the Paris Agreement, which mainly involve inter-country relations. The Paris Agreement is frequently mentioned because its adoption is an important turning point in global climate governance, transforming the global carbon emissions control model into a “bottom-up” national contribution submission model[27].

Through the analysis of the topic words, mainstream media in the United States mainly focus on China’s carbon emissions, energy development, and inter-country relations in climate reporting related to China. Moreover, when it comes to China, the media constantly focuses on its carbon emissions, shaping China as a highly polluting country.

5.2 Discourse Strategy Analysis

Based on the characteristics of the text and using the DHA theory as the analytical framework, this article explored how discourse strategies manipulate discourse practices in mainstream American media climate reports related to China. The following section mainly focuses on three strategies: prediction, argumentation, and intensification. The discourse themes of American media reports on China’s climate are mainly China, China’s climate, and Chinese officials. Nominating other relevant social actors, objects, processes, or actions does not involve

new discourse construction. Therefore, this study does not explore the nomination strategy.

5.2.1 Prediction Strategy

The prediction strategy is a language approach that assigns characteristics and attributes to social actors, objects, phenomena, events, and processes. The language implementation forms include positive or negative evaluative language. This study focuses on climate reporting related to China. Therefore, the author used an advanced search to select the reporting subjects with "China" and "Chinese climate" as search terms and searched the corpus of three stages separately. Adjectives and predicates around the search terms in Concordance were examined to determine the use of prediction strategy in the discourse.

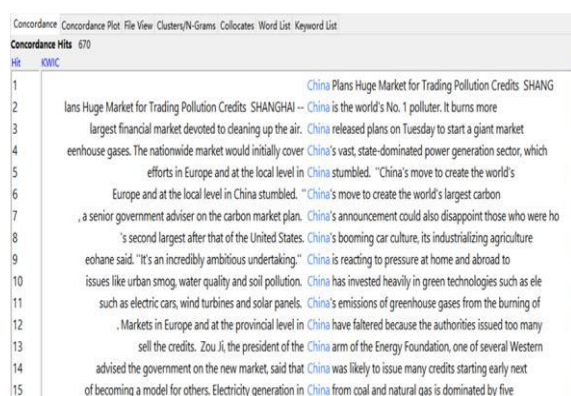


Fig 1. Screen shot of search lines for "China" and "Chinese climate" from 2015 to 2017

In the 2015-2017 period, after conducting contextual analysis on the left and right sides of the search term, it was found that the expressions of negative meaning before and after the search term were mainly expressed in noun phrases, including words such as "air pollution," "carbon emission," "severity," and "impact." Additionally, some predicates also expressed negative meanings, such as "produce," "promote," and "step up," with a total frequency of 34 for negative meanings. In relevant texts, U.S. media mainly criticized China's high carbon emissions as exacerbating climate pressure. China's efforts to reduce carbon emissions may become futile as new energy deployment faces domestic pressures. Currently, China's energy structure is dominated by fossil fuels, which hinders climate action progress. The U.S. media has created a negative image of China. China's pollution

accumulation is challenging to return, and China remains and continues to be a significant rejection of global climate governance. For example:

Example (1): Coal use in China also produces more emissions than all the oil, coal, and gas consumed in the United States. (November 30, 2016. The New York Times)

Example (2): The Chinese are stepping up, taking a greater leadership role. They get to forge closer ties with lesser-developed countries to who they very happy are going to export lots of their equipment. (March 30, 2017. The Washington Post)

Example (1) indicates that China is highly dependent on coal, emitting a large amount of carbon dioxide, and its energy structure needs to be more balanced, far inferior to the United States. Example (2) indicates that China is increasing cooperation with less developed countries, actively investing abroad, and actively striving for the role of a global leader. The terms "foreign investment," "cooperation," and "step up" originally had positive meanings. However, for a long time, the United States has been the rule-maker and plays a leading role in global governance. China's pursuit of leadership threatens the United States, so both "step up" and "leadership" have negative meanings here.

However, there are also a considerable number of positive expressions in the concordance rows, with a total of 39 frequencies, including predicates such as "promote," "contribute," "develop," "achieve," "innovate," "collaborate," and "support," as well as noun phrases such as "economic growth," "positive impact," and "sustainable development. For example:

Example (3): China is already the largest renewable energy investor in the world, contributing about \$102 billion, or 36% of total global investment, to these projects in 2015. (November 14, 2016. The Wall Street Journal)

Example (3) indicated that China actively engaged in outward investment in renewable energy and promoted international cooperation. In those positive expressions, mainstream media in the United States also emphasized the importance and significance of climate cooperation between China and the United States. The potential for climate cooperation between China and the United States is enormous, especially as China has strong innovation capabilities in new energy technologies and has become the

world's largest investor in renewable energy. China-US climate cooperation is essential to global climate governance, promoting sustainable development and global cooperation. Regarding Sino-US cooperation, mainstream media in the United States has created a positive image of China with intense creativity and enormous potential.

By conducting the same processing on the text from 2018 to 2019, examining the Concordance, and determining the implications of each predication strategy in specific contexts, the author found that 12 cases actively constructed China's image, including words such as "retain," "genius," "coordinate," "fit," "effective," and "pledge." In those expressions, the U.S. media recognized China's efforts in reducing carbon emissions and addressing climate change. China is committed to making progress to some extent. There are 41 cases of negative construction of China's image, such expressions as "want," "largest," "emitter," "relationship," "aggressive," and "leadership." The U.S. media still emphasized China's dependence on coal and China's competition for the role of global leader in international governance. During that period, the frequency of mainstream media in the United States shaping China's negative image was much higher than that of shaping a positive image.

From 2020 to 2023, 19 expressions actively constructed the image of China, including "cooperate," "enhance," and "commit." Among the positive expressions during that period, the main focus was on predicates. The language representations that negatively express China's national image are often found in adjectives and predicates, including words such as "resistor," "ramp up," "continue," "relative," "execute," and "unwilling," with up to 90 negative expressions. The negative statements made by the media at this time mainly emphasized that China is the world's largest emitter and second-largest economy. However, it regards itself as a developing country, and its responsibility for emission reduction does not match its emissions and the economy. Despite China's progress in emission reduction and renewable energy, it has consistently refused to assume greater responsibility for emission reduction. It is worth noting that during this period, American media mentioned the issue of "human rights abuses" in China in their reports. For example:

Example (4): *The two countries continue to be in conflict over China's trade practices and human rights conflicts in Xinjiang and Hong Kong, which have overshadowed many other aspects of the bilateral relationship. (October 8, 2021. The New York Times)*

China has been accused of human rights violations in the Xinjiang region, including forced labor and suppression of ethnic minorities. Disputes over human rights have hindered climate cooperation between China and the United States. During that period, mainstream media in the United States continued to shape China as a highly polluting nation and also shaped China's irresponsible and human rights abuses.

In summary, by examining the changes in narrative strategies during the three periods, the construction of China's image by mainstream media in the United States has shifted from a balance of praise and criticism at the beginning to an increasing proportion of negative images. It has risen from actual pollution issues to ideological levels, such as human rights.

5.2.2 Argumentation Strategy

The argumentation strategy is mainly manifested in the use of various arguments in the text, with mainstream American media using a large number of numbers in the text to support their views.

The word "percent" ranks 25th in the topic word list (seen Table 1.), indicating that numerical argumentation accounts for a considerable proportion in the text, such as

Example (5): *It is unclear which China - the world's largest annual emitter and the source of 13 percent of historical releases - will empress the loss and damage deal. (December 15, 2000. The Washington Post)*

Example (6): *China moved in recent months to rein in coal. Coal production dropped 3 percent last year - a result of that effort, but also a sign of slowing economic growth. (November 30, 2016. The New York Times)*

Example (5) showed that China accounted for 13% of historical emissions. In international climate negotiations, developing countries often emphasize the issue of "loss and damage" because they believe climate change is a severe injustice to them, and those countries often lack the resources and capacity to address the impacts of climate change. Therefore, developing countries advocate that wealthy countries should bear the responsibility of "loss

and damage,” including funding, technology, and support to help affected countries and communities cope with the irreversible impacts of climate change. In that example, the U.S. media indicated through the number “13%” that China accounted for a significant proportion of historical emissions and should bear the responsibility of loss and damage. In example (6), China's coal production has decreased, which may seem to acknowledge China's efforts to reduce carbon emissions. However, that comes at the cost of economic growth for a highly coal-dependent country like China, indicating that the U.S. media is not optimistic that China can break from coal dependence.

In addition to the number argument, the responsibility argument and the threat argument were also used in reporting, such as:

Example (7): *That moment was groundbreaking because China, as a developing country site its skyrocketing emissions, was executed under the rules of the U.N. climate body from taking mandatory action to cut emissions. (November 12, 2021. The New York Times)*

Both examples (6) and (7) demonstrated that China had high emissions and should take on more responsibility in climate governance. That indirectly reflected that the American media had shaped China's irresponsible image through the topic of responsibility.

According to statistics, there were 89 cases of argumentation strategy in the text from 2015 to 2017, including 37 positive and 52 negative descriptions. As for the argumentation strategy for the 2018-2019 stage, there were 17 positive and 40 negative descriptions; There are 19 positive and 45 negative descriptions for the 2020-2023 stage. There is a gradual upward trend from the number of negative descriptions of the three periods. U.S. media still criticized China's high emissions and insufficient climate responsibility. At the same time, some of the negative descriptions involved statements about “global leaders.” The media described China as a global leader, implying China's struggle for international leadership. The United States has always held a dominant position in global governance. The media emphasized China's active development of inter-country relations and active performance on the international stage. However, they accused China of being ambitious and wanting to replace the United States in international status.

From 2015 to 2023, the mainstream media in the United States experienced a shift in their portrayal of China's image from neutrality to negativity, although at each stage, the media has to some extent acknowledged China's climate actions.

5.2.3 Intensification Strategy

Intensification or mitigation strategy refers to enhancing or weakening the illocutionary power of discourse. Intensification and mitigation are usually achieved by adding or subtracting verbs, indirect speech acts, modal verbs, subjunctive mood, vague expression, speaking, feeling, and thinking. The following will focus on analyzing the effectiveness of the intensification strategy through analyzing modal verbs.

The mainstream U.S. media has repeatedly used modal verbs such as “can, will, should, still” in climate reports related to China, such as:

Example (8): *Now is not the time to call into question committees made on global environmental protection or the role multilateral platforms played in providing a foundation for global, science-based collaboration. China has it fully within its power to make this achievement a reality. Success would be long to all nations, despite our differences. (October 27, 2020. International New York Times)*

Example (9): *China is still building hundreds of coal-fueled plants despite global pressure to reduce emissions. (May 26, 2015. The New York Times)*

In example (8), regarding establishing a protected area in Antarctica, U.S. media stated that China is fully capable of promoting that international cooperation, and success would belong to all countries. It indicated that U.S. media has a positive attitude towards the effectiveness of China's international cooperation in the field of climate, emphasizing that China not only actively participates in international cooperation but also significantly contributes to global climate governance.

5.2.4 Analysis in Social and Historical Context

The study found through subject analysis that mainstream US media coverage of China's climate mainly revolved around three levels: carbon emissions, clean energy, and national relations. Then, by examining the implementation of discourse strategies in the text, it was found that the image of China shaped by American media

has transitioned from a mixed positive and negative attitude to a negative one. At each stage, the US media acknowledges to some extent the effectiveness of China's emission reduction measures and its strong potential in renewable energy. However, the media always believes China refuses to take on more emission reduction responsibilities and threatens the US global leadership position.

Against freedom of speech, mainstream media in the United States claim neutrality and objectivity. Authority is the source of commercial value for the media. In pursuit of commercial value, the media still heavily relies on official information. So, the shift in the stance of the US media is not accidental but closely related to national climate policies. Firstly, in the 2015-2017 phase, which was in the early period of the Obama administration, Obama vigorously developed new and renewable energy to stimulate economic recovery, enhance energy security, and restore the leadership image of the United States in the international response to climate change. To such an end, he took a series of active actions to address climate change, including but not limited to regulating coal-fired power plants and actively promoting international climate cooperation. During that period, the climate cooperation relationship between China and the United States was good. Therefore, although American media criticized China's high carbon emissions during that period, they were largely optimistic about Sino-US cooperation. In 2017, the Trump administration came to power, and in June of the same year, Trump announced that the United States would withdraw from the Paris Agreement. That move attracted widespread criticism from the international community, which, to some extent, weakened the criticism of China by the US media.

Trump is a climate skeptic who abolished the previous government's "Clean Power Plan" after taking office, considered a landmark event in the comprehensive regression of US climate policy [28].

In addition, the Trump administration has adopted a strict policy towards China, especially the trade frictions between China and the United States, which have significantly deteriorated the relationship between China and the United States. As a result, climate cooperation between China and the United States has also stagnated.

Therefore, during the 2018-2019 period, mainstream media in the United States focused on the economic trends and trade frictions between China and the United States, and their attention to climate has decreased. However, during this period, there was an apparent ideological conflict between China and the United States, so mainstream US media coverage of climate change in China was inevitably affected by the trend of national relations. Adverse reports on China increased, believing that China actively promoted international cooperation by taking advantage of the United States' withdrawal from the Paris Agreement to strive for global governance leadership.

The period from 2020 to 2023 is in a global pandemic. Moreover, the Trump administration was still in power in the early stages. The US policy towards China stayed the same. After the Biden took office in 2021, it reversed the previous government's negative attitude towards climate change and adopted a more radical climate policy. Biden stated that climate change is humanity's number one issue and a threat to its survival [29].

The Biden administration has proposed more ambitious emission reduction targets and re-joined the Paris Agreement to restart climate cooperation between countries, thus putting climate cooperation between China and the United States back on track.

Compared with the Trump administration, Biden's climate policy is more radical. Despite the overall competitive situation between China and the United States during the Trump administration, Trump's negative climate attitudes have, to some extent, alleviated the climate pressure faced by China. The Biden administration's climate policy may lead to more tremendous climate pressure on China internationally, and the United States will pressure China to set more aggressive emission reduction targets. Therefore, whether due to the tense situation between China and the United States in the early stage or the aggressive climate policies of the Biden administration in the later period, the attitude of mainstream US media on climate reporting in China will not become optimistic during the 2020-2023 period, and the image of China portrayed by the media will become more negative, exerting international public opinion pressure on China.

VI. Conclusion

This article adopted a DHA perspective and constructed specialized corpora. Regarding the three questions posed in this paper, the research reveals the following findings:

- (1) The focus of American media such as The New York Times, The Washington Post, and The Wall Street Journal emphasized China's carbon emissions, clean energy development, and international relations within the context of climate governance.
- (2) Three primary strategies were employed, namely the "predication strategy", "argumentation strategy" and "intensification strategy."
- (3) From 2015 to 2023, the media stance on climate reporting related to China shifted from neutrality to negativity. China's image also shifted from a combination of positive and negative aspects to a negative image. This transformation is mainly influenced by the media's pursuit of authority and national climate policies. The media is not a representative of objectivity and authority. The government has used it as a forum to help set the tone, form, and even content of foreign affairs [30].

Media reports inherently have a high degree of timeliness and complexity. Therefore, the examination of media discourse needs to be placed in a specific social and historical context, observing how discourse is realized during specific periods and events. This is also the focus of using discourse history analysis methods to analyze media discourse. This article utilizes DHA to examine climate reporting, which fully demonstrates the value of DHA in studying media discourse and confirms its effectiveness in political discourse. Examining climate reporting by mainstream foreign media in a diachronic manner can fully grasp the trend of international public opinion changes and provide reference for building discourse advantages for Chinese media.

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Theatre for Teacher Education to Prepare Teachers in an Inclusive Classroom: A Historical Perspective of India and Southeast Asia

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Abstract— Education should be about transformation, whether for teachers or learners: transformation in conceptual understanding and the methods of completion of tasks. It is true that enormous and widely dispersed influences from regions outside of Southeast Asia—from China, India, the West, and Islamic nations—have left their marks on the region's theatre. It's also true that theatre from one nation in Southeast Asia has frequently influenced theatre from nearby nations. But it is also true that throughout the various countries of Southeast Asia, theatre has grown in different directions in response to local conditions and influences. In this evolutionary process, several diverse theatre styles have come into being. In Indonesia and Thailand, two nations with highly established theatre industries, there are over a dozen different theatre genres. With the passage of time, there have been major changes in the field of second language teaching; among the more recent promising and productive ones is task-based language teaching. In ESL classrooms, funds and resources are always an issue and often, the stakeholders are concerned about the paucity of resources in ESL contexts. Theatre is an absolutely cost-effective resource useful for task-based pedagogy. This paper focuses on probing how theatre can be a useful tool for teacher education to prepare teachers in an inclusive classroom from the perspective of India and Southeast Asia. This paper aims to link how Indian Theatre arts can influence the teaching and learning of the English language in Southeast Asian nations. This paper further identifies conceptual and theoretical frameworks from the fields of theatre and teacher education for an inclusive classroom. Additionally, it tries to find the links between teacher education and theatre, which might benefit ESL/EFL learning in the classroom by using theatrical techniques. Therefore, the paper aims to propose how teacher training can be enriched with theatre as a resource.



Keywords— Theatre, teacher education, ESL, theatre pedagogy, India & Southeast Asia, inclusive classroom

I. INTRODUCTION

Two-thirds the size of India, a 2000-mile-long peninsula extends southward from the Asian continent. Burma is in the west, Thailand (Siam) is in the middle, and Laos, Cambodia, and Vietnam are in the east. Malaya is located at the peninsula's southern point, just above the equator. In the south, the continent disintegrates into two large arcs of volcanic islands. Java, Bali, Sumatra, Borneo, and the other Indonesian islands form an arc that arcs 3500 miles

southeast across the equator to Australia. The other, which includes the Philippines, extends an additional 2500 miles northeast to Taiwan. Southeast Asia comprises this vast land and sea area, which is twice the size of Europe and as large as the United States and Canada combined. The range of theatre is nearly mind-boggling. Eight of the twenty-five major theatre forms currently performed include shadow plays in Java, dramatic folk rituals in Bali, masked pantomime in Thailand, spirit dances in Burma, folk-song

dramas in Laos, classical opera with Chinese influences in Vietnam, puppet plays in Sunda, and the Royal Ballet of Cambodia.

It has been observed that there is a lack of funds in educational settings where teacher education is not completely successful because of the paucity of infrastructure and technology. The way teacher trainers are being trained, they are not getting the same opportunity when they enter the actual classrooms. That is why it has been seen that there is always a huge difference between the private school students and the public school students. Theatre can be a useful tool for inclusive classrooms that can take place even in cost-effective conditions. The teachers need to be trained in a way so that they can generate inclusive cultures of pedagogy across all kinds of schools. Using drama activities in the classroom would lead to this desired inclusiveness through cost-effective measures. Perego and Boyle (2008) state, "drama activities provide students with a variety of contextualised and scaffold activities that gradually involve more participation and oral language proficiency; they are also non-threatening and have much fun". According to Dougill, drama activities help to bridge the gap between the carefully controlled classroom work and the complexity of language in the outside world. Desiatova (2009) states how drama brings the real world into the classroom since the crucial is the aim rather than linguistic.

The main aim of an inclusive classroom is to place students with disabilities and special needs in the general education environment. An inclusive classroom is indeed a broad concept associated with the structure of the institutional system in terms of educational practices and teachers' training, educational programs, curriculum content and the school's physical environment. In an inclusive educational system, the system should be in a way that equal opportunities are being provided to all.

II. REVIEW OF LITERATURE

It's not a new idea to use theatrical exercises as a means of teaching and learning. The use of drama and theatre as instructional tools has a long and illustrious history. The only real change is that their applications have shifted slightly.

Drama and theatre arts have a long and storied history dating back to antiquity. Historically, church buildings were the primary setting for staged plays, but this has changed throughout time. Moore (2004) argues that acting as a way of education is both effective and enjoyable.

It reintroduces feelings to the educational setting, which has traditionally kept them separate from academic pursuits.

Emotions, according to recent studies of the brain, facilitate knowledge acquisition. Students' comprehension of a topic improves when they can connect emotionally to it. When instructors employ the arts in the classroom, they facilitate the fusion of learned knowledge with fresh information. Using drama in the classroom combines learning with emotion (Moore, 2004).

Dodson (Dunar, 2012) claims that since the 1970s, the theatre has played a minor but persistent role in the classrooms of both Britain and the United States. Dunar (2012) states that one of the first and most prominent proponents of theatre in the L1 classroom was Bolton, who utilised it as "the centre of the curriculum" in all his seminars. Later, theatre became more often used in the classroom to teach a second language.

"Learning by doing" is precisely what Dewey (1921) calls the dramatic arts. Dewey also emphasised the value of creative thinking. He defined imagination as "the gateway through which meanings are derived from past experiences that are carried over into the present."

In the context of India and Southeast Asia, the use of theatrical activities has yet to be found sufficiently. The teaching and learning process can be effective if different theatre/drama activities are incorporated in the classrooms.

III. A HISTORICAL PERSPECTIVE OF THEATRE EDUCATION IN INDIA AND SOUTH EAST ASIA

The historical perspective of Theatre Education in India and Southeast Asia can broadly be discussed into three dimensions; the cultural setting of theatre, the development of theatre genres, and theatre traditions.

3.1 THE CULTURAL SETTING OF THEATRE IN INDIA AND SOUTHEAST ASIA

Southeast Asia has had four cultural eras. Each culture has shaped theatre differently. From 2500 B.C. to A.D. 100, animism-practicing northerners settled Southeast Asia. Theatre started here. Indian culture spread throughout Southeast Asia except Laos, northern Vietnam, the Philippines, and the easternmost islands of Indonesia from A.D. 100 to 1000. Dance-drama and puppet theatre were founded during this time. From 1300 to 1750, Malaya and Indonesia (excluding Bali) converted to Islam while Chinese-related peoples took over Burma, Thailand, Laos, and parts of Vietnam from Malay settlers. Court theatre flourished during this period. The US and Europe ruled Southeast Asia save Thailand from 1750 until World War II. This age produced the most "popular" theatre forms.

One of the pivotal moments in Asian history was the gradual spread of Indian culture into Southeast Asia throughout the

first millennium of the Christian era. Trade existed between Indian and Southeast Asian ports in the centuries before the advent of Christianity, but the first "Hindu" settlement in Southeast Asia wasn't mentioned until about the year 100 A.D. In what is now Cambodia, the state of Funan utilised Indian script (similar to the Hon script of Central Asia) for writing, and the ruler declared himself to be a Brahman, according to a Chinese source.

3.2 THE CULTURAL SETTING OF THEATRE IN INDIA AND SOUTHEAST ASIA

India, China, Islamic nations, and the West have shaped Southeast Asian theatre. Indeed, Southeast Asian theatre has often influenced neighbouring theatres. However, Southeast Asian theatre has developed differently in response to local situations and influences. Theatre has evolved into numerous genres. Indonesia and Thailand, both theatre powerhouses, have over a dozen forms. Local audiences usually understand and name the different genres of theatre. Except in exceptional situations, each theatre troupe will present only one sort of play, unlike Western troupes that pride themselves on being able to perform Shakespeare one night and Sophocles the next. Thus, discussing theatre's growth must include its genres.

A. INDONESIA

Theatre has flourished primarily in three locations among Indonesia's more than two thousand islands: Bali, the "Javanese" region of Java (central and east Java are spoken by Javanese), and west Java is spoken by Sundanese. Each region's theatre forms are distinctive enough to merit examination independently.

a. JAVA

Wayang kulit (shadow drama), wayang beber (paper-scroll play), and wayang topeng) or simply topeng (masked dance) are the earliest forms of Javanese theatre we know. During the thousand years when Indian cultural influence was prevalent in Java, they crystallised into distinct genres, but it is almost certain that their origins date back to animistic times. Wayang kulit is a traditional style of shadow puppet theatre that may be traced back to the civilisations of Java and Bali in Indonesia. The puppet figures in a wayang kulit performance are rear-projected onto a tight linen screen using a light source made of coconut oil (or an electric light source). To bring the shadows to life, the dalang (also known as a shadow artist) moves carved leather figures back and forth between the lamp and the screen. The stories told through the medium of wayang kulit frequently revolve around the age-old conflict between good and evil. Wayang beber is an Indonesian wayang performance art that uses stretch sheets of paper or fabric with stylised wayang drawings and dalang storytelling. Wayang beber performances began in pre-

Islamic Java and extended into Islamic realms like the Sultanate of Mataram. Mahabharata and Ramayana tales are shown. Panji stories increased after Java adopted Islam. Pictorial ballads from mediaeval and early modern European fairs resemble wayang beber. In Surakarta (Solo), Central Java, wayang beber artists still exist. Topeng is a dramatic type of Indonesian dance that is performed to the accompaniment of gamelan or other traditional musical instruments. It features one or more performers who wear masks and are dressed in elaborate costumes as they interpret classic narratives of legendary monarchs, heroes, and myths. The topeng dance is a traditional kind of Indonesian dance that is performed in a number of different parts of the country. The most distinguishing feature of topeng dance is that its performers hide their faces behind masks while they perform. Depending on the context, the dance may be done by a single dancer or a group of dancers.

b. SUNDA

Sundanese wayang golek, in which golek doll-puppets perform Mahabharata and Ramayana stories, is the most popular type of theatre in west Java. It's wayang kulit in disguise, according to the Sundanese. The Sundanese preferred daylight wayang performances, which precluded shadow plays, so they adapted existing stories to a new performance style. Indonesian specialists say Sundanese wayang golek was formed during the last 200 years. Mataram, central Java's most powerful and prosperous kingdom, introduced wayang kulit to Sunda in the early eighteenth century. Sundanese court scribes translated Javanese wayang stories in the mid-1800s. Sundanese wayang golek was invented shortly after.

c. BALI

The performing arts of Bali, particularly those pertaining to theatre, have garnered more attention than those of any other region in Southeast Asia, and their notoriety is entirely merited. There is nowhere else in the world where the performing arts thrive as much as they do on the island of Bali, which is home to one million people. At any given time of the year, you might find yourself in one of the many villages of Bali seeing a performance of some kind. The Balinese New Year celebration, which lasts for 10 days, features the greatest number of different kinds of shows. A wide variety of dance, dance-drama, and theatre styles are all part of the Balinese cultural repertoire.

B. MALAYSIA

People from the Malay Peninsula have a lot in common with people from Java, Sunda, and Bali. All of them are Malay, and they all believe in spirits. For hundreds of years, Hindu culture shaped all of them, except for the Balinese, who later converted to Islam. But while Javanese, Sundanese, and Balinese people have always been very creative in the arts,

Winstedt says that Malay culture has always been "derivative." In drama, this is true. Wayang kulit came to Malaysia from Java, Chinese opera came from different parts of south China, and bangsawan is the only one that was made in Malaysia.

Three different types of wayang shadow plays are recognised in Malaysia today: wayang djawa, wayang melayu, and wayang siam. The first two are exact replicas of wayang kulit from Java. The language of the plays is Malay, not Javanese, and the musical accompaniment is not in the same style as a Javanese gamelan ensemble, but the fundamental style of the puppet figures and wayang kulit are Javanese. The primary distinction between wayang djawa and wayang melayu is that the former typically have only one movable arm and are less stylized than the latter, suggesting that wayang djawa figures were introduced to the Malay Peninsula relatively late (after the seventeenth century), whereas wayang melayu figures represent an earlier style of Javanese puppet, possibly of pre-Islamic origin.

C. CAMBODIA

Many of the folk dances performed in rural Cambodia today likely have ancient origins. A typical deer-hunting dance is the trot. Players wearing masks stand in for the demon, bull, girls, deer, and hunter. They dance out the tale of a deer hunt to the sounds of chanting and drumming. This dance was reportedly first performed before the hunt to enlist the assistance of animistic spirits.

Cambodia's primary tradition of dance-drama originates from the earliest times of Indian influence. At least by the fourth century, Cambodia was among the first places to embrace Hinduism. At this time, Sanskrit writing was developed, and a large number of inscriptions are known that span a period of 1,000 years up until the collapse of Angkor in the fifteenth century. A sixth-century inscription specifically states that arrangements were made for the daily recitation of the Ramayana, Mahabharata, and Puranas and that giving copies of these writings to temples was considered virtuous.

Cambodia's most well-known theatre is Lakon Bassac. It gets its name from the southern Vietnamese district where it first appeared, which is bordered by the Bassac River. Cambodians have resided there since the Khmer Empire. These individuals developed a particular play form in the late nineteenth and early twentieth century. Lakon Bassac, or "theatre of the Bassac," was the name they gave it.

D. THAILAND

The earliest type of Thai theatre is Lakon jatri. Its origins were most likely a part of animistic ceremonies. Jatri is a

term for "sorcerer," and lakon jatri performers have long been believed to have magical abilities. In Thailand, dances are a component of spirit offerings or act as introductions to various animistic rituals. These dances are widespread. Lakon jatri is one such drama that developed after first absorbing Indian dance and then later Buddhist themes. The Hinduized Mon kingdoms of central Thailand were familiar with Indian dancing. We can still watch one of the most peculiar and ancient Indian dance routines done in lakon jatri today. The Natya Sastra makes reference to it. Until his head is visible between his legs, the dancer sways backward.

During the early days of lakon jatri, a typical company included three actors in addition to singers and musicians. Because of the likely religious nature of the event, participation was restricted to men only. One actor took on the role of a valiant male character, another actor portrayed a feminine character, and the third actor took on the roles of a clown, an ogre, and an animal. The clown would frequently wear a mask. The musical accompaniment was straightforward, consisting of a flute, a number of drums (including the hand drum in the shape of a pear that was initially utilised solely by lakon jatri troupes), and a few small bell cymbals.

E. BURMA

Burma has a long history of spirit dances. These dances are done to appease one or more of the thirty-seven nats that live there. Burma is the Southeast Asian country that is closest to India. Because of this, it learned Indian dances early on. In 802, a group of Burmese people went to China to show the ruler their culture. They played music and sang songs that had Sanskrit words in them. Burma had dance and music for hundreds of years before it had its own type of theatre. In the sixteenth centuries, professional entertainers did Burmese dances that were inspired by Indian dances. They called themselves "spirit dancers," and their shows were called "nibhatkhin," which means "spirit play." In reality, these performers were nomads who pretended to be religious so they could do other things. This is similar to how Okuni, the prostitute who started kabuki in Japan around the same time, pretended to be a "priestess" when she danced religious dances.

F. VIETNAM

Hat cheo is most likely the oldest type of play practiced in Vietnam. According to one idea, hat cheo originated from the folk songs, dances, and buffoonery that the peasants of northern Vietnam would perform at festivals and at harvest season. Over time, these folk plays would emphasise social satire to the extent that they do today. Chèo, which is typically performed by Vietnamese peasants in northern Vietnam, is a type of musical theatre that is mainly sarcastic and frequently incorporates dancing. Although it is

increasingly being played indoors and by professionals, it is typically performed outside by semi-amateur travelling groups, stereotypically in a town square or the courtyard of a public building.

G. PHILIPPINES

Filipinos acquired a simple Indian-derived alphabet in the early Christian era likely through contact with Java but it was never used to write something as intricate as literature. The epics were originally put down in writing by Westerners. Given that the Philippines were thousands of miles away from India and at the westernmost tip of Asia, Indian culture barely made it to these islands.

3.2 TRADITIONS OF THEATRE

Southeast Asian theatre has grown in many social settings. The "folk theatre tradition," "court theatre tradition," "popular theatre tradition," and "Western theatre tradition" are four major "traditions of theatre" based on social environment. Folk Theatre Tradition: Folk theatre is predominantly associated with rural existence. It is connected to ancient animistic beliefs and rituals. There are performances at irregular intervals and on rare occasions. Villagers who act or dance as a hobby or to achieve prestige are the performers; they are not professionals. Court Theatre Tradition: Under the patronage of the courts, a variety of theatre genres developed that were thought to be more advanced than local cultures, such as Southeast Asian, Chinese, and Indian. Court retainers, who resided at the court, were funded by the king and catered to his needs, were court actors. The court's grounds were the site of performances. Although the general public was occasionally permitted to attend, attendance was typically restricted to the ruler's invited guests, and there was no admission charge. Popular Theatre Tradition: The least comprehended of the four traditions is popular theatre. However, it has distinctive characteristics distinguishing it from folk and court theatre. Popular theatre pertains to the city and town, just as court theatre and folk theatre belong to the palace and village community, respectively. Western Theatre Tradition: The modern, highly educated social elite in Southeast Asia is the source of Western theatre. The drama's structure was based on Western drama. University students and recent graduates, particularly those who studied in Europe or America and are Western-oriented, tend to be where performers tend to come from.

IV. DRAMA AND LANGUAGE LEARNING

People believe that drama is synonymous with a play. Actually, drama includes plays. Boyles (2012:5) stated that drama is "an art form" comprised of various cultures.

Therefore, it can be utilised by anyone, regardless of age, race, gender, or ethnicity. Because drama is a part of everyone's lives, it can be used to educate students of all types. Drama is defined by The Merriam-Webster Unabridged Dictionary (2012) as a composition in verse or prose arranged for enactment (as by actors on stage) and intended to portray life or character, or to convey a story through the actions and typically dialogue of the enactors. According to Boyles (2012), the term "drama" is derived from the Ancient Greek word for "action." Thus, drama is associated with human action that takes the form of a narrative. It contains information, concepts, and feelings associated with human existence. When drama is used in the EFL classroom, learners will engage in enjoyable, interactive communication.

V. IMPORTANCE OF USING DRAMA IN AN INCLUSIVE CLASSROOM

Drama helps students learn how to engage and communicate with one another while also offering a fresh way of viewing the world. Drama, which is replete with human behaviour, depicts social reality. As a result, students who participate in theatre activities might connect intriguing meanings to a task from their own lives by constructing social reality. Activities involving drama are not merely a requirement.

On the other hand, drama might be a different approach to exploring the world. According to Almond (2005), theatre is significant because it takes a whole-person approach, which means it involves the learners' intellects, emotions, and natural instincts in addition to spoken language. Drama places English language learners at the centre of the educational process, which helps them develop their own understanding.

VI. CONCEPTUAL AND THEORETICAL FRAMEWORKS

Theatrical exercises can take several forms in the English as a Foreign Language (EFL) classroom. Incorporating mime, role play, and simulation in English language classrooms can effectively teach learning in Southeast Asian nations.

A. Role Play

The Cambridge Advanced Learner's Dictionary defines role play as acting out a different character, particularly when learning a new skill. It may be a technique for delving into the problems raised by complex situations. Through role play, participants can expand on prior knowledge and transform it into characters for the story. Additionally, it gives students the chance to act, learn to assume the roles of others, and develop their social skills while learning about

social issues. Participants in role-play are assigned roles, which they act out in a predetermined scenario.

B. Mime

The definition of mime given by The Merriam-Webster Unabridged Dictionary (2012) is a performance art in which a person assumes a role or conveys a tale through nonverbal means such as body language and facial expressions. Mime is a great way for students to act out emotions, including fear, joy, sadness, and more. The term "mime" was coined by Dougill (1987) to describe "a non-verbal representation of an idea or story through gesture, bodily movement, and expression." Then, the mime boosts their self-assurance in front of the whole class. He says Mime is the best way to learn a new language.

C. Simulation

Jones (1980) defines simulation as functional reality in a simulated organised environment. Simulation then lets students interact with different discussions. Simulations teach social interaction. They might practice greeting, dating, and shopping. Students can practice in realistic simulations. Participants evaluate and complete a task in simulations. Simulation training promotes oral skills. English language students can benefit from participating in simulations since it allows them to hone their acting skills via repeated role-playing and improvisational exercises.

VII. INCORPORATING DRAMA IN THE ESL CLASSROOM

Teachers are not reluctant to try theatre activities in the language classroom because they know their efficacy. A teacher's role in English as a Foreign Language (EFL) theatre exercises is that of facilitator or guide. Therefore, according to Gaudart (1990), educators shouldn't provide students with copious amounts of guidance. English as a Foreign Language (EFL) teachers should know what is expected of them. Since classroom instructions are merely a suggestion, only the barest minimum is required of instructors. Students should be encouraged to exercise their own judgment when deciding how to act in a given scenario.

Participating in dramatic activities with them is not only entertaining but also educational for them. They get the opportunity to hone various communication skills, including articulating opinions, persuading others, debating, eliciting opinions, finding solutions to problems, and analysing circumstances. Students will not receive any form of error correction while participating in the drama exercise. It is for the purpose of preventing them from becoming frustrated when they make mistakes. After they have participated in drama activities, an assessment of those errors can be made. The primary objective of implementing

dramatic techniques is to encourage the student's engagement in communicative activities, which includes overcoming resistance to speaking the target language and developing abilities in effective communication.

VIII. ANALYSING THE ROLE OF THEATRE FOR TEACHER EDUCATION

In the English as a Foreign Language classroom, the use of drama as a creative tool can bring forth fresh and valuable knowledge about a foreign language's teaching and learning process. It is possible for the teacher to strengthen her or his understanding of teaching by acting as a researcher in the classroom. This researcher studies instruction and the development of the students. The instructor should make recordings and evaluate the learners' language accuracy and fluency to gain insight into the learners' strengths and weaknesses in their performance in theatre activities. The findings are achieved by recording everything that happens. This information pertains to the subject matter's composition, pronunciation, and linguistic application. Participating in theatre exercises that include using various terminology might help one discover their speaking performance strengths and shortcomings. On the other hand, there are some issues with the sentences' grammatical structure and pronunciation.

IX. CONCLUSION

In India and Southeast Asia, the performing arts, particularly theatre, have long been regarded as a form of communication. Theatre can provide a safe space for teacher education of English language learners for an inclusive classroom to investigate complex social issues and moral dilemmas via the shared experience of creating a performance with others. Drama can help learners develop self-assurance in decision-making and problem-solving skills. Roleplay, mime, and simulation are all forms of theatre that can be employed in an English as a Second Language classroom in India and Southeast Asia. Learners benefit from drama by expanding their imaginations, boosting their self-esteem, and learning to work together more effectively.

These methods have some drawbacks, one of which is that they require a lot of groundwork, which is challenging for most pupils. These paralinguistic qualities have several benefits, including easier verbal and nonverbal communication. Language learners' creativity would also improve. It would encourage self-learning and confidence in students.

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“Flowers on the Grave of Caste”: A Eulogy of Caste Dynamics

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Abstract— This paper examines Yogesh Maitreya’s poignant short story, “Flowers on the Grave of Caste,” as a profound eulogy encapsulating the intricate dynamics of the caste system. Delving into the narrative, the study explores the symbolic layers that unravel the corrosive impact of caste, challenging established myths and exposing their role in perpetuating hegemonic power. Maitreya’s work is analysed for its adept use of allegory, chronicling the pain and exploitation faced by Dalits while cultivating new aesthetic values. The abstract further discusses the political allegory embedded in Dalit literature and how “Flowers on the Grave of Caste” encapsulates two centuries of Dalit resistance, providing a unique lens to understand the historical context and essence of the Dalit movement. The exploration navigates through the intricacies of caste dynamics, shedding light on the emergence of Dalit literature and showcasing Maitreya’s distinctive narrative prowess.



Keywords— Hegemonic power, Culture, Secular, Ideology, Dalit, Political allegory.

The Varna system serves as a corrosive force, eroding the hierarchical structure of caste by popularizing and fostering myths. These myths are strategically constructed to either rationalize or wield hegemonic power, establishing a perceived superiority over others through the manipulation of cultural, moral, and ideological narratives (Gramsci et al., 2011). The oppressor consistently endeavors to assert dominance, impose control, and exploit others through the tool of cultural hegemony. Consequently, fundamentalists vehemently reject the secular and pluralistic discourse, viewing it as antithetical to their pursuit of supremacy and control. Numerous social reformers, poets, philosophers, and thinkers have vociferously opposed the myth of the caste system, which was fabricated to suppress individuals and impede their freedom, ascent, and development solely on the basis of caste hierarchy.

The advent of Dalit literature in India not only chronicles tales of pain and exploitation but also contributes to the cultivation of novel aesthetic values. Dalit writers and critics harbor distinct perspectives on literature compared to their counterparts in mainstream literature. Their exclusion from elite historiography, demeaning portrayal, and

pervasive subjugation necessitates a literary paradigm that is both radical and revolutionary. Dalit literature, in contrast to mainstream counterparts, directs its focus towards addressing social maladies within the nation, aiming to instill awareness in readers about the perils of caste system exploitation. According to Dalit writers and critics, mainstream Indian literature lacks functional efficacy and primarily derives its significance from parameters of beauty and pleasure.

The Savarna aesthetic paradigm, characterized by its emphasis on truth, goodness, and beauty, proves inadequate in capturing the atrocities and subjugation experienced by the Dalit community. The critique of the caste system by Dalit writers transcends the conventional notions of beauty and pleasure championed by the Savarna literary cohort, as they portray heroes, themes, and ideas that diverge from established norms. Baburao Bagul, a prominent Marathi Dalit writer, contends in one of his essays that the “established literature of India is Hindu literature,” lacking in its authentic representation of Dalits. Dalit writers such as Sharankumar Limbale, Arjun Dangle, Gail Omvedt, Om Prakash Valmiki, Harish Mangalam, and others have openly expressed their skepticism and dissent

regarding the literary pursuits of mainstream Indian literature.

Yogesh Maitreya is one of the Dalit poet, translator, columnist, scholar, and publisher at panther's paw publication. He is working on 'Ambedkari Shahiri' in his Ph.D. He wants to publish his revolutionary ideas but felt demotivate with many sellers and some bookstores take a cut of 40 to 45% of benefits which cause to him to open his own publishing house "Paw Panther Publication". This publication helps him to present his research without hassles of publication. He puts his affords to bring aware regarding the real condition of lower caste in urban area. The author considers caste system as inhuman system in humankind. Human becomes inhuman to another human in which they forget the depth of their fall for being inhuman. He mainly targets urban educated people who are considers as more civilized human in the society. Unfortunately, they trapped of casteism. People in urban area are considered as more civilized which ethnically should be more civilized but reality far away of this logic. The writer critically highlighted the ill mentality of educated people in so called civilized society.

"When I was writing *Flowers on the Graves of Caste*, it was the world which was in the front of my mind, because I *knew* I was writing in English; I was writing my life, I was writing the way I want, but I *wanted* to share this with the world. Most of the audience or the readers of these books are urban-based; mostly students or professionals; people who are readers of the English language- who have access to English." (Singh)

The short story has moved around the subjugation of Dalit in Indian society. The writer has interviewed his grave digger friend. He shared one of his weird experiences when upper caste people denied for burying lower caste dead body at their land. Besides the denial, they forcefully expelled Mahar caste people from their place. It creates double panic situation for them. They lost their love one as well as in their place. This small incident reflects the condition of Dalits in the Indian society. The writer accentuates the festival of humanity which could help to overcome from the pain of casteism. The festival of humanity relates to Dr. Bhimrao Ambedkar's conversion of Buddhism. He converted himself from Dalit to Buddhist. He acclaimed, "I feel free from Hell" (Maitreya, 21). Dr. Bhimrao Ambedkar is known as messiah for Dalit who shown the path of knowledge to grow from ground. He had put all efforts to educate the lower caste community. Many Dalits become doctor, engineer, officer etc. due to his immense efforts to educate the society. The writer has

beautifully applied the symbolism in his short story "Flowers on the Grave of Caste". The Flower symbolized the growth of Dalit community. The writer says, "If you plant the seed of a flower on all these graves, and nourish it, it'll grow. The flower does not know any religion. Their character is to grow and spread life" (20-21). In this quote, the writer refers "Seeds" as education; "Flower" as education and "Graves" as castiesm. It has exactly similar characteristic of flower and education that has not discriminated anyone on the bases of caste. Their nature is to grow and spread the essence of life. Education provides the power of knowledge to understand the life which is necessary to understand the real meaning to live life. Dalits mainly suffers due to lack of knowledge. Their unawareness brought them to the edge of struggling. The need of knowledge only can bring the change into their life. It helped them to understand right way to deal hurdles of life. Their subjugation continued due to no objection on their suppression which caused them to carve their own grave. They faced the many problems in their life.

What does it entail to portray Dalit identity not merely as a circumstance, but as an artistic expression? Yogesh Maitreya grapples with this profound question in his life, writings, and endeavors. His ambitious undertaking seeks to reshape the Indian readers' perception, treatment, and engagement with Dalit experiences on the literary stage. Maitreya's approach is not confined to constructing narratives solely from a Dalit viewpoint entangled in narrow identity politics. Quite the contrary, his focus is distinctly nuanced; he endeavors to vividly bring to our consciousness the arbitrary acts of violence against Dalits by Brahmins in rural areas, the plight of urban laborers engulfed in sewer floods, and the struggles of artists whose aspirations are stifled by a life replete with passive-aggressive remarks and perpetual rejections. What distinguishes Maitreya's work is not only the forward-leaning posture of his sentences but also his adept manipulation of symbols and narrative structures. Maitreya views the short story not merely as an artistic expression but also as a potent instrument for societal transformation. Consequently, "Flowers on the Grave of Caste" emerges as a pivotal literary work, not only for those eager to witness the humanization and centralization of Dalit writers in literary discourse but also for enthusiasts anticipating the promising trajectory of a young visionary in the realm of short story craftsmanship.

"Flowers on the Grave of Caste," undoubtedly the most luminous gem within the collection. This narrative adopts the form of an interview between Nagya and a venerable gravedigger who has weathered two centuries. In this narrative zenith, Maitreya delves into profound philosophical musings on the architecture of history, the

ephemeral dance of time, and the individuals consigned to oblivion in our collective awareness at the crossroads of these phenomena. In a tapestry of eloquence, he expounds, "The departed are divested of religious affiliations; it is the living who, through the lens of their beliefs, categorize the departed within the framework of religion" (25).

"Flowers on the Grave of Caste" is adorned with a plethora of highlights, a testament to the book's unparalleled linguistic innovation. The text brims with a profusion of insights that either radiate brightly from the page or delicately illuminate a sentence. A striking illustration of this linguistic finesse is evident in the story "Re-evolution" commencing with the narrator's contemplation of the world "outside bus window, under the scorching sun in the month of May" (26) where eagles soar in the sky, encircling and emitting celebratory cries, seemingly in homage to life. In the wake of this macabre spectacle, the narrator invokes the sagacious counsel of a compatriot from the village: "When any malevolent spirit departs the earthly realm, eagles engage in circular flights, unleashing primal screams. These vocalizations, he contends, signify the dispensation of justice orchestrated by nature" (28).

The savagery depicted in the tableau, coupled with the economy of language, lays the foundation for a narrator whose existence, much akin to the relentless talons of vultures upon carrion, is savagely dismantled by the inequities of caste discrimination. In a parallel vein, Kabir, the protagonist in "The Sense of a Beginning," introspects on his stark dissimilarity from the academic realm of Mumbai. "People here looked different; they smelled different. I yearned to assimilate into their world, covertly wishing to emanate their essence. Yet, the elusive nature of this aspiration persisted" (30). Such chasms, inherent in fundamental disparities, often prove insurmountable. Nevertheless, Maitreya's characters do not invariably capitulate or succumb to the societal pressures imposed upon them by the circumstances of their birth.

The short story "Flowers on the Grave of Caste" unfolds as a potent political allegory, symbolizing the enduring resistance of Dalits against the entrenched caste system. The centenarian gravedigger within the narrative serves as a metaphor for the two centuries of relentless rebellion waged by Dalits against the prevailing caste hierarchy in India. When queried about his age, the gravedigger harkens back to his childhood during the British colonial arrival in India, alluding to the embryonic phase of the Dalit movement in the early colonial era.

The narrative takes a reflective turn as the gravedigger recounts an incident where a Dalit is laid to rest on the boundary between a Muslim and Christian graveyard. This anecdote prompts a retrospective

examination of Dalit exploitation and their ambivalent circumstances during and after colonial rule, especially in the context of conversions to Christianity and Islam. Subsequently, the gravedigger shares the narrative of Dr. Babasaheb Ambedkar's conversion to Buddhism, framing the flowers on the grave of caste as the new generation of Dalits fervently disseminating Babasaheb's tenet of "educate, organize, and agitate." Yogesh Maitreya adeptly employs allegory as a literary device, skillfully historicizing the Dalit movement while encapsulating its quintessence within the confines of a short story.

In the poignant narrative of "Life is beautiful" a paternal figure imparts a crucial lesson to his progeny, emphasizing the enduring legacy of their forebears who bore the weight and excrement of societal inequities. The injunction resonates: "Bear in mind, for generations our people have been obliterated under the onus of this society's excrement and burdens. Aspire, instead, to a life imbued with veracity and aesthetics" (Maitreya). Undoubtedly, Maitreya wields his pen as a conduit for unadulterated truth and aesthetic splendor. A raconteur endowed with the resolute social convictions reminiscent of Gorky or Premchand, yet possessing the analytical acumen to dissect and disseminate profound insights into the human condition akin to Chekhov or Manto. "Flowers on The Grave of Caste" heralds the debut of an author with a reservoir of profound narratives, already etching an indelible mark on the literary landscape. This inaugural opus is but a prelude to a promising oeuvre that will undoubtedly yield numerous masterpieces in the years that lie ahead.

Yogesh Maitreya unveils the pervasive caste discrimination entrenched within the established institutions of Indian society, often overlooked in our daily lives. The trajectory of Dalit literature remains dynamic, adapting to the ever-changing position of Dalits within the societal framework. Unlike Savarna writers, Dalit literary expression transcends the constraints of tradition, boldly charting new paths toward human emancipation. Echoing Arjun Dangle's insightful observation, Dalit literature is not merely "separatist" but inherently "inclusive." Therefore, it is crucial to perceive Dalit literature as a catalyst for transformative change and societal development.

In conclusion, "Flowers on the Grave of Caste" by Yogesh Maitreya stands as a compelling eulogy that transcends the boundaries of a mere narrative, delving deep into the complex tapestry of caste dynamics. Through the symbolic richness of the text, Maitreya skillfully dismantles the prevailing myths that uphold the hegemonic power of the caste system, laying bare the stark realities of exploitation and discrimination faced by the Dalit community.

The story's adept use of allegory becomes a powerful tool to chronicle the historical journey of Dalit resistance over two centuries, encapsulating the essence of their struggle within the confines of a short narrative. Maitreya's work not only serves as a poignant reflection on the pain endured by the marginalized but also as a testament to the resilience and unwavering spirit of those who have resisted the oppressive structures of the caste system.

Furthermore, the exploration of caste dynamics within the narrative offers a nuanced understanding of the broader socio-cultural implications, highlighting the emergence of Dalit literature as a potent force for social change. As the analysis unfolds, it becomes evident that Maitreya's unique narrative prowess goes beyond storytelling; it becomes a vehicle for raising awareness about the perils of caste-based discrimination and advocating for social justice.

In essence, "Flowers on the Grave of Caste" not only serves as a literary eulogy but also as a call to action, urging readers to confront the deep-seated issues woven into the fabric of society. Through its exploration of caste dynamics, political allegory, and the emergence of Dalit literature, the story leaves an indelible mark, inviting contemplation and fostering a collective responsibility to dismantle the oppressive structures it so poignantly exposes.

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Ecocriticism in Steven Becker: A critical study of *Tuna Tango*

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Abstract— This dissertation presents an ecofeminist analysis of an excerpt from *Tuna Tango* and unveils a nuanced depiction of women entrenched within patriarchal norms and subjected to the male gaze. The text's language objectifies women, prioritizing male desires, perpetuating detrimental stereotypes, and highlighting issues pertaining to consent. This revelation serves as a compelling call to scrutinize the gendered power dynamics and objectification pervasive in literature and society. *Tuna Tango* weaves a tapestry of environmental values that shape our perceptions of the natural world. These values underscore the importance of appreciating nature's beauty, promoting conservation, and acknowledging the ethical responsibility of environmental stewardship. They illuminate the awareness of environmental consequences and economic pressures, fostering a holistic approach that demands respect and responsibility as stewards of the Earth. The conclusion of the passage from *Tuna Tango* underscores the potential for women to unite and support each other when confronted with external challenges and adversity. This representation shatters gender stereotypes, emphasizing the strength of female solidarity against male-centric power dynamics. It aligns with ecofeminist principles, accentuating the agency and power derived from women's collaborative efforts and mutual support. *Tuna Tango* employs vivid descriptive imagery, symbolism, metaphor, and juxtaposition to artfully portray the natural world. This evocative language and imagery immerse the reader in sensory experiences and emotional connections with nature, enriching the understanding of the intricate relationship between humanity and the environment. This multifaceted portrayal illuminates the beauty, challenges, and complexities inherent in this interaction, encouraging a profound appreciation of the natural world.



Keywords— Ecocriticism, Environment, Male Gaze, Nature and Human, *Tuna Tango*.

I. INTRODUCTION

In a world in which literature is a powerful mirror that reflects the intricacies of social norms, the environment, and human conditions, the analysis of literary works through an ecofeminist lens reveals a rich tapestry of revelations. This dissertation embarks on a journey through the pages of a compelling narrative, *Tuna Tango*, dissecting its multifaceted narratives, each woven with threads of gender dynamics, environmental consciousness, and poetic imagery.

There exist rich studies on ecological criticism, reflecting an increased interest in ecocriticism. For example,

‘Serenella Iovino and Serpil Oppermann refute the arguments against anthropomorphizing matter and employ this human perspective as a heuristic tactic to close the (linguistic, perceptual, and ethical) gap between humans and other species. When interpreted in this way, anthropomorphism can even work against dualistic ontologies and serve as a “dis-anthropocentric” tactic to highlight the similarities and symmetries between humans and other species’ (Serenella & Opperman, 2014). Humankind and nature have never reached a real state of harmonious coexistence. Human society feels justified in plundering resources, and when it encounters natural disasters, it always treats nature as a hypothetical enemy,

never questioning whether it has enough respect for nature. This kind of anthropocentric thinking has intensified conflicts.

The primary objective of this study is to explore the intricate interplay of gender, ecology, and literary artistry, exemplified within a selected passage from Steven Becker's *Tuna Tango*. From an ecofeminist perspective, I navigate the text's narrative terrain, unearthing profound insights into the portrayal of women, articulation of environmental values, dynamics of solidarity, and evocative representation of the natural world.

The first chapter scrutinises the text's engagement with gender constructs, revealing a poignant commentary on the intersection of patriarchal norms and the male gaze. The analysis highlights how language in narratives objectifies women, foregrounds male desires, perpetuates stereotypes, and underscores issues concerning consent. This investigation, in turn, serves as a compelling call for a critical examination of gendered power dynamics and objectification within literature and society.

In the second chapter, I delve into the intricate web of environmental values woven throughout *Tuna Tango*. Here, we uncover the narrative's emphasis on appreciating the beauty of nature, promoting conservation, and highlighting the ethical responsibility for environmental stewardship. I also explore the text's portrayal of awareness of environmental impacts and economic pressures, fostering a holistic approach that demands respect and responsibility for our roles as Earth's caretakers.

Moving forward, the third chapter explores the representation of female solidarity within the excerpt from *Tuna Tango*. This narrative thread shatters gender stereotypes, emphasising the capacity of women to unite and support each other in the face of external challenges and adversity. This aligns with ecofeminist principles and accentuates the agency and power derived from women's collaborative efforts and mutual support.

Finally, in the fourth chapter, I discuss the literary craftsmanship employed in *Tuna Tango*. The text skilfully utilises descriptive imagery, symbolism, metaphors, and juxtapositions to vividly portray the natural world. This evocative language and imagery immerses the reader in sensory experiences and emotional connections with nature, enhancing our understanding of the intricate relationship between humanity and the environment.

By embarking on this literary exploration of *Tuna Tango* from an ecofeminist perspective, this dissertation aims to unravel the layers of meaning, challenging preconceived notions, and inviting readers to reevaluate their perspectives on gender, ecology, and the artistry of

storytelling. Through this critical examination, I embark on a profound journey into the heart of literature's capacity to illuminate the complex tapestry of the world.

This essay will start with the landscape and human experience by adopting Yi-fu Tuan's (2013, p. 90) definition of landscape: 'Landscape is an ordering of reality from different angles. It is both a vertical view and a side view. The vertical view sees landscape as domain, a work unit, or a natural system necessary to human livelihood in particular and to organic life in general; the side view sees landscape as space in which people act, or as scenery for people to contemplate. The vertical view is, as it were, objective and calculating'.

The concept of landscape encompasses diverse perspectives on reality, including top-down and lateral viewpoints. The top-down perspective regards the landscape as a domain, an essential element for human sustenance, and a fundamental component of organic life. Conversely, the lateral perspective regards the landscape as a space where human activities unfold or as a picturesque backdrop for contemplation.

'The discourses on species, sexualities, and eco-activisms are examined in Part III in International Perspectives in Feminist Ecocriticism. Chia-ju Chang and Iris Ralph address the issue of abandoned dogs as a significant social and environmental concern by concentrating on the phenomena of Taiwan's "dog mothers" or "gou mama" in "Women and Interspecies Care: Dog Mothers in Taiwan."' (Gaard et al., 2013, p. 12). One of the many undesirable effects of Taiwan's heavily industrialised economy is the victimisation and marginalisation of women who care for roughly one million stray dogs. 'Chang and Ralph contend that an institutionalized, unacknowledged androcentrism is to blame for the animosity toward Taiwan's dog mothers. In order to support their core contention that women's rights and species protection go hand in hand, they identify and discuss alternative ecological-feminist attitudes and approaches to women and interspecies care' (*ibid.*). Similarly, Becker focuses on tuna and explores environmental issues.

This essay will adopt their idea of 'criticisms of anthropomorphizing matter' and attach importance to the ocean species protection by analysing *Tuna Tango* as a case study. It explores questions such as *What values and beliefs about the environment are expressed in the text? How do these values and beliefs shape attitudes towards the natural world? How do text represent the relationship between humans and the natural world, including animals, plants, and ecosystems?* The text provides an in-depth exploration of various questions, all of which revolve around the intricate relationship between humanity and its

environment. These enquiries delve into the values and beliefs articulated in the texts concerning our natural surroundings. These values and beliefs play pivotal roles in shaping collective attitudes towards the natural world, influencing how we perceive, interact with, and ultimately impact our environment. Furthermore, this essay offers insights into the intricate tapestry of the relationship between humans and the natural world. This relationship extends far beyond mere coexistence and encompasses the complex interactions and interdependencies between humans and various elements of the natural world, including animals, plants, and ecosystems. By scrutinising these representations, the text sheds light on how our actions, choices, and worldviews affect the delicate balance of the planet's ecosystems and, in turn, our own well-being. I hope that this research contributes to a deeper understanding of how this novel engages with environmental and gender concerns

II. LANDSCAPE, ENVIRONMENT AND HUMAN FEELINGS

The passage opens with a stark contrast between the 'crystal clear waters of the Keys' and the 'murky bay waters' of Tampa Bay, immediately highlighting how the landscape shapes the human experience. The protagonist's 15-year history of fishing in pristine Keys has set a high standard, making Tampa Bay seem like a letdown despite its congestion. This juxtaposition of environments shows how our connection to nature is deeply influenced by the qualities of the landscape in which we engage.

2.1 Human Vulnerability and Attraction to Nature

The novel's opening scenes depict the murky waters of Tampa Bay, contrasting them with the crystalline waters of the Florida Keys. This stark contrast serves as a metaphor for the impact of urbanisation and human population growth on natural environments. While the protagonist acknowledges Tampa Bay's congestion, he also recognises its potential for fishing. This reflects how humans often exploit natural resources even under less-than-ideal conditions, highlighting the tension between environmental preservation and economic interests. The degradation of pristine natural habitats due to urbanisation is a recurring theme in the novel, exemplifying the broader challenges that ecosystems face with human expansion.

The hurricane that eliminated the protagonists' assets in the lower Keys underscores the vulnerability of human endeavours to natural disasters. 'The hurricane that had torn through the lower Keys the summer before had wiped him out, and his only assets—a flats boat and an unfinished house—both uninsured, were lost to the storm (Becker, 2014, p. 2). This is a powerful reminder of

nature's unpredictability and its ability to disrupt human plans and lifestyles. This event reinforces the idea that humans are not in complete control of the natural world and that human behaviour can have unintended consequences. It also reflects the role of insurance and preparedness in mitigating the impact of such events, further highlighting the relationship between humans and their environment.

The impacts of natural disasters on the environment and human life are a recurring theme. The hurricane that devastated Keys and wiped the protagonist's assets, including an uninsured boat and an unfinished house, underscores the vulnerability of coastal regions to environmental upheavals. This loss becomes a personal reflection of the far-reaching economic and emotional consequences of environmental events.

Symbolism is a powerful representation of the natural world throughout a narrative. Sunsets on Florida's west coast are described as 'something special', symbolising the characters' emotional connection with nature. This description goes beyond mere visual depiction, suggesting that the natural world holds a deeper, almost spiritual significance for the characters. Sunset is a symbol of tranquillity and beauty, highlighting the emotional impact of the environment on human experience. This emotional connection fosters a richer understanding of a character's relationship with the natural world.

Amidst this, the passage offers a moment of respite as the protagonist contemplates the beauty of Florida's west coast sunsets and the act of sharing a bottle of wine with someone. 'He thought as they watched the sun start to blend with the horizon. He opened a bottle of wine and poured each of them a glass' (*ibid.*, p. 4). This appreciation of natural beauty reveals the human desire to connect with the environment at a deeper level, even in the midst of life challenges.

This text underscores the appreciation for the intrinsic beauty of the natural world. Through the protagonist's contemplation of sunsets on Florida's west coast as 'something special', the narrative conveys a belief in nature's ability to inspire awe and contemplation. This appreciation shapes our attitudes by encouraging us to view the environment not just as a resource to be exploited but as a source of wonder and inspiration, emphasising its value beyond its utilitarian aspects.

2.2 Desire versus Nature

The central theme of the novel revolves around the fishing industry, with a particular focus on the pursuit of valuable bluefin tuna. The characters' actions, including illegal fishing and poaching, illustrate the economic pressures that often drive humans to exploit natural resources even when

they involve breaking laws. This conflict between profit seeking and conservation efforts speaks to the broader challenge of balancing economic interests with sustainable practices. This highlights the consequences of overfishing and poaching on marine ecosystems and the ethical dilemmas faced by individuals who witness environmental crimes. The protagonist's internal struggle underscores the complexity of these issues, emphasising the need for responsible resource management.

'He thought again about taking matters into his own hands but was conflicted; poaching violated his moral compass to the point that he almost didn't care about violating Lance's trust. But as it had all too frequently lately, it came down to money' (*ibid.*, p. 28). Will's internal struggle to report illegal fish and poaching activities exemplifies the ethical dilemmas that individuals face when witnessing conflicted with the desire to protect his job and income. This dilemma reflects a broader social challenge in which individuals must weigh their personal interests against their responsibility to protect the natural world. It also raises questions about the role of individuals in advocating environmental conservation and the potential consequences of neglecting environmental wrongdoing. Ultimately, *Tuna Tango* serves as a thought-provoking exploration of the multifaceted relationship between humans and the natural world, highlighting the consequences of human actions on the environment, ethical complexities, and the delicate balance between profit seeking and responsible ecosystem stewardship.

2.3 Nature as the Agency

This section will investigate the values and beliefs about the environment expressed in *Tuna Tango* and how they influence our attitudes toward the natural world.

The novel promotes belief in the conservation and responsible stewardship of natural resources. 'The fish in the freezer were also on his mind. It should have been none of his business, but he couldn't help but wonder what was going on' (Becker, 2014, p. 26). The protagonist's moral dilemma regarding reporting illegal fishing and poaching activities highlights a commitment to environmental ethics. This belief system guides attitudes by instilling a sense of duty toward protecting the environment. This encourages us to recognise our role as custodians of the natural world and to consider the long-term consequences of our actions. This underscores the importance of sustainability and the need to safeguard ecosystems for future generations. This paper raises awareness of the environmental impacts of human activities. Descriptions of degraded habitats and the aftermath of destructive storms emphasise the belief that human action can have far-reaching consequences for

ecosystems. This awareness shapes attitudes by prompting us to consider the ecological footprint of our choices and actions. It underscores the interconnectedness of all living beings and ecosystems, fostering a sense of responsibility for mitigating negative impacts and practising environmentally conscious behaviours.

The novel also delves into the economic pressures that drive individuals to exploit natural resources, even when this involves breaking laws. This portrayal reflects a belief in economic realities, which often clash with environmental conservation efforts. This finding highlights the complex interplay between economic sustainability and environmental practices. 'The best compromise he could make with himself was to try and gain some information to pass on' (*ibid.*, p. 28). This value system shapes our attitudes by illustrating the challenges of balancing economic interests and the imperative of protecting the environment. This encourages us to seek solutions that harmonise these competing priorities while acknowledging the complexities involved. This section determines how text represents the natural world, including the language and imagery used to describe the environment.

The author uses descriptive imagery to immerse the reader in the natural world of the novel. When the murky bay waters are described as a 'challenge for sight fishing' (*ibid.*, p. 2), it immediately conjures a mental image of the turbid, unclear waters. This description engages readers' visual senses, allowing them to capture the fishing environment. Moreover, the contrast drawn with the 'crystal clear waters of the Keys' emphasises the visual aspect and underscores the tactile sensation of fishing in different settings. Readers can almost feel the challenge of sight fishing in murky bay waters versus the ease of spotting fish with clear keys.

The text effectively employed metaphors and juxtapositions to convey the dynamic relationship between humans and the natural world. The wind picked up noticeably and he reefed the mainsail. 'The only problem was the seas; the bigger swells were five feet now, and they threw spray over the bow all the way to the cockpit as the boat surged through them' (*ibid.*, p. 76). When a boat's struggle against heavy seas is metaphorically likened to conflict, it vividly portrays nature as a powerful adversary who challenges and confronts humans. This metaphorical language evokes a sense of tension and drama in the narrative, emphasising the unpredictable nature of the environment. Additionally, juxtaposing serene sunsets with noisy, renovated brick buildings frequented by college students creates a stark contrast. This juxtaposition underscores the diversity of human interactions with the environment, ranging from moments of awe and appreciation to instances of disruption and urbanisation.

However, the narrative also touches on the human alteration of the landscape. The renovation of old brick buildings into bars and restaurants, frequented by college students and locals, creates a contrast between noisy nightlife and the tranquillity of the sea. This transformation of the landscape reflects how human activities can reshape natural spaces, and sometimes in ways that disrupt the original ecological balance.

2.4 Ethical Dilemmas and Stewardship

The text also alludes to the ethical dimensions of fishing and environmental stewardship. The protagonist's internal struggle over illegal fishing and poaching reveals the ethical dilemmas often inherent in human interactions with the environment. The desire to protect one's job and interests conflict with the moral imperative to report illegal activities, adding depth to the character's relationship with the environment.

Economic incentives and environmental concerns intersect throughout the passage. Characters are motivated by profits, particularly in the case of illegal fishing. The declining state of fisheries owing to overfishing and poaching highlights the ecological consequences of prioritising economic gains over environmental sustainability.

The graphic description of fish being filleted on rocks brings to the forefront the harsh reality of the human impact on marine life. It depicts the brutal nature of harvesting marine animals for economic purposes and underscores the disconnection between humans and the creatures they exploit.

Furthermore, the passage explores the consequences of environmental crimes by transforming the location into a perpetual crime scene. The potential legal and ecological implications serve as stark reminders of the cost of environmental exploitation.

Lastly, the unpredictability of nature is highlighted through encounters such as the unexpected appearance of a shark while handling a tuna carcass. This element of danger and unpredictability adds depth to the human-nature relationship, emphasising that nature operates on its terms, often beyond human control.

In conclusion, this passage, analysed through an ecocriticism lens, offers a rich exploration of the multifaceted interactions between humans and their environment. The language used in the text serves as a powerful tool to convey the complexities of human-environment relationships, encompassing elements of appreciation, exploitation, ethical dilemmas, and the consequences of environmental choices.

III. POACHING AS AN INVASION

This section offers a complex description of human behaviour within an environmental framework, as it explores ecological and ethical topics. The problems of poaching and illicit fishing, at the heart of this story, are challenged by the terminology used here.

In addition to describing the illegal behaviours, phrases like 'illegally caught fish' and the idea that these actions 'offended his sense of right' (Becker, 2014, p. 26) highlight the moral component of environmental crime. This verbal choice emphasises how individuals' desire for wealth leads them to break laws and violate morality. Will had previously made his living as a fishing guide, and this 'living off the land' work had given Will a sense of reverence and respect for nature, so he never thought or acted against nature, catching and releasing fish from the 'generous' ocean, that is, giving back the bounty that nature had given to him. Overfishing destroys biodiversity, which means that Will's idle occupation will also suffer; thus, Will's inner conscience will be triggered. Even so, Will did not choose to call the police first, as this would have affected his current job. Although Will did not intervene directly, he witnessed the truth in the matter. He indirectly aided and abetted evil through his indifference and concern for himself, and this indifference was not a kind of disrespect for or destruction of nature.

This part will analyse the key sentence 'What the hell? This is all supposed to be gutted and skinned!' (*ibid.*, p. 75) from an ecocritical lens involves examining it within the context of how humans treat tuna, and more broadly, marine life. Ecocriticism is an approach that looks at the relationship between literature and the environment, seeking to understand how texts reflect and shape our attitudes and behaviours towards the natural world. In this case, we can explore how the sentence portrays human actions towards tuna, as well as their perspectives on these actions.

This sentence suggests that humans are involved in the process of gutting and skinning the tuna, a common practice in the fishing industry. From an ecocritical perspective, this highlights the ways in which humans exploit marine life for their own purposes, often without considering the well-being of target species. The use of strong language like 'What the hell?' implies a certain level of frustration or disregard for tuna as living beings. The phrase 'supposed to be gutted and skinned' underscores the idea that tuna are seen as commodities to be processed rather than as valuable members of the ecosystem.

This sentence reflects an anthropocentric view in which humans prioritise their own needs and desires over the

welfare of other species. Tuna is treated as inferior in this context, merely existing to meet the human demand for food or profit. This sentence also reveals the disconnection between humans and the natural world. The act of gutting and skinning a fish can be a graphic and brutal process, yet it is often carried out without much thought or consideration for the creature's life or the broader marine ecosystem. From an ecocritical perspective, it is important to consider the broad environmental consequences of these practices. Overfishing, for instance, can have devastating effects on marine ecosystems, leading to imbalances and endangering not only the target species, but also other creatures in the food web.

In summary, this sentence reflects a perspective in which humans treat tuna poorly, considering it an inferior species to be exploited for economic gain. This view is often associated with a disconnect from the natural world and a lack of consideration of the broader environmental consequences of such actions. Ecocriticism encourages us to critically examine the attitudes and behaviours portrayed in language and literature to raise awareness of our impact on the environment and the need for more sustainable practices.

This part also sheds light on the significant issues associated with overfishing and its severe environmental effects. The impact of these acts on the environment is highlighted by the protagonist's observation of a decline in fisheries due to overexploitation. The phrase 'abuse of overfishing' (*ibid.*, p. 26) implies more than merciless, suggesting the cruelty of the natural world. This serves as a compelling reminder of the extensive effects of human activity on marine ecosystems and biodiversity. Second, Will mentioned 'ruining it for everyone' (*ibid.*, p. 26), considering, to a certain extent, the survival space of all human beings, but from the perspective of the benefits that the ocean can bring to humans. The reduction in species diversity will inevitably lead to a squeeze on human survival space, and thus the consequences of not being able to continue to profit from it will be immeasurable. Will's progress compared to poachers is that he has more or less considered that the consequences of poaching will backfire on humans, but his shortcoming is that he is still thinking in terms of his own interests, and this kind of anthropocentrism is not real progress. Centrism is not really progress.

This paragraph primarily addresses the profound tension between monetary gain and environmental preservation. Characters that are primarily driven by personal gain put their financial interests ahead of their moral interests. It is clear from statements like 'That fish is our paycheck' (*ibid.*, p. 50) that they are motivated primarily by money, which is in stark contrast to the critical need for

conservation and sustainable methods. Although Dick and Kyle are not the poachers, their desire for the tuna is obvious. The first reaction to the sight of the huge tuna in the cooler, like Will, is not to call the police or strongly condemn the behaviour, but instead to think about how they can take the valuable tuna for themselves to pay off their debts. A 'paycheck' is supposed to be the equivalent of hard work, money earned with your hands, but now Kyle is claiming that this poached fish is his own paycheck. When the lure of money is great enough, humans will lower their moral boundaries, ignore the evil consequences of such behaviour, and develop a desire that borders insanity. This benefit derived from the exploitation of nature was irresistible to everyone at the time because everyone thought that the absence would not deplete the ocean of the generosity of a single fish. This excerpt vividly illustrates the conflict between the need to conserve the environment for environmental reasons and economic self-interest by presenting people who are prepared to compromise their moral principles in order to achieve financial success.

When Kyle and Dick dismembered the fish on the beach, it had to be pulled against the rocks with a cart because it was so large. 'With a quick squeal of the tires, Kyle accelerated, pulling the fish onto the rocks' (*ibid.*, p. 53). The car towing the tuna is a sign of modernity: a tuna that was supposed to be a gift from the ocean to humankind. Still, humankind has linked these seemingly unrelated things and dismantled them with cruelty, and the violent act of dismembering the fish has even occurred right next to the ocean. 'The teeth of the blade cut easily through the thick skin and flesh of the tuna as Dick hacked away at it' (*ibid.*, p. 53). The ease with which Dick slaughters the tuna shows his empathy-free state of mind in the moment; his only concern is how to maximise the shaving off of as much tuna meat as possible and not let onlookers find out. The desire for money drives them to do this desperate act on the beach, and their fear of exploiting nature disappears as more tuna flesh is stripped off. The passage also conveys a disturbing image of trash and a disdain for the environment. The fish are brutally dismembered and thrown away without any regard for the trash produced or the larger environment. The graphic account of flies swarming around the heated fillets emphasises how disrespectfully and unhygienically the fish were treated. This irresponsible use of marine life brings to light a basic problem whereby people frequently only consider the short-term financial benefits of natural resources, without considering the environment's long-term effects.

The line also quietly emphasises how human actions impact marine life. 'Dick looked behind him, feeling something before he saw it. A dorsal fin pierced the

surface, and he scrambled for the raft. "It's a shark!" Kyle yelled, pointing at it. "It must have been feeding on the tuna carcass." (*ibid.*, p. 117). Kyle ties a tuna bone to the water under the house, and the smell of blood eventually attracts a shark and nearly kills him, which is a very direct expression of the fact that human exploitation of animals is ultimately self-defeating. An analogy for the ecological domino effects caused by human neglect is the attraction of sharks to disregarded fish carcass. This implies that not only do our actions affect the targeted species but also the delicate balance of marine ecosystems, leading to unintended consequences that have an impact on the rest of nature. Kyle narrowly escapes death by attracting sharks to his fish bones tied in the water, and Dick is found and then kidnapped by George for dismembering a shark on the beach. Both men draw fire to varying degrees for their offensive actions, but even then, both men will still go to great lengths for great gain—that is, the worst of mankind: to put your own interests before everything else.

This line also alludes to collusion and corruption within the fishing industry, implying a web of interests that supports illicit activity. 'Lance called in several leads each year, mostly to sabotage his competition. His company also donated to several charities that benefited the Fish and Game officers to stay in their favor' (*ibid.*, p. 125). Lance chose not to report on illegal fishing, showing their complicity in these crimes and contempt for environmental laws. Even before the poaching incident, Lance had been working with government officials to get his 'business' off the ground. Instead of protecting Tampa Bay's fisheries, the agency that was created to protect them has become an umbrella for poachers. They are also driven by money, and although they are not directly involved in poaching, they can be called the poachers' best helpers. This raises the possibility of a structural issue, whereby vested economic interests and a lack of moral accountability permit the continuation of unethical practices in sectors that exploit natural resources.

This chapter provides a thoughtful examination of the environmental challenges from an ecocritical perspective. It stimulates readers' thoughts regarding the greater ramifications of human acts in the natural world by depicting the gestures and movements of people, illustrating character motives, and analysing ethical quandaries. Ultimately, this section promotes greater accountability and ethical concern in our handling of the natural world by encouraging deeper knowledge of the complexity involved in the interaction between mankind and the environment

IV. SIMILAR FATE: WOMEN AND TUNA AS THE OBJECT

This chapter analyses the relationship between nature and female characters from an ecofeminist perspective. It examines power relations, the male gaze, and the interplay between the two genders in an intimate relationship. It maintains that the text criticises the prioritisation of male desire and gaze through natural images and distinctive language used by male characters. 'There are important connections between the domination of women and the domination of nature, an understanding of which is crucial to feminism, environmentalism, and environmental philosophy (Adams and Gruen, 2022, p. 2). Women and tuna share similar dilemmas and fates, and are seen as objects and exploited according to the male's will.

While the thread running through the book is greed for a tuna fish, the main character, Will, who used to work as a fishing guide, gets caught up in strife and kidnaps only by chance. Unlike George, Will has no offence against the sea or nature and wants to be a fisherman, but is obsessed with and gazes at George's girlfriend, a mindset that is not unlike George's poaching. George's desire for money drives him to poach tuna during the no-take period, and the subsequent disappearance of the tuna leads him to kidnap Kyle, which is George's desire. Will's desire for Jazmyn prompts him to take Jazmyn on board and drug her, which is Will's desire.

It is worth noting and pondering repeatedly that Sheryl's green eyes are depicted four times in the novel, and all of them are described from Will's point of view, thus mixed with Will's personal feelings. Sheryl's eyes represent a connection between women and the natural world. All four references depict eye contact between Will and Sheryl during the conversation, and highlight Will's inner activities at the moment; that is to say, through these descriptions of Sheryl's eyes, Will's emotional state towards Sheryl is also clear at a glance, and the process of the collapse of Will's male self-esteem is also reflected. The collapse of Will's self-esteem as a man occurs.

'He gazed at her crystal green eyes, which always reminded him of the clear water of the Keys' (Becker, 2014. p 5). This is where Sheryl's green eyes first appear. Sheryl persuades Will to accept the work of repairing the fish house, or at least try. In this line, Will gazes into Sheryl's green eyes, which are as clear as the waters of the Keys, and the word 'crystal' is used here to describe Sheryl's eyes. The green eyes are symbolic. Every time Sheryl's eyes are described, they are said to be like the green of the sea, and green is the colour of nature, a vibrant and thriving colour, just like women who take on the role of breeders. This shows the connection between

women and nature. Moreover, as the girlfriend of Will, who only wants to live an ordinary life of leisure fishing, and to a certain extent, Will is a rather unmotivated and career-oriented man, Sheryl has to be a mother coaxing Will to move forward: whether for future career planning or the consideration of the two's common life; Sheryl shows a far more mature mentality than Will. Will's immaturity forces Sheryl to carry the burden of the two men's lives, just as nature and the sea must be objects of people's plunder.

'Crystal' also represents an image of purity and innocence. The first time Sheryl's green eyes are mentioned, Will thinks of the beach in the Keys, where Will had lived before moving here and where he had been fascinated by life there. It was free and cosy, and there was no one to force him to do anything other than fish. Here, Will is not yet dissatisfied or does not disagree with Sheryl's opinion. He looks at Sheryl's gaze, still calm as the surface of a sea without crashing waves. As a man, his dignity has not yet been offended. Sheryl in his heart is still as clear and transparent as the Keys beach and simple and without pressure.

As Will agrees to put aside his life as a fishing guide for a while to do other work, Sheryl approaches him and leans in to kiss him, but Will's feelings 'felt more like a dog being patted on the head for obeying a command than a display of affection' (*ibid.*, p. 5). The words 'dog' and 'obey' are used here. Will feels like a dog rewarded for good behaviour and takes Sheryl's kisses as encouragement to follow her orders. In Will's eyes, he has no rights, freedom, or dignity, just like a captive dog. In Will's mind, a dog is inferior to a human being – a low animal that should always obey others and bid for its master. Among Will's people, he places himself in a power relationship in which he has no choice. His discomfort arises from the belief in the expectation of dominance; but in a divided hierarchy, as long as there is the slightest disobedience to what he is meant to be doing, Will will feel offended and neglected. Although the main conflict in this paragraph is the conflict that arises from the difference between Will and Sheryl in their plans for the future, in reality, Will will develop the idea that he is kissed as a submissive dog because of the resentment and indignation of being challenged for his dominance as a male, and that he will lose his dominance over his own life. Because of his own incompetence, he has to listen to the woman's plans for her, which is to give up his idle life. By becoming the one who follows arrangements in an intimate relationship, Will's comparison to a dog also highlights strong anthropocentrism, where the weaker party seems to become an inferior animal: obedient and submissive.

'Her green eyes were darker here because of the low light; again, hauntingly similar to the colour of the water' (*ibid.*, p. 8). The second time that Sheryl's green eyes are mentioned, Will, in Sheryl's exhortation to accept the work of repairing the fish house, moves into the dilapidated structure with her. Will will look at a ground full of wolves and rotten, broken wood, with a heart of despair, while Sheryl faces this ruin with the hope of future life. But Sheryl's green eyes, as clear and transparent as the sea, become 'darker' to Will, betraying his mentality. The relationship between the two gradually deteriorates and becomes unequal in Will's mind.

'Her green eyes stared blankly at him; their previous fire having died out. Would life be better without her? He did not, but the way things were, he couldn't continue' (*ibid.*, p. 35). Sheryl's green eyes appear again after an argument between her and Will, which results in their breakup. This moment allows Will to delude himself into having what appears to be a valid reason to cross paths with Jazmyn. Will is hell-bent on spending his first paycheck to buy himself a sailboat to make up for his bruised ego from working as a builder against his will, while ignoring Sheryl's desperate need for a car. He thinks it is more of his style. Will seems to put his own likes and dislikes at the forefront of everything. At the beginning of the conflict over the fish house, Will feels that he is always on the weaker side of the intimacy and power system of men and women, and therefore chooses to be the first to take care of his own needs when he can take the initiative, that is, when it comes to the distribution of money.

This passage from *Tuna Tango* illustrates the objectification of women through Will's description of Jazmyn as 'breathtaking'. This language reduces Jazmyn to a mere visual spectacle, emphasising the patriarchal norm that women's values are confined to their physical appearance. This objectification perpetuates the notion that women exist primarily for male pleasure, sidelining agency and complexity. This exemplifies the concept of the male gaze, in which women are depicted through the lens of heterosexual male desire. Will's persistent focus on Jazmyn's physical features – her blonde hair, cleavage, and thighs – reduces her to objects of sexualisation. The male gaze frames women as objects meant for male pleasure, perpetuating the idea that women primarily exist to be looked at and desired, thereby reinforcing traditional gender roles.

This section will analyse the interplay between gender and power relations, exploring how male characters take females as objects and how power dynamics are reversed after Will is kidnapped. The one previously being gazed at and played upon turns out to be the dominant one. He was challenged and imprisoned in a disadvantaged position.

The essay interprets the haunting fear that Will feels as a fear of being controlled by another sex, the female. The situation at that moment forms a stark contrast to the previous plot, in which Jazmyn has no alternative but to choose to stay with Will in the boat, where she is left in a disadvantaged situation. The following passage shows the reverse:

'Jazmyn had been unrelenting for most of the night, claiming payback for how he had drugged her and taken her on the sailboat. Starting with a few blows to the body with the gun stock, she had swung from one personality to another, constantly keeping him off guard. One minute she was dancing for him. The next she pulled his belt off and whipped him with it' (*ibid.*, p. 114). During the time that Jazmyn spends alone with Will after he is captured, Jazmyn dances with Will, and then whips him with a belt, which is a very contradictory behaviour: Jazmyn claims that she wants to take revenge on Will for taking her to the boat and drug her. She wants to make Will suffer through violence, but dancing is beautiful and intoxicating. Once Will begins to enjoy Jazmyn's dancing, she whips him, a contrast that is indeed very painful for Will: he is passive, unable to resist, and tortured by the blonde's dancing and uncontrolled whipping. However, Jazmyn's inconsistent behaviour is not unjustified, as Will sees. Her behaviour reflects her previous situation and maps out the situation of all women in the patriarchal system. Will's concern for Jazmyn and his gentle invitation to come and stay on the ship, whatever the reason, are mainly due to Jazmyn's good appearance. Jazmyn is not unaware of Will's naked and direct gaze. Still, for Jazmyn, who is broken and has nowhere else to go, she must say yes to Will's invitation. Jazmyn had to endure Will's naked gaze, and then use her body, the only thing of value at her disposal. Jazmyn's resentment is also justified by the fact that Will later tramples her tolerance by drugging her and knocking her out.

Will reaches out to Jazmyn when she is desperate and does not verbally insult her as George does, even though Will's desire to do so is apparent and Will is still a good person. Nevertheless, the act of disregarding human rights by stunning Jazmyn is no different from George's, and Will's pretence of respect disappears after using Jazmyn. Thus, Jazmyn's inconsistent behaviour seems to be a continuation of Will's behaviour – a sign of goodwill on the one hand, and aggression on the other. What is clear is that from the moment he meets Jazmyn to the moment they argue, Will is in a more dominant position in the relationship, which is something he has never experienced with Sheryl, and which significantly satisfies Will's male ego. This is why Will is so obsessed with Jazmyn because he sees how George treats Jazmyn, and because he thinks

that Jazmyn is the best person in the world. Will thinks that Jazmyn is a 'piece' of cheap goods that can be used to 'trade'. In his mind, he believes he can dominate Jazmyn and regain his male self-esteem. When Jazmyn dances and whips him, instead of giving him control over his own life, Will loses his freedom, and his pain increases.

The language used to dehumanise women is also worth noting. 'Here was also the possibility that she had value to George; maybe he could trade her for Kyle' (*ibid.*, p. 69). The word 'trade' is used here, which is often used to refer to the trading of goods. Only goods that can be directly measured in monetary terms are traded, whereas in this case, Will is thinking of exchanging Jazmyn for Kyle, even though the woman he was so obsessed with the second time is still chosen by Will to be discarded or traded, like goods for another man's freedom. After weighing the pros and cons, Will chooses to discard her or trade her for another man's freedom, similar to a piece of cargo. After weighing the pros and cons, Will decides to squeeze the last bit of value out of Jazmyn; in this patriarchal system, Will is more empathetic to Kyle, who is male, than to Jazmyn, who is discarded, humiliated, and objectified, and who, before making this decision, seduces Jazmyn at the bar as a gentleman. After Jazmyn has been taken by Will on the boat, he is forced to leave her. Will's aggressive and naked gaze at Jazmyn after she is bewitched on the boat, every look and movement of Will reflects the male gaze on women, and this behaviour is not a kind of male exploitation and aggression toward women in the relationship between men and women.

Within this narrative, Jazmyn is distracted by Will, diverting his attention from his original mission. This portrayal of women as distractions or obstacles to male goals reinforces the notion that women are secondary to men's ambitions. This suggests that women's presence can hinder male progress rather than acknowledge their own autonomy and goals, further underscoring the subordination of women in male-centric narratives.

The protagonist Sheryl, who the author portrays and shapes, is an independent female character who is clearly minded about her goals and future planning, whether in marriage or making a living. Even if she is unaware of what feminism is about, she lives like one, refusing to be dominated by males and advising her husband. However, Sheryl is not a feminist, considering the end of their makeup. As a result, this essay argues that Sheryl's choice to invite Will for what he did to Jazmyn and return to their intimate relationship is feminist immaturity and incompleteness in this novel. After breaking up, feelings of displacement and loss suggest Sheryl's persistent affinity for Will. Just as the author describes Sheryl's inner thoughts:

'It felt as if she didn't belong here after breaking up with Will, and she wondered how the wheel of fate had brought her back here and what it meant' (*ibid.*, p. 84). Another interesting point to note is that despite the unpleasant things they have gone through, Will is still confident that 'They had been together long enough that he knew if he gave her some space, she would come around'. Considering Sheryl's independent personality, readers might consider Will's 'confidence' ridiculous. Ironically, the ending may contradict readers' expectations based on the previous plot. She returned without a specific reason or reconciliation.

In the early stages of their relationship, Will always resented Sheryl's arrangement with him, but never communicated with her face-to-face, and just kept feeling 'torn inside', which undoubtedly exacerbated the conflict between the two of them. Although he has very little money left, he still buys a drink of Jazmyn to demonstrate his stronger-than-female male identity.

As a person being asked for help, Will's vanity is satisfied at the same time. When he is needed by a woman, the woman becomes an accessory with a lower status than him, and the dilemma of not earning as much as Sheryl when he is with her is also reversed. With Sheryl, as mentioned earlier, 'he was pandering to her, but badly wanted her respect, and knew that he'd do anything to get it' (*ibid.*, p. 9). Sheryl never shows contempt or disrespect for Will, but when the income is not as good as a woman, words seem to be taken away with it, and male pride is crushed for no good reason. Will mentions that he would do anything to get Sheryl's respect, to get a thing that has always been there, which in essence arouses Will's resentment, so he naturally stops at the human female, who can gain respect and admiration without having to put in effort until then.

In addition, Sheryl feels brought back by gears of fate, not knowing what will happen next. Sheryl's choice to let bygones be bygones, to continue to 'grow up' with Will, and to continue to mend her shattered life is certainly a form of constraint and confinement for women. It shares a similar ending with *Jane Eyre*, who comes to Rochester's side after leaving for a long time with a miracle calling her back despite his disability and loss of wealth (King, 1986). Patriarchal stories often end with an invisible force dragging women back to men, as if women's ultimate destiny is to support immature men in growing up, gift them for their faults, and then become women behind them.

However, Will does not show a small amount of gratitude or elation for Sheryl's forgiveness and return, nor does he explain much about what happened between himself and

Jazmyn, even deliberately avoiding stating that there is no need to 'muddy the waters' (Becker, 2014, p. 93). He believes that Sheryl would have cleared the air with just a little more time, as Sheryl's forgiveness is imperative, and Sheryl's sacrifice becomes justified. Will's mentality reflects the men's role as a natural advantage in power relationships and blessed self-confidence. Even though Will is implicitly criticised for this weak male image and the bad consequences of the predicament he creates, the ending still fails to discard the stereotype that women will eventually return to their families, which becomes the last line of defence in Will's mind, allowing him to face Sheryl's departure with equanimity.

This section will continue to analyse the language male characters use to describe females as objects, the inferior, and the constant male gaze throughout the novel. First, it examines the different forms of the male gaze, namely George's dehumanising descriptions, the constant behaviour of objectifying females, and Will's staring at and lust for Jazmyn's beauty. The following conversation demonstrates George's rude attitude towards his girl:

'Shut up, bitch. I've got business here'. He turns to Will, who could not avoid staring at the girl. 'You want a piece of that? She's yours. I already told you to shut up' (*ibid.* p. 12). Despite being George's wife, Jazmyn is never treated with respect by him. George's attitude towards Jazmyn is exceptionally harsh, and he never calls her anything but 'bitch'; he has no patience for her. The opposite of George's disdain for Jazmyn is Will's infatuation, who 'couldn't avoid staring' (*ibid.* p. 12), reflecting an intuitive reflection of Will's fascination and attraction to Jazmyn's charming appearance. Every time he sees Jazmyn, he shows his love for her. This type of male gaze passes throughout the novel. It shows men's possessiveness and deep attraction to women, contributing to Will's later behaviour of ghosting Jazmyn and bringing her to the boat. In George's words, the word 'piece' should be used to describe an inanimate object that can be traded, but George uses it to describe his girlfriend and even tells Will that he can take it away if he wants it, treating Jazmyn as if she were his own belonging with no dignity and no right to speak. In the line 'I'm all the mayor you need' *ibid.* p. 12, the domineering and brash words reflect George's bossy attitude, turning a deaf ear to Jazmyn's request and being completely self-centred.

'Shit, bitch. I'll take it off your tab for bringing your crazy ass over here. All you girls seem to forget how much better things are here than where you came from. Don't forget those cold winters in Russia. Look around you, and think about what you're doing'. George grumpily reminds Jazmyn that he has brought her a life far more favourable than in Russia, and in doing so, blackmails her into not

giving her an inch. Jazmyn can be described as George's captive plaything, with no dignity or power, utterly dependent on a man for her identity – as if she had become a pendant to buy and sell at will. 'When I'm done with you, you'll be digging potatoes from the frozen ground on that farm I bought you from'. The word 'bought' is similar to the word 'piece' and 'trade'. George bought Jazmyn, a living human, from Russia. Russia. When human freedom can be bought with money, dignity ceases to exist, and power is lost. George's idea is a general microcosm of what happens in a patriarchal society. Although the buying and selling of human beings is somewhat extreme, for the beneficiaries of the patriarchal system, women's bodies and even women's freedom can be bought and sold, and this typical idea of the objectification of women is prevalent in current society. George threatens Jazmyn with money, giving her a better life but without any freedom or dignity to speak of; at the same time, women's rights are completely removed, and Jazmyn's instinctive fear of his past life makes him have to hold back. For Jazmyn, leaving the house was not an option. When the objectification of women is omnipresent and the space for women to live is oppressed, it is challenging to ask them to be independent. The gentler Will also buys Jazmyn's heart with a few drinks. What Will buys is not only Jazmyn's trust but also his own self-respect and even the opportunity to gaze at her without consequence. Will's behaviour is another form of objectification of women.

The use of derogatory terms such as 'bimbo' and 'bitch' in reference to women in the passage perpetuates harmful stereotypes that continue to pervade society. Such language devalues women based on their behaviour or appearance, diminishing their agency and individuality. This reinforces the social biases and judgments that contribute to the marginalisation of women and their dehumanisation in the literature.

Another piece of evidence of Will's illusion of projecting his desires towards women is his self-deception and thoughts about intimate relationships that never happen. 'I guess the honeymoon is over' (*ibid.* p. 76). Although Will mockingly claims that it was the end of their 'honeymoon', it was actually the end of his ridiculous act of 'kidnapping' Jazmyn for one night. Will ignores Jazmyn's wishes, coaxes Jazmyn on board, satisfies his own lust, and tries to extract the last vestige of Jazmyn's value. After exchanging her for Kyle, he has to return to the ship because of the weather. Jazmyn's crazed performance after regaining consciousness further shatters Will's image of her as a gentle and beautiful thing. The night was for Will. This night is self-conscious, with Will immersed in his own fantasy constructed in the image of a benevolent mature man who cannot be extricated and is able to gaze

so close to the beautiful face of Jazmyn and her seductive body to satisfy his own vanity. Will's fixation on Jazmyn's physical attributes leads him to disregard his relationship issues with Sheryl. His internal conflict reveals a lack of empathy for women's feelings and needs, reinforcing the narrative that male desires should take precedence over women's emotional wellbeing. This behaviour reflects a broader pattern in which men prioritise their own desires over those of the women in their lives.

'He almost laughed to himself about the difference a night and some weather could make. Last night, he couldn't take his eyes off her; today he didn't want to look. And then his thoughts turned to Sheryl' (*ibid.* p. 76). This passage suggests Will's changeable attitude towards women and ambivalent feelings that bother him. Ironically, even the beauty that once took Will's breath away was eclipsed by the beauty that Will had once been so engrossed after being viciously abused and taunted by Jazmyn. Will's attitude shifted so quickly because Jazmyn was not as gentle and serene as Will had imagined, and the forgiveness that he had had to show to Will's stares when he was desperate before no longer at the moment The forgiveness that she had to show to Will's gaze when she was desperate before no longer needed to be disguised.

When Will's illusion of finding submissive spiritual support is shattered, he comes to realise that Sheryl's less-than-perfect appearance and genuine consideration for him are what he really needs and that these considerations had been a heavy burden and a cause of his dignity last night. Will's vacillation between the two women shows that he is trying to project all of his demands on women onto a single person: to be meek and beautiful, like Jazmyn, and considerate and responsible, like Sheryl. If these two qualities are not present in the same person, then cheating is justified.

For example, 'Devoid of makeup and her hair a wet mop, she barely resembled the girl he had fallen for last night' (*ibid.* p. 87). In this statement, Will, who had projected his lust onto Jazmyn, felt that her charm had evaporated after seeing her without makeup, not even believing that this was the girl he had been obsessed with the night before. Even in a shirt that barely covered her thighs, Will felt disillusioned: 'Usually that look worked for him, but her luster had long worn off' (*ibid.* p. 88). The difference in appearance created by Jazmyn's lack of makeup disappointed Will, and most importantly, Jazmyn's verbal abuse of him made Will feel even more humiliate. In turn, he missed Sheryl, who had encouraged him to do everything. 'He had realized hours ago that he had made a huge mistake breaking up with Sheryl' (*ibid.* p. 81). Will's attitude towards Jazmyn changes so quickly that it becomes clear that his 'need' for Jazmyn is only

superficial. Consequently, Will almost immediately misses his less-than-perfect but gentle wife. When the superficial glitter men give women is no longer attractive, men will immediately discard the object in favour of someone else who can fulfil their self-worth and fit their stereotypical image of women. In this way of thinking, women are not regarded as social beings with their own independent thinking ability, nor do they need to have life pursuit and life value, but they only need to be the 'perfect' image in the eyes of men. In reality, whether it is a beautiful and violent woman or an ordinary and gentle woman, they should have the right to make their own choices rather than being unknowingly selected by incompetent and double-minded men, and they do not need men to give them value.

V. CONCLUSIONS

This paper argues that *Tuna Tango* conveys a rich tapestry of values and beliefs about the environment that influence our attitudes towards the natural world. These values emphasise the appreciation of nature's beauty, importance of conservation and ethical stewardship, awareness of environmental impacts, and recognition of economic pressures and conflicts. Collectively, they encourage us to approach the natural world with respect, responsibility, and a holistic understanding of our role as caretakers of Earth.

The investigation of ecofeminist themes in this novel exemplifies how women may band together and assist one another when faced with danger and difficulties. This highlights the capacity for cooperation among women, despite circumstances in which there may have been prior confrontations or disagreements. This representation dispels gender stereotypes and emphasises the value of female solidarity in battling male-centric power relations. It supports ecofeminist values by highlighting the agency and power that results from women's collaborative actions and the support of one another.

Tuna Tango skilfully utilises descriptive imagery, symbolism, metaphor, and juxtaposition to represent the natural world. The language and imagery employed in the text paint a vivid picture of the environment, and evoke sensory experiences and emotional connections with nature. This multifaceted portrayal enhances the reader's understanding of the complex relationship between human beings and the natural world, highlighting the beauty, challenges, and complexities of the interaction.

Chapter One delves into the intricate relationship between landscape, the environment, and human emotions, using *Tuna Tango* as the lens. The analysis illuminates the novel's rich tapestry of values and beliefs, reflecting appreciation for the beauty of the natural world and its ethical responsibility to protect it. The portrayal of the

environment in this chapter highlights the novel's ability to influence attitudes toward nature, emphasising the need for respect, stewardship, and a holistic understanding of its role in preserving the Earth.

Chapter Two explores the theme of poaching as a metaphorical invasion, both of the environment and women's agency. The novel skilfully utilises descriptive imagery and symbolism to represent the destructive impacts of poaching on the natural world. This chapter draws parallels between the invasion of the environment and women's autonomy, highlighting how both are depicted as vulnerable to external forces seeking to exploit and dominate. The findings of this chapter provide valuable insights into the interconnectedness between environmental and gender issues within the text.

Chapter Three examines the representation of women and tuna as objects of desire and consumption in the novel. The language and imagery used in *Tuna Tango* objectifies both women and the natural world, perpetuating harmful stereotypes and reinforcing patriarchal norms. The analysis underscores the problematic dynamics related to consent and power within the narrative, challenging us to critically examine the gendered power dynamics and objectification present in both the literature and society.

While our exploration of *Tuna Tango* has shed light on these themes, it is essential to acknowledge the limitations of this study. The scope is restricted to specific aspects of the novel, and there is still scope to uncover ecofeminist elements and alternative interpretations. Each chapter presents a focused examination; however, there is room for further research to delve deeper into the complexity of these themes within the text and their broader implications for society.

Notwithstanding these limitations, *Tuna Tango* makes valuable contributions to the discourse surrounding ecofeminism, environmental ethics, and literary representation. The novel challenges perceptions of the environment, gender, and power, and offers nuanced portrayals that invite continued exploration and discussion. In conclusion, the study emphasises the importance of literature as a medium for critiquing social norms and values and guiding us toward a more inclusive and sustainable future. Further research is required to fully understand the depth of these themes and their potential to reshape our understanding of the intricate connections between humans, the environment, and gender dynamics.

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Exploring the Fictional Miss Shakespeare in Woolf's "Shakespeare's sister"

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Abstract— The concerned paper tries as much as it can to sketch a feministic preview of "Shakespeare's sister", included in the famous essay "A Room of One's Own" by Virginia Woolf, one of the most dominant female writers of English literature by virtue of exploring the fundamental problems of women, familial as well as social, regarding the various means whereby they can thrive like greatest male poets, dramatists as well as novelists of the era. Throughout the essay, Woolf endeavours to singe root and branch the man-made form of the patriarchal society, which hinders the women to have a specific space for only themselves, just like the men, even to come out of the apparently predestined social barriers and to know their inner self in order to flourish their inner capabilities, by dint of the man-made social weapons like gender discrimination, disparity as well as discrepancy. That is why, Woolf suggests, we all know great writers, particularly male writers like Shakespeare, But we know nothing about any female writer, maybe as great as Shakespeare in English literature, particularly before the 18th century.



Keywords— gender discrimination, patriarchal society, hindrances of women to write and become writer.

Why no woman wrote a word of that extraordinary literature, when every other man, it seemed, was capable of song or sonnet. (Woolf, 40)

In accordance with the 'perennial puzzle' caught by Virginia Woolf in her phenomenal essay "Shakespeare Sister" in *A Room of One's Own*, a woman can anything but write a word of the extraordinary literature, as much extraordinary as Shakespeare, particularly before the 18th century. In order to solve the puzzle, Woolf seeks help to Professor Trevelyan, one of the most famous British historians whose "History of England" sketches the perfect situations, conditions wherein the women in general, and particularly poor women made a continuous struggle to live in society before the 18th century. An ironical civilized society where wife-beating was a recognized right of men, Marriage is like a mandatory injunction not to be refused by hook or by crook, can never provide a woman just a little space, forget about enough, to express her feelings in writing. Woolf herself believed:

....that all novels deal with character, and that it is to express character—not to preach doctrines.....(Albert, 518)

It seems apparently contradictory because we have seen the highest importance, significance of women pervading poetry, drama of the famous writers from cover to cover. Still, she is all but absent from history. Thus the woman, 'certainly an odd monster', 'a worm winged like an eagle', dominates the lives of kings as well as conquerors in poetry, drama and fiction- for example, Shakespeare's Cleopatra, Lady Macbeth, Rosalind, Desdemona; and others like Clytemnestra, Antigone, Clarissa, Becky Sharp, Anna Karenina, Emma Bovary – but actually they have no existence:

A Room of One's Own shows how rarely in the history of English literature a woman writer has had room to write. (Alexander, 357)

No one knows anything detailed about her, off and on there is a mention of an individual, Queen or a great lady, an Elizabeth or a Mary; But no woman with a middle class or poor background was ever able to leave a poem or play

whereby we can Judge her. It was impossible, root and branch, for any woman to write the plays like Shakespeare in the age of Shakespeare. Woolf tries to imagine the life of a girl in the guise of Judith(actually she was Shakespeare's daughter), who may be Shakespeare's wonderful, gifted sister. In spite of being as imaginative, adventurous as his brother, she was not to go to school, have a chance to learn grammar and logic, to go out of the house any time to prove herself like her brother. That's why Woolf supports this common proverb:

It is unthinkable that any woman in Shakespeare's day should have had Shakespeare's genius.(Woolf, 46)

This is just the one side of the coin, the tip of the iceberg, the real reality is still to come. Although it was all but impossible for a woman to get a space or room to express her feelings, emotions in writing, it can be imagined that somehow she might have completed her writing . But how could she make it published? Whatever she had written would have been twisted and deformed before publishing. Moreover, the women were not to publish their writings anyhow with their real names. They had to create a pseudonym to conform to the sense of chastity that dictated anonymity to them, as is found even in so late as the 19th century, such as Currer Bell, George Eliot, George Sand etc. It was mandatory for them to keep homage to conventional society by embracing this anonymity which possessed their selves, anonymity runs in their blood. Sooth to say, if a woman was born with the gift of poets in the 16th century, she must be an unhappy woman who was always at strife against herself, internally as well as externally, materially as well as immaterially:

Virginia Woolf's A Room of One's Own vividly portrays the unequal treatment given to women seeking education and alternatives to marriage and motherhood.(Barry, 116)

Virginia Woolf is not only exploring the difficulties to be faced by women from the beginning, but also is trying to make them realize the best solutions to revive their existence. According to Woolf, Shakespeare had a sister who died young, who never wrote a word, who was buried at the crossroads, but she still lived in all the contemporary women, women like Woolf and others who are still struggling heart and soul to revive their existence:

But she lives; For great poets do not die; They are continuing presence. They need only the opportunity to walk among us in the flesh.
(Woolf, 107)

If the woman now can realize their inner power to provide this opportunity and also make other women realize to get this opportunity to flourish themselves, Shakespeare sister will be reborn among them. The opportunity will come and the dead poet who was Shakespeare sister, will put on the body which she has so often laid down.

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Women Discrimination in Lynn Nottage's *By the Way, Meet Vera Stark*: A Critical Discourse Analysis

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Abstract— The current research paper aims to investigate and reveal the implicit ideologies that are used by Lynn Nottage in her play *By the Way, Meet Vera Stark* to represent her patriarchal society. The study exhibits critical discourse analysis (CDA) of the representation of women discrimination within Nottage's play *By the Way, Meet Vera Stark*. The study delves into the complex construction of American societal stratification, centering on the discursive depiction in the context of women discrimination in the play. The study adopts Reisigl and Wodak's (2001, 2009) framework to analyze the collected data qualitatively and quantitatively. The data of this study are four extracts from a different scene of the play to represent women discrimination. The analysis of the data reveals that Nottage criticizes American society for the interplaying between power dynamics, societal status, and the depiction of women exploitation, spotlighting on the multifaceted dimensions of discrimination exemplification within the play. By utilizing all of the discursive strategies, the study concludes that the predication strategy gets a higher percentage of the total use of the discursive strategies, which indicates the writer's frequent reliance on predication strategies to project how characters' attributes and qualities thereby affecting the depiction of discrimination in the context of the play.



Keywords— Critical Discourse Analysis, Women Discrimination, Nottage's *By the Way, Meet Vera Stark*

I. INTRODUCTION

The concept of women discrimination is prevalent and multifaceted in Lynn Nottage's play *By the Way, Meet Vera Stark*. So, this research paper attempts to conduct a Critical Discourse Analysis (CDA) of women discrimination representation within the play, examining the underlying power dynamics, societal stratification, and the discursive strategies employed in characterizing discriminated women. Reisigl and Wodak's (2001, 2009) can be employed to analyze women discrimination, examining both linguistic and social aspects within the play. The model highlights linguistic strategies, discursive patterns, and social power dynamics used to depict and reinforce gender inequalities experienced by the female characters, providing insight into the nuanced layers of discrimination portrayed in Nottage's literary work. The current study intends to examine the intersectionality of discriminated women within the broader stratification of

American society, employing Reisigl and Wodak's approach to CDA as a framework to explore the discursive formations of women discrimination. By identifying and analyzing these discursive strategies, the research endeavors to spotlight how women discrimination is structured, realized, and used within the play, substantially contributing to a profound comprehension of societal power dynamics, representation, and the discourse on discrimination in the context of Nottage's play. This research employs a thorough methodology for data collection and analysis to reveal the complexities of the discursive mechanisms at play, terminating in a comprehensive conclusion which synthesizes the findings and implications of the study.

II. MAJOR CONCEPTS OF CDA

In addition to addressing language and its formal properties, CDA also emphasizes the connections between language, society, and ideology. Due to its ability to explain how language functions in social contexts and the relations of Power and hegemony in society, concepts like Discourse, Power, and ideology serve as the core of the study of CDA (O'Halloran, 2003, P. 14). The concepts of, discourse power, and ideology are discussed independently in the next few pages.

2.1 Discourse

Discourse can signify many different things depending on the researchers themselves and the academic culture. For instance, in Germany and Central Europe, "text" and "discourse" are recognized as having different meanings, although in English-speaking societies, discourse refers to both written and spoken texts (Wodak and Meyer, 2008, PP. 5-7).

Discourse, according to Schiffirin et al. (2001, P. 1), is "everything beyond the sentence,"; however, structuralists do not seem to agree with this definition. They contend that discourse is "language above the clause," putting a focus on the structural characteristics of texts. As a result, they disregard all interpersonal communication (Stubs, 1983, p. 1). Contrarily, functionalists believe that discourse is inextricably linked to the social connections that language creates, indicating that any study of language must also include a study of how it works in the real world (Brown and Yule, 1983, p. 1).

However, Fairclough (1992, p. 3) notes that due to the overlapping definitions of "discourse" and the fact that it relates to both written and spoken examples of language, it is difficult to define it precisely. In addition, he notes that each social circumstance has a unique sort of discourse, such as "newspaper discourse, advertising discourse, medical discourse," etc. Discourse, however, has three primary aspects: first, it is "anything beyond the sentence," second, it relates to "language use," and third, it is "a broader range of social practice that encompasses nonlinguistic and nonspecific instances of language" (Jaworski and Coupland, 1999, p. 1).

Cognitively, when processing discourse, language users turn to their "mental models" to elicit pertinent subjects from their "hierarchical knowledge." Thus, locally and globally discourses become coherent (van Dijk, 2011, p. 30). In other words, discourses "permit" and "delimit" the information and inquisitional domains and "regulate" what should be spoken, thought, or done there (Luke, 1996, p. 3). So, just like any other method of imposing control, such as laws, orders, bans, etc., discourse plays a crucial part in the exercise of power. It might control

groups and their members' thoughts (van Dijk, 2015, p. 71).

Therefore, the influential elite groups, such as the media, politicians, and the dominant groups in society, employ discourses to subtly embed their beliefs and alter the perceptions of the less influential groups (van Dijk, 2011, p. 30). Moreover, the ideological components (such as inequality, injustice, hegemony, etc.) that may be concealed under any sort of speech to the weaker people, CD analysts work to expose these elements (Bhatia et al., 2008, p.11).

2.2 Power

When one person (X) has control over another person (Y), such that X can order Y to do things against Y's will, this is referred to as having power (Dahl, 1957: 201). Power is "a systemic quality, a transformative and non-static feature of interaction that is enacted and challenged in every interaction," according to a more sophisticated definition. As a result, language and power consistently relate to one another (Holmes, 2005, p. 32). However, individuals who use language are what gives it power, not the language itself. That is to say, language is not a goal in and of itself but a tool for transforming authority into virtue and compliance with rules (Thomas, 2004, p. 10).

This intricate relationship between language and Power is demonstrated in several ways, including the fact that "language indexes power, expresses power, and is involved where there is the struggle over and challenge to power" (Weiss and Wodak, 2003, p. 15). As a result, power continues to play a significant part in the development of what is known as the "knowledge society," which explains that knowledge does not just "grow on people"; rather, it is "made and used," "sold and consumed." Such knowledge is formed through the sources of power, including "parents, schools, mass media, politicians, and media corporations" (van Dijk, 2011, pp. 33-34).

In this respect, accessing the human mind is more crucial than accessing human behavior because doing so would result in manipulating, assimilation, and persuasion of thinking and interest (van Dijk, 1993, p. 254). Put differently, authority, and dominance are described as a "particular relationship of control between social groups or organizations — and not as a quality of interpersonal relations." Both a cognitive and a social component make up this kind of control. In other words, they are in charge of both the socially accepted knowledge and the discursive behaviors of the controlled groups (van Dijk, 2015, p.71).

CDA demonstrates how discourse conceals ideology and power in its content (Fairclough, 1992, p. 12). It makes clear how the abuse of power results in the

enactment, reproduction, and expression of social inequality and supremacy (van Dijk, 1993, p. 96). To decipher the dominance that is hidden in language's structures, CD analysts, therefore, seek to demonstrate how language is used (Wodak, 2000, pp. 10-11). They want to analyze "discursive power abuse," (van Dijk, 2015, p. 71)

2.3 Ideology

The term "ideology" has been used in English for roughly 200 years. Its original meaning was "the study of ideas," but it gradually acquired a more logical sense of ideology that denotes "impracticality." According to Merriam-Webster's Dictionary, the word means the science of ideas, yet it started to gain more logical meaning which implies social practices within which the social world is made.

According to van Dijk (1995a, p. 21), ideology is more like "particular basic frameworks of social cognition with distinctive social structures and specific cognitive and social functions." Additionally, he contends that ideas are primarily communicated through discourse and communication, encompassing non-verbal cues like semiotic messaging (images, movies, etc.). Ideologies serve as the dividing line between cognitive representations and basic procedure of discourse and action procedures on the one hand and societal circumstances and the advantages of social groups on the other (van Dijk, 1995). However, introduces "ideology" as having two different meanings according to Schwarzmantel (2008, p. 29). In its narrow sense, ideology refers to the hegemonic acts and dominance that a particular group adopts in a given situation. In its broad sense, ideology refers to "a broad range of views which cover the central aspects of how society should be organized, answering such questions as what the role of the state should be, what forms of difference or differentiation between people should be accepted, and which rejected" (Schwarzmantel, 2008, p.43).

van Dijk (2015, p. 69) also distinguishes between ideologies and attitudes. In contrast to ideologies, attitudes are "only shared by particular groups." For instance, even though many individuals are aware of abortion and immigration, depending on the type of ideologies they subscribe to, they may have varying opinions on them, including whether they are favorable or unfavorable or if they should be authorized (van Dijk, 2015).

Although various interpretations of ideology differ, the critical theory seeks to raise awareness and explain to individuals how they are being misled (Wodak and Meyer, 2001, p. 10). In the opinion of CDA, ideology has a fundamental role in creating and maintaining unequal

power relations; therefore, deciphering ideologies to "demystify" discourses is one of CDA's primary goals. This will allow it to provide a manual for the enlightenment and emancipation of human behavior (Eagleton 1994, p. 15).

2.4 CDA Aims

The stated goal of CDA is to "Offer a different perspective of theorizing analysis and application throughout the entire area" (van Dijk, 1998, p. 2). It should pay attention to and guide human language and behavior because critical theories equip people with crucial information that frees them from all forms of mastery (Wodak and Meyer, 2009, p.7).

According to Fairclough (1992, p. 6), CDA's primary objective is to expose manipulation and deception that might go undetected in texts and regular readers cannot recognize them. So, CDA can transfer them into the critical consciousness, to demonstrate how language is being exploited to advance the interests of one party over another.

The ultimate aim of CDA, according to van Dijk (1993, p. 250), is to expose and critique societal inequalities. In turn, social disparity leads to dominance, which offers elite groups the advantage of using their social authority. The reproduction process may include many verbal and social mechanisms that promote, legitimize, reject, lessen, or conceal dominance. As a result, CD analysts seek to identify the types of discourse elements, structures, or strategies that participate in these replication mechanisms. The goal of CDA, according to Wodak and Meyer (2001, p. 2), is to examine social inequality that arises from language use critically.

However, according to van Dijk (1998: 2), for CDA to achieve its goals, several conditions must be met, including the following:

1. For it to be approved, the research must be superior to previous work.
2. Rather than focusing on other topics, it should emphasize social and political ones.
3. To be appropriate, it should be multidisciplinary.
4. It should clarify the discourse structures that represent the features of social connections, especially social structure, rather than describing them.
5. It should consider how discourse patterns "enact, validate, justify, replicate, or question" social power and dominance relations

3- Self and other in Riesegel & Wodak'S DHA (2001, 2009, 2016)

The discourse-historical method is connected to Reisig

and Wodak's (2001, 2009) and Wodak's (2009, 2015) writings on discourse analysis (CDA). Discursive strategies topoi and linguistic and rhetorical analyses are used to dismantle notions of social power and their associated practices. According to Khosravini (2015, p. 84), both Reisigl's and Wodak's methods rely heavily on linguistic analysis. While Fairclough is schooled in "the systemic functional model of theory" and "socio-cultural components of power in ideology", Reisigl and Wodak (2001, 2009) instead rely on "the sociolinguistic and ethnographical traditions" and "mental representation" to ground their model (p.40).

Wodak (2001, p. 65) reassures us, however, that her method is designed to be compatible with "various approaches multi-methodically and based on a variety of empirical data" as well as historical and political context. The DHA's concept of context, according to Wodak and Meyer (2001), draws on historical information that can be broken down into four categories: the linguistic co-text, the intertextual and interdiscursive level, the extra-linguistic level, and the socio-political and historical level (pp. 1-14). DHA is mostly associated with multimodal studies of racism and abuse's pervasive influence.

3.1 Identification of Discursive Strategies in Discourse Historical Approach

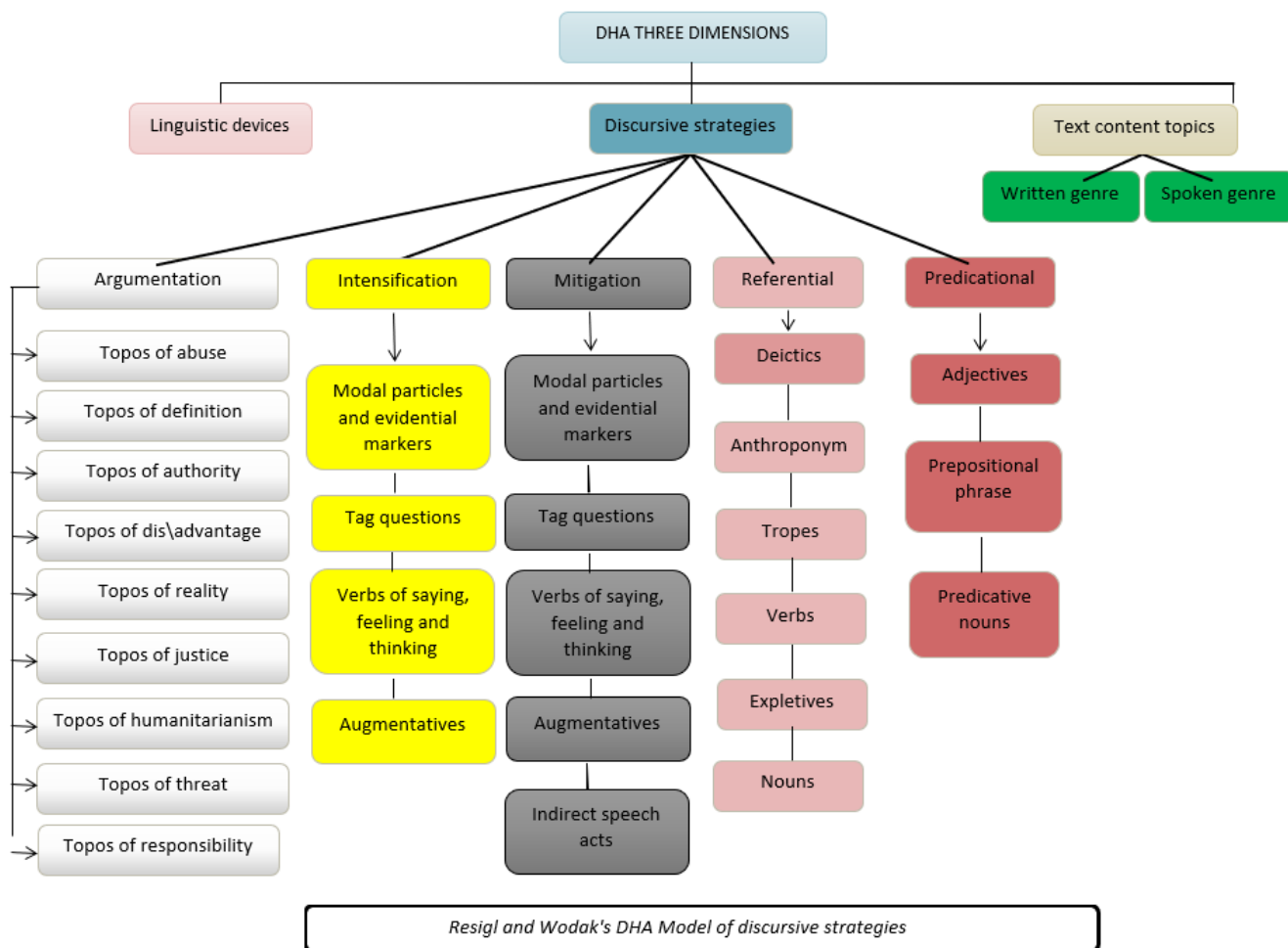
The identification of discourse primary issues and the historical analysis of discourses utilized in the narrative is crucial to DHA's practical application concerning other discourses (Van Leeuwen and Wodak, 1999; Reisigl and Wodak, 2009; Khosravini, 2015). It employs sociopolitical history as a toolkit, relating diachronically to the creation of discourse and the cognitive linkages between synchronic discourses and discourse topics to understand discursive production processes. DHA differentiates discourse from texts by treating texts as an instance of discourse and demonstrating that discourse is a processing of (i) relatedness in macro-topics in discourse, (ii) discursive strategies and topoi, and (iii) macro-micro the legitimacy mechanism via constitutive elements (Reisigl and Wodak, 2001, 2009). Wodak (2001) focuses on five distinct discursive strategies, all of which contribute to the development of identities and the justification or legitimization of inclusion or exclusion. Strategies are "a more or less exact and more or less purposeful set of actions, including discursive practices, adopted to attain a certain social, political, psychological, or linguistic aim" (Wodak, 2011, p. 42).

Wodak (2011) identifies these strategies by establishing several classification tools by which they are implemented.

The discursive creation of global, national, and local identities can be analyzed via the lens of five questions (Wodak, 2016):

1. How are persons, objects, phenomena/events, processes, and actions named and referred to linguistically?
2. What characteristics, qualities, and features are attributed to social actors, objects, phenomena/events, and processes?
3. What arguments are employed in the discourse in question?
4. From what perspective are these nominations, attributions, and arguments expressed?
5. Are the respective utterances articulated overtly? Are they intensified or mitigated? (Wodak, 2016, p. 5).

The five strategies as developed by (Reisigl & Wodak, 2009, p. 104) are as follows, (see the table below) which lists these strategies and their related linguistic devices: first is the referential or nomination strategy, which involves the construction and representation of social actors through the establishment of in and out-groups. Referential strategies are concerned with "how social actors can be portrayed in speech" (Van Leeuwen, 1996, p. 32). People can be referred to in a variety of ways, including by name, gender, occupation, social status, involvement in the story being told, etc. Referential strategies in language can be actualized through the use of both overt and covert noun phrases. (Duszak, 2002, p.5) recognizes that "the rubric of social deixis" encompasses both referential strategies and the institutions that materialize them. According to (Reisigl and Wodak, 2001), the following types of representations can be used to talk about social actors while we're talking about their relationships. "Collectivization, Spatialization, De-Spatialization, Explicit Assimilation, Originalizations, Actionism/Professionalization, Somatization, Culture, Economics, Politics, Militarism, Social Problematization, Relationalism/Sociativization" (Reisigl and Wodak, 2001, p. 48-52). Referential expressions such as antonyms, toponyms, xenonyms, and deictic pronouns are used to actualize the formers. Moreover, referential strategies are inherently ideological; "the dropped oil prices" is an example of nomination; this manufactured nominal term hides the actors who are accountable for the drop in oil prices. According to Fairclough (2000), such structures, and the processes of change are relegated to the background while the effects are brought to the forefront. Nomination provides context for processes but also for concerns of agency and causality, such as who or what brings about change (Machin and Mayr, 2012, p. 138).



III. METHODOLOGY

The current research paper adopts Risigl and Wodak (2001,2009) critical discourse analysis framework to analyze the collected data quantitatively and qualitatively. The data of this study are four extracts from different scenes of Nottage's drama *Ruined*. They are chosen depending on the theme of disability. The extracts are related to the main characters in the play.

IV. BY THE WAY, MEET VERA STARK

5.1 Theme of Gender Discrimination

The most salient theme in this play is gender discrimination. It shows how the patriarchal society exploits women at all levels. Some chosen extracts are taken from the characters' conversations to be analyzed. These extracts depend on the theme of gender discrimination.

Extract 1(p.8-9)

"GLORIA. . . . These words. "Sweater." "Cardigan."

Who gives a goddamn? The woman is dying, why does she have to make so many speeches about it? VERA. Because that's what's written, honey. And as you know, the writer likes for you to say what's written. That's how it works.

GLORIA. Oh, I know that. Don't you think I know that? *(Vera snatches the glass out of Gloria's hand, and sniffs it.)*

VERA. Gin? Now, let's do it again. *(Gloria snatches the glass back.)*

GLORIA. The indignity, really! Why should I have to screen test for this film? I've played this role, I practically invented it. Tragic Jane with consumption, Lydia with the hole in her fragile heart, and who can forget poor stupid little Maybelle who was slowly being poisoned by her diabolical, but "winsome" husband." (p. 8-9)

5.1.1 Contextualizing the Extract

In this extract, the conversation is between the main character Gloria, the white mistress, and Vera, the black maid of Gloria. The conversation is in Gloria's lavish Hollywood dig at the second stage theater.

5.1.2 Referential and Predicational Strategies

Gloria utilizes the deictic pronoun "I" eight times to show that she is at the deictic center of the speech. Besides, she uses nouns such as "Sweater, Cardigan" to refer to an event. The verb "die" in "the woman is dying" refers to internal conflict. It seems that Gloria is bored with her condition because of her society's tradition which discriminates against women.

As far as predication strategy is concerned, some phrases and adjectives are used to qualify women negatively, for instance, "with consumption, fragile heart, poor, stupid, little, and poisoned". It seems that those women are humiliated, whereas the phrase "winsome husband" is used to qualify the man positively. This exemplifies a patriarchal society.

5.1.3 Argumentation Strategy

Topos of abuse is utilized in this extract. Actually, the idea behind these lines is discrimination, and this can be justified through the phrase "that's what's written and say what is written." It means that those women can do nothing except what is set up by men. She must follow instructions and submit to the authority of the males who have power over her. Additionally, it clarifies how the patriarchy controls her acting career. The patriarchy itself despises women. The words consumption, frail heart, poor, stupid, and being poisoned by her evil describe this. These are derogatory words directed towards the woman. It is reinforced that the white woman cannot be trusted by giving her this responsibility. The woman is seen by patriarchal society as a bad object and exhibits undesirable behaviors, but fortunately, she is married to a nice man. The use of the word "winsome" husband indicates this. This clarifies that the male is better than the female in such a society.

5.1.4 Intensification and Mitigation Strategies

Intensification strategy is realized in the use of some modal auxiliary verbs like "can and should" which indicate possibility and obligation. Moreover, particles like "really, practically, and slowly" are utilized to get more emphasis. Last but not least, the verbs "know and think" are used to show an involvement. Mitigation strategy, on the other hand, is exemplified in the use of the question "Don't you think I know that?" to show Gloria's detachment.

Extract 2 (p.11)

VERA. Well, the role of Tilly, you said they're casting Tilly the

maid, and, and, and, you know, well, I know the role and -

GLORIA. And, and, and, you know. What are you asking?

VERA. You promised you'd put in a word with the studio.

GLORIA. Oh, Vera, I have so many things to worry about. Why

on earth are you bothering me with this?

VERA. Never mind. I'll go "fetch" the dress.

GLORIA. Oh boo-hoo. Sometimes it would do you a bit of good

to remember the distance you've travelled from there to here.

VERA. You'll never let me forget, honey. Will you? And you

might remember there's a lot I could say about your daddy, my mother's -

5.1.5 Contextualizing the Extract

In this extract, the speaker is Vera. She talks to Gloria about taking a role in the epic of "The Belle of New Orleans" in which Vera aspires to take a role.

5.1.6 Referential and Predicational Strategies

Vera uses the pronoun "I" to make herself at the deictic center of the speech. Turning to the predicational strategy, the noun phrase "the maid" is used to qualify Vera negatively just like her reality is no more than a maid.

5.1.7 Argumentation strategy

Topos of abuse is illustrated here as the main idea behind these lines is the underlying conflict between black and white actresses. Discrimination experienced by black actresses seems more intrinsic and uncontrolled because the film production community innately assigns to them, no matter how talented they are. They will be given the role of housekeepers and inferior citizens. Although Vera, the black actress, appears to be the backbone of Gloria, a movie star known as "America's Little Sweetie Pie", Gloria still treats her disdainfully.

From the beginning of the play, Vera is confident despite being black and inferior. She works as a domestic protector and confidant partner. Regardless of her talent and ambition, Vera wishes to get the maid role in the Southern epic "The Belle of New Orleans" because it fits her according to her societal conditions. So, she begs Gloria to help her to get the role of Tilly, the maid. Yet, Gloria is upset by Vera's request due to the fact that she is jealous of the talented actress Vera.

5.1.8 Intensification and Mitigation Strategies

The intensification strategy is exemplified in the use of the augmentative "lot" and verbs like "say, know, and remember" for emphasis. Furthermore, the modal auxiliary verbs "could and might" are used to show possibility. The mitigation strategy is expressed through the use of the diminutive "bit" and the use of the tag question in "you will never let me forget, honey. Will you?" for confirmation.

Extract 3 (p.14)

ANNA MAE. Oh, hey Vera.

VERA. Where are you going all spiffed up? (*Anna Mae, demonstratively, twirls.*)

ANNA MAE. The double D, darling. Dinner and dancing.

LOTTIE. She's got a date.

VERA. Tonight? Who? He must be something, looks like you broke out the expensive rags. Let me see. (*Anna Mae shows off her dress, doing a sexy shimmy.*)

ANNA MAE. I beg your pardon, he's a little more than something.

Thank you. He's a genuine movie director.

LOTTIE. Like that last one.

ANNA MAE. Oh, go to hell. He's the real deal this time. I met him at the studio on Tuesday.

5.1.9 Contextualizing the Extract

In this extract, Vera is the speaker. She talks to Anna, a colored actress in the play, about meeting the film director in order to take a role in a film in Hollywood 1930s.

5.1.10 Referential and Predicational Strategies

The nouns "dinner, dancing, and date" are used to refer to an event, in which Anna will meet the film director. This illustrates Anna's temptation for the director

to get a role in the film. Then, Vera uses the adjective "spiffed up" to evaluate Anna negatively for such behavior. Anna, on the other hand, uses the phrases "a genuine movie director" and "he's the real deal" to evaluate the film director positively. In addition, the rhetorical figure simile is used in the word "like" to show the similarity between Anna and the movie director and to evaluate them negatively as having the same attitude of following temptation.

5.1.11 Argumentation Strategy

Topos of abuse is illustrated as the main idea behind these lines. A colored actress, Anna, seems to seduce the director sexually in order to give her a role in the movie. Actually, she is exploited whether willingly or unwillingly to survive. Anna Mae treats her workmates cruelly, irritating them by exposing her seductive ability to obtain whatever role she aspires to, even though they are of the same race and social status as her. She continues to argue with them while trying to take things at their expense for her benefit.

5.1.12 Intensification and Mitigation Strategies

The intensified attitude is used to modify the deontic status of the proposition in the use of the modal auxiliary "must" in "He must be something like you" to express necessity. Furthermore, the augmentative "little more" in "a little more than something" is used to provide a positive manifestation for expressing the film director.

Extract 4 (p.28)

"SLASVICK. Thank you. (*Slasvick sits.*) What's your name?

VERA. Mine? Vera.

SLASVICK. Vera, you're a very pretty colored girl.

VERA. I suppose I should say thank you.

SLASVICK. I don't want you to think me forward, but it's my job to notice these things. You ever thought about being in pictures?

VERA. Yes, sir, who in this town ain't."

5.1.13 Contextualizing the Extract

In this extract, the conversation is between the film producer, Slasvick and Vera. They are in a meeting to choose the characters to take a role in the movie.

5.1.14 Referential and Predicational Strategies

Slasvick, the film producer refers to Vera by using the deictic expression "you" to refer to Vera. Then, he uses the adjective phrase "pretty colored girl" to qualify her positively.

5.1.15 Argumentation Strategy

Topos of definition is utilized here. Vera is qualified as having specific traits. It is illustrated through Slasvick's speech which is about the physical appearance of women. Because of her appearance, the black woman can become an actress. The producer acknowledges her physical beauty. This shows how patriarchal society looks over the body manifestation of women. Here the use of the word "colored" seems to be a compliment to Vera, the black woman, yet, in fact, it is like an insult to her because in such a patriarchal society she is just another woman of color. Basically, it implies that a woman's beauty does not mean that men treat her respectfully. This demonstrates how the patriarchal society devalues women.

5.1.16 Intensification and Mitigation Strategies

The intensification strategy is expressed in the use of modal auxiliary verbs "should" to indicate obligation, and the verb "suppose" to express possibility. Turning to the mitigation strategy, the verb of thinking "think" is used to show detachment.

V. OVERALL VARIANCE AMONG DISCURSIVE STRATEGIES

In this section the scores of discursive strategies are presented and contrasted with reference to the theme of gender discrimination in *By the Way Meet Vera Stark*.

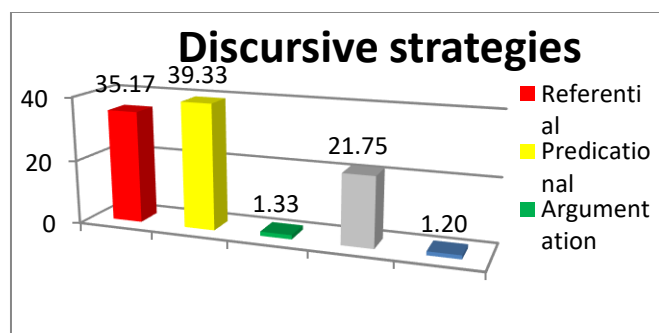


Fig.12 The percentages of total mean frequency of discursive strategies in *By the Way Meet Vera Stark*

Based on both, the statistical analysis shown in the figure above which marks predicational strategies as the top scoring strategy with 39.33, and the qualitative analysis, it can be seen that predicational strategies such as adjectives, prepositional phrases, and predicative nouns and to some extent referential strategies (35.17) play a crucial role in how the theme of gender discrimination is represented via dialogues and how the discriminated female characters are negatively projected in the relevant discourses and eventually how their gendered identities are indexed in the play. These frequent textual strategies are

used by the author for the purpose of negative and/or characterization and stereotypes as in the use of belittling language and expressions of prejudice and gender bias already discussed in the qualitative analysis. These strategies also carry the traits of character-to-character power dynamics where suppressed female characters are explicitly or implicitly marginalized through discourse. Predictions are frequently used more than other strategies in an effort to establish authority, sway perceptions, or uphold particular ideologies by presenting them as the most likely or inevitable course of events. Predication strategy can be used to influence decisions, legitimize specific behaviors, or change people's perspectives by making them seem like the most sensible or inevitable course of action. Predication strategy as a focal point can disclose a great deal about power relations and ideological stances, using fear or uncertainty to influence attitudes and behavior.

In this respect, the quantitative analysis also explicates how gender discrimination intersects with other forms of discrimination, for instance, racial or class-based discrimination. The higher frequency of such strategies uncovers how intersecting identities affect characters' experiences of discrimination on the part of both the discriminator and the discriminated.

VI. CONCLUSION

In Nottage's play *"By the Way, Meet Vera Stark"*, the portrayal of women discrimination presents a nuanced and multi-layered depiction. The narrative encapsulates the experiences of women affected by psychological conflict, illustrating how discrimination is not solely defined by gender differences but also by societal prejudices and systemic biases against women. It also highlights the intertwining obstacles that women—particularly women of color—face as they work toward achievement and recognition. The protagonist, Vera Stark, struggles not only with racial prejudices but also with the obstacles placed in her path as a woman attempting to succeed in a field that is controlled by men and frequently exploitative of women. The play focuses on the ways in which Vera's journey and the larger social setting are impacted by these intersecting types of discrimination.

The text's power hierarchies, silences, and linguistic devices used by Nottage draw attention to the complexity of gender discrimination. The play asks the audience to consider and critically examine the pervasiveness of discrimination against women in many sociocultural contexts through sophisticated dialogues and character interactions.

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Exploring Challenges and Opportunities for Entrepreneurs in India: Integrating Design Thinking and the PESTLE Framework

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Abstract— *India's entrepreneurship is at a crossroads, with a mix of problems and opportunities necessitating innovative approaches to tasks in order to achieve long-term success. This research dives into the terrain in depth, with an emphasis on combining Design Thinking with the PESTLE (Political, Economic, Sociocultural, Technological, Legal, and Environmental) framework. The study used a qualitative technique to investigate common themes through content analysis of secondary sources. Based on the findings, three key challenges are highlighted, including financial, social, and technological difficulties, and solutions are presented utilising the PESTLE framework. Therefore, this research provides Indian entrepreneurs the benefit to overcome difficulties and create the road for long-term success and societal impact by incorporating Design Thinking and the PESTLE framework as fundamental components of their entrepreneurial journey.*



Keywords— *Design thinking, India, PESTLE, Content analysis, Qualitative*

I. INTRODUCTION

In the advent of the digital era, when innovation plays an important role for business and organisations, design thinking seems to be the ideal solution for entrepreneurs. (HBS Online, 2022). Design thinking is an extension of innovation, mindset of consumers, approach to problem solving and a nonlinear iterative process that allows one to provide solutions to the customer's end. For example, Oral B used design thinking in innovating their electric toothbrush by making it easier to charge while traveling and connecting with their phones and including pop-up reminders to users for head replacement (HBS Online, 2022). Further, to design thinking involves five phases as a process for implementation which involves, 1. Empathise says gathering of high quality customer's understanding 2. Define says creating an impressive design brief for stakeholders 3. Ideate and collaborate says unleashing creativity on intelligence 4. The prototype says hold inspirational rapid sketch sessions or design sprints 5. Test says get started and have productivity from customers end

(AMA, 2023). The application of design thinking is more suited for business problems that demand creative solutions. Entrepreneurs use design thinking to rethink their values offered to the customers, product or services uniqueness and innovate new ways to sustain in the market (MIT Sloan, 2017).

Design thinking allows entrepreneurs to explore and manifest towards achieving the business objective with an open mindset. In countries like India, entrepreneurs benefit by incorporating design thinking by reducing the time, money and resources and innovating a new product or services creating a value for the customers. (Simplilearn, 2023). For example, Starbucks understood customer's end, interviewed some of them and recognised the conflict, took the insights and came up with the idea to position round tables strategically to make solo customers easier and less self-conscious.

However, though design thinking comes as an enabler for the entrepreneurs to efficiently be used to suffice with the

changing needs and preferences of the consumers, still many entrepreneurs are unable to use design thinking in their business especially in developing nations like India. The major reason for this is lack of time and resources. Due to less resources in India, there is lack of understanding towards design thinking methods and lack of cost which set a drawback for Indian entrepreneurs as it involves a lot of user research and prototyping.

There is extended literature that has studied design thinking which included studies of experts, comparisons of the process of design thinking and methodological (Razzouk & Shute, 2012). Moreover, research on design thinking has emphasized entrepreneurship education (Sarooghi, Sunny, Hornsby, & Fernhaber, 2019), learning and teaching through entrepreneurship and social entrepreneurship (Kummitha, 2018). Consequently, this results in the gap in the literature for understanding design thinking in the content of entrepreneurs in other domains such as technology and how to effectively use design thinking for achieving a competitive advantage in the marketing phenomena. However, our papers address the existing gap in the literature and aims to understand the challenges, opportunities and develop strategic business solutions using the PESTLE framework to help benefit the managers and researchers.

II. LITERATURE REVIEW

2.1 Understanding Design thinking:

With the new marketing strategies, design thinking is gaining attention due to its increased popularity in the business. One of the major reasons for this is to achieve competitive advantage over their products and services in the dynamic market (Dunne & Martin, 2006). However, Design thinking refers to "how an individual visualizes and uses cognition to think" (Liu, 1996). The process is dynamic and iterative which involves visualizing ideas for problem solving, establishing connection between the idea and problem through thinking and informing the ideas as design strategies (Razzouk & Shute, 2012). To comprehend design thinking in depth, it is imperative to understand the processes that involve design thinking used by entrepreneurs. As displayed in Diagram 1, the Design Thinking procedure as stated in Stanford, constitutes five stages of an innovation process. First, "Empathize" refers to the major intent is to put oneself in the shoes of the consumer and to ask open-ended questions in order to familiarize with the business problem. Second, "Define", as the problem stated is formulated, based on the insights gathered, the objective is to verbalize certain needs which can be converted in an action-oriented manner. Third, "Ideate" where new ideas are born and shared among the

colleagues openly allowing them to generate as many novel solutions as possible. Fourth, "Prototype", in here, a demo physical shape is given as a solution to the business problem based on the creative and innovative ideas and engaged. Finally, in the last stage, "Tested", a satisfactory solution is found and finalized that aims to resolve the business problem (Reinecke, 2016). However, if the prototype is unable to resolve the business problem, then again, the process begins with Empathize and continues until it is the final and best fitted solution to the problem.

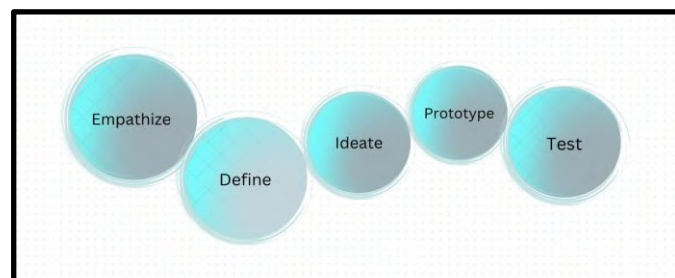


Diagram-1: Design thinking process

2.2 Design Thinking: A Catalyst for Entrepreneurs:

Entrepreneurial efforts exhibit distinct characteristics compared to established organizations, since they are characterized by simultaneous growth and development of both the business itself and its sales objectives. The significance of including a thorough procedure with meticulously designed actions prior to the initiation of new enterprises, such as establishing a space for potential, formulating a company concept, performing testing, and undertaking a feasibility analysis. These tasks require a flexible, adaptable, and imaginative approach. The utilization of design thinking is necessary in order to effectively bridge and integrate business concepts into practical implementation (Carella, Cautela, Melazzini, Pei, & Schmittinger, 2022). Design thinking involves understanding people and creating products or services, developing empathy, and questioning problems. It helps entrepreneurs tackle ill-defined and unknown problems through human-centric reframing, brainstorming sessions, and hands-on prototyping and testing. It also aids entrepreneurs in questioning assumptions and implications (CEOInsights Team, 2021). A rising number of contributions discussing the connection between design thinking and entrepreneurship have been there that aim towards investigating how the design process, methods and the tools can be useful for entrepreneurship. Moreover, several papers have illustrated in recent years that the principles of design thinking in entrepreneurial studies and practices should undoubtedly be included and adopted for various reasons to satisfy very specific needs (Carella, Cautela, Melazzini, Pei, & Schmittinger, 2022). One of the

notable examples of design thinking can be Airbnb. Airbnb was earning a sum of \$200 a week, but still was unable to live up to the expectations of the consumers. After some observation, it was found that the advertised pictures posted online weren't of enough quality, which resulted in consumers feeling unsatisfied about the rooms before booking it. To overcome the issue, the founders themselves traveled to places to explore the rooms. They came up with the solution of using high quality pictures of the rooms by detailing them with special features and descriptions and highlighting areas close to residence such as shops, malls, bus stands and so on. Consequently, the revenue of Airbnb increases in a week (HBS Online, 2022). However, this example shows that design thinking is the strategy that the entrepreneurs use to overcome the problem that led to achieve the business objective.

2.3 Challenges of design thinking in India:

Design thinking has generated a considerable interest among the practitioners and scholars as it has a positive influence on the organizations especially medium and small internally through motivating employees and externally by innovation (Daniel, 2016). Extant literature has laid the theoretical understanding and inter-connectivity with entrepreneurship and design thinking in the business scenario (Freeman, 1987). Despite the theoretical analysis and potential that entrepreneurs draw from design thinking, there are several significant hurdles that entrepreneurs in India experience in executing and implementing design thinking in their firm. First, design thinking takes more time and money, especially for Indians, because it involves a lot of prototypes and user research, yet design thinking provides a structured approach for innovation. While trial and error is a fantastic approach to see what works and what doesn't, it can be a time-consuming and expensive process (HBS Online, 2022). Second, biases, like any human-led process, are prone to design thinking in India, which can impede the empathy and ideation stages of the process (Osann, Mayer, & Wiele, 2020). Third, certain stakeholders may be averse to change, even if the design thinking solution is advantageous, or individuals and organizations that are resistant to altering their view on conventional ways to issue resolution.

2.4 PESTLE Framework:

PESTLE is a typical problem-solving approach employed by businesses that stands for political, economic, social and technical, legal, and environmental. PESTLE analysis is commonly used to forecast future events based on current conditions (Abdoh, A Saany, H Jebur, & El-Ebiary, 2020). However, this analytical approach is employed in strategic planning to analyze macro-environmental elements surrounding business (Abdoh, A Saany, H Jebur, & El-

Ebiary, 2020) and alter the micro factors appropriately. PESTLE, for example, has been used for strategic analysis in areas such as traffic safety, airlines, tourism, and business (Katko, 2006; Mhlanga and Steyn, 2018). However, our paper aims to extend the existing usage of PESTLE framework to understand the implementation of design thinking in the Indian context.

III. RESEARCH QUESTIONS

What strategies entrepreneurs in India employ to effectively use the opportunities of implementing design thinking in their business, while addressing the challenges using the PESTLE framework?

- a. What are the potential opportunities of entrepreneurs in India in implementing design thinking in their business?
- b. What are the challenges entrepreneurs encounter in India in implementing design thinking in their business?
- c. How entrepreneurs in India can leverage their business design thinking to overcome the challenges using the PESTLE framework?

IV. METHODOLOGY

Our purpose for this article is to conceptually strengthen the understanding of the challenges and opportunities of entrepreneurship in India integrating design thinking and PESTLE framework. The phenomena are explored by us using qualitative research since the approach extensively discusses the inclusion of interpretations and evaluation of consumer 's experiences, in which more rigor is required. (Crick, 2021).

4.1 Sample:

Researchers opt to utilize secondary data due to its cost-effectiveness, time efficiency, and wide availability of diverse datasets. From the existing data, we want to categorize and structure the raw secondary data based on challenges and opportunities of entrepreneurship in using design thinking in their business organizations. The objective of this paper is to develop a PESTLE framework that will provide insights about how to overcome the challenges of implementing design thinking in countries like India. Through the PESTLE framework, a comprehensive understanding of the political, economic, social, technological, environmental and legal aspects of design thinking application in businesses thereby facilitating managerial decision-making and contributing to the existing body of literature.

We selected social networking to highlight the use of design thinking as a section to understand the difficulties and

potential of entrepreneurship in India. Social networking sites provide the greatest notion of content and interests that attract users or target audiences, therefore initiating effective solutions for consumers based on their needs. According to a Forbes report in 2023, globally 4.9 billion people use social networks, which is not predicted to remain constant, with a compound rise to 5.85 billion by 2027. According to Indian statistics, 67.5 percent of all internet users in India utilize at least one social networking site, as of January 2023. According to the report, 77 percent of firms utilize social media to reach out to customers (Wong, 2023).

In this study, we will study Hike messenger as a context to understand design thinking and its application in India. Hike messenger was founded by Kavin Bharti Mittal in 2012 (Kundu, 2023). It was known to be one of the fastest growing Unicorn in India since it introduced the first messaging and social technology company in India enabling social messaging with unique platform and app features. Some of the features such as a two-way message system which enables users to add or accept contacts before messaging with security measures, offline message system, and free messaging. Further, there was also a theme-based interface which embarks conversations with some interesting graphic mediums. However, despite having these features, Hike messenger saw a downfall and ceased in January 2021. The reason behind it was lack of unique selling propositions and fast evolution in the market which made them unable to serve the users with new or more evolving features or creativity to the users like current apps (Shrivastava, 2022).

Hike Messenger was chosen for our paper because it is one of the social networking sites that offered the social messaging aspects of communicating with one another, and it employed design thinking to entice customers to its platform. Hike Messenger's experiences allow us to dig into the most dynamic sphere of the market, namely technology and communication, which is dynamic and changing and completely combines with design thinking. Our study will give insights into the larger implications of user-centered design in the Indian IT sector, as well as its prospective implications for innovation and market success, by utilizing hike messenger and combining it with the PESTLE framework.

4.2 Analysis:

We conducted content analysis to analyze the challenges, possibilities, and construct a PESTLE framework for adopting design thinking in India while analyzing our secondary data. Because of its capacity to extract meanings from textual, visual, and conceptual data, content analysis is one of the most extensively used data analysis techniques

in qualitative research (Schreier, 2012). Secondary sources such as newspapers, articles, academic papers, conferences, blogs, and industry reports were utilized in the context of our study, allowing us to delve deeper into the research subject. In our work, the first stage of content analysis was data collection, which was subsequently categorized into common themes based on words and concepts, and finally interpretations. Primary theme categories were improved iteratively, and patterns were established. Finally, an analysis of these categories fit with the study purpose within the context and PESTLE framework was developed in the last phase of interpretation.

As a result, content analysis was chosen as the study approach since it provides in-depth insights into the narratives and discourses around design thinking and entrepreneurship in India.

V. RESULTS

The findings that we obtained through the secondary data led us to identify the challenges and opportunities that are outlined in the style of a table below in Figure 1 and Figure 2.1. Further, the study also outlines the solutions to overcome the challenges using the PESTLE framework, as seen in Figure 2.2 below.

5.1 Challenges:

Our research found that design thinking provides significant advantages to business, yet our results in detail highlighted several challenges encountered by entrepreneurs in India, as shown in *Figure 1*, which are grouped in seven categories (Financial, Mindset and Social, Human Resources, Cultural, Technological Inefficiency, Individual Subjectivity). Out of these, three of them are major issues in India. First, because design thinking is a costly technique, it is a financial barrier for Indian businesses. Second, as design thinking states, adopting to newness and being non-flexible towards newness or resistive to established ways provide a problem to Indian businesses. Third, technological inefficiency, because design thinking is time consuming, expensive, and a creative process, technology is much needed to help the process, but due to lower investments, there is less technological upgradation, and also due to being unaware of new advancements and with less technological support, the process becomes more time consuming and can lack creativity, which new upgrades can provide.

Sl. No.	Category	Problem
1	Financial	Expensive, budget constraints

2	Mindset and social	Strict Traditional approach, Non flexibility towards newness, Resistance to change
3	Human resources	Issues in execution, limited focus towards implementation, narrow focus
4	Cultural	Biasness
5	Technological inefficiency	Slightly expensive, less aware.
6	Individual subjectivity	Relies heavily on intuition and personal experience, not suitable for all processes

Figure 1: Challenges of Design thinking in India

5.2 Opportunities:

According to our study, Design Thinking provides significant opportunities to the business in India listed below in *Figure 2.1*, as organized in six categories that are displayed in the form of a PESTLE framework (Political, Economic, Social, Technological, Legal and Environmental). Three of them represent big opportunities. First, it is economically beneficial for brands and enterprises to incorporate design thinking into their products or services since it increases employment, income, and profitability. Second, on a social level, if companies such as handloom, FMCG, or small-scale industry include design thinking into their goods, it may boost literacy rates, give regional and local upliftment, and empower women. Finally, including design considerations such as biodegradable materials and decomposition facilities into goods or services can have a positive impact on the environment.

Sl. No.	Category	Details	Industry
1	Political	Political stability, foreign trades, taxation policies	Export-import industry.
2	Economic	Increases employment,	Service sector, textile,

		increased net income/revenue/profits	transport industries
3	Social	Women empowerment, Literacy rate, regional and local upliftment	Handloom industry, FMCG, small scale industries.
4	Technological	Reduces costs, increase efficiency, cheaper labor	IT industries, automobile industry, electronics
5	Legal	Maintain industrial harmony, protects rights of workers,	Infrastructure and heavy iron industries.
6	Environmental	Biodegradable materials, Decomposition facilities	Agro - industries, Cosmetic industries, Beverages and food industry.

Figure 2.1: Opportunities of Design thinking

5.3 Solutions integrating PESTLE Framework:

According to data based on gathered information, design thinking presents some challenges to those who use it, but it also provides a few solutions. As shown in *Figure 2.2*, these are classified into six broad categories (political, economic, social, technological, legal and environmental). Three factors give key solutions in India. First, economic as Indian firms experience issues throughout the investment and budget phase, increasing budget allocation to companies and developing stronger investment plans may be employed to combat the challenges. More economic positives may be supplied to the firm if design thinking is implemented, not just via investments, but also through the adaptation of other concepts such as favorable mergers, acquisitions, amalgamations, and many more. Second, social as it is a critical obstacle to our Indian business due to the resistive attitude to old ways or inflexibility towards newness and improved ideas that stand in the way of better solutions. For example, by being more open to new chances

and innovative ideas and having a flexible attitude and mentality towards change, better solutions may be created for the benefit of the organization through design thinking. Third, technological advancements are a major challenge in India due to low investment and a lack of awareness about new advancements, which makes the design thinking process more time consuming and less creative. This can be solved by being aware of what's new, conducting workshops and sharing about new technologies or applications, and being more open about conducting and experimenting with new technologies.

Diagram-2: Design thinking process

Sl. No.	Category	Solutions
1	Political	Cross-border collaborations, Stakeholder centric development policies, Youth collaborations with international parties.
2	Economic	More budget allocation to business, especially startups that focus on economic upliftment for the nation, increased investment plans.
3	Social	Open towards new opportunities, innovations and ideas. Flexibility in attitudes and mindset towards change.
4	Technological	Being aware about new upgrades, conducting workshops related to new technologies and its applications, implementing and experimenting with new advancements.
5	Legal	Ethical laws for promoting startups, Empathetic solutions, Transparency in legal procedures, simple communication system
6	Environmental	Usage of more solar power, implement 3R strategies in business models, proper disposition of products and services, uses new trends of

		sustainability like green innovations.
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VI. CONCLUSION

The primary objective of our study is to establish all possible insights through the design thinking process involved in the business. The study used a qualitative approach for exploring the underlying factors and developing conceptual understanding of the design thinking and how entrepreneurs implement it in their business strategies. The qualitative approach involved secondary data (i.e., newspapers articles, research articles, blogs and conferences) and analyzing them into common themes based on words and concepts using content analysis. The content analysis not only helped us with identifying the common themes and derive our findings based on the research objectives but also, provided us with insights that helped to frame solutions to overcome the challenges faced by Indian entrepreneurs to implement design thinking.

According to our findings based on accumulated data, design thinking processes in business have both routes of possibilities and obstacles, with necessary answers to the challenges. We discovered three major issues that organizations face: financial, social or mindset, and technological inefficiencies. Economic, social, and environmental prospects are three of the most important to the business and its worth. The disadvantages are related with the process as problems, yet according to the findings, solutions were supplied.

Our study insists on a great help to the managers by having several benefits of design thinking. To begin with, the research presents a complete framework outlining the potential, difficulties, and essential solutions. Second, this study will benefit all present firms in terms of expansion, growth, development, and new product and service innovation. As a result, overseas partnerships, economic upliftment, and social upliftment may be stimulated. Third, it will assist to stimulate new entrepreneurs with new product and service ideas, which will benefit companies with more purchases, resulting in higher profits, and may function as a help in delivering more value to consumers. Furthermore, the findings will assist the academic community in three ways. First, the study adds by expanding the knowledge on Indian entrepreneurship and design thinking. The study will provide future students a better understanding of the problems and potential of merging design thinking with the PESTLE framework. Second, the study lays the groundwork for future research by determining how this framework will adapt to various cultural and socioeconomic aspects. Finally, the article

allows researchers to contribute to the larger subject of entrepreneurship studies.

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The Globalization of Language: Exploring the Dominance and Internationalization of English

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Abstract— In the past 20 years, the significant trend of globalization has had a considerable impact on language. An illustration of this is the fact that English is recognized on a global scale as a dominant and mostly uncontested medium of communication. Despite this undeniable internationalization of English, the question of whether or not a translation from or into English still has a place in this fast-evolving world given the advancements in communication technology remains for the professional. This study has three components of exploration and illustration. First, despite fierce competition from other languages, it aims to establish benchmarks for the internationalization of English as a language. The following are examples of the variables that affect power in language and society: 1. Being granted access to resources, including, material, political, and fiscal. 2. Participation in the international decision-making process. 3. A willingness to introduce and deal with global technical developments, including the knowledge of superhighway and communication technology among others. The study further, establishes and does the advocacy with relevant ideas and justifications that a strong language like English can take the lead and maintain dominance in a global society due to its significant role in disseminating and facilitating information technology and the consequent tools, such as email service and the internet among others. The notion that every translation is a recreation originated with Derrida's followers, whose philosophy of deconstruction investigated every claim or fabrication through the process of tearing down the preexisting construction or framework. As a result, the term "translation" came to denote "recreation" from structuralism to deconstruction to post-structuralism. It sums up that regardless of the translator's changeable characteristics, such as culture, language, or age, the production would always include all three aspects of reinterpretation, reappropriation, and recreation.



Keywords—English language, translation, post-structuralism, literary theory, globalization, internationalization

I. INTRODUCTION

Even prior to human civilisation, there existed translation. Since the inception of civilization, language has been used by humans to communicate their ideas and thoughts. To convey or transfer an idea, thinking, or sentiment to the other person, it requires a system of symbols or codes. Individuals to whom we address a communication act, we have translation here likewise. We interpret in this way every day. We have grown more curious about the views and the emotions of people in other countries as human

society has developed. Thus, in order to translate the thoughts and ideas of speakers of other languages into our own, we needed two sets of symbols and codes. This resulted in translation as we know and use it today.

All of the different regional languages coexist in the multilingual nation of India. On an equal footing, but English continues to rule. English has evolved over time and it became the sole channel of communication for all business, governmental, and educational matters. Therefore, it is crucial that we are able to communicate in

both our mother tongue and English. It fosters to establish of connections with both our own local communities and other local and global cultural groupings. Here, translation enters the picture. Different cultures can communicate, engage, and enrich one another through translation. Given the fact that there are people in India who speak hundreds of mother tongues and dialects in addition to 22 officially recognized languages, translation plays a crucial function in this circumstance. We are obliged to use both English and one of our mother tongues to communicate with people on a daily basis in business and office settings. We therefore speak two languages naturally and rely on translation to do so. People from the peripheral and the center, the dominant and the dominated cultures, connect with one another through translation. As communication keeps us unified as a nation and as a result, we may claim that India would not have existed as a nation without translation.

It is best understood as a communication process when written content is transferred from one language into another. However, poets who translate frequently describe the process as "interpretation," "taking a view," "bringing to life," or "transformation." Any translation requires the expression of sense, regardless of the meaning. Although a translation is thought to differ from the original (also known as the source text), it is also true that both the source text and the translated text have the same sense. It is frequently remarked that putting a piece of text in a different form gives it a new dimension.

II. REVIEW OF LITERATURE

Ivanova, Natalia K (2021) in their study entitled "New English words for Describing International English as a Current World Language Reality", explored that new English words that allegedly emerged as a result of globalization and internationalization have been taken into consideration in this piece of writing. The words chosen using the continuous sample method (more than 200 units) were assessed in terms of their semantics, morphology, and spelling based on reliable theoretical methodologies and multiple e-dictionaries. The results of the morphological study demonstrated the use of several word-formation techniques, including neologisms and forms developed in accordance with conventional English patterns. It is shown that the multidisciplinary nature of such research programs is highlighted by the study of the present processes of word production in the English language as a medium of worldwide communication.

Lee Sandra, McKay (2018) in their study mentioned "English As an International Language: What It Is and What It Means For Pedagogy" focused on what English as

an International Language (EIL) actually is, including topics like the usage of English by speakers of English as a second language to the many different varieties of English that are used today. EIL is therefore seen as both a variety of English and a method of speaking English. The goals are to (1) wrestle with the definition of the EIL construct and (2) comment on the implications of this construct for education. The article starts off by defining and discussing several words and meanings related to EIL before proposing a different definition.

Sharma, Bal Krishna, and Sievers, Mikayla (2023) in their study entitled "Developing teacher awareness and action plans for teaching English as an international language" explored a two-part case study. It describes a pedagogical experiment that one of the four instructors performed with the intention of changing her pupils' perceptions of and familiarity with different varieties of English. Overall, the findings offer crucial understanding of how pre-service teachers in teacher education programs have started to address the diversity of English through the development of transformational pedagogical awareness, ideologies, and practises.

Zhang Junmin and Liu Meng (2022) in their study "An Investigation of Culture Presentation in ELT Textbooks in the Context of English as an International Language" discovered that the new edition's elements of culture presentation using an analytical framework based on Yuen's classification criteria for cultural content and Kachru's concentric circle model. There is still an uneven distribution of cultural content among the various categories, despite the fact that Inner-Circle culture is no longer the majority of the cultural content in the new edition of China's senior high school English textbooks and the proportion of Chinese culture is almost balanced with that of Inner-Circle category.

Huang Li-Shih (2018) in his study named "Taking Stock of Corpus-Based Instruction in Teaching English as an International Language" found that the use of corpora is crucial when teaching English as a foreign language (EIL). Online corpora have been created with the introduction of powerful computers and have the potential to change how EIL is taught both within and outside the classroom. However, using computer corpora in language education also involves instructor mediation. There is optimism that equipping teachers with the required instruments, abilities, and information for using online corpora may result in the day when corpora resources and their utilization are no longer just the domain of researchers and reference material creators.

Doan Ngoc, Pham Toan, Tran Kham (2018) in their study entitled "English as an International Language in Viet

Nam: History and Development” mentioned that English is used for both international and domestic communication, with the usage of English as a language of instruction (EMI) gaining in popularity. The functions of English in Vietnam, however, are not entirely covered by the present ELF and EIL conceptualizations. Therefore, we suggest extending the EIL conceptualization to include the usage of English for EMI within countries. This may have repercussions for how Vietnamese language learners are taught the English they will require for their studies and future careers.

Reynolds Barrylee and Yu Melissa H (2021) in their study entitled “The Hiring and Management Practices of a Seven-year Extracurricular program to Enhance Asian Undergraduates’ English as an International Language Communication Skills” explored that in an Internationalized Asian University, the development and management of a local extracurricular program were examined. The availability and use of English by foreign speakers with local students, as well as their presence and availability, helped with the creation and implementation of the extracurricular program. The adaptability of the hiring procedure and the methods used to administer the extracurricular program supported the advice provided in the EIL/ELF literature.

Ke, I-Chung (2019) in his study “Has English been increasingly tested as an international language? Evidence from 1956–2016” illustrated that the overall pattern is consistent with English’s evolving function as an international language. The current study investigates if the cultural tendency shown in Taiwan’s college entrance tests is also present in high school English textbooks. 85 tests in total, dating from 1956 to 2016, were examined. The findings demonstrate that cultural circumstances did change in a manner consistent with the findings of the textbook research. Overall, the results indicate that English has not been tested as a local language, although it has been increasingly tested as an international language.

Cao Yiqian Katherine and Wei Wei (2019) in their study entitled “Willingness to communicate from an English as an International Language (EIL) perspective: The case of Macau” For this exploratory investigation, a semi-structured interview was used as a data gathering tool. They explored that regarding their willingness to communicate (WTC) in face-to-face and social media contexts, the students were quizzed on their use of various English dialects. For face-to-face communication and social media situations, the participants expressed a strong willingness to communicate in the two standard English varieties, namely American English and British English. The participants in the study have a positive attitude towards Chinese English and are willing to use it in

monolingual classrooms and situations where speakers of Chinese English share the same first language and culture. This study also demonstrated the emergence of the Chinese variety of English.

Tsoumou and Jean Mathieu (2019) in their study “English as an international language: English/French language alternation in politically motivated CMC in Congo-Brazzaville” discovered that the primary pragmatic purposes of the English/French alternation in a Facebook conversation between Congolese users. Seven communicative functions, including giving advice, astonishment, criticism, anger/cursing/insult, assessment, hope boost and inspiration, and lighthearted parody, were shown to be responsible for the usage of English in politically driven discussion, according to the analysis. One of the main influences and motivators for Congolese users to use English in their Facebook interactions is the language’s role as the global lingua franca. Despite the fact that not all other users may grasp it, users are often motivated by the belief that a universal language is necessary to advance communication on a worldwide scale.

Nguyen Thi Thuy Minh, Marlina Roby and Cao Thi Hong Phuong (2021) in their study entitled “How well do ELT textbooks prepare students to use English in global contexts? An evaluation of the Vietnamese English textbooks from an English as an international language (EIL) perspective” explored that textbooks can be an effective instrument for giving students awareness of different English dialects and training in cross-cultural communication. A lot of collections of locally created English textbooks in Vietnam have been geared towards English as an International Language (EIL)-informed pedagogy and ready pupils to utilize English for intercultural dialogue. It emphasizes the significance of embracing an EIL-oriented strategy in the creation and use of ELT materials, as well as the importance of developing discourses on multilingualism and globalization and averting ideological prejudice.

Dogancay-Aktuna Seran and Hardman Joel (2018) in their study entitled “Teaching of English as an International Language in Various Contexts: Nothing is as Practical as Good Theory” explored that teachers can realistically decide how to incorporate English into their own classroom pedagogy by relying on theoretical understandings of concepts underlying the development and use of global English and basing pedagogical decisions on contextual needs, rather than on prescriptions for practice. They discussed a model of English instruction that was founded on a conception of situated teacher praxis and demonstrate how one element of this model, meta-

culture, might be applied to the instruction of language-culture relationship in the age of global English.

III. THEORETICAL FRAMEWORK

Andre Lefevere makes the following deduction, which supports the notion that translation is reinterpretation: "The translator's task is precisely to render the source text, the original author's interpretation of a given theme expressed in a number of variations, accessible to readers not familiar with these variations, by replacing the original author's variation with their equivalents in a different language, time, place, and tradition."

A special emphasis must be placed on the translator's obligation to substitute their counterparts for all variants found in the source text. Translation from one language into a new culture or age is said to involve both reinterpretation and reappropriation actions happening at the same time. Here, the act of translating automatically transforms into an act of reinterpretation as well as an act of reappropriation because it is assumed that the act of composition or production is fundamentally an act of interpretation of a given subject, situation, action, or scene.

The concept that every translation is a recreation originated with Derrida's followers, whose philosophy of deconstruction investigated every claim or fabrication through the process of tearing down the preexisting construction or framework. As a result, the term "translation" came to denote "recreation" from structuralism to deconstruction to post-structuralism.

As informed by Gentzler: "Deconstructionists bring the idea that the translator creates the original, which undermines the idea of authorship and, thus, the legitimacy of making comparisons between different translations of the same book. According to deconstructionists, every reading and translation reconstructs the original text since original texts are continuously being rebuilt in the present. The author's work, according to Foucault, is influenced by the institutional structures of the time and place, over which the particular author has little awareness or control. Thus, the concept of "author" serves to simplify what is actually a succession of complicated processes that make up the act of creation.

The deconstructionists' theory of translation, which views every composition—original or translated—as a new creation, makes one aware of the gaps, silences, and rest that are present in both the translated and the original text. This theory of translation can be seen as an implied (and also stated) philosophical argument. However, this reasoning does not imply that it is possible for the translated work to purposefully alter or distort the original.

The difference between any two versions of the same text, even in the same language, is obligatory, and therefore unavoidable, due to the variation in cultural associations of words and their historical rootedness in time. Therefore, the act of translation will start with the factor of reinterpretation, progressing to that of reappropriation, and end with the factor of recreation. As a result, the three factors are connected and cannot be seen as separate entities or as alignable acts when taken alone.

IV. FINDINGS & DISCUSSION

The translator must be able to select the concept, theory, or philosophy that is most appropriate for this task among the available possibilities. As a result, making accurate translations from one language into another would necessitate having the relevant knowledge, experience, tact, and persistence as prerequisites for any proper translation.

A solid understanding of the history and culture connected to the two languages is among the fundamental skills that a translator must possess in addition to being proficient in both the source language and the target language. His request would also involve a thorough understanding of the literary traditions and histories of both languages, particularly with regard to the type of writing at hand—a lyric, novel, or essay on critical theory. As can be seen, translating does not necessitate a genius as much as it does a diligent, trained expert who can labor continuously to produce the product as it was in the original form, entire, and with all the original's flavor in matter and spirit. Whether to refer to it as recreation, reinterpretation, or reappropriation is still up to the person. The truth is that any accurate translation will be able to use all of these names. However, each of these interpretations, appropriations, and creations is inevitably distinguished by originality, specifically the individuality of the topic or person who undertakes to translate a literary work.

As important as they are in any original linguistic creation, the indications of silence, slippage, skipping, etc., cannot be ignored in translation research. Although the deconstructors may attribute these indicators to the authority of language or discourse, the truth is that they reveal just as much—if not more—about the particular translator, also known as a reinterpreter, reappropriator, or recreator as they do about the language on the discourse of culture, society, or age. Although Freud's individual psychology may have been modified by Jung and Lacan, it cannot be completely disregarded. Along with the history of a culture or civilization, the history of literary translations and literary inventions is proof of the irreducible personal differences that exist and that will

always be there, in every activity undertaken by the human individual, including the activity of translation.

It should be highlighted that translating is just as difficult a work as semiotics or hermeneutics. A proper comprehension of the nature of literary translation cannot be achieved by any convenience-driven simplification. The correct observation by Kristen Malmkjaer is that "What might happen in actual speech encounters can be using the rather formal notion of the theorized or modeled function or the softer notion of the relationship. "We may agree with Lewis (1983) and argue that meaning is a function with the speaker, the hearer, a time, a place, and a larger set of circumstances as its integers, or we could say that meaning is a relationship that naturally exists for a brief period of time between all of these. According to this perspective, meaning is employed with respect for present and future users—not for previous users—and is used as a backdrop for the meaning relationships that are created when speaker, hearer, and situation temporarily come together. Since these are constantly being developed, language use is always and by nature forward-looking.

Without a doubt, all writing, including translation, looks ahead. Without a doubt, a myriad of elements influence language and meaning. However, we cannot agree with the postmodern rant against performance and stability, at least not in this context. Because not everything is ephemeral or floating. Language and meaning also possess a sturdy, enduring quality. Likewise, the original literary works and their translations do. The fact that literary writings include something enduring, something that is unaffected by the constants of the translator, tale, hearer, time, or place, cannot be disproved by any amount of theorizing. We cannot survive without some kind of consistency in any of these things, despite the fact that language, meaning, life, and the world are all constantly changing. To sum up, let it be claimed that regardless of the translator's changeable characteristics, such as his culture, language, or age, his production would always include all three of the aspects of reinterpretation, reappropriation, and recreation.

Nature of Translation

Translation is a process of interpretation. The type of translation depends on the nature of the document. Translating technical and promotional documents just got easier. It requires less skill and expertise than translating literary texts. vocabulary, grammar rules, and sentence structure confirm to their nature. The translator should understand the needs of the target group in terms of appropriate structure and form or terminology. Proper transfer of meaning from the source text to the target text. Be good, apart from having the same level of expertise in the source and target languages. Additionally, the

translator should have a feel for writing in the target language and be familiar with it. The socio-cultural context in which the text is placed. Successful translators are not text machine translators. He/she is fully creative and gets to the heart of the content. We can visualize him/her as a co-creator of her goals. Using the text of the speech as the translated text, he almost reproduces the text that reflects his culture and personality.

A translator understands the text's meaning in the source language by looking at its lexicon, grammatical structure, and cultural context. The translator then transfers that same meaning to the text in the target language by using lexicon and grammatical structure that is appropriate for the target language and its cultural context. Every precaution is taken during this procedure to avoid meaning loss at all. In the past, one of the translators' most important responsibilities was to adhere to the original text. However, in today's world, where there are more languages, cultures, and political viewpoints than ever before, the translator is free to make some changes to the original text in order to keep up with the original's spirit. If the translation is to preserve the text's essence, impact, and effect in the source language, accommodation is necessary in practice. This is especially true in poetry, where the words are full of emotion and artistic expression. There are some words that are culturally rooted and cannot be translated by a translator. If the cultural context is missing, translating such words can be challenging.

Responsibilities of a Good Translator

A skilled translator is made, not born. A person can learn to be a good translator with a little effort and care. The following are some of the characteristics that set a successful translator apart from a bad or unsuccessful translator.

Steadfastness to the First Text and the Creator: A skilled translator ought to make an effort to comprehend the author of the original text in the source language. He/ She ought to likewise completely figure out the sense and importance of the first creator. He or she should make every effort to ensure that the translation conveys the same meaning and message as the original text or is very close to it. Expert and seasoned translators are aware of a text's requirements and make modifications to convey the text's style and essence with minimal deviations from the original. In an effort to remain faithful to the original, he or she should not look for difficult synonyms in the hope that doing so will improve your translation. In order to fully comprehend what the original author has said in his text, a faithful translator should act as the author's mouthpiece. The translation ought to be as user-friendly as the original.

Technical Knowledge: To be able to pay close attention to every detail and adapt as needed, the translator must be an analytical individual with the necessary flexibility, adaptability, and technology expertise. Also, s/he ought to have intensive information regarding the matter that s/he manages. A person translating a famous person's biography should know everything there is to know about the person's life and accomplishments. In order to find what a client needs and use it in the right places, a translator needs to be an excellent writer who also has strong research and language skills. A translator with good writing skills can make better decisions about words, structures, and expressions. In order for the audience to fully comprehend the translation, the translator ought to make use of expressions and speech patterns that are commonly used. Finally, s/he should select and arrange words in an appropriate manner to achieve the desired tone and meaning.

Using the Right Equipment: Good monolingual and bilingual dictionaries, encyclopedias, e-dictionaries, glossaries of technical and standard works, and other tools are used by skilled translators. relating to the SL text and style advisers to help him/her out in snapshots of trouble. One ought to begin utilizing them all along so that in a natural process of everything working out it turns out to be not difficult to figure out the same terms without squandering much investment on them. A computer-based dictionary can also save a lot of time and effort.

Concentrate on Creativity: Creativeness is a hallmark of skilled translators. In order to make the text in the target language more palatable to the audience, they always attempt to present it in a novel and appealing format. When necessary, they accomplish this by employing new vocabulary, expressions, and structures to enhance the audience's enjoyment of the translated text. A translator's job is extremely rewarding and intellectually stimulating due to the creative aspect and the amount of freedom involved in translation.

Linguistic Competence: A skilled translator should be familiar with both the source and target languages' grammatical, syntactic, semantic, and pragmatic features, as well as their sociocultural contexts. Although he or she may be free to interpret an idea in a different manner, they should never attempt to incorporate their own ideas or personal impressions into the new product. In addition, he or she must ensure that the translation style chosen is appropriate for the intended audience and reads naturally and spontaneously to the target audience.

Scope of Translation

In the past, translation was thought to be part of linguistics as a subfield. It grew into a multidisciplinary field of study over time. Translation Studies emerged as a distinct field of study in the last three decades of the 20th century. The scope of translation is vast now, in the age of globalization. It encompasses every facet of life, including our immediate surroundings. Translation has a wide range of multifaceted and practical applications in everyday life. Interpretation helps us to have some familiarity with the improvements in the field of imaginative expressions, schooling, writing, business, science and legislative issues. It has moved from the conventional origination of the fixed, stable what's more, unchangeable nature of the text and its significance to a text with wide extension for varieties. K Satchidandnandan, eminent poet, critic and former Secretary of the Sahitya Akademi, India has rightly said: "Translation has helped knit India together as a nation throughout her history. Ideas and concepts like 'Indian literature', 'Indian culture', 'Indian philosophy' and 'Indian knowledge systems' would have been impossible in the absence of translations with their natural integrationist mission."

Translation as a Career

Globalization and the Growing Need for Translation

Due to the rapid inflow of multinational corporations (MNCs) into the country as a result of the globalization of the Indian economy and the growing need for translation in sectors such as universities, publishing houses, research organizations conducting market surveys, medical science, tourism, entertainment, public relations and mass communication, international organizations, embassies, diplomatic service, and business process outsourcing (BPOs), translation and interpretation services are now being offered by many organizations that provide training and Junior translators, senior translators, subject experts, and assistant directors (for official languages) are required by all government ministries, including External Affairs (MEA), Agriculture, Science & Technology, Textile, and Education, among others. Opportunities for language experts are also provided by private businesses like HP, Oracle, Samsung, Hyundai, LG, Thomson, GE, and Aventis, among others. If you're good at your job, you can also get work at the Indian National Scientific Documentation Centre (INSDOC), Delhi. Odia has become the official language in the state of Odisha as of August 15, 2016, following the implementation of the Odia Language Act by the Government of Odisha. If you are capable of producing high-quality work on time, the possibilities are endless. Interpretation is set to be an extravagant industry sooner rather than later. Therefore, there is no better time to begin a translation career.

Nowadays, it is preferable to work as an interpreter or translator if you know a lot of different languages. This makes it easier to provide the services that tourists or businesspeople from other countries need. The services include assisting tourists in their travels to tourist destinations and serving as interpreters at conferences, seminars, and business negotiations. Other associations, like the Indian Translators Association, have established relationships with leading regional, national, and international translator associations to share information, improve the members' technological and translation quality, and assist them in maintaining professional 12 standards in the industry. It simultaneously serves as a point of contact between Indian translation industry affiliates and government agencies. In a similar vein, Indian Translators offers desk top publishing and translation services for more than 100 languages. With the assistance of its human and technical resources, a source document can be translated, typeset, and printed so that it is suitable for its intended audience.

V. CONCLUSION

The meaning and definition of translation, its nature and scope, and translation as a career were all discussed in this paper. While examining the significance of interpretation, we talked about its determination from the Latin word translation and different implications connected to it by the writer interpreters. We discussed the Oxford Dictionary's definitions of translation as an art and a science and translation as an act of communication involving the transfer of meaning from a text in the source language to a text in the target language, beginning with Roman Jakobson's definition. We discussed translation as an interpretative process in the section titled "Nature of Translation," as well as the complexities of the translation process and the responsibilities of good translators, such as adhering to the original text faithfully, possessing technical expertise, focusing on creativity, emphasizing reading as a prerequisite, making use of the appropriate tools, possessing linguistic competence, specialization, and finishing touches. We also discussed the translation's audience and purpose under the same heading, where we discussed how audience and purpose influence translation quality. We talked about the integrationist role of translation in India, the development of translation as a separate field, its role as a bridge between cultures, and its role as a democratizing agent by giving equal status to all languages and making the voices of marginalized communities heard in the following section, Scope of Translation. Under the last segment, we examined Globalization and the rising job of interpretation, various areas of interpretation like exacting interpretation,

scholarly interpretation, expanding job of interpretation and translation and work open doors in interpretation and understanding.

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Understanding the Feminine Voices: A Study of Women in Selected Malayalam Cinema

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Abstract— The journey position of women portrayed in Malayalam cinema varies from victims to survivors angels to monsters fidels to infidels and much more which made Malayali audiences frown as well as clap. Our audience appreciated women's stereotypical roles more than women who are raising their voices against society. Cinema has always influenced people to commit heinous crimes because the impact of cinema on the mind of people is so profound as said by Georgekutty in the movie *Drishyam* where he has created the image (drishyam) of a fake incident in the mind of people thereby befooling police. The discussion in the paper highlights the sexuality of women pictured in selected Malayalam films by closely examining the incidents of films. The paper enables the readers to recall some of the incidents in the movies from the past that women have encountered and understand how they overcome abuse and social disadvantages to become symbols of courage, strength and resistance. The role of female characters in Malayalam cinema has been a subject of discussion. In this context, a few issues need to be taken into account. In Malayalam cinema near the end of the 20th century, what kinds of roles were given to female artists? Can these characters be classified as gender stereotypes in general? Were the roles that were assigned expressly treated gender-biased? Are there any modifications to the positions given to women so far?



Keywords— Abuse, Male Gaze, Patriarchy, Stereotypes, Suffering, Violence

I. INTRODUCTION

The sexuality of women has been conceived on the silver screen in various perspectives. Kerala has got rich cultural background so films are also unique in various aspects displaying various themes. The First film in Malayalam, *Vigathakumaran*, directed by JC Daniel triggered the minds of the audience when it was released as the role played by a female protagonist was a Dalit Christian named Rosi featuring as Nair woman. The feudal Nair community was outraged by a Dalit actress portraying a Nair lady because she is socially outcast and is considered to be spiritually filthy to touch. Her home was set on fire, and she was subjected to abuse and assault. The first female protagonist in Malayalam cinema had to escape for her life, living a life that was hidden from the public in Tamil Nadu. Malayalam movies have advanced vividly

exploring relevant themes and innovative ideas. Malayalam films have also developed a new wave in their genre in the early 2010s named New Generation movies characterized by unusual themes and new narrative techniques. *Trivandrum Lodge*, *Chappa Kurush*, *22 Female Kottayam* re-define the wave with explicit themes of sex, violence and lust. Many critics suggested that these movies are reminiscent of the 1980s era of Padmarajan and Bharathan who made breakthrough usual conventional themes.

II. BEAUTY OF WOMEN: OBJECTIFIED OR GLORIFIED?

The mesmerizing beauty of heroines was painted through the films of Padmarajan in the 1980s. In the movie *Nammaku Parkam Munthirithoppokal*, Solomon's instant

admiration towards Sophia is outlined. Through his most celebrated movie *Thoovanthumbikal* he visualized a beautiful hooker as a mooned fantasy named Clara who appears and disappears in Jayakrishnan's life. Her beauty is more embellished with the occurrence of rain whenever she appears and a soothing melodious background. Her lips and eyes are depicted more sharply in the film to allure Jayakrishnan and the audience too. She breaks all the imageries of a sex worker manifested in the Malayali audience, she is refined, bold, soft-spoken and never consider herself a victim. In Laura Mulvey's essay *Visual Pleasure and Narrative Cinema* she conveys about the 'male gaze' which states that women in cinema are constructed in an objectifying and limiting manner to satisfy the psychological desires of men and more broadly, of patriarchal society. Another of his heroine is Bhama in the movie *Njn Ghandharvan*, a teenager and her passion for celestial lover, who appeared from the wooden statue. The statue turns out to be Gandhrvan and is attracted by the beauty of Bhama. She then learns from her grandmother that Gandhrvans are known to woo beautiful women and steal their virginity.

Adding item songs to the movies also has the same motif to attract a male audience. The word item very clearly means 'an object'. Further, the definition of an 'item song' is a song where a female dances in sexually suggestive moves to fulfil the voyeuristic pleasures of men. Hence, it is the woman who is being called an 'item', an 'object'. "There are circumstances in which looking itself is a source of pleasure, just as, in the reverse formation, there is pleasure in being looked at" (Mulvey, 1975, p.16). Scopophilia was also explained as "taking other people as objects, subjecting them to a controlling and curious gaze" (Mulvey, 1975, p.16).

The idea of the song intermixed with its sensual costume, the cinematic male gaze, and suggestive choreography, contributes to propagating the concept of the 'male gaze.' Unfortunately, these songs frequently bear no relevance to the narrative and serve primarily as a means to draw large crowds to cinema halls. Mulvey argued that. The song *Rafthara* in *Lucifer* hits millions of audiences irrespective of the relevance of the song in the movie. Stephen's (Mohanlal) stunt sequence with the villain and sequence of the song is shown simultaneously thereby making the audience clap and dance. The song *Mohamunthiri* from *Maduraja* offered an edge-of-the-seat experience to the audience. Starring Sunny Leone in the item song made the audience blush. On the contrary, the song *Rathipushpam* from *Bheeshma Parvam* reverses the visual gaze from the female to the male, different from ordinary item songs. It, therefore, objectifies the male body as the site of gaze that can be enjoyed in the same way as the female body. The

song lyrics are another significant part to be considered with the usual sexual overtones. The lyrics describe the function of nature to bring together the ones who love and the different parts of the body are described to accentuate the feel of the song.

In comparison to these movies, Malayalam movies have also appreciated the natural look of heroines without makeup where in the hero falls in love with her imperfections. In the movie *Premam*, when George (Nivin Pauly) falls in love with Malar (Sai Pallavi) his lecturer, when one of his friends points out that her face has a lot of pimples, he affirms them by saying that it that all of us used to have pimples.

III. WOMEN: ANGEL OR MONSTER IN THE HOUSE

'Angel in the House' is one of the essays of Virginia Woolf where she discusses the metaphor of an angel in the house for women's purity and wholesomeness. Women during this period were expected to be modest and pure. In the essay, Woolf describes how she fought hard to kill the Angel in the House. This represents the author's struggle to break free of society's expectations of women. She doesn't want to play the role of the pure, angelic, innocent woman anymore. By 'Angel in the House', Woolf refers to the guiding consciousness within women that prevents them from possessing a mind of their own; a mind that lets them be unfettered from human relations, morality and sex. Unfortunately, these Angels become as victims of rape and marriage as the second chance to live for victims with the rapists.

In the movie *Hitler*, the hero Madhavankutty arranges the marriage to her younger sister with the Professor who is twice her age. His sister doesn't have a voice in her own marriage. The professor is beaten up with just one or two blows by the hero when he learns that her sister was raped by the professor. Instead of filing a complaint against the culprit, the hero arranges the marriage of his sister in her early twenties with a middle-aged Professor. The scene becomes more offensive when the Professor defends himself that the girl doesn't react nor cry louder when the act was performed which implies her sign of consent. The wife is portrayed as a modern woman who is egoistic and disrespectful to Kerala culture in the 1999 movie *Njangal Santhushstaraanu*, which is about a married couple. The movie is the best illustration of the "kulapurushan" (perfect guy) changing his wife into a "kulastree" (ideal woman). But in reality, the movie shows a number of instances where the husband mistreats the wife and claims that this is his way of "curing her mindset." The husband who humiliates and abuses his wife in the movie seems to be

justified; he even criticizes her gender by declaring, "women should be quiet and disciplined." This is a recurrent theme in Malayalam films made before the year 2000. Women who speak English, dress formally, and express their opinions in public without fear are presented as arrogant and self-centered and will be redeemed by the hero. Finally, she will change into the 'kulastree' avatar, where she will wear a traditional saree and apologize for her 'sins'. The same pattern can be seen in the movie *Kaliveedu*, where the husband demands his choice of arranging the house and also reminds his wife about the stereotypical roles of being a good cook and taking care of the husband's needs. Interestingly, here too the director portrayed a group of 'feminist ladies' with stylish looks and advised her to join the club. This group of ladies interferes in her personal matter of divorce and is represented as a faulty group of people misleading the audience of the character of feminists. In the movie *Kochu Kochu Santhoshangal*, Asha (heroine) elopes with the photographer (Jayaram) to lead a happy life despite of their financial background. But she gives up her dancing career after marriage. Later upon the family's acceptance of their love, she re-started her dancing career which led to tensions in Gopan's mind (Jayaram) resulting in Gopan leaving with his son, thinking that it would benefit her life and career. In the movie *Drishyam*, Georgekutty points to his wife that a woman's life after marriage is limited to the kitchen citing the examples of many Malayalam film actresses. In the movie *The Great Indian Kitchen*, the woman tries to cope with the customs and traditions of the family she gets married into. However, her mother-in-law's absence for a few months makes her life miserable with endless household chores. It's a film that subtly exposes patriarchal men in every single household. It takes us into the world of many women who do household chores every single day to satisfy the alpha males. In another powerful scene, the father-in-law tells Nimisha to drop her idea of applying for a job because he feels the job women do in the house is far more superior to what bureaucrats and ministers do. The traumatic experiences faced by women in the traditional patriarchal society are poignantly highlighted. The orthodox ideology adds fuel to the fire.

IV. QUESTION OF VIRGINITY

The question of virginity has become a controversial topic in Malayalam Cinema. While some tried to take a progressive path, most ended up displaying virginity as an essential requisite of a woman.

1998 movie *Ayal Kadhazethukua Aanu* revolves around the hero's hunt to determine the virginity of the heroine. The movie *Chandrostavam*, battles the love for Meena, by

3 men and Mohanlal. When her husband dies her childhood crush marries her at the end before losing her virginity with the villain. *Killichundan Mambazham* plays around the hero's struggle to preserve the virginity of heroine until she unites with her love. Such movies generally adhere to the basic guideline that the heroine should only lose her virginity with the hero. Therefore, the heroine does not always consummate, even if she is already married or widowed. Thus, holy enough to merge with the champion. In all these films, one dialogue is spoken to stress the fact that the heroine, though married hasn't consummated. Sometimes it is mentioned as her eligibility to marry again. But interestingly, if it is the hero who is married, mostly he is shown as having a child and the heroine will have no signs of objection. Like in the movie *Chitram*, Renjini promises to take care of Mohanlal's child from his previous marriage before he goes to prison for punishment. The virgin heroine reunites with her lover Nedumudi Venu, who is the father of two sons in the movie *Estam*. *Bodyguard* showed Nayanthara reuniting with Dileep who is a widower living with his son. One striking difference between *Namukku Parkkan* and *Oppol* with 1996 movie *Azhakiya Ravanam* is that in the former two, the hero accepts the female lead without uttering philosophical dialogues on love beyond virginity. In *Azhakiya Ravanam*, the male lead utters philosophical thoughts to convince his love and accept her.

Films normalizing virginity have also entered the era but received much criticism from the public stating the fact that it distorts the audience the concept of ideal women. In the movie *22 Female Kottayam*, the female protagonist confesses to her lover that she is not a virgin. When in *Mayanadhi*, Appu said 'Sex is not a promise', this was a statement uttered not just to Mathan but to whole male lovers who considered that once they were intimidated, she was all his property. In contrast in the movie *Honey Bee* when Vijay Babu asks "Are you a virgin" to Bhavana she gets shocked but in turn when he confesses that he is not a virgin she just normalizes with a smile. In the climax scene of *Ishq*, Shane only wants to know whether his lover has lost her virginity after undergoing many traumatic abuses from the villain. Only after that assurance did he give her a ring which she reacted powerfully by showing her middle finger. This scene received a huge amount of clap and appreciation. Considering the fact that there are only a few movies which normalize virginity for the reason of looking at it as a taboo or maybe fear of conservative reactions.

V. MOVIES THAT BREAK THE CLICHÉ STEREOTYPICAL ROLE OF WOMEN

A few movies released today deal a severe blow to misogyny, which was once been unabashedly embraced in

Malayalam cinema for many years. These kinds of interventions are upending the underpinnings of patriarchal morality in order to establish a different set of values. By challenging the roots of patriarchal morality, these initiatives are laying the groundwork for a different set of values. Films tried to focus more on things that happen in everyday life, through which they narrowed down the wall between the lives on and off the screen. In the 2018 Amal Neerad movie *Varathan*, when the character played by the protagonist Fahad Fasil made and served tea to his wife and the guest, it was a deviation from the gender roles usually portrayed in movies. 'Ordering' his wife to make tea upon the arrival of a guest was part of in number of films as in *CBI Diarykurup* when Capt Raju gives a statement 'My wife isn't here, so there is no one to serve tea or coffee', or else if the hero cooks it will be shown as a farce as in *Mr Butler*. *Aarkariyam*, a recent Malayalam film directed by Sanu John Varghese, was also captivated by its portrayal of gender roles. The plot, which is set against the backdrop of COVID, centers on a husband and wife who link up with the wife's father at his house after a national lockdown is announced. The creators have not only created a captivating narrative that gradually transforms into a thriller, but they have also taken care to liberate their characters from preconceived notions about their gender. It is evident throughout the film that the three main characters divide the household responsibilities without hesitation. The character portrayed by Sharafuddin is even open to giving his father-in-law a bath.

When the hero sees the naked body of the heroine after showering, where he hides under the bed, there is no doubt that the woman is his. This pattern was seen in many movies like *Usthad*, *Pattabishekam*, *Vandanam*, *Kerala House Udan Vilpanaku* and so on. While a part of the society still considers sex as a sacred means of bondage, *Mayandhi* was willing to break this shackle and talked, that sex is not a promise of any kind. With Appu teaching Maathan an important lesson, the film intends to teach the same to its audience. This statement is also a goodbye to Hitler Madhavankutties and Professors where even a single touch or kiss resulted in marriage, but when she clarifies to Mathan that sex is in no way a contract of any sort, this is something that echoed with the Malayali audience. Something that needed to be discussed out loud and also needed to be understood and passed along, at least with the latest generation. Malayalam cinema has also seen violence against women and she has been a docile wife accepting all abuses and verbal attacks but *Jaya Jaya Jaya hey* made women's audience powerful. The tit-for-tact scene where Jaya slaps back Rajesh made a complete distortion to cliché scenes in movies. *Uyare* has broken the stereotypical Mollywood formula of putting the superstar

hero at the center of a tale and making him find a way out of some trouble or the other. As an acid attack victim, she survives all the obstacles in her life to achieve her dream. A brief scene in the courtroom shows how unfair the legal process is to survivors of gender-based violence. Govind shamelessly denies attacking her and offers to marry her. This scene might have shown some amount of mercy to Govind by the male public yet the action of Pallavi satisfies the female audience of not accepting him.

VI. CONCLUSION

Women's characters are still ongoing and undergoing the process of change and evolution. As long as the film-makers create films with their deep-rooted gender prejudice, there will be movies with anti-woman scripts. But there are female directors and also male directors who create a powerfully and strong female protagonists or characters indicating a change. Changed happened even within the Malayalam Film industry when a group of women formed a collective apart from AMMA called WCC. The Women in Cinema Collective (WCC) was established as a collective for female artists working in the Malayalam film industry, including singers, actors, and directors, following the vicious attack on the actress, which shocked the sensibilities of the people of Kerala, the collective took shape on November 2017. The decision to make a collective of this type was a response to the misogynous position adopted by a male-dominated organisation (AMMA) of Malayalam cinema that was established within the year 1985. When it comes to Malayalam cinema, the battles are different. For a woman to achieve something is not tough but obstacles that she faces are tougher, in *Rani Padmini* when Manju Warriar made a valid statement representing all women's life she said 'If someone told you to be docile and submissive, then it's a trap to be caged bird by holding your wings, How can one fly higher if wings are not set free?'

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The Politics of Subalternity: A Postcolonial Analysis of the Subalternised Other through Amitav Ghosh's *The Hungry Tide*

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Abstract— This research paper delves into the post-colonial narrative presented in Amitav Ghosh's novel, *The Hungry Tide*, published in 2004. Through a post-colonial lens, the paper examines how Ghosh's narration captures the intricate interplay between identity, representation, and power dynamics in the Sundarbans region shared by India and Bangladesh. The novel portrays the 'Subalternised Other', individuals and communities which are marginalised and silenced by dominant forces; it sheds light on their struggles for agency, voice, and recognition. Drawing upon the works of M.H. Abrams, Antonio Gramsci, Homi Bhabha, and Gayatri Chakravorty Spivak, the paper explores the significance of the terms "Subaltern" and "Other" in the context of postcolonial studies through this text. It analyses how Ghosh's characters, including Piya, Kanai, Nirmal, Fokir, Kusum, Moyna, and the Morichjhapi refugees, represent the diverse manifestations of subordination based on class, caste, age, gender, and ethnicity. Overall, this article is a vivid academic demonstration of how *The Hungry Tide* offers a compelling exploration of the 'Subalternised Other', inviting readers to critically reflect on representation, identity, and the urgency of embracing diversity and harmonious coexistence within societies in a post-colonial context.



Keywords— Subalternised Other, Subaltern, Other, Postcoloniality, Morichjhapi Refugees.

INTRODUCTION

The discourse around the post-coloniality of a text is not new; when it comes to writers like Amitav Ghosh, their narratives bind the nation as a whole and present a fictionalised histography of the relation between hegemonic groups. Literary texts such as *The Hungry Tide* might not have been written to situate the subaltern in a post-colonial context, but it serves the purpose efficiently. Published in 2004, *The Hungry Tide* is a compelling literary work transcending conventional storytelling to delve into the realm of socio-political themes. This novel captures the interplay between identity, representation, and power dynamics, set against the backdrop of the delicate ecosystem of the water and land of the Sundarbans region, shared by India and Bangladesh. Ghosh skillfully employs his narrative prowess to navigate the complex terrain of post-colonial human experiences where tangible and

abstract socio-geographical borders emerge, merge and blur.

Establishing a post-colonial narrative enables literature to delve deeper into the study of the subaltern — it plays a significant role in post-colonial studies. It stems from the basicities of Marxism and moves through post-structuralism and then de-construction to establish a relationship between society's historical, social and cultural aspects. Subaltern literature, a facet of postcolonialism, explores themes of oppression, marginalisation, and discrimination against lower classes, women, and marginalised groups. The term 'Subaltern' according to M.H. Abrams, is a combination of the Latin meanings for "under" (sub) and "other" (alter), used to refer to someone of an inferior rank (Abrams 237). Then, Antonio Gramsci, in his 'Notes on Italian History' (Hoare and Smith 265), described the 'Subaltern' as someone who

belongs to the oppressed class of society. His interest in the study of the subalterns led him towards developing a methodology for the subaltern historiography, a history of the subalterns and a political policy of transformation to trace the evolution and existence of the history of subalterns. Antonio Gramsci also introduced the term "hegemony" to signify one group's cultural or intellectual dominance over others. He linked hegemony to socially coercive power representations, emphasising its connection with social compulsion expressions. Gramsci identified two aspects in examining the state: political society and civil society (Hoare and Smith 145). According to him, the dominant social group maintains hegemony through governmental institutions, education, and religious establishments, exerting force while employing violent expressions of cultural values.

The 'Subalternised Other' and the Postcolonial Aesthetic

In her article, Nandana Dutta draws upon the "development of a postcolonial aesthetic" (Dutta 35) of the colonial experience in India and neighbouring countries that involved significant changes in geographical and administrative structures. She talks about how the borders were redrawn and territories were divided into smaller units. The impact of these processes can still be observed in the postcolonial world, where colonial boundaries persist, or new ones are created for improved governance. These transformations have influenced literary themes in various ways. While the terms 'Subaltern' and *Other* have been used interchangeably at times, they indeed operate in differing social-cultural, political and historical scenarios. However, in literary theory, the "subaltern" refers to marginalised and oppressed groups within a society. At the same time, the *Other* represents characters or groups portrayed as different or alien from the dominant cultural norms in a literary work.

According to Olson, how we negotiate our balance with the *Other* "is a weighted responsibility". It is so because all human interactions entail various encounters with an *Other*, and it is so that we often bring our own agendas, mainly our desires, wishes, needs and motivations, which leads to various conflicts in our interactions with the *Other*. Therefore, we constantly tussle to negotiate and renegotiate our interactions (Olson 46).

During the late 1970s, a group of English and Indian historians delved into subaltern themes and discussions, culminating in the publication of a series of essays titled *Subaltern Studies: Writing on South Asian History and Society*. Ranajit Guha initially edited the first four volumes, followed by collaborative efforts involving

scholars like Gayatri Chakravorty Spivak and Edward Said. Drawing inspiration from Gramsci's theories, Ranajit Guha presented a novel interpretation of subordination, encompassing its diverse manifestations based on class, caste, age, gender, and office. In the Indian context, Guha contends that power dynamics are best understood as the elite subordinating the subaltern, with these terms serving merely as euphemisms. Employing a distinct dichotomy between "domination" and "subordination," Guha postulates that the latter is a nuanced interplay of "resistance" and "collaboration," while the former involves a harmonisation of "coercion" and "persuasion" (Guha vii).

Conceptualising the 'Subalternised Other' through *The Hungry Tide*

"The problem of the twenty-first century is the problem of "othering." In a world beset by seemingly intractable and overwhelming challenges, virtually every global, national, and regional conflict is wrapped within or organised around one or more dimensions of group-based difference." (Powell and Menendian)

In postcolonial and cultural studies, the concept of "othering" refers to the process of defining someone or a group as different or outside the perceived norm of a given society. The "Other" is often constructed as an outsider, different in terms of culture, race, ethnicity, religion, or any other characteristic that marks them as distinct from the dominant or mainstream group. When the 'Other' is subjected to various forms of subordination, marginalisation, and oppression by the dominant group or society, they can be described as the 'Subalternised Other'. In this context, 'subalternised' signifies the process of relegating the 'other' to a subordinate and marginalised position, often denying them agency, representation, and equal rights within the social order.

The term 'Subalternised Other' highlights the intersectionality of power dynamics and how social, political, and cultural forces can marginalise and exclude certain groups or individuals from positions of influence and authority. It emphasises the experiences of voiceless and invisible voices within the dominant discourse, shedding light on the complexities of identity, representation, and societal power.

In Amitav Ghosh's novel *The Hungry Tide*, the concept of Subalternised Other' is vividly depicted through characters, including Fokir, Kusum, Moyna, and the rest of the Morichjhapi refugees. The term 'Subalternised Other' refers to individuals or groups who are marginalised, oppressed, and excluded from positions of power and authority within society. For instance, Fokir, a local fisherman from the Sundarbans, embodies the

marginalised and subalternised identity. He belongs to a lower socio-economic class and is considered an outsider by privileged characters like Piyali Roy and Kanai Dutt. Fokir's knowledge of the islands and the tide is invaluable. However, his insights are often dismissed or ignored, highlighting the unequal power dynamics between the *Other* and the dominant group, thereby pushing them towards the margins as the Subalternised Other. This exclusion reflects the dynamics of subalternity in postcolonial societies, where socioeconomic disparities often determine the positioning of the 'Subalternised Other'. Furthermore, Fokir's representation raises questions about cultural representations and stereotyping. The novel challenges how local cultures and traditions are perceived by outsiders, who often view them through orientalist lenses, reinforcing the marginalisation of the 'Subalternised Other'.

In another account, Kanai abuses Fokir, calling him "Shala, banchod, shuorer bachcha" (Ghosh 286). Ghosh portrays this swelling up of anger in Kanai when Fokir laughs at him after his feet get trapped in the swampy mud of the forest as follows:

"His anger came welling up with an atavistic explosiveness, rising from sources whose very existence he would have denied: the master's suspicion of the menial; the pride of caste; the townsman's mistrust of the rustic; the city's antagonism toward the village. He had thought he had cleansed himself of these sediments of the past, but the violence with which they spewed out of him now suggested that they had only been compacted into an explosive and highly volatile reserve." (Ghosh 286)

Another character, Kusum, an educated and strong-willed widow, represents the 'Subalternised Other' in the context of gender. As a woman in a patriarchal society, she faces multiple challenges and restrictions. She faced unfathomable suffering at the hands of the government when she was stranded on the Morichjhapi island, and hunger or thirst was not the worst part of it, according to her. Instead, "it was to sit there, helpless, and listen to the Police making announcements, hearing them say that our lives, our existence was worthless than the dirt or dust." (Ghosh 233) Her desires and aspirations are often overshadowed or suppressed by societal norms, reflecting the subjugation of women in the region. Ghosh's portrayal of Kusum echoes Spivak's notion of "strategic essentialism" (MAMBROL), which entails mobilising essentialist identities to challenge oppressive structures.

On similar grounds, Moyna, Fokir's wife, embodies the plight of indigenous communities in the

Sundarbans. People like her are often dispossessed of their ancestral lands and resources, leaving them vulnerable to exploitation and marginalisation by the dominant society. Moyna's struggle for recognition and rights epitomises the struggles indigenous populations face globally. Homi K. Bhabha's concept of "hybridity" comes into play here, as Moyna's character signifies the blending of her indigenous identity with the influence of the external colonial world (Bhabha 5). Through Moyna, Ghosh challenges the binary distinction between coloniser and colonised, highlighting the complexities of identity formation in the postcolonial context.

Piya and Kanai, as outsiders in the Sunderbans, further illuminate the politics of subalternity in the novel. Despite their privileged backgrounds and educational qualifications, they encounter their own forms of subordination and vulnerability when confronted with the realities of the region. The dependence of Piya and Kanai on local guides and interpreters exemplifies how outsiders may occupy the position of the 'Subalternised Other', challenging their assumptions and preconceived notions. This aspect resonates with Spivak's concept of "epistemic violence" (Spivak 75), where knowledge is often controlled by the dominant group, marginalising the voices and experiences of the 'Subalternised Other'.

Apart from providing an eco-critical perspective towards the Sunderbans region, this novel also paints a picture of the Morichjhapi refugees who had been displaced and marginalised due to political and economic decisions. These refugees clearly represent the 'Subalternised Other' on a larger scale; they are victims of government policies that prioritise the interests of the dominant groups, leaving them voiceless and powerless in their own land. The refugees' struggle for agency in the face of governmental oppression echoes the writings of Antonio Gramsci, who introduced the concept of hegemony and the domination of one social group over another through cultural and intellectual means (Hoare and Smith 123). The refugees were helpless, the government silenced their history, but their cries of dispossession were heard across the waters: "Amra Kara, Bastuhara. Who are we? We are the dispossessed." (Ghosh 226) Amitav Ghosh tactfully utilises the pain of these refugees to make Nirmal, a school teacher, question his place in society as he writes in his diary:

"How strange it was to hear this plaintive cry wafting across the water. It seemed at that moment not to be a shout of defiance but rather a question being addressed to the very heavens, not just for themselves but on behalf of a bewildered humankind. Who, indeed, are we? Where do we

belong? And as I listened to the sound of those syllables, it was as if I were hearing the deepest uncertainties of my heart being spoken to the rivers and the tides. Who was I? Where did I belong? In Calcutta or in the tide country? In India or across the border? In prose or in poetry? (Ghosh 227)"

Through these characters and their experiences, Ghosh portrays the "Subalternised Other" as individuals and communities who are relegated to the fringes of society, often silenced and overlooked by those in power.

The 'Subalternised Other' as an Outsider

As a Western-educated scientist, Piya Roy grapples with her positionality as an outsider trying to unravel the mysteries of the Sundarbans. Her evolving relationship with the region's inhabitants exemplifies the transformative power of empathy, leading her to reassess her preconceived notions and transcend the confines of scientific objectivity. The character of Piya Roy exemplifies the complexities of alterity within the novel. Her presence in the Sundarbans, a region shared between India and Bangladesh, becomes a manifestation of Bhabha's concept of the "third space". Bhabha theorises that this third space is a site of cultural negotiation where identities merge, and new narratives emerge, challenging established norms and binary categorisations (Chen).

Piya Roy serves as a critical vehicle through which Ghosh explores the intricacies of representing the *Other* as an outsider. Her hybrid identity allows her to navigate the Sundarbans with a unique perspective, transcending the limitations of traditional outsider-insider dichotomies. Her encounters with the indigenous inhabitants of the Sundarbans prompt her to confront her assumptions and preconceived notions about the *Other*. Through her interactions with characters like Fokir, a local fisherman, Piya begins to bridge the gap between herself and the *Other*, embracing alterity as a means of mutual understanding and coexistence. Through Fokir, Piya begins to recognise the limitations of her own perspective and the complexities of understanding the realities of those living in the margins. Ghosh's portrayal of this evolving connection emphasises the agency of the observer in acknowledging the need for a more inclusive and empathetic approach to representation. As an American marine biologist with Indian heritage, Piya embodies a unique perspective that straddles her insider and outsider identities. However, as Piya immerses herself in the region and engages with its inhabitants, her journey unfolds as she transcends her observer's gaze and begins to empathise with the local communities. Through Piya's self-awareness and willingness to learn from the *Other*, Ghosh encourages

readers to critically examine how representation can perpetuate power imbalances and stereotypes.

Fluidity and Complexity of the "Subalternised Other"

Kanai Dutt represents the urban intellectual whose perspective is shaped by metropolitan sensibilities and colonial legacies. As he confronts the realities of the Sundarbans through his encounters with Fokir, a local fisherman, Kanai undergoes a process of self-discovery, shedding the armour of urbanity to engage with the intimate knowledge possessed by the region's indigenous communities. He undergoes a profound transformation as he confronts the Sundarbans' and inhabitants' complexities. Initially burdened with his own cultural baggage and Western-centric worldview, Kanai grapples with the challenge of engaging with alterity in a manner that transcends mere observation.

Ghosh's portrayal of Kanai's journey reflects Bhabha's notion of mimicry, wherein the *Other* appropriates and adapts the dominant culture, leading to a renegotiation of identity. Kanai's transformation is emblematic of the fluidity and complexity of human subjectivity as he moves away from rigid binary notions of self and *Other*. His evolving relationship with the characters in the Sundarbans, particularly Fokir and Moyna, illuminates the potential for mutual recognition and the dissolution of cultural boundaries.

Through Piya's evolving relationship with Fokir, a local fisherman, Ghosh underscores the transformative power of crossing boundaries and unmasking the politics of representation. Fokir becomes the embodiment of the *Other*, whose voice has been historically silenced by dominant narratives. Ghosh's narrative in *The Hungry Tide* invites readers to grapple with the ethical implications of representation, mainly when depicting marginalised communities. By presenting the Sundarbans' indigenous inhabitants through multiple perspectives, Ghosh challenges the notion of a single, fixed truth about the 'Subalternised Other'. Instead, he offers a nuanced portrayal that acknowledges the diversity of voices and experiences within the marginalised communities. This approach is aligned with Spivak's concerns about the danger of essentialising the *Other's* identity and the imperative of avoiding homogenising portrayals (Spivak 88).

The 'Subalternised Other's' Quest for Agency and Voice

Drawing upon insights from Gayatri Chakravorty Spivak's seminal essay, "Can the Subaltern Speak?" Ghosh critically engages with the power dynamics that govern the act of representation, questioning whether the voice of the 'Subalternised Other' can be authentically conveyed

through dominant narratives or not. *The Hungry Tide* also reflects upon the power dynamics inherent in representation, where dominant narratives often subsume the voices of the 'Subalternised Other'. Ghosh's exploration of the politics of representation aligns with Spivak's call to interrogate the authority and authenticity of those who speak on behalf of the subaltern. The quest for agency and voice amidst power differentials lies at the heart of Amitav Ghosh's portrayal of the *Other* in *The Hungry Tide*. Drawing inspiration from Gayatri Chakravorty Spivak's concept of "strategic essentialism" (MAMBROL), Ghosh examines how the character of Nirmal, Kanai's late uncle and a fervent revolutionary, embodies the subaltern's strategic adoption of essentialist identities as a means of resisting oppressive structures. Nirmal's idealism and dedication to his cause exemplify the complexities of the subaltern's pursuit of agency within a power-laden context.

In *The Hungry Tide*, Nirmal's character serves as a canvas upon which Ghosh paints a profound exploration of the 'Subalternised Other's' struggles for recognition and empowerment. As a revolutionary fighting for justice and equality, Nirmal strategically adopts an essentialist identity in line with the marginalised communities of the Sundarbans. This strategic essentialism, as proposed by Spivak, entails temporarily embracing essentialist identities to mobilise and resist dominant forces. Through Nirmal, Ghosh challenges essentialist readings that may render the subaltern as passive victims or fixed entities. Instead, Nirmal's convictions illustrate the subaltern's agency in navigating power differentials, even within a context where oppressive structures seem insurmountable. Ghosh carefully navigates the fine line between essentialism as a tool for empowerment and its potential pitfalls, encouraging a nuanced understanding of the complex negotiations of power within the Other.

The *Other's* quest for voice transcends linguistic boundaries, advocating for validating diverse narratives in a globalised world. Ghosh's portrayal of the subaltern's linguistic agency demonstrates how language becomes an instrument through which the Other can assert its identity and reclaim its voice. As characters like Piya Roy and Kanai Dutt navigate the Sundarbans' linguistic landscapes, they witness the intricate interplay between languages and cultures, challenging the notion of a fixed, monolithic Other. Therefore, language becomes a conduit through which the barriers between self and the Other are blurred, fostering mutual recognition and empathy.

CONCLUSION

Amitav Ghosh's *The Hungry Tide* delves into a unique narrative beyond traditional storytelling, exploring

the intricate post-colonial human experiences. It paints a vivid picture of the Sundarbans region's delicate ecosystem while shedding light on the struggles faced by marginalised individuals and communities, who are often silenced and overlooked. The characters, like Fokir, Kusum, Moyna, Nirmal, Piya, Kanai, and the Morichjhapi refugees, embody the quest for agency and recognition, challenging conventional power dynamics. In today's global challenges, *The Hungry Tide* resonates profoundly, urging us to reevaluate our interactions with marginalised communities and the natural world, fostering a more empathetic and sustainable approach. A compelling narrative like *The Hungry Tide* demonstrates the lasting significance of post-colonial literature, using fiction to illuminate the complexities of human existence and inspire positive changes in the world.

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Motivation in English Language Learning: Case Studies Students of English Department of Sisingamangaraja XII Tapanuli University

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Abstract— This research investigates the motivation of students studying English at the Department of English, Sisingamangaraja XII Tapanuli University. Motivation plays a crucial role in language learning, influencing learners' engagement, persistence, and overall success in acquiring a second language. The study employs a qualitative approach, utilizing case studies to delve into the unique experiences and perspectives of individual students. The research employs qualitative research methods, including interviews, observations, and document analysis, to gather rich and in-depth data from a selected group of students. Findings from the case studies of knowledge on language learning motivation and provide practical implications for educators, curriculum developers, and policymakers aiming to enhance the English language learning experience for students in similar contexts. Understanding the intricate dynamics of motivation is essential for fostering a positive and conducive learning environment that promotes language proficiency and academic success.



Keywords— Motivation, Learning, Case Study.

I. INTRODUCTION

Learning is a process of activity to change the behaviour of the subject of learning. Behaviour changes can be seen in various forms, among other things the subject becomes creative. Creativity in learning is characterized by some characteristics such as being open-minded and being spontaneous, curious and independent.

One will be successful and creative in learning, if in himself there is a desire to learn. The desire or urge to learn is called motivation. Based on the assumption above, the student who has a motivation in learning is characterized by a change of energy in himself, the urge that arises from within a person is transformed into an energy that makes him work or learn, looking and solving problems to the point. The motivated student also makes reactions that direct him to the endeavour to a goal.

The university, as one of the educational institutions, is responsible for organizing quality education, in order to

produce graduates who are highly competitive and able to meet the challenges of the times. According to Rusdi (2013). The ideal college is one that provides quality and competitive education, where all the systems within the college can run according to their functions. In terms of teaching English, most students have formally studied English since the level of primary school is still inadequate. Some findings in the field indicate this, such as the students' English subjects are still low on the national exam and the frequency of English use among students is low. According to a report uploaded on Kompas.com through the website of Teachers Club Indonesia, the 2009 national exam results for English subject ranked lower than in other subject, although the graduation rate of the year is better compared to the previous year.

Nevertheless, Saragih, Denni boy (2009) this graduation report is still questioned by one of the members of the

Teacher Tear Community Builder who mentioned that at the time of the trial, the average student graduation rate was only about 50%. It was alleged that there was fraud in the conduct of the national exam, which concerns the actual ability of students when they answer questions in English subjects.

According to data released by the English First - English Proficiency Index (EF EPI), Indonesia ranks 28th out of 63 countries in the world in terms of the English language ability index. The survey involved 750,000 respondents. A total of 52.74% of Indonesians speak English in the average category, while neighbouring countries such as Singapore are in number 13 (59.8%) and Malaysia in number 12 (59.73%) with English speaking in the highest category. Based on Jalal, Fasli. (2008) Various studies and research on the teaching and learning of English in Indonesia have been carried out. Some factors are considered to play a very significant role in the success of teaching English. Such factors include teachers, students, curricula, teaching materials, and learning facilities. Talking about students as one of the important learning elements, cannot be removed from the discussion about motivation. Student motivation until now is believed as an element of learning that determines student learning success. Some research results on motivation in foreign language learning show that the motivation of learners in learning a foreign language is the main driving force that leads them to the success of learning the foreign language. An individual can learn a foreign language because he has an interest in that language, for example he wants to work in that foreign-speaking country so having the language of that country is absolutely necessary. Besides, one may learn a foreign language because one wants to learn the culture of another nation. Another very likely motivation that emerges is one's desire to master foreign languages, especially international languages such as English, French, Mandarin, and so on to make it easy for him to find a job.

Such a phenomenon is questionable among most English-speaking students at college levels the motivation for students to study English is believed to be different. Therefore, we intend to conduct a study on the motivation of students in English Education in Siborongborong to learn English to find out what orientation that leads to the motivations of students of English Education in learning English and how the attitude and behaviour of students towards teachers and courses.

II. REVIEW OF LITERATURE

The study of motivation in the learning of foreign languages cannot be separated from the study carried out by Gardner, R. C. (1985). Gardner examines motivation as

a factor of different attitudes. Two different sets of attitudes divide two basic types that Gardner & Lambert identified as instrumental and integrative orientation on motivation. Gardner developed a measure of the motivation of students to learn a foreign language. According to Gardner, the purpose of teaching foreign languages is partly linguistic and partly non-linguistic. Linguistic purposes emphasize the development of individual language skills that include reading, writing, speaking, and understanding the foreign language. Meanwhile, non-linguistic goals emphasize aspects such as understanding other communities, the desire to continue learning languages other than the mother tongue.

Furthermore, Dornyei, Z (2021) said that the division of motivation that Gardner and Lambert described as motivation, was not really a type of motive, but rather an orientation. This is the orientation that will motivate a learner. This orientation may be related to academic or career interests (instrumental), or social or cultural orientation. (integrative). Several studies and studies on this have been done. Shams investigated the behaviour, motivation, and anxiety of students towards teaching English in Pakistan. The results of her research, published in her article entitled Students' Attitudes, Motivation and Anxiety towards English Language Learning, showed that most of the students surveyed had an instrumental as well as an integrative motivation. Students want to learn English because they want to master English so that they can play a role in the development of a global world. Meanwhile, Marlina, Lenny (2007) studied English literature students at one of the private colleges in Jakarta. The study looked at the motivation seen from the course-specific motivation component and the teacher specific motivational component. From both these components, the results were obtained that most English literature students have an integrative and instrumental orientation, namely that students learn English to get a better job and also want to master English because English is an important language in economic development in the global world.

The differences in individual success in learning foreign languages have prompted psychologists to conduct research to see what factors cause someone to succeed. Here are the three factors that get the most attention: aptitude, motivation, and opportunity.

There are many people who succeed in work or in their studies, but fail in learning a foreign language. They've tried many times and spent a lot of time, but still have had a great deal of trouble. Meanwhile, there are some people who can absorb foreign words or English words easily, understand grammar, and speak English smoothly. A lot of opinions say that the difference between the two in the mastery of a foreign language is the presence of a language

talent. In an article written by Carroll entitled "Language Development in Children", the opinion of some authors is that language talent is the result of a birth that is difficult to change. While other writers like Politzer, Hatfield, and Yeni Komshian in a separate experiment has proven that language talent can be formed and enhanced through practice.

1. Ability to speak English because of motivation

In language mastery, Gardner and Lambert distinguish motivation into two types, integrative motivation and instrumental motivation. Integrative motivation is the motivation driven by the student's desire to integrate with the culture and language he or she is learning. Usually, this motivation belongs to students who have a strong desire for learning the language in depth. Instrumental motivations are motivations that are based on the hope that by mastering a foreign language or English, one can something such as a better position or job. So, in this case, language is a tool for achieving a specific goal. two types of motivation above, according to Gardner, R. & Lambert, W. (1972) integrative motivation is more of a guarantee of success in a foreign language or English. This is because an individual with an integrative motivation has a positive attitude towards the language they are learning, so he is willing to do anything to master it.

This type of person is active in practice and does not rely solely on books or teachers. They always look to the edge to be able to listen to foreign languages or English through broadcasts on radio or television, and do not hesitate or be ashamed to try to use that language in conversation. For them, learning a foreign language isn't hard because they like it. Thus, your ability to speak English because of your motivation becomes a critical factor in your English proficiency. As a Success Factor Learning English is best and not hindered by age factors, conditions, and places.

2. Ability to speak English because of opportunity

What is meant by opportunity covers all learning activities, both inside and outside the classroom, in which students actively practice using the language they are learning. Given that the ultimate purpose of language learning is to use language to communicate, then the opportunity to practice is an absolute thing that not only is created by the teacher, but also must be endeavoured by the student. In the case of researching language learning motivation (LLM) in formal second and foreign language learning settings, it proves difficult to arrive at reasonable comprehension of how the concept works without appreciating the contributions of the many disciplines within which it was researched. Such disciplines include general, cognitive, and social psychology; general, social,

and educational theories; in addition to sociolinguistic, psycholinguistic and neurological theories. The problem, as Dörnyei (1996) in Kebabli (2006) asserts, is not the lack of theories to explain motivation, but rather the abundance of approaches, theories, and models. Researchers still do not agree on what components make up motivation and the different roles that these components play—individual differences, situational differences, social and cultural factors, and cognition (Renchler, 1992; Belmechri & Hummel, 1998 in Kebabli, 2006). McDonough (1981, 143 in Kebabli, 2006) refers to the term ironically, calling it a dustbin that is used to "include a number of possibly distinct components, each of which may have different origins and different effects and require different classroom treatment". Dörnyei (2001, 7), less ironical but equally sharp, maintains that researchers disagree about everything that relates to the concept of motivation, viewing it as no more than an obsolete umbrella that hosts a wide range of concepts that do not have much in common.

New insights into the nature of motivation were brought about by the cognitive revolution that started in the 1960s. By the 1970s it rendered irrelevant the behavioral mechanical approaches to motivation which lost support in philosophy and proved ineffective (Locke, 1996 in Kebabli, 2006). In the cognitive developmental theory laid down by Piaget, motivation is perceived as "a built-in unconscious striving towards more complex and differentiated development of the individual's mental structures" (Oxford & Shearin, 1994 in Kebabli, 2006). With the advance of the cognitive approaches, the field became more relevant to educational psychologists and the cognitive shift led to concentration on the individual's role in his or her own behavior (Weiner, 1994 in Kebabli, 2006). In other words, there has been a shift towards focusing on why students choose to engage in academic tasks instead of focusing on what they do, and the time they spend doing so, as has been the case with the behaviorist approach (Rueda & Dembo, 1995 in Kebabli, 2006). Concepts such as goal and level of aspiration replaced the unconscious concepts of drive, instinct and the like. With the introduction of psychological concepts like anxiety, achievement needs and locus of control, individual differences were highlighted more.

III. RESEARCH METHODOLOGY

This research was based on qualitative research. A case study was used as a detailed examination of one setting, or a single subject, a single depository of documents, or one particular event, (Merriam, 1988 in Bogdan, 1992). In this case study, the major data gathering techniques is

participant observation and the focus of the study is on a particular organization (at the university). A case study was conducted to develop an informal relationship with those they are observing, generally in more natural environments to describe the phenomenon, particularly how the English students deal with the types of motivation in English language learning. This research is a survey by distributing a questionnaire then be analysed quantitatively and descriptively. The data was collected through a questionnaire that was distributed to the respondents, namely students of English Language department in Unita. The questionnaire consists of 30 questions consisting of an integrative orientation (7 questions), an instrumental orientation (7 questions), behaviour towards the teacher (6 questions), and behaviour towards the course (10 questions). In addition, data collection is also done with interviews. Interviews are conducted to supplement the data questionnaire and also as a means of triangulation of data collection. Some students were randomly selected for this interview. The respondents were students of Unita English Language Department who came from Seventh Grade.

IV. RESULT AND DISCUSSION

1. Social Motivation Cultural (Integrative Orientation) Students of English Department

On the integrative aspect there are seven statements. Of these statements, 34.46% of respondents expressed strong agreement, 38.21% agreed, 13.93% disagreed, 8.21% disagreed, and 5% disagrees strongly. In addition to the data from the questionnaires, the data was also obtained through interviews with students. The results of the interviews showed that the majority of respondent students had a good enough interest and motivation to study English. In addition to motivation from themselves, they also got motivations from their parents and their surroundings. Besides, their pride and love of English also supported their high interest in learning English.

One of the discussions in this instrumental aspect is about the purpose or reason that students have to learn English. As an international language, English plays a very important role in various aspects of life in the international sphere. If one wants to have a career that penetrates beyond national sphere or reaches international spheres, then the ability and mastery of the international language is absolutely necessary. In the questionnaire given, almost all students stated that they were very much in agreement that good English skills would be of great help in the smoothness of their careers or jobs.

Based on interviews conducted with students, we also obtained data that students are motivated to learn English

in order to get a future job. Some claimed to dream of a job as a tour guide, teacher and lecturer, as well as working abroad. They argued that English would be a leap stone for them to be able to pursue a career in the international world with an international language provision. It shows that the students have basically realized the importance of the English language that they will need in their future career development.

Another thing that is included in this integrative aspect is about the interest or interest of students in learning English. Interest is a very important determining factor. Without interest, students tend to be reluctant to do their utmost to the best possible results.

Without interest or interest, students will tend to work on tasks merely to discard obligations and not with a strong desire to the highest achievement of pride. Based on the answers from the questionnaires given to the students who responded, it can be seen that most of the students had a fairly good interest or interest in the teaching of English. The elevated interest or interest of this student can also be seen from the answer to the statement about the burden a student feels in learning English. Based on the answers from the questionnaires given, only a few students feel overwhelmed when they have to learn English. This suggests that the low percentage of students who feel overweight is an indicator that most students have a good interest in or interest in English.

2. Student motivation of the English Department seen from academic and career goals

On this instrumental aspect, the student respondent also showed a positive response to the seven statements given. This can be seen from the statistics that show that 32.68% of respondents expressed strong agreement with the statements given. The highest percentage was shown in the respondents agreed with a percentage of 41.25%. Besides, only 16.07% of students expressed their doubts and the remaining 8.39% and 1.61% expressed disagreement and strongly disagreed.

Based on the results of the interviews, we also obtained data that there are still many students who are frustrated and anxious to speak English. They revealed that they were afraid to speak English because they feared to make mistakes either grammar or grammatical or of vocabulary constraints. Besides, since they are still in the process of learning, they think there will be a mistake on Grammar is so dominant, so some of them are still worried about speaking English especially speaking to native speakers. This can actually be overcome with the motivation and support of parents, teachers and lecturers or the surrounding environment so that the students can become more confident in speaking English outside the classroom

environment. From the questionnaire data it was found that more than 80% of respondents agreed and strongly agreed that they were getting support from parents to practice using English. Thus, it can be seen that the low levels of anxiety and discomfort experienced by students can be suppressed with constant support from parents or family.

The instrumental aspect is an aspect that discusses the purpose or importance of learning itself for the students concerned. This can be demonstrated by statistics showing that more than 41% of students responded agreeing to the statement in the given questionnaire. In addition, the percentage of students who responded agreed and agreed strongly was much higher when compared to students who answered with doubts, disagreements or even disagreement.

One of the discussions in this instrumental aspect is about the purpose or reason that students have to learn English. As an international language, English plays a very important role in various aspects of life in the international sphere. If one wants to have a career that penetrates beyond national sphere or reaches international spheres, then the ability and mastery of the international language is absolutely necessary. In the questionnaire given, almost all students stated that they were very much in agreement that good English skills would be of great help in the smoothness of their careers or jobs.

Based on interviews conducted with students, they also obtained data that students are motivated to learn English in order to get a job in the future. Some claimed to dream of a job as a tour guide, teacher and lecturer, as well as working abroad. They argued that English would be a leap stone for them to be able to join the international world with the provision of mastery of the international language. This suggests that basically the respondents have realized the importance of the English Department skills that they will need in their future career development.

3. Reactions of students of English Department to the lecturers in teaching.

Based on the analysis of the data that has been carried out, on the aspects of student responses to English lecturers, we can find quite positive results. This can be seen from the statistics that show that 39.17% of the respondents agreed with the statements given. In addition, there were 10.42% of respondents who expressed strong agreement with the declarations given. Although there is also a fairly high statistical figure for respondent students who answered doubtfully, disagreeably, and highly disagreed, the figure on this statistic still cannot beat the positive percentage with the answer strongly agreed and agreed.

In addition to being a teacher, the lecturer also acts as a consultant to his students when they are in difficulty. It is

especially when the teacher uses an approach that is centered on the student's activity. The teacher here should be able to be a clarification of every problem experienced by his student. If the teacher cannot provide an explanation or clarification of the various problems experienced by the student in the learning process, then the teacher will be prone to being oppressed and underestimated by his students. In fact, students tend to prefer not to attend lectures. However, based on data obtained from the questionnaires, only 2.5% of respondents agreed to prefer not to attend English courses. It shows that in fact, respondent students generally have a positive attitude towards lecturers in learning English.

One of the most influential elements in the teaching learning process is the presence of pupils, namely teachers or lecturers. These adults, many of the new methods and approaches formulated by experts are more focused on student-centred or student-cantered learning. Nevertheless, this does not make the role of a teacher or a lecturer less or less unimportant. The role of the teacher or lecturer is very influential in the process and success of the learning outcome, including the learning of foreign languages such as English. The character of a teacher or a lecturer is also very influential. If the lecturer has a character that is friendly, kind, enjoyable, and able to inspire his students, learning will be more conducive which will lead to the maximum learning outcome in accordance with the learning objectives to be achieved. Although most lecturers have used a student-centric approach, the role of the lecturer remains highly influential. The way the lecturer gives the task, the explanation, the clarification and the assessment must still be a matter of great attention and the impact felt by the students.

V. CONCLUSION

Based on the above exposure it can be concluded that the motivation to learn English students of the English Department show good motivation. From the four aspects analysed, it can be seen that students have good motivation. In the integrative aspect, most students already have a good attitude towards learning English. It can be seen from the statistics obtained from the given questionnaires. On the side of the data analysis on the instrumental aspect also showed quite positive results. Questions relating to the course, as many as seven out of ten statements in this aspect of the course are negative statements. So, it can be concluded that in fact the students already have a good attitude and interest in learning English. From the statistics above shows that the students of the English department Unita have a fairly good learning motivation, but also needs to be development so

that achieved optimal English learning results. The researchers suggested that the English Department should be able to improve the socialization of the institutions so that they can be better known among the general public by promoting the role of the teaching faculty in various social activities, to improve teaching process service in English Department and monitor student learning development so that students can be brought to their goals and aspirations in accordance with the vision and mission of education.

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Using Support Reading to raise Reading Fluency in a Grade 9 class taking EFL – An Action Research

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Abstract— This action research explores the use of Supported Reading (SR) to improve the reading proficiency of Grade 9 English as a Foreign Language (EFL) students in an Indonesian context. A class of 16 students were involved in this study conducted over 3 weeks. The intervention addressed the students' ability and reluctance to read or speak in English through a structured SR routine, incorporating various reading practices. The research questions focused on the current state of reading proficiency and the effectiveness of SR as an intervention. Baseline and post-intervention reading tests were conducted, and statistical analysis indicated a significant improvement in students' reading scores. The methodology incorporated elements of language testing, using a reading fluency test with a designed rubric. The intervention included vocal warm-ups, silent reading, word attack drills, echo reading, choral reading, and pair/individual reading activities. The results showed a significant increase in fluency, rhythm, expression, and pronunciation skills among the students. Findings suggest that SR, typically considered for lower grades, is a viable intervention even at the upper grades, serving as a form of spiral progression. The study affirms that SR is relevant and useful for EFL teaching and learning. Recommendations include integrating SR into reading instructions for students and in teacher professional development programs. While SR is commonly used in lower primary for reading fluency, educators facing similar challenges in EFL contexts should consider the use of SR to improve reading proficiency and motivation among students in the upper grades.



Keywords— Action Research, Reading Fluency Test, Reading Intervention, Reading Proficiency, Supported Reading

I. INTRODUCTION

I teach English at a local private school in Medan as a volunteer. In November this year, I was asked to co-teach with another teacher (Lina). Teacher Lina has asked if I could help motivate her Grade 9 students because they feel discouraged when it comes to learning English. I agreed and we discussed the profile of this class, and what problems she faced.

Teacher Lina shared that there are sixteen students – 12 girls and 4 boys. Most of them are highly motivated, talkative, and participative in all subjects, except English. During English, they are reluctant, reticent, and restless.

Students are reluctant to read or speak in English. They are quiet during lessons, and as a result, Teacher Lina uses Bahasa Indonesia during her English lessons. Students would respond to her questions in Bahasa Indonesia.

Teacher Lina explains that the students are restless because they are frustrated with themselves for not doing well in English. She proposed that I taught them to read aloud as that would be a good way to get them to be more vocal and participative in class.

After my discussion with Teacher Lina, I visited her class to build rapport with the students. I was also on a fact-finding mission to understand the students' needs and

reasons for their frustration, and why they found English difficult. I explained my purpose to these students, interviewed them and did a baseline reading test. After the meeting, I sat down with Teacher Lina to confirm my observations, and we decided to go ahead with reading aloud.

I am in Medan because I am studying in the Doctoral Program of English Applied Linguistics (Research Program) at the State University of Medan. I take a course called Language Testing, and in one assignment, each of us must undertake a mini-research and on how the principles of Language Testing can be applied. I decided to take the opportunity to apply what I have learnt in Language Testing and its related practices to the teaching of English reading aloud to these students. Perhaps through these principals, I could find ways to help them learn English better.

II. RESEARCH QUESTIONS

My research questions (RQ) are as follows:

RQ1: What is the current state of reading proficiency in Grade 9 students studying in an EFL context, and how will Supported Reading be a suitable intervention to improve their reading proficiency?

RQ2: Why will Supported Reading work or not work?

III. LITERATURE REVIEW

I have explained why I wanted to teach English reading aloud to a Grade 9 class, and in the following paragraphs, I will give an overview of what Supported Reading (SR) is. I will also make links to what I have learnt in Language Testing.

Past research indicates that reading and speaking fluency are critical components of language proficiency (Nation, 2009; Brown, 2007). Challenges in teaching EFL in Indonesia include pronunciation difficulties and the double-bind dilemma of policy and practice (Crichton, 2014; Tilaar, 2012). Despite existing language curriculum and instructional efforts from Grade 1, even at Grade 9, students in Indonesian schools often face challenges in attaining optimal speaking proficiency. Teacher Lina's class is a good example of this. This problem can be seen at two levels, namely, students and teachers:

- (1) Students do not speak fluently; many words are mispronounced; they do not have sufficient vocabulary; and they do not have confidence to carry on a basic conversation in English.
- (2) Teachers are at a loss because they are also not fluent

in English. They realize that they are not good model speakers in class. They wish that there is a systematic way to teach and assess speaking in class to show that their students are improving.

To summarize, if I have been successful in teaching reading aloud to Grade 9 students, and they have learnt how to read aloud proficiently, then it must show in better reading scores, higher level of motivation, and greater sense of confidence. For this action research, I will focus on better reading scores through administering a reading test before and after intervention.

3.1 Using Supported Reading (SR)

SR is a pedagogical routine in which teachers spend instructional time addressing processing issues and difficulties that students may have with challenging texts. The goal is to build student familiarity with a chosen text to help them work more efficiently and effectively with its ideas.

SR can be used with the whole class or with small targeted groups of readers you wish to accelerate. The SR routine uses repeated readings practices (Rasinski, 2010; Samuels, 2002) in combination to provide a variety of ways to access the words on the page. First the teacher previews the text, and checks for parts of the text in which students might face difficulties with. Next, through a combination of practices including reading aloud, choral, echo, paired and individual reading, the teacher help students develop familiarity with the text and its challenges.

Reading research indicates that fluency is a key component of skilled reading and that it is often given scant attention in classrooms, particularly after Year 4 (Mostert & Glasswell, 2011). Many students who read below grade level get little out of interactions with texts that are simply too difficult for them to read alone. An overload on processing attention makes it hard for them to think while reading, and so they often do poorly on independent tasks and assessments.

3.2 Using A Reading Fluency Test

Fluent oral reading has been defined as "accurate reading of connected text at a conversational rate with appropriate prosody or expression" (Hudson, Mercer, & Lane, 2000, as cited in Hudson, Lane & Pullen, 2005, p. 702). The National Reading Panel (National Institute of Child Health and Human Development [NICHD], 3, 2000) also defined fluent readers as those who can read accurately, at an appropriate rate, and with proper expression.

Research by Barth, et. al. (2012) have shown high reliability and validity of oral reading fluency scores

among middle grade readers when using texts that are designed properly. I followed the procedure set out by previous researchers like Gunning (2016) and Hudson, et. al. (2005) and Salim (2012) to establish validity and reliability of reading tests.

Firstly, I worked with Teacher Lina to design a reading passage that students would find relevant and interesting. Next, I subjected the reading passage to the Flesch Kincaid Readability Ease to determine if it is within the ability of most of the Grade 9 students (See Appendix 1). Finally, I developed a Reading Rubric to measure that reading fluency of the students. This in line with the research by Benjamin, R. A. (2012) and Crichton, J. (2014).

For the design of the rubric, I followed the work of reputable researchers in using a level-rating system for rhythm, expression, and intonation (Benjamin & Schwanenflugel, 2010; Miller & Schwanenflugel, 2006; 2008). These researchers described reading characterized by prosody that is associated with high levels of reading comprehension. In this mini-research, I developed a 5-point scale (See Appendix 2).

There are two reasons for this. Firstly, the school does not conduct reading tests for assessments (formative and summative). Secondly and consequently, students are not used to being assessed formally in reading. So I created a rubric that was simple enough to be understood by students, so that they could understand what the success criteria for fluent reading were. Students indicated that they understood the rubric and were motivated to achieve 5-point mark.

IV. METHODOLOGY

4.1 Why I chose action research

I mentioned earlier that I adopted an action research approach to teacher Grade 9 students how to read aloud. Action research is a systematic, reflective, and collaborative inquiry approach employed by practitioners to address real-world problems within their own context (Lewin, 1946). It involves a cyclical process of planning, acting, observing, and reflecting, with the aim of improving practices and achieving positive change (Stringer, 2013). I only had a short time-frame of 3 to 4 weeks to conduct this research and so an action research approach was most appropriate.

4.2 How I gathered initial data

I also mentioned that I interviewed the students and did a baseline reading test. This is because the action research process involves identifying a problem or area for improvement, collecting relevant data through various

methods, implementing interventions or changes, and then reflecting on the outcomes to inform further actions. This iterative process fosters a dynamic and participatory approach, allowing practitioners to adapt and refine their strategies based on ongoing feedback and reflection (McNiff & Whitehead, 2011).

In the interview with the students, I asked for a finger-survey. Students indicated with a show of fingers that their confidence was between 1 and 3 (1 being lowest; 5 being highest). The majority was in the range of 1 to 2 range, with two girls at 3. When asked, they agreed with the teacher that they were frustrated and unmotivated because:

- a) They find English words too difficult to pronounce and they do not know if they are saying it right or wrong since there was no one to correct them
- b) They are embarrassed about making mistakes, and that people would laugh at them, especially the teacher

I did a baseline reading test. This was a passage that Teacher Lina and I crafted together (Appendix 1). At the time of the research, they were studying present continuous tense as part of the National Syllabus, and I wanted to make sure that I helped to keep pace with their learning, and not interrupt the coverage of syllabus. I also designed a rubric for the reading test (Appendix 2) and scored each student against it.

4.3 How I used Supported Reading in my intervention

For three weeks, I visited Grade 9 class on Mondays and Wednesday to teach reading aloud. Each lesson lasted 1.5 hours. In total, I spent 9 hours teaching reading aloud. For every lesson, I used the following lesson sequence:

Duration	Lesson sequence	Rationale
05 min	Check-in	Start of lesson
10 min	Vocal warm-up	To build team spirit and loudness in a fun, rewarding way
05 min	Silent reading	Chance for students to rehearse quietly
10 min	Word attack	Repeat difficult words or sentences
15 min	Echo Read	Teacher modelling and student imitate
10 min	Song Request	Reward time with rest and fun where students sing songs that they like in either in English or

		Bahasa
15 min	Choral Read	Students do it together while teacher guides
15 min	Pair/Individual Read	Students do it on their own while teacher praises
10 min	Reflection	Feedback and confidence check
05 min	Closure	End of lesson and positive reinforcement

4.4 How I used Language Testing in my intervention

As mentioned earlier, in my first week, I conducted a pre-test for 16 students. This testing was done in class, where each student read 3 paragraphs of the text. Based on the Reading Rubric I gave a score for each of the categories, namely, Fluency and Rhythm, Expression, and Pronunciation. Then I totaled up the marks out of 15.

On the third week, I gave a post-test for 16 students again. I used the same reading passage as in the pre-test to maintain consistency of test item. This testing was done in class, where students took turns to read in pairs. Each student read an alternative paragraph, and they exchanged turns. This means both students got to read all 3 paragraphs but they did it in pairs. There is a reason why I changed this in the post-test.

Firstly, when I first started teaching them, students gave feedback to Teacher Lina and me that they felt shy, did not feel confident, and were anxious about reading in front of the teacher. Secondly, when Teacher Lina and I probed further, students said that they felt judged and were worried that the teachers might not have a good impression of them after that. I wanted to mitigate this fear so that the students' performance was more reflective of their true reading ability.

Finally, students suggested that if they could read with a friend, they would be safer and more comfortable. It would also motivate not to be afraid to make mistakes to know that someone else was also going to make mistakes together. That was how I ended testing students in pairs during the post-test. They read the same passage as the pre-test. However, when I scored them, I was still using the same Reading Rubric, and scoring them individually.

V. RESULTS & DISCUSSION

At the start of my action research, my research questions were as follows:

RQ1: What is the current state of reading proficiency in Grade 9 students studying in an EFL

context, and how will SR be a suitable intervention to improve their reading proficiency?

RQ2: Why will SR work or not work?

To answer RQ1, I conducted a baseline reading test with a reading passage (Appendix 1) to find the current state of reading proficiency. During the research, I intervened with a lesson sequence to support reading aloud. After the intervention, I used the same reading passage and conducted a post-test.

For analysis, I used a single sample paired T-test, which is a common statistical test for this type of analysis. The two-tail test for a single sample with pre-test and post-test results is used to assess whether there is a significant change or difference between the two measurements.

5.1 Calculation and Analysis

I used a two-tailed test to calculate the t-value of pre- and post-test scores, with $n=16$; α (alpha)=0.05. Findings suggest a significant improvement in students' reading aloud scores (Table 1). The post-test scores indicate a notable increase in students' ability to read aloud (Table 2).

Table 1: Results of Pre-test and Post-Test

Student	Female (F) / Male (M)	PRE-TEST Fluency & Rhythm (S)	PRE-TEST Expression (S)	PRE-TEST Pronunciation (S)	PRE-TEST TOTAL (15)	POST-TEST Fluency & Rhythm (S)	POST-TEST Expression (S)	POST-TEST Pronunciation (S)	POST-TEST TOTAL (15)
1	F	3	4	3	10	4	4	4	12
2	F	3	3	3	9	4	4	4	12
3	F	3	2	2	7	3	3	3	9
4	F	2	2	2	6	3	3	3	9
5	F	2	2	2	6	3	3	3	9
6	F	2	2	2	6	3	3	2	8
7	F	2	2	2	6	3	3	2	8
8	F	2	2	2	6	3	3	2	8
9	F	2	2	2	6	3	3	2	8
10	F	2	2	1	5	3	3	2	8
11	F	2	2	1	5	3	3	2	8
12	F	1	2	1	4	2	3	2	7
13	M	1	2	1	4	2	3	2	7
14	M	1	2	2	5	2	3	2	7
15	M	2	2	2	6	2	3	2	7
16	M	1	2	3	6	2	3	3	8
Average		1.9	2.2	2.0	6.1	2.8	3.1	2.5	8.4

Table 2: Paired Samples T-Test (alpha = 0.05)

PRE-TEST	POST-TEST	t	df	p
Fluency & Rhythm (1.9)	Fluency & Rhythm (2.8)	10.925	16	< .001
Expression (2.2)	Expression (3.1)	15.920	16	< .001
Pronunciation (2.0)	Pronunciation (2.5)	4.123	16	< .001
Pre-Test Total (6.1)	Post-Test Total (8.4)	16.350	16	< .001

5.2 Conclusion from results

Based on the decision rule, the t value is more than 1, and the p value is less than 0.001. I reject the null hypothesis. There is a significant difference between the pre-test and post-test measurements. The greatest gain was

clearly in Expression. In SR coaching, I found this easy to do because students were mirroring my expression as I modeled for them. The least gain was in Pronunciation. Perhaps 3 weeks is too short a time to help students overcome their difficulties in mouthing of English words when they are used to their vernacular language Bahasa.

To answer RQ 2 on why the intervention worked, I will relate what I have done to the language learning practices that I have referenced to elicit better classroom performance from reluctant students.

5.3 Check-in and Vocal warm-up

According to Bloom et. al. (1974), language is a form of behavior that is learned through conditioning. To Bloom, language is not innate or inherent, but rather it is acquired through repeated exposure to stimuli and responses. Language learning is habit formation - so it is a conscious process (vs. instinctual / innate / in-born).

The check-in and vocal warm-up were ways to make it safe for students to be exposed to the correct stimuli and responses, through imitation and rehearsals. During the check-in and vocal warm-up, we were:

- a) Greeting one another, and asking how each person was feeling – everyone, repeatedly!
- b) Practicing our voices through rhythmic cheers, limericks, and rhymes.

This set a positive tone in the classroom environment for learning. It was like sound-check. It filled the class with the familiarity of English sounds. It was safe to make mistakes. The teacher is the model, and part of the fun.

5.4 Silent reading

Silent reading plays a crucial role in developing reading fluency, defined as the ability to read with accuracy, speed, and prosody. According to a study by Rasinski (2004), silent reading enables readers to allocate think more effectively, leading to increased reading speed and automaticity.

5.5 Word attack & Echo Read

Language is behavior, so it is learned by shaping and rehearsals (repeated practice). What I did was to break the task down for the students step-by-step. I used drills as one of the important techniques to learn language as proposed by Pressley (2006). By going through difficult words or phrases, it reduced students' fear of being wrong and encourages everyone to try. This reduces the frustration that students felt towards English pronunciation and vocabulary.

5.6 Song Request

Learning to read fluently in a foreign language has its challenges. Creating fluent readers requires positive reinforcement (Rasinski, 2004). Sometimes positive vibes can come in the simplest of forms, including what students have gone through in their earlier years in EFL.

Reading fluency is the key for successful high school reading (Rasinski, et. al., 2005) and motivating them by the identification and use of appropriate reinforcers (intrinsic and extrinsic rewards) can strengthen this outcome (Tilaar, 2012).

For example, a student receives an intrinsic reinforcer by correctly answering in the presence of peers, thus increasing self-esteem and confidence. In the same way, the song request is my way of introducing an intrinsic reinforcer for participating in class. The students had a voice and choice on what is a reward, and were motivated by it. For me, singing together is one way to create a safe space in class.

5.7 Choral Read

Choral reading, or reading together is one way for students to understand that they are not alone, that they are doing something together, and that they are doing it correctly with the help of the teacher. This helped to reduce the embarrassment that they felt when they made mistakes because everyone was learning together. This is a strategy recommended by Beck, McKeown, & Kucan (2013) to increase learners' robustness during vocabulary instruction.

5.8 Pair / Individual Read

Pair or individual reading allows students to show what they have achieved, and it allows the teacher to praise them for effort and achievement. In fact, it was the students who suggested reading in pairs. They were enthusiastic in reading in front of the class, and were responsible for calling on the next pair of classmates to read aloud. Crichton, J. (2014) found this to be an effective strategy in his work with teaching English pronunciation in Indonesian schools.

5.9 Reflection and Closure

I mentioned at the start that the students' confidence was in the range of between 1 and 3, the majority being in the 1 and 2 (1 being the lowest). Therefore, it was important for me to develop a positive, nurturing classroom by removing negative stimuli from the learning environment. This would involve students and teacher being honest in reviewing what we did in class, and calling on students when it was evident that they were willing to share with the class.

I used this as a way for students to share their confidence level, to share how they felt about the lesson,

and what they found most useful. Students responded positively and shared that their confidence was high at level 5 (the highest). This is a bonus for me in this action research as I mainly wanted to focus on increasing reading fluency.

VI. CONCLUSION & RECOMMENDATIONS

This is an action research project in one class of sixteen Grade 9 students carried out within three weeks. Although my intervention worked, the positive results and findings should be interpreted with caution and not be generalized. Given the small sample size, it is important to consider the assumptions of basic statistics.

Based on the findings, and within the limits that I have mentioned, it is recommended that teachers in a similar context like Teacher Lina can consider integrating SR into their reading instruction. Professional development program should include familiarizing teachers with SR strategies and their application in an EFL setting.

This research highlights the potential of useful practices, and strategies such as SR, in improving reading aloud skills among Grade 9 EFL students in Indonesia. Some teachers may say that SR is more suitable for pre-school and lower primary levels. They are not wrong. However, this research affirms that using SR at the upper grades is also a suitable intervention, a form of spiral progression. It could be addressing issues of the past when SR might not have been carried out successfully or regularly enough. Through this research, I hope teachers can be inspired to create a more structured and effective learning environment that enhances students' motivation, language acquisition and reading abilities through SR.

Appendix 1: Reading Passage 1

VISITING GRANDPARENTS
Today, Chiya is visiting her grandparents. She loves cooking with her grandmother. Her grandmother usually teaches her how to cook delicious food. At this moment, Chiya is learning how to make tasty chicken soup.
Chiya is helping to cut vegetables like onions, chilies, carrots, and potatoes. She is also writing down her grandmother's recipe. She plans to make chicken soup at home next Monday. She is making the chicken soup for her mother because next Monday is her birthday.
An hour later, Chiya and grandparents have finished eating chicken soup. Now, Chiya is listening to her grandfather tell a story. Chiya also loves listening to her grandfather's stories. Her grandfather has many stories about life, culture, and history. Some stories are funny and some stories are sad. Now, Chiya and grandmother are listening to grandfather tell a story from The Arabian Nights. It has a happy ending. They are enjoying their time together.

Appendix 2: Reading Rubric

RUBRIC TO ASSESS READING (GRADE 9)			
Criterion	1 - 2 mark	3 - 4 marks	5 marks
FLUENCY & RHYTHM: Reads aloud with appropriate rhythm to achieve a well-paced, fluent reading.	<ul style="list-style-type: none"> Word-for-word reading Hesitation and inappropriate pauses throughout 	<ul style="list-style-type: none"> Fluent reading most of the time Proper rhythm and appropriate pauses 	<ul style="list-style-type: none"> Fluent reading throughout with proper rhythm and appropriate pauses
EXPRESSION: Reads aloud with appropriate variations in voice quality given the purpose, audience, and context.	<ul style="list-style-type: none"> Reads in monotone with no attempt to vary tone and voice Reader shows little understanding of purpose, audience, and context 	<ul style="list-style-type: none"> Reads with some attempts to vary tone and voice Reader shows understanding of purpose, audience, and context 	<ul style="list-style-type: none"> Appropriate variation of tone and voice throughout Reader shows clear understanding of purpose, audience, and context
PRONUNCIATION: Reads aloud with accurate pronunciation and clear articulation.	<ul style="list-style-type: none"> Inconsistent pronunciation with more than 10 errors that are noticeable, and understanding is affected 	<ul style="list-style-type: none"> Consistent pronunciation with 10 or less errors that are noticeable, but understanding is not affected. 	<ul style="list-style-type: none"> Consistent pronunciation throughout with almost every word articulated clearly.

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An Error Analysis of Communicative Effect Taxonomy in Students' Writing Descriptive Text at the Tenth Grader Students

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Abstract— This paper presents an error analysis of communicative effect taxonomy in students' writing of descriptive text at the tenth grader of Senior High School. The study focuses on understanding the types and sources of errors made by students, with a particular emphasis on local and global errors within the communicative effect taxonomy. The research employs a qualitative method, involving data collection through tests and interviews. The study takes place at SMA Negeri 1 Tuhemberua, and the participants are 20 students from class X IPA 1. The findings reveal a total of 77 errors, with local errors constituting 57.14% and global errors 42.85%. Local errors include articles, auxiliary, noun and verb inflection, and quantifier errors. The most prevalent type of error is related to noun and verb inflection. Intralingual sources are identified as the predominant cause of errors, followed by interlingual, context of learning, and communication strategy sources. The analysis sheds light on the patterns and frequencies of errors, providing insights into students' challenges in writing descriptive texts. The results suggest that students face difficulties in grammar aspects, particularly in using articles and inflections. Intralingual factors, such as insufficient knowledge about grammar rules, play a significant role in students' errors. The study concludes with recommendations for teachers to enhance grammar teaching strategies, considering the identified error patterns and sources, to improve students' writing proficiency.



Keywords— communicative effect taxonomy, descriptive text, error analysis

I. INTRODUCTION

In the realm of English language learning, students often grapple with errors that impede their proficiency in various language skills, particularly in writing. An error refers to mistakes or inaccuracies made by students in the process of learning the English language. These errors may hinder the students' ability to demonstrate proficiency in various language skills, with a particular emphasis on writing. The term error implies deviations from the correct or desired use of language, encompassing grammatical, syntactical, lexical, or other linguistic aspects.

An error is a sure sign that learner has not mastered the code of the target language (Rahayu, 2011). It means that

an error indicates a lack of mastery in the target language's linguistic rules or code. Error is also defined as a result of lack of knowledge (Prasetyanto & Mahardika, 2020). It means an error stems from a deficiency in knowledge, leading to inaccuracies or mistakes in language usage. In addition, an error is defined as a divergence from the norms of the target language (Ilham et al. 2022). It means that an error in the context of language learning is identified when there is a departure or deviation from the accepted standards and rules of the language being studied.

One of the observable errors that students make in English language learning is writing. Writing is the process of expressing thoughts, ideas, or information through the

creation of text using a system of visually recognizable symbols, such as letters or characters. Writing is some steps of mental action of inventing, organizing, reviewing, editing, and revising ideas into words by writer's own style with specific purpose (Autilia & Theresia, 2018). Writing is also defined as the stage of transforming an idea into words on paper (Susilawati, 2017). In addition, writing is defined as a means to reformulate and record knowledge as well as develop ideas (Ghufron & Ermawati, 2018).

One of the results of writing skills is being able to write descriptive text. A descriptive text is a genre of writing that vividly portrays and conveys sensory details, characteristics, or features of a subject, person, place, or event to create a clear and immersive mental image for the reader. Descriptive text is usually used in daily life such as, describing place to someone new, describing a person, or describing thing (Yenita et al. 2014). Descriptive text also provides details about something, such as people, animals, thing, person, and place with a clear explanation (Mayekti et al. 2022). In addition, descriptive text is one of the texts that can help students to improve their ideas into a text (Indah, 2022).

When creating descriptive text, it is essential for a learner to ensure that each sentence in the paragraphs is clear and grammatically correct to facilitate readers' comprehension. To write well-structured sentences, students need a comprehensive understanding of grammatical aspects, particularly in relation to word usage, as this understanding enables them to recognize the function of each element in an English sentence.

Concerning the 2013 curriculum syllabus at SMA Negeri 1 Tuhemberua, it outlines that teaching writing is a requirement for students. The fundamental competency entails students being able to create descriptive texts, both orally and in writing, that are concise and straightforward, covering topics related to people, things, and places. This should involve considering social functions, text structures, and linguistic features accurately and in the appropriate context.

After conducting initial observations and interviews with the English language teacher at SMA Negeri 1 Tuhemberua, the researcher identified issues with writing descriptive text. Despite the English teacher indicating that descriptive text material has been covered, the observed reality is that numerous students face challenges articulating their ideas effectively, often struggling with appropriate word choice and sentence construction. Additionally, many students frequently make grammatical errors in their English composition, particularly in writing descriptive text, which significantly impacts both the

structure of their sentences and the clarity of their communicated ideas.

Learners' errors offer insights into the language system they have acquired at a specific stage in a course, and understanding these errors is crucial. Recognizing learners' errors proves valuable for teachers, researchers, and the learners themselves, aiding teachers in assessing students' comprehension of a specific course. Error analysis is a process of examining and understanding the mistakes made by learners in their language use, particularly in the context of a specific stage in a course. It involves evaluating these errors to gain insights into the learners' grasp of the language system and is considered crucial for teachers, researchers, and learners to assess comprehension and improve language learning strategies.

Error analysis is an activity to reveal errors found in writing and speaking (Hasyim, 2022). It means Error analysis is a process that uncovers mistakes in written and spoken language. Error analysis is also a way to investigate errors in the second or foreign language acquisition (Fitria, 2018). It means that error analysis is a method used to examine mistakes in the process of acquiring a second or foreign language.

In addition, error analysis is essential for teachers to improve the quality of teaching (Agustinasari et al. 2022). It means that error analysis is crucial for teachers as it facilitates the enhancement of teaching quality by identifying and addressing students' mistakes in language learning.

In other words, in doing the error analysis, the researcher examines, analyzes, interprets, or describes students' errors in speaking or writing to gather information about common difficulties. It is crucial to categorize and describe these errors to understand both the grammatical mistakes and their underlying causes, facilitating decisions in the ongoing learning process. Based on the explanation above, the researcher was intend to do the research with the title *An Error Analysis of Communicative Effect Taxonomy in Students' Writing Descriptive Text at the Tenth Grade of SMA Negeri 1 Tuhemberua*.

II. RESEARCH METHODOLOGY

The method used by researcher is qualitative method. Qualitative research is a methodological approach that seeks to understand and interpret complex phenomena through the exploration of subjective meanings, experiences, and perspectives. Qualitative method is defined as a research procedure that produces descriptive data in the form of speech or writing and the behavior of the people being observed (Kholalisa & Jimmie, 2022).

Qualitative method is also defined as a research approach that generates descriptive data in the form of words, human speech, and observable behavior (Nurdina et al. 2022). In addition, qualitative method is defined as a research method in describing phenomena based on the point of view of informants, finding various realities and developing a holistic understanding of a phenomenon in a particular context (Nuraeni & Pratama 2021).

In error analysis research, the researcher conducted procedures involving data collection, error identification, description, explanation, and evaluation. For data collection, tests and interviews were utilized. In identifying errors, the researcher underlined every error made by students in the test. The description of errors involved classifying them based on types, specifically focusing on the communicative effect taxonomy. Finally, in explaining errors, the researcher identified the sources based on error identification and description, highlighting the effects of the errors on the intended audience.

The study took place at SMA Negeri 1 Tuhemberua in Silimanbanua village, Tuhemberua district, North Nias. The research data comprises the outcomes of a test focusing on errors in students' written assessments using communicative effect taxonomy. The researcher systematically examined the nature and origin of these errors. Both the data and informants were purposefully selected, aiding the researcher in comprehending the identified problem and the formulated research focus. The test was administered to 20 students in class X IPA 1 at SMA Negeri 1 Tuhemberua, serving as the informants for the study.

The researcher employed a mixed-methods approach, using writing tests and interviews for data collection. The subsequent analysis included identification, description, explanation, and evaluation of errors in students' descriptive writing. Identification involved pinpointing deviations from the target, while description categorized errors based on content, organization, and grammar. Explanation analyzed causes, differentiating between interlingual and intralingual sources. The evaluation phase assessed the impact of errors on the audience. Information was gathered through observations, documents, and visual materials. Class X, specifically X-IPA 1 at SMA Negeri 1 Tuhemberua, served as the research informants for the study, focusing on descriptive writing. Data collection

included a test where students composed descriptive texts on blank paper, and subsequent analysis identified prevalent error types and their sources.

To carry out the research, the researcher employed a qualitative data analysis technique aimed at describing and interpreting the results of qualitative data. The analysis process followed several key procedures. Firstly, a sample of learner language was collected to discern patterns of change in error occurrence with increasing L2 exposure and proficiency. Subsequently, the identification of errors involved determining elements in the students' writing sample that deviated from the intended target. The next step, description of errors, required specifying how the forms produced by the students differed from the target form, with errors classified into global and local categories. Finally, the explanation of errors involved analyzing the causes of errors made by the students, taking into consideration the descriptions of the errors.

III. FINDINGS AND DISCUSSIONS

3.1 Findings

The data was collected from tenth-grade students at SMA Negeri 1 Tuhemberua. After obtaining the students' descriptive text test, the researcher analyzed it using error analysis procedures. This involved identifying errors (locating errors in student writing), describing errors (categorizing errors into local and global categories based on communicative effect taxonomy), explaining errors (conducting interviews with students to understand and explain the sources of errors), and evaluating errors (assessing and potentially correcting errors). Although numerous errors were identified in the students' descriptive text, this research specifically focused on local and global errors in writing descriptive text.

Following the analysis of students' descriptive text, the researcher tabulated the errors using a table and computed the frequency of each error type. Subsequently, the researcher translated the calculated results into percentages.

Table 1. The Recapitulation of Students' Error in Communicative Effect Taxonomy (Global and Lexical Error) of Descriptive Text

No	Name	Types of Error					frequency
		Global Error	Local Error				
			Ar	Au	N&V.I	Qu	
1	A.P.G	1	1	-	3	-	5
2	C.P.G.Z	3	-	-	3	-	6
3	B.G	-	2	-	2	-	4
4	D.I.G.Z	7	-	-	-	-	7
5	E.M.G	2	1	1	-	-	4
6	I.H	1	-	-	2	-	3
7	K.G	-	1	-	1	-	2
8	M.J.G	2	2	-	3	1	8
9	M.S.G	2	-	-	-	-	2
10	M.G	-	1	-	1	-	2
11	N.H	2	1	-	1	-	4
12	R.Y.G	1	-	-	2	-	3
13	R.T.O.H	2	-	-	2	-	4
14	R.Z	2	2	-	2	-	6
15	S.P.Z	1	1	-	-	-	2
16	Si.K.Z	3	-	-	-	-	3
17	Su.K.Z	1	1	-	3	-	5
18	T.S.V.S.T	1	1	-	-	-	2
19	Y.T	-	-	-	2	-	2
20	Y.G	2	-	-	1	-	3
SUM		33	14	1	28	1	77

Description

Ar : article

Au : auxiliary

N & V.I.: noun & verb inflection

Qu : quantifier

The research findings reveal that students made a total of 77 errors. Among these, local errors, specifically article-related errors, accounted for 14 instances or 18.18%, auxiliary errors constituted 1 instance or 1.29%, noun and

verb inflection errors amounted to 28 instances or 36.36%, quantifier errors were observed in 1 instance or 1.29%, and global errors were identified in 33 instances or 42.85%. The predominant type of error, both in terms of frequency and percentage, was local errors, representing 44 instances or 57.14% of the total errors.

After presenting the result of analysis of the students' error, the researcher formulated the sequence of types of errors on its high frequency and low frequency. It can be seen from the table below.

Table 2. . The Sequence of the Number of Students' and The Frequency of Students' Error in Communicative Effect Taxonomy (Global and Local Error) of Descriptive Text

No	Types of Error		Number of Students	Frequency of Error
1	Local Error	Noun & verb inflection	14	28 (36,36%)
2		Article	11	14 (18,18%)
3		Auxiliary	1	1 (1,29%)
4		Quantifier	1	1 (1,29%)
5	Global Error		16	36 (42,85%)

In the research, the researcher had conducted two times interview to get the information about the students' error and the sources of the students' error. The first interview was done to find out what does the students weaknesses in learning English. After that the researcher conducted the interview to the students by formulating and creating the questions based on the types of errors made by the students, the number and the form of the questions that should be asked to the students depended of the student's error it self. The second interview was conducted directed to the students. The second interview aimed to found the sources of the students' errors in communicative effect taxonomy (global and local error) as the second focus of

the research. The researcher formulated and created the questions based on the types of errors made by the students, the number and the form of the questions that should be asked to the students depended of the student's error itself.

After conducted the interview and took the interview sheet. Furthermore the researcher analyzed it and classified it into four categories based on the sources of errors theory namely Interlingual, Intralingual, Context of Learning and Communication Strategies The researcher counted and made the recapitulation of the source of errors by using the table.

Table 3. The Recapitulation of the Source of the Students' Errors in Using Simple Past Tense of Descriptive Text

NO	NAME	SOURCE OF ERROR			
		IT	IE	CL	CS
1	A.P.G	3	-	-	-
2	C.P.G.Z	2	-	4	-
3	B.G	3	-	-	1
4	D.I.K.Z	1	3	5	-
5	E.M.G	-	3	1	-
6	I.H	-	1	-	-
7	K.G	1	-	-	-
8	M.J.G	2	3	-	2
9	M.S.G	2	-	-	-
10	M.G	-	1	1	-
11	N.H	2	-	2	-
12	R.Y.G	2	-	1	-
13	R.T.O.H	2	-	2	-
14	R.Z	2	2	2	-
15	S.P.Z	-	1	-	1
16	Si.K.Z	1	2	2	-
17	Su.K.Z	-	3	1	-

18	T.S.V.S.T	1	-	-	-
19	Y.T	1	1	-	-
20	Y.G	1	2	-	-
SUM		26	22	21	4
TOTAL OF SOURCE		73			

Description

CL : Context of Learning

IT : Intralingual

CS : Communicative Strategy

IE : Interlingual

Table 4. Percentage of the Sources of Students' Error

Sources of Errors	Percentage
Intralingual	35.61%
Interlingual	30.13%
Context Learning	28.76%
Communication Strategy	5.47%

From the four sources of error classified and based on the result of interview, it showed that the students were mostly influenced by intralingual source was the most source of students' error with the frequency was 26 or 35,61%. Interlingual with the frequency was 22 or 30,13% The next error was context of learning, with the total number errors was 21 or 28,76% and the last of error that the students made in their descriptive text was communication strategy, this was the lowest number of sources of errors, it was 4 or 5,47%.

To analyze students' errors in communicative effectiveness, it was crucial to identify and explain the sources of errors in their descriptive writing. This involved analyzing students' interview responses to pinpoint the types of errors and, subsequently, determining their sources. The researcher categorized these sources into four groups: interlingual, intralingual, context of learning, and communication strategies, as summarized in the table below.

Table 5. The Sequence of the Number of Students' and the Frequency of Students' Source Error in Communicative Effect Taxonomy (Global and Local Error) of Descriptive Text

No.	Source of Error	Number of Student	Frequency of Source
1	Intralingual	15	26 (35.61%)
2	Interlingual	10	22 (30.13%)
3	Context of Learning	10	21 (28.76%)
4	Communication of Learning	3	4 (5.47%)

IV. DISCUSSION

The researcher effectively addressed the outlined research objectives, which included identifying students' errors and their sources, particularly in the communicative effect taxonomy within descriptive text writing. The research findings successfully provided insights into this area. The analysis of the results revealed that the types of students' errors were categorized as local errors, constituting 44% (55% overall), and global errors, accounting for 36% (45% overall).

Furthermore, in the quest to identify the origins of these errors, the researcher examined and categorized students' responses from interview sheets. The analysis revealed that intralingual sources were the most prevalent cause of students' errors, comprising 26 instances or 35.61%. Interlingual sources followed with 22 occurrences or 30.13%, while the context of learning contributed 21 instances or 28.76%. Communication strategy was identified as a source as well, with a frequency of 4 instances or 5.47%.

After presenting the types and sources of errors, the researcher now aims to discuss how these findings address the research questions outlined in the initial chapter. The first research question centered on the types of errors made by students in writing descriptive text, specifically within the communicative effect taxonomy. According to the research findings, the predominant type of error identified was the local error, constituting 44 instances or 57.14%. This category comprised four elements: articles, noun and verb inflection, auxiliary usage, and quantifiers.

In examining 20 texts created by students on the topic of describing tourist attractions, errors in the use of articles were notable. Fourteen errors were observed, manifesting as inappropriate article usage, omission of necessary articles, and the simultaneous use of two articles in a single sentence (e.g., "a an"). The next prevalent error was in the use of auxiliary, with only one instance noted among the students. Noun and verb inflection errors were more frequent, occurring 28 times. Most mistakes in this category were related to the incorrect usage of noun and verb inflections, such as transforming a noun like "location" into "located" to reflect past tense.

Quantifier errors were relatively infrequent, occurring only once. This error was characterized by a mismatch between the word "few" in the text and the preceding noun, failing to properly indicate plurality. Moving on to global errors, students committed errors 33 times, often resulting from the creation of ambiguous sentences. These errors were distinct from local errors, representing instances where the sentence as a whole lacked coherence and did not involve specific local elements.

The second research question delves into the origins of errors made by students in writing descriptive text. According to the analysis findings, the researcher categorized the sources of errors based on students' responses in interviews. The predominant source of error was intralingual, constituting the majority with 26 instances or 35.61%. Following this, interlingual sources were identified with a frequency of 22 instances or 30.13%. Context of learning was also a significant source, contributing 21 instances or 28.76%, while communication strategy accounted for 4 instances or 5.47%.

In light of the information provided earlier, the researcher proposes a solution to address errors made by students in writing descriptive text within the communicative effect taxonomy. It is recommended that teachers enhance their skills and knowledge to effectively identify and incorporate appropriate components for teaching grammar in the classroom. This includes strategies, materials, and media that align with the rules of grammar, facilitating the creation of well-structured sentences. Building upon the

preceding explanations, it can be asserted that students' errors and their sources are inherently connected. Intralingual, interlingual, context of learning, and communication strategies exert a definite influence on the occurrence of both global and local errors among students.

V. CONCLUSION

In connection with the research's focus and objectives, which aimed to analyze the types and sources of errors in students' writing of descriptive text, the findings from both the worksheet and interview sheet revealed that students in grade X IPA-1 at SMA Negeri 1 Tuhemberua continue to make errors in this writing genre. The research, conducted by the study, identified a total of 86 errors in the students' descriptive texts. The prevalent types of errors included local errors, constituting 44 instances or 57.14%, which encompassed four elements: articles (14 instances or 18.18%), auxiliary (1 instance or 1.29%), noun and verb inflection (28 instances or 36.36%), and quantifier (1 instance or 1.29%). Additionally, global errors were identified with a frequency of 33 instances or 42.85%. The research findings also shed light on the primary sources of errors in students' writing of descriptive texts within the communicative effect taxonomy. Intralingual sources emerged as the most significant, contributing 26 errors or 35.61%. This source is linked to students' insufficient knowledge about grammar. Interlingual sources were the second most prevalent, with a frequency of 22 instances or 30.13%. Context of learning was another influential source, accounting for 21 instances or 28.76%, while communication strategy contributed 4 instances or 5.47%.

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Perspectives of Pregnant Women on Maternal Health and Pregnancy Experiences in Urban Areas | A Qualitative Analysis of Maternal Health in Tamil Nadu

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Abstract— *"Maternal health and pregnancy experiences are critical issues for women in India. Despite recent efforts to improve maternal health outcomes, there is still much work to be done. This research project aims to explore the current state of maternity health in India and investigate the pregnancy experiences of pregnant women. Using a mixed-methods approach that combines qualitative interviews with quantitative data analysis, this study will examine factors that contribute to maternal mortality and morbidity, including access to health care, socioeconomic status, and cultural norms. Additionally, this research will explore the experiences of pregnant women in India, including the challenges they face during pregnancy and childbirth. By examining these issues, this study aims to provide recommendations for improving maternal health outcomes and promoting positive pregnancy experiences for women in India." The study will examine several factors that affect maternity health in India, including access to healthcare services, socioeconomic status, and cultural norms. By exploring these factors, the research project aims to develop recommendations for improving maternal health outcomes and promoting positive pregnancy experiences. The research project will provide valuable insights into the experiences of pregnant women in India, including the challenges they face during pregnancy and childbirth. It will also identify areas where improvements are needed to enhance maternal health outcomes in the country. By disseminating the findings of the study, the hope is to create a greater awareness of the issues surrounding maternity health and to provide useful guidance for policymakers and healthcare providers in India.*



Keywords— *Maternal Health, Pregnancy Experiences, Mixed-Methods Approach, Factors Affecting Maternity Health, Recommendations for Improvement*

I. INTRODUCTION

Maternal health is a critical issue in India, with high rates of maternal mortality and morbidity. Despite efforts by the Indian government to improve maternal health outcomes, challenges remain in terms of limited access to maternal healthcare services, cultural and societal factors, and poor quality of healthcare services. The purpose of this paper is to review the literature on maternal health in India, with a focus on understanding the key challenges and opportunities for improving maternal health outcomes.

Maternal mortality in India remains high, with an estimated 44,000 deaths per year. Maternal deaths are often the result of preventable causes, such as hemorrhage, infection, and unsafe abortion. Most maternal deaths occur in rural areas, where access to maternal healthcare services is limited. According to a study by Kesterton et al. (2010), the main barriers to accessing maternal healthcare services in rural areas include lack of availability of services, lack of transportation, and lack of funds. Access to maternal healthcare services is a critical factor in improving maternal health outcomes. However, many women in India face

significant challenges in accessing these services. A study by IIPS and Macro International (2007) found that only 42% of women in India receive antenatal care from a skilled provider, and only 40% of women give birth in a healthcare facility. The study also found that there are significant disparities in access to maternal healthcare services based on factors such as income, education, and geographic location. Cultural and societal factors also play a significant role in maternal health outcomes in India. The preference for male children over female children has led to sex-selective abortions, which can lead to complications for women who undergo unsafe abortions. The dowry system, which requires families to provide large sums of money and gifts to the husband's family at the time of marriage, also contributes to the low value placed on female children. Additionally, there is a lack of awareness and education about maternal health, with many women not receiving proper information about nutrition, prenatal care, and safe delivery practices. While increasing access to maternal healthcare services is essential, it is also crucial to ensure that these services are of high quality. A study by Randive et al. (2014) found that the quality of maternal healthcare services in India is often poor, with a lack of trained staff, proper equipment, and adequate resources. The study also found that there is a lack of focus on providing patient-centered care and addressing the social determinants of health.

The Indian government has implemented several initiatives to address maternal health in the country. The National Rural Health Mission (NRHM), launched in 2005, aims to improve access to healthcare in rural areas. Under this initiative, several maternal health programs were implemented, such as the Janani Suraksha Yojana (JSY), which provides financial incentives to women who give birth in healthcare facilities, and the Janani Shishu Suraksha Karyakram (JSSK), which provides free delivery and postnatal care to women and their new-borns. Maternal health is a critical issue in India, with high rates of maternal mortality and morbidity. Limited access to maternal healthcare services, cultural and societal factors, and poor quality of healthcare services all contribute to this problem. While there have been several initiatives implemented to address maternal health in India, there is still much work to be done to improve outcomes. A comprehensive approach that focuses on increasing access to quality maternal healthcare services, addressing cultural and societal factors, and providing education and awareness around maternal health is necessary to make significant progress in this area.

II. METHODOLOGY

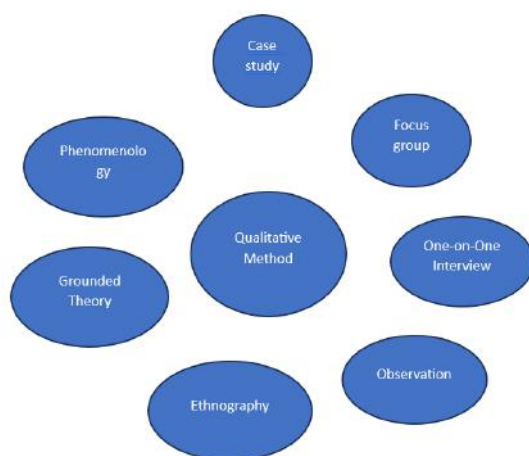
Developing a methodology for assessing maternal health among pregnant women in urban areas involves several steps. Here are some suggested steps that you could follow:

1. Define the research question: The first step is to define the research question, which in this case could be "What are the maternal health challenges faced by pregnant women in urban areas and how can they be addressed?"
 2. Review the literature: Conduct a comprehensive review of relevant literature to identify the existing evidence on maternal health in urban areas, including the factors that influence maternal health outcomes, the interventions that have been successful in improving maternal health, and the gaps in the existing knowledge.
 3. Develop a study design: Based on the research question and the literature review, develop a study design that will enable you to collect and analyze data on maternal health in urban areas. This could include a quantitative survey, qualitative interviews, focus groups, or a combination of these methods.
 4. Define the sampling strategy: Determine the target population for the study, such as pregnant women living in urban areas, and develop a sampling strategy that will enable you to select a representative sample of this population.
 5. Develop data collection tools. Create data collection tools such as surveys, interview guides, and focus group guides to gather the data you need to answer your survey questions.
 6. Run data collection. Collect data from selected samples using the data acquisition tool developed in step 5.
 7. Analyse the data: analyze the collected data using appropriate statistical or qualitative analytical methods.
 8. Conclusion: Based on data analysis, we draw conclusions about the maternal health challenges faced by pregnant women in urban areas and identify interventions that are likely to be most effective in addressing these challenges.
 9. Communicate Insights: Communicate research findings to relevant stakeholders, including policymakers, healthcare providers, and members of the community, through reports, presentations, or other means.
- Implementation of the intervention: Implement interventions to improve the maternal health of pregnant women in urban areas based on the results of the study.

Overall, to develop methodologies to assess maternal health in urban pregnant women, ensure careful planning and implementation, and identify interventions that are relevant, feasible, and effective.

III. QUALITATIVE METHOD

A form of research approach called qualitative research uses non-numerical data to analyse and evaluate social phenomena. To develop a thorough understanding of human behaviour, attitudes, and experiences in a particular environment, qualitative research is frequently used. Qualitative research methods often involve gathering and interpreting data using methods such as interviews, focus groups, observation, and document analysis. These methodologies allow researchers to obtain insights into the views, attitudes, and values of individuals and communities, and to study the complexity and nuances of social phenomena. Through the analysis and interpretation of non-numerical data, qualitative research is a form of research approach that aims to explore and comprehend social phenomena. In-depth insight into human behaviour, attitudes, and experiences in each setting is frequently achieved through qualitative research. Using methods including interviews, focus groups, observation, and document analysis, qualitative research methods primarily include gathering and analyzing data. Using these techniques, researchers can investigate the subtleties and intricacies of social phenomena as well as the viewpoints, values, and beliefs of individuals and groups. For example, a researcher may want to understand why people choose to use public transportation instead of driving. In a qualitative survey, the researcher might conduct in-depth interviews with people who use public transportation and ask them to describe their experiences and the reasons why they chose this mode of transportation. This type of research can provide rich, detailed information that helps the researcher understand the motivations behind people's choices and can give insight into the challenges and benefits of using public transportation.



IV. CONVENIENCE SAMPLING

Convenience sampling is a non-probability sampling technique used in research where participants are chosen

based on their availability, accessibility, or willingness to participate in the study. This method involves selecting participants who are easy to reach or who are readily available to participate in the study, rather than randomly selecting individuals from the population of interest. Convenience sampling is commonly used in research studies where the focus is on collecting data quickly and cost-effectively. Examples of convenience sampling might include recruiting participants from a specific location, such as a university campus or a shopping mall, or using online surveys to gather responses from individuals who are willing to participate. While convenience sampling is an efficient way to collect data, it may not always provide a representative sample of the population being studied. Therefore, the findings of studies that use convenience sampling may not be generalizable to the larger population, and researchers should be cautious when interpreting and drawing conclusions from the results.

V. RESULT

Based on our research; we conducted interviews with 7 pregnant women using a convenience sampling technique. We selected participants based on their availability and willingness to participate based on their availability and willingness to participate in the study. We created an interview guide that covered various aspects related to pregnancy, including details about the pregnancy, family support, mental health, access to healthcare facilities, and other relevant factors.

We conducted in-depth interviews with each participant and recorded their responses for further analysis. The interviews allowed us to gather detailed information about the experiences of pregnant women in India and the challenges they faced during their pregnancies.

Our qualitative research approach enabled us to gain a deep understanding of the experiences of pregnant women in India. By analysing the data collected from the 7 interviews, we were able to draw conclusions about the factors that contribute to positive and negative pregnancy experiences for women in India. Based on our research, it is evident that pregnant women in hospitals and healthcare facilities in India face various challenges and issues, such as anemia and lack of facilities. Moreover, backward-section women face discrimination and are not treated properly during their pregnancy. Our findings also suggest that pregnant women face common problems during their pregnancy, such as headaches and other health issues. However, they felt that their symptoms were not taken seriously, and they were unsure of how to speak out for themselves. Nonetheless, some healthcare providers have helped them during their tough times, and their primary care physician was

instrumental in getting the treatment they required. Overall, our research highlights the need to improve healthcare facilities and address discrimination towards pregnant women in India.

Our findings suggest that access to healthcare facilities, social support, and mental health are crucial factors that impact the pregnancy experiences of women in India. We hope that our research can inform future efforts to improve maternal health outcomes and promote positive pregnancy experiences for women in India.

VI. ANALYSIS AND OBSERVATIONS

Based on the data collected through qualitative research using convenience sampling, some observations that one can make about the pregnancy experiences of pregnant women are:

1. Access to healthcare facilities plays a significant role in the overall pregnancy experience of women. The availability and quality of healthcare services can affect the physical and mental health of pregnant women, as well as their overall satisfaction with their pregnancy experience.
2. Social support from family and friends can also have a significant impact on pregnancy experiences. Women who have a strong support system tend to have better pregnancy experiences and are better equipped to handle the challenges that come with pregnancy.
3. Mental health is an important factor that affects the pregnancy experience. Women who experience mental health issues such as anxiety and depression may find it more challenging to cope with the physical and emotional demands of pregnancy.
4. Pregnant women, particularly those from marginalized communities, may face discrimination and bias from healthcare providers. This can affect their access to quality healthcare services and lead to negative pregnancy experiences.
5. Common health issues faced by pregnant women include anemia, headaches, and other health problems. Women may feel that their symptoms are not taken seriously or that they do not know who to turn to for help.
6. Primary care physicians can play a crucial role in ensuring that pregnant women receive the treatment and care they need. Healthcare providers who are sensitive to the needs of pregnant women and provide appropriate care can significantly improve the pregnancy experience of women.

Overall, qualitative research on pregnancy experiences can provide valuable insights into the factors that impact the physical and emotional well-being of pregnant women. It can help identify areas where improvements can be made to

ensure that women have positive and fulfilling pregnancy experiences.

VII. COMPARISON OF THIS STUDY WITH RURAL AREAS

Firstly, access to healthcare facilities and resources is often more limited in rural areas compared to urban areas. This can lead to delays in receiving necessary care, as well as challenges in accessing specialized services such as obstetric care. Women in rural areas may also have to travel longer distances to reach healthcare facilities, which can be a barrier to receiving timely and effective care.

Secondly, social support systems may differ between urban and rural areas. In urban areas, there may be greater availability of community support groups or other resources to provide emotional and practical support to pregnant women. In contrast, rural areas may have more tightly knit communities where family and friends can provide support, but there may be fewer formal resources available.

Thirdly, mental health has been identified as a key factor in maternal health experiences. The study on pregnant women in urban areas found that screening for mental health disorders was an important aspect of antenatal care, indicating a recognition of the importance of mental health in maternal health. However, it is unclear whether this is also the case in rural areas.

Lastly, socio-economic status may also play a role in maternal health experiences. Women in rural areas may be more likely to come from lower socio-economic backgrounds, which can impact their ability to access healthcare and other resources. This can also impact their ability to make decisions about their own health, as financial constraints may limit their options.

VIII. CONCLUSION

Maternal health is a major issue for pregnant women, especially those who live in metropolitan areas, according to the sampling data. Although pregnant women in metropolitan settings still confront a number of difficulties that may have an impact on their health and welfare, cities do offer improved access to medical services and resources. We have noted the maternal health-related issues that expectant mothers in urban areas encounter and have made recommendations for solutions. There are a variety of women, from those who are completely uninformed of how pregnancy affects mental health to those who are completely conscious of it. The degree of awareness among urban women also varies and it plays a great role in determining the health of the mother. Though

it has been seen that the education and awareness about how to breastfeed is known to many 16 women, still there are women who lack it. There has been an information deficit also which needs to be addressed and the government needs to focus on it so that correct medication and care is provided. The families of the women also play a major role in maternal health. It is generally seen that the families are always supportive and help the mother to the extent they can. The healthcare facility and support from doctors can be more optimized but the major change can be brought through information itself in the current scenario of our healthcare facility and the mothers are demanding it too. In conclusion, pregnant women in urban regions have a lot of concerns about maternal health. Governments can develop initiatives to increase access to healthcare, encourage healthy lives, and support mental health to address the issues they face. By implementing these actions, we can guarantee that expectant mothers in urban areas have access to the resources and assistance they need to ensure a successful pregnancy and delivery.

IX. LIMITATIONS

- Limited access to good healthcare: In many parts of India, pregnant women have difficulty getting the care they need because there aren't enough health facilities or skilled healthcare providers.
- Poorer women are at higher risk: Women from poorer communities are more likely to have problems during pregnancy and childbirth and to die from complications.
- Lack of education can be a barrier: Women who haven't had much schooling may not know about the importance of maternal health care or how to access it.
- Poor nutrition can cause problems: Women who don't get enough of the right nutrients during pregnancy are more likely to have premature babies or babies with low birth weight.
- Social and cultural factors can be a barrier: Some families and communities in India may have beliefs or traditions that prevent women from accessing the care they need during pregnancy and childbirth.
- Lack of data makes it hard to know what's happening: It's difficult to track progress in improving maternal health outcomes when there isn't enough data available.

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Visual Narratives in Kalki's Poetry: The Intersection of Art and Activism

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Abstract— A well-known poet and activist named Kalki has successfully bridged the gap between art and activism with her poems by using a distinctive blend of visual storytelling. The paper examines the visual components that Kalki uses in her poems as effective vehicles for expressing social and political ideas. It does this by delving into the rich tapestry of her works. This study examines the complex interplay between art and activism in Kalki's work, giving insight into the poetry's ability to spark social change through in-depth analyses of a few poems. The poems selected for analysis include: "She", "Piece by Piece", and "Don't tell that to me".

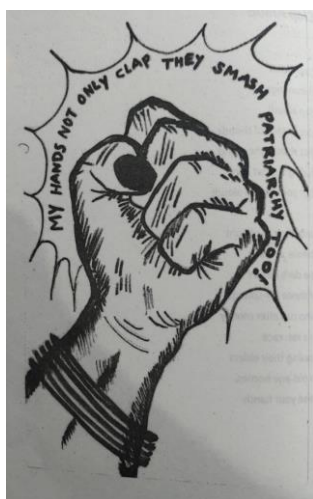
Keywords— Transgender Activism, Visual Narratives, Identity and Empowerment, Intersectionality in Poetry



I. INTRODUCTION

"My hands not only clap they smash patriarchy too."

- Kalki Subramaniam



The above picture from the book takes on a profound significance. It underscores the interconnectedness of transgender liberation and the broader struggle against patriarchal structures that perpetuate discrimination and inequality. By asserting agency and empowerment, it

encourages transgender individuals to challenge and dismantle these oppressive norms actively. This statement signifies solidarity with the transgender community, emphasising that support goes beyond mere words to tangible actions. It encapsulates the spirit of resistance and determination to confront societal expectations that marginalise transgender individuals. Ultimately, it calls for a more inclusive and equitable society where all gender identities are respected, protected, and empowered to thrive. The mention of clapping signifies solidarity with the transgender community and their struggles.

Kalki, a prominent contemporary poet and activist, has gained recognition for their ability to craft poems that are not only aesthetically pleasing but also politically charged. The book "We Are Not the Others" uniquely portrays the triumphs, aspirations, and difficulties faced by the transgender population in India. This paper explores the visual narratives within Kalki's poetry, highlighting their work's seamless fusion of art and activism. By analysing specific poems, we aim to uncover how Kalki employs visual elements to convey their social and political messages.

II. THE AESTHETICS OF KALKI'S POETRY

In Kalki's poetry, words transcend their usual role to become colourful landscapes painted with feelings, ideas, and social consciousness. This mesmerising union of aesthetics and activism is what makes her work so captivating. What distinguishes Kalki as a poet-activist inside the thread of their rhymes is the words themselves and how they are skillfully woven into visual stories. This distinctive fusion of literary skill and visual storytelling is a channel for conveying ideas that strike a chord in the reader's mind.

Similes and Metaphors: Kalki often uses similes and metaphors drawn from the realm of art, painting, and visual culture to evoke powerful emotions and insights in their readers. Their poetic canvas is painted with words that transcend the boundaries of traditional literary forms, creating a tapestry of visual and emotional experiences.

Concrete Imagery: The poet employs concrete, sensory-rich imagery to create mental pictures that stay with the audience, making the issues they address more relatable. Kalki's words can transport readers to the heart of the narratives they construct, enabling a profound engagement with the subjects of their activism.

Synesthesia: Kalki's poetry often triggers synesthetic experiences by intertwining sensory perceptions, such as blending colours with emotions or tastes with sounds. This synesthetic approach fosters a unique, multisensory engagement with their work, enriching the reader's understanding of the socio-political themes at its core.

Symbolism: Kalki frequently employs symbols and allegorical imagery with deeper socio-political connotations, enabling readers to connect with broader societal issues.

III. THE INTERSECTION OF ART AND ACTIVISM IN KALKI'S POETRY

The title of the book "We Are Not Others" holds profound significance in the context of transgender activism. It encapsulates the essence of the struggle for transgender rights, recognition, and acceptance while challenging societal norms and prejudices. The title encourages people to see transgender individuals as human beings with their own experiences, emotions, and struggles. It promotes empathy and fosters understanding by highlighting the common humanity all share. In the realm of activism, the title serves as a rallying cry for transgender rights. It calls for equal treatment under the law, access to healthcare, protection from discrimination, and the right to live authentically. It demands that transgender individuals be afforded the same rights and opportunities as anyone else.

The poem "She" sheds light on the difficulties transgender people encounter in their search for freedom, acceptance, and a respectable life. It depicts the fight for financial survival, the value of self-affirmation, and freedom of expression. It is a potent reminder of the need for society to recognise, accept, and support transgender people.

Visual Imagery: The poem opens with vivid visual imagery describing the transgender woman's appearance. The reference to her "turmeric face" and the "crimson red Kungumam" on her forehead creates a striking picture, symbolising her identity and individuality. This imagery can be seen as a celebration of her gender expression and identity, highlighting the uniqueness of transgender individuals.

The Street Performance: The act of the transgender woman clapping, walking from car to car, tapping on the glass, and seeking monetary support from passers-by can be interpreted as a commentary on the economic challenges faced by many transgender individuals. Often, transgender individuals are marginalised in the job market, which can lead them to engage in street performances or sex work as a means of survival.

The Symbolism of Freedom: The lines, "They were all grim and caged, and trapped in their pasts and uncertain futures, she was the only one free and present," suggest a stark contrast between the transgender woman and the occupants of the cars. This juxtaposition can be seen as an allegory for the constraints and prejudices faced by transgender individuals in society. The transgender woman, despite her economic struggles, represents a form of freedom, authenticity, and presence that others may lack due to societal expectations and discrimination. The "rustling green saree" worn by the transgender woman symbolises her identity and femininity. Clothing choices can be significant symbols of gender expression and cultural identity, particularly for transgender individuals who may face societal expectations and stereotypes.

Clapping for Herself: The poem ends with the transgender woman clapping for herself, symbolising self-empowerment and resilience. This act can be seen as a statement of defiance against a society that often marginalises transgender individuals. It underscores the importance of self-acceptance and self-celebration in the face of adversity. It might be interpreted as a potent sign of self-acceptance and self-celebration. It emphasizes the value of resilience and self-affirmation in the face of difficulty.

The poem "Piece by Piece" can be analysed particularly concerning gender identity and the journey of self-discovery and self-acceptance. The poem reflects the journey of a transgender individual. The poem opens with a

clear statement: "I am not a woman by birth." This line immediately addresses the issue of gender identity. The speaker acknowledges that they were assigned a gender at birth that did not align with their true identity. This is a common experience for many transgender individuals who may not identify with the gender they were assigned at birth. The metaphor of a "shattered Rubik's cube" symbolises the complexity and fragmentation of their identity. The act of "collecting all of me" symbolises the process of coming to terms with oneself. LGBTQIA+ people often go through a process of self-discovery and acceptance as they gather the several aspects of their identity, including their body, mind, and spirit. The line "she wrote her own life script" highlights the agency and self-empowerment of the speaker. LGBTQIA+ individuals often forge their own paths, embracing their true identities and creating their own narratives in a world that may not fully understand or accept them. In an interview with Justice News, Kalki writes about this poem,

"Through this poem, I want to acknowledge the struggles of young queer persons around the world and inspire them towards hope and change."

In these last two lines,

"Farewell to the boy who was She,
Welcome to the joy for all new Me.."

Here, the speaker bids farewell to the identity imposed upon them and welcomes the authentic self, which brings them joy and fulfilment. It beautifully encapsulates the essence of self-acceptance and the journey toward embracing one's true gender identity within the context of LGBTQIA+ experiences, particularly in the case of transgender individuals. These lines convey a sense of liberation, self-affirmation, and celebrating one's genuine identity.

The poem "Don't Tell That to Me" is an expressive representation of the experiences, feelings, and frustrations transgender people encounter when dealing with societal expectations, prejudices, and intrusive questions. It reveals the intense resentment caused by being assessed and classified based on outward appearances, whether one is accused of not seeming "transgender enough" or of being "brave" for living honestly. The poem eloquently draws attention to the scrutiny of voice and gender expression and the pressures put on transgender people to adhere to rigidly prescribed ideals. Additionally, it emphasises the need for respectful understanding by delving into the unpleasantness of dealing with intrusive and insensitive queries about one's personal history and family life. In the end, the poem challenges cultural conventions that marginalise or objectify transgender people by asserting the universal fact that they, too, are human beings deserving of dignity and equality.

The repeated phrase "I am tired of you" in the poem represents a sense of exhaustion and frustration that the speaker feels towards the societal expectations, judgments, and inquiries directed at them as transgender individuals. It encapsulates the emotional toll of constantly navigating and responding to others' perceptions and assumptions about their identity and experiences. It conveys a yearning for understanding, respect, and the freedom to exist authentically without constantly defending or explaining one's identity. The poem's concluding lines, "I am like you / I am Human too," serve as a powerful conclusion, reinforcing the idea that the speaker's transgender identity should not define them or limit their humanity. Instead, they assert their right to be treated as an equal and to be seen as a human deserving of empathy, respect, and dignity. These lines underscore the universal theme of the poem, which is the call for understanding, acceptance, and equality for transgender individuals within the broader framework of shared human experiences.

An effective link between the worlds of art and advocacy is made possible by Kalki's clever incorporation of visual narrative into her poems. This unique blending of artistic expression and social messaging captures the audience's attention. It provides a simple and powerful way to explain complex social and political ideas to a larger audience. Moreover, Kalki's approach can inspire future poets and activists. It acts as a torchbearer, illuminating the untapped potential of visual storytelling in art and advocacy. Aspiring artists and activists can learn from Kalki's craft, recognising that words alone need not bear the burden of conveying powerful messages. Visual narratives can be harnessed to enrich and amplify the impact of their work, allowing their creativity to catalyze social transformation.

IV. CONCLUSION

Kalki's poetry is not confined to ink and paper; it transcends the page to create an immersive experience for readers. It beckons readers to step into a world where words take on the colours of revolution, the shapes of resistance, and the textures of empathy. The artist-activist within Kalki paints vivid scenes of societal change and challenges, inviting readers to inhabit these landscapes, to feel the emotions that saturate them, and to contemplate the profound questions they raise. In the poetry of Kalki, we witness the powerful convergence of art and activism through visual narratives. Their work serves as a testament to the capacity of poetry to challenge societal norms, convey messages of change, and inspire collective action.

In her Author's Notes to the collection, Kalki writes:

"Poetry and art give a richness to my life. They give beauty, strength and hope. They heal. I

couldn't have survived my tormenting teenage years without them.”

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Manifestation of female subjugation and sexual exploitation: An analytical study of Maya Angelou's *I Know Why the Caged Bird Sings*

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Abstract— The study underscores the challenges faced by racial subalterns in America, with Maya Angelou's renowned autobiography, *I Know Why the Caged Bird Sings*, providing detailed insights into the hardships endured by this community. Born during the Jim Crow Laws Era, Maya faced severe racial segregation, particularly evident in the racial animosities prevailing in Stamps, Arkansas, between Americans and subalterns (Blacks). Maya became a victim of patriarchal oppression, a consequence of her status as a subaltern and African American in a society predominantly controlled by men. The subjugation experienced by subaltern women restricted their freedom to pursue their dreams, subjecting them to domination by their counterparts. The shared inferior and marginalized status of African Americans in society serves as a thematic backdrop. Maya, however, transcended these challenges, breaking the metaphorical glass ceiling to become the voice of her racial subaltern community. Notably, she achieved the historic milestone of becoming the first subaltern woman to ascend to a position of prominence.



Keywords— Racial subaltern, Racial segregation, Female subjugation, Racism, sexual exploitation

I. INTRODUCTION

Maya Angelou's acclaimed autobiography, *I Know Why the Caged Bird Sings*, stands as a poignant and powerful narrative that delves into the depths of the female experience, particularly highlighting the manifestation of female subjugation and sexual exploitation. As a seminal work in American literature, Angelou's autobiographical masterpiece provides a profound exploration of the multifaceted challenges faced by women, particularly women of color, during a pivotal period in American history. Set against the backdrop of the Jim Crow Laws Era, Angelou's narrative unveils the harsh realities of racial and gender-based oppression. The study aims to dissect the nuanced layers of female subjugation and sexual exploitation embedded within the text, shedding light on the intricate intersections of race, gender, and power dynamics. The historical context of the Jim Crow Laws Era serves as a crucial framework for understanding the pervasive societal norms that subjected women, especially African American

women, to systemic discrimination and exploitation. Angelou's personal experiences, intricately woven into the fabric of her narrative, become a lens through which we can analyze the broader challenges faced by women navigating a landscape shaped by patriarchal dominance and racial hierarchies.

This analytical study seeks to unravel the complex threads of Angelou's narrative, exploring how female subjugation and sexual exploitation manifest and intertwine within the broader context of societal structures. By engaging with the text at a deeper level, we aim to gain insights into the resilience and strength exhibited by women in the face of adversity, as well as the lasting impact of such experiences on individual and collective identity. The first impulse in post-colonial struggles is to retrieve their history and then posit it against the dominant history of Europeans. Here comes the Subaltern studies group which was led by Ranjit Guha in the 1980s, for what they argue within the context of India is that even after the independence Indian

historiography is mainly known as mainstream historiography, which tells the stories of bourgeois classes and still does not account for the subaltern histories. "These histories elaborate on silenced people, vote-less people, and people who might be outside the caste that does not belong to dominant classes". (Bhagwat and Arekar 38)

"Guha's thought of politics in terms of subaltern may not comprise an autonomous domain, as it is not originated from privileged politics nor did its existence depend on the latter. Subordination within its various forms has always been the fundamental focus for subaltern studies". (Biswas 200-205)

Female subjugation is one of the topics, which has been in discussion for many years. Females are subjugated because of their gender. They are dominated by the opposite gender, which is male. According to Oxford Dictionary, subjugate means "to gain control over someone or something". The issue of women being under domination was highlighted when women felt the urge to come forward for their basic rights, because of legal privilege of specific sex was being turned down. Opportunities were denied to women just because they were females, and were reserved for men just because they were men. Patriarchy by definition is the domination of the male gender in society. In both public and private sectors, masculine roles oppress female practices. In a family where patriarchy rules, the control remains under the authority of males. Patriarchy in society upholds the dependence of women. They do not let women develop a sense of independence. Women are deprived of their basic rights, which limits their mobility and freedom. Suppressed women's voice gives the image of a stereotype running in society that women are subjected to a lower position. Society runs with the thought that household work is reserved for women and discrimination is a legal practice as women are subordinate. Subordination keeps women on the edge of society by the notion that women are inferior and men are more powerful. They are stripped of their voice and are treated the way others are treated from different demographics.

After going through so much degradation, females decided to raise their voices and fight for their equal place in society. During their quest for equality and identity as independent individuals, the term feminism emerged. 'Feminism' is generally defined as a response to the suppression of women. Oppression of women may include inequality in job opportunities, job salaries, and in many other fields. "Feminists fight for equality to eliminate the difference between men and women. To bring equality, they make an effort to put stoppage over the advocating words being used in our language, like mailman over mailperson. "Feminists are struggling hard to bring women into the public scenario, by demanding jobs in the political sector,

better healthcare for women, leadership positions in churches, and many more fields". (Ranjan, 2019) In the late nineteenth century, the women's movement came into effect with consciousness of feminism waves. The characterization of four waves of feminism originated on the justification that females will be treated equally socially and politically.

The first wave of feminism denotes women's suffrage and their right to vote. The first wave of feminism was introduced in the 19th and early 20th centuries. Women in the West fought for their acknowledgment of work in the same field as men. They fought for education for women. Equal rights were the main reason for the first wave to be formed. Subaltern (Black) women in America were fighting for both, equal rights and recognition. Though they also contributed to feminist movements, they were hardly given any attention. Sojourner Truth, a women's rights activist, influenced Subaltern women to fight for their rights through her speeches. Gerda Lerner has recorded in her book that "Subaltern women had a lot of potential to fight for them to bring change in the society for equality. In the case of Subaltern women, the colour of men was given rights, but the colour of women was kept deprived of their rights. This notion of mindset made the colour of men superior to the colour of women, which was disappointing to see". (Lerner 5-14)

The second wave of feminism covered important issues faced by women such as pay equality, reproductive rights, female sexuality, and domestic violence. This wave was influenced after the Second World War when women were expected to lead their normal lives as subjugated housewives. Women refused to continue the roles of wives and this led to the second wave of feminism. Through this wave, feminists also brought up the matter of gender equality. "Considering the status of women of colour, it was still under the shade, and they were left out from the agenda because the wave was being led by American women. Subaltern women were fighting their own battle of racism as well as gender equality". (Sultana 1-18) The third wave of feminism was directed towards celebrating differences among race, class, and sexual orientations. This wave highlights its fight against pornography. Sexual activity had become instigation towards violence. Women wanted prostitution to come to an end. They also fought against abortion laws and birth control. Women defended the opinion of having been making choices on their bodies. The fourth wave of feminism, based on viral campaigns, protests, and movements supports feminism. "The movement like #MeToo, which went viral on the internet and encouraged women to speak up about the sexual exploitation. The four waves of feminism are to eliminate inequality among men and women. Waves were established to let women know their potential and stand

up for their rights against the odds". (Murphy 1-3)

Feminism is influenced by the factor of race. Racism plays a big role in subjugating women of colour. For many years, in the United States of America, Subalterns (Black) faced heavy rejection from the Whites and felt oppressed and subjugated. They did not only keep themselves in a position of repression but also suffered the loss of identity. If we generally look into the whole scenario women are marginalized all over the world but if we specifically discuss "Subaltern (Black) women they are profoundly affected by the marginalization". (Crawley 172-184) Things happening in society are perceived differently by African-American women and American women. For example; African-American women may react to racist issues as well as sexist issues, whereas American women will only react to sexist issues. So, African-American women face the double attack of racism as well as sexism in comparison to American women. The latter was the reason African-American women wanted to commence their movement. Women of the nineteenth century like Maria Stewart, Anna Julia Cooper, and Sojourner Truth took upon the challenge to speak against slavery to support African-American women. They became the activist to ignite the fight for anti-racism and anti-sexist movement. This thought further took the name of Black Feminism. "Black feminism is the term that exists beside the term feminism. This term has been taken with the notion because African-American women were subjected to oppressive lifestyle". (Simen 234-257) The term originated with the philosophical idea that African-American females' life does not depend on someone else's lives, rather she lives for her existence as a human. The subjugation of African-American women dates back to the time when they were forced into slavery without a choice. After freedom from slavery, they were expected to work as domestics at home taking care of family and doing chores. Even after voting for their rights, their social status was still pushed to the lowest grounds in society. African-American women did not agree with the civil rights movement and feminist movement in the 1960s and 1970s because they still felt the limitations on their rights. "Civil rights movement mainly focused on fighting for oppression faced by African American men. So, African American women wanted this movement to also bring forward the subjugation being faced by them". (Sunday and Ekpo 41-53) Through second-wave feminism, women wanted to exhibit the connectivity of racism and female subjugation in society. African-American men dominated the power, whereas African-American women were left to torment the oppression.

II. MANIFESTATION OF FEMALE SUBJUGATION AND SEXUAL EXPLOITATION

While the slave system entrenched racism, this ideology took on a value that was specific to an institutionalized racial system referring to subalterns living in America. As a result, the destruction of the plantation slave systems, and the oppression of subaltern women which had been justified on a racial basis, endured in various institutional forms. The political and social system that was brought by the American invaders with them from European Homelands included sexism, which had a significant influence on the condition of enslaved subaltern women. Before, the trade in slavery focused more on the subaltern men because they had more value than the subaltern women. Later because of scarcity of the slave workers, subaltern women were forced to have sexual relationships to produce new workers. The concept had been created and internalized that people of colour were inferior to Americans and suffered merited oppression as a result of their race, rather than the slave structures that typified an American system. As a result, even in the absence of slavery, the permanence of their colour would result in the perpetuation of enslavement. African-American females have suffered the double backlash as the victims, facing racial discrimination by whites and sexual stigmatization by their counterparts. According to Spivak, "third-world women are segregated doubly. They are kept apart. They are oppressed both by their males and by the American superior class. They are deemed inferior not only because of their gender but also because of their class and caste. The category of subaltern women also falls under subalternity, as they also did not have the power to speak for themselves, and were constantly oppressed by the superior class and their counterparts". (Spivak, 66-111) The subjugation continues over the subaltern women which affects their fundamental political power and social, economic, and cultural structures. The predominance of racism in the American political system was evident with the loss of control, and status became clear as it was the fundamental and distinguished element of the system. The analyses of the prospects of association among subaltern women and American women, who differ in terms of power holders, have been stated through cultural issues. It is a typical occurrence for subaltern women in the United States. Bell Hooks says, "To both parties, I expressed my belief that the fight against racism and sexism were inextricably linked and that to separate them would be to ignore a fundamental truth of our existence: gender or race both are unchangeable aspects of our identity". (Hooks 1984) Subaltern women unlike American women or subaltern men have their unique universe and experiences. They battle not just white patriarchy and racism by American women, but also face internalized sexism by subaltern men. In America, being recognized by colour and as a female means facing three

forms of oppression for example racism, classicism, and sexism. Subaltern women who are subjugated and under oppression must begin their fight for uniqueness and recognition of their status, which generates the protest against injustice. Subaltern women fought for an antislavery society, which encouraged them to raise their voices. The feminist movement in America was born as a result of this. The main intention of the work is to highlight feminism regarding women of colour and the oppression undergone by subaltern women.

the characters of Momma and Maya in an autobiography are the womenempowering characters in the community divided on the racial basis and the society where women are dominated. In this way, we see in one of a few occasions in an autobiography when comedy (and occasionally hilarity) comes over and, like with the time Maya can't stop laughing in church, it's because of something Bailey says to her. Maya's brother Bailey says

"I laughed because, except that she was white, the big movie star looked just likemy mother and it was funny to think of the white folks not knowing that". (Angelou,

1997, p. 118-119)

Her brother was one of her childhood's greatest sources of amusement and his only trusted companion and it was especially amusing that day because Bailey was amazed to see their mother's likeness to an American actress. Maya found it amusing that "white folks" might be "unaware" of something as stunning as a subaltern lady looking as nice as a popular female American actress. Maya often uses humour and internal monologue to break free from the way, other people see her and her colour specification skin tone and perceive things in an entirely different light; in this particular instance, the realization isn't so much that a subaltern woman can be beautiful, as it is that American people either don't know or won't acknowledge it. To put it another way, Maya had found how American people's hubris can blind them and leave them vulnerable. This incident in an autobiography tells us about how beautiful must Maya and Bailey's mother be, but they were too naive to compare their mother to an American actress rather than appreciating her beauty. In *Phenomenal Woman*, Maya explores her mental health in the poem's lines by saying that she is not adorable and not like some supermodels. She claimed that she was an over-sized subaltern woman with curls. She had an idea of beauty in her mind that was only related to white colour, rosy cheeks, yellow hair, and blue eyes. That is why she claims that pretty women are curious about their secrets, such as the fact she is not as attractive as they are, although when she reveals the truth, they assume she is lying. These phrases also demonstrate how white society views her as ugly and

unattractive due to her colour.

Everyone in Momma's store was listening to the radio. The news was about one of the accomplished subaltern boxers, Joe Louis, who appeared to be on the verge of losing the heavyweight championship. By comparing Louis's failure to the horrific circumstances, subaltern people with no choice had to endure the problems in the segregated South, and Angelou depicts the agony of yet another loss for subaltern society. Repression, assault, rape, lashing, the pursuits of slaves, and the mistreatment of subaltern servants are all evoked here, as is the ferocity of Louis's boxing defeat. According to Angelou, Louis's loss is a major setback for "her race". It is another form of spiritual violence and invalidation. In an autobiography, Angelou has stated the fact that how she would be racially humiliated at any time, even at a happy occasion like her eighth-grade graduation ceremony from the college, in another deftly written and highly amusing paragraph that flips societal beliefs about specific color (black) and gender on their heads. Mr. Donleavy, an American Arkansas speaker, pushes subaltern students to admire Jesse Owens and Joe Louis. Jesse Owens was a celebrated Olympic runner who brought laurels to a country like America where he had to fight for his rights. Jesse Owens was not given much respect regarding his achievements in the sports field. Being a subaltern runner, he had to follow Jim Crow Laws, which included eating at a black restaurant and staying at hotels made for African Americans. He had to continue doing this even when he was traveling with his American teammates. During his career, he had to face lots of discrimination and had to work extra to deal with his payments because he was denied any

access to scholarships. Jesse Owens used his fame to protest against racial discrimination. Joe Louis was a subaltern African-American boxer known for acclaiming the world heavyweight championship. Achieving this prestigious title brought him recognition in the African-American community as well as in America. After this observation, the African-American society thought this would give them an equal opportunity. It is disappointing to say that the title did not change the American consciousness. There was a fear of subaltern supremacy. Mr. Edward Donleavy was an American speaker in an autobiography who was extremely biased toward subaltern students studying in the school. He was invited to the eighth-graders graduation ceremony, where he made a patronizing speech. He made a speech about fewer opportunities for subalterns in the racist community. He gave biased examples to the students according to their skin colour. He told the subaltern students that they could only be good athletes like Jesse Owens and Joe Louis, whereas encouraged American students to follow the path of Galileo

and Madame Curie. The saddest part of their life experience of Maya is that the subaltern girls were strongly denied. They weren't given any importance and were felt left out. This made Maya infuriated because subaltern girls weren't given any examples or advice. Mr. Edward Donleavy thought that subalterns did not have any future scope. This showed the suppression and ignorance towards the subaltern women at that time.

Maya Angelou, a female subaltern writer, and activist, became the voice of the subalterns and voiceless people, especially the subjugated women of colour. Whereas Maya highlighted the theme of racial segregation, she also focused on oppression which was heavily in practice at that time in her autobiography. According to Beauvoir, "Males have developed the societal concept of female inferiority, as she puts it: "one is not born, but rather becomes a woman" (Beauvoir 282). Feminists believe that women should reject their roles as wives and mothers as never-ending responsibilities to write creatively; this is a viewpoint shared by Woolf in her novel *A Room of One's Own*. Further Woolf, "one of the famous feminists and a proponent of female oppression, believes that all advancement and enjoyment belong to males, but all domestic labour, mental responsibilities, child bearing, housework, and social oppression belong to women". (Woolf 2004)

In *I Know Why the Caged Bird Sings*, the author illustrates the impact of sexism on black women's social position. Maya was motivated to create an autobiography on respective societal issues as a result of her experience. This autobiography explores how sex and gender shape identity and experience. Maya understands that being a female has its drawbacks and occasionally wishes she had been a male. Because the heroes and protagonists in the stories she read were mostly men and boys. She felt that a hero must be a man. She says the issue of the male hero being a protagonist of the film and earning more in comparison to a female co-star still exists. The question here arises whether is it justifiable for males to earn more than females whereas females also give an equal percentage of hard work in the movies. Maya is also pressured to be female and pretty, and for most of her youth, she has been plagued by her own "ugliness." In the film world, the subaltern women are given violent characters and are expected to even go nude. We can still sense the colourism and stereotypes running around subaltern female characters. In an autobiography, *I Know Why the Caged Bird Sings*, Maya is a character shown as a confident girl but at the same time she is also shown as a girl with insecurities. Referring to the "ugliness" word used by Maya shows how insecure she feels about her skin tone.

III. CONCLUSION

Maya Angelou through various life experiences has very well recorded scathing incidents in her autobiography *I Know the Caged Bird Sings*. The researcher has discussed all the incidents in detail and also related them to the subjugation being faced by today's subaltern women. The incidents discussed are based on biases and patriarchal domination. Women are racially and sexually subjugated. Women are taken to be inferior subalterns and their human rights are curtailed by their counterparts as well as Americans. Females are given fewer opportunities than men, with the notion that they are only eligible to work domestically and are not eligible for white-collar jobs. In this memoir, Momma (Maya's grandmother) is shown as a powerful woman but submissive at the same time. To be noted, she wanted to be a rebel, but she chose to be patient because she was very well aware of the circumstances a racial subaltern would have to endure. On the other hand, Maya Angelou chose to be a rebel and speak against female subjugation. To, she is memorized as one of the female rights activists and eminent feminists. She became the voice of the racial subaltern women who were being unheard by society.

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A Sojourn into the Afghani Customs and Beliefs through the Lens of Religiosity in Nadiya Hashimi's '*The Pearl That Broke its Shell*'

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Abstract— Afghanistan, an Islamic country, has always been counted as the most barbaric abode for women. As per the news that has been taking round, the life of these women is filled with battles, restrictions and social discriminations. They are compelled to accept everything in the name of religion and are even denied from receiving the fundamental rights. The Afghan society is overpowered by men who call themselves religious and yet refuse to follow the guidelines mentioned in the holy text. Religion is a way of life which chalks down certain norms and demarcations for men as well as women, to abide by those, in order to have a tangle free peaceful society for every individual to thrive in. The holy Quran clearly mentions equality for women. The Lord says: ***"I never fail to reward any worker among you for any work you do, be you male or female - you are equal to one another."*** ([Our'an, 3: 195](#)). The Government of the state has imposed certain laws which brutally restrict its women from enjoying certain liberties. Demolition of their fundamental rights has not only made them weak, marginalized and subjugated but also left them bereft of their basic right to live like a human being. Under decades of war, the Taliban regime has been yielding the most oppressive lives for Afghan women. The very common Purdah custom, escorting of men, forced polygamy and gender segregation has become the staunch and hardcore rules for these women. The present study brings to the fore the many times pictured tumultuous predicament of women in Afghan society and puts it to examine how despite the age old ragged customs and rigid norms that has wreaked havoc on their status; these iron willed women have put up a brave face to fight against the injustices and restrictions piled on them by the radicalized men and striven to rise out of the debris. Nadiya Hashimi's '*The Pearl That Broke Its Shell*' not only defines a woman's place in the face of violence but also highlights the resolution of this subjugated sect to liberate them from the tightened fist.



Keywords— Restrictions, patriarchy, subjugation, hardcore rules, havoc, liberate, restrictions, radicalized, fist

'My fate was sealed in blood on the day of my birth.'
([Hashimi, When the Moon is Low](#))

On the world map, Afghanistan is a landlocked country located at the crossroads of Central Asia and South Asia ([wikipedia](#)). It is popularly referred to as the graveyard of empires as the land has not only been home to various staunch peoples, historically, but has also witnessed numerous bloody military campaigns. Afghanistan has

been dominated by extensive war fares since the late 1970's and the Islamic Fundamentalist Taliban has overpowered most of the nation since 1996. Ever since the takeover, the condition of the women has been really appalling and threatening. They have been entirely excluded from public office and judiciary, are compelled to a strict dress code and are not permitted to travel without a spouse or a family member. Consequently, they

have been fettered in their homes and are denied access to every basic need. In such a dire situation, health facility and education are beyond imagination. Here I would like to share my personal experience. Recently I happened to watch an OTT series 'The Freelancer' which dealt with the life of women somewhat similar to the ones I had read in the novel. The rigidity of the social norms, the stringent rules for not just women but every individual filled my heart with a strange fright and hatred for those men who, in the name of religion, convert the precious lives created by God into hell. These people seem to be living like Zombies awaiting their doom. Who has given them the right to be so anarchaic? God cannot be so cruel and blood thirsty.

Nadia Hashimi is an Afghan-American writer who made her debut in the literary arena with the novel 'The Pearl That Broke its Shell' in 2014. Her other works are *When the Moon is Low* (2015) and *A House without Windows* (2016). Through her writings, she conveys the culture of Afghan people, especially women, and their restrictions concerning gender discriminations. Her novels are actually recorded as a document of a rare combination of the cultural flavor and emotional relevance of the life lived by the females of Afghanistan. They implicate the authors' personal observation and the life that she herself noticed being its native. Hashimi has stated in an interview with [Kimmery Martin](#) that, "*The Afghan culture has always been part of my daily life. Being of Afghan descent has also kept me keenly interested in current events in the country and the evolving situation for women and girls*" ([Web](#)). The scary and threatening narrative 'The Pearl that Broke its Shell' exhibits the desperation and fear of these thwarted women and the disconsolate yearnings to have their woes voiced in a bid to seek redemption and salvation from the gory life. It is a story of two women based in Afghanistan, living a decade apart from each other and yet linked by fortune. The novel's format entwines the protagonist's events happening in the present with that of her late grand aunt Shekiba's from the 1890s. It deals with the contemporary storyline of 'Bacha posh' and the struggles associated with their masqueraded life. The novel deeply explores the dangers and anxieties of a woman in an extremely patriarchal society. It also depicts motherhood as the sole solace for the oppressed women of the traditional Afghan society. As the story unfolds; we find Rahima, Shekiba, and Raisa representing contrasting modes of womanhood. Female empowerment, with the passage of time, has consistently enhanced in certain countries whilst in Afghanistan, it seems, it has halted for these women.

Subordination is an act of placing someone at a lower position or rank and with this comes the feeling of

impuissance or powerlessness, and when this word is specifically tagged with a woman; it leaps ahead in its basis meaning and pushes the whole community into an inferior position. Such a situation is conveniently possible in a male dominating society as it grants its men the authority of controlling women by exhibiting physical strength. *The Pearl that Broke its Shell* mentions many such instances where the women are forcibly side-lined and snubbed. Nadia, as an educated and sensitive person, has successfully pictured the helplessness and desperation of these caged women, who, if given voice, could have brought miraculous positive change in their lives. Balancing her rational mind with the irrational Hashimi says in an interview to [Martin](#):

"Afghan culture is rife with superstitious beliefs.....I know there's no science to it, but it's one of those well-it-doesn't-hurt practices. That's how I balance my medical training with these practices. I'm fine with any "rabbit's foot" that doesn't cause injury". The novel, based on extensive study, dwells on women's acquiescence rampantly prevalent in Afghanistan. Fearing the adverse situation she adds, **"When it comes to the women imprisoned in Afghanistan, truth is stranger than fiction".**

The nation, which was once a peaceful and serene haven, has been plagued by conflict for more than four decades now. But the women of today's Afghanistan are in no mood to surrender to the atrocities and bullying in the name of Heavenly order as they have miraculously learnt to endure adversity and face an immeasurable challenge to shape their destinies and establish a place for them in the society to which they belong. *The Pearl that Broke Its Shell* narrates a poignant tale of the lives of women who are scorned and ostracized in the patriarchal society of Afghanistan. It is an interesting and captivating story of two young women, Rahima and Shekiba, who are compelled to disguise themselves as males in order to conceal their identity and survive in an anti-feminist society. The author has woven the story in a manner that throughout the novel the reader experiences a pendulum shift of plot which coils the two women together to create an enchanting yet terrifying tale. It is a superbly written story, about women who live in a totalitarian culture, with an engrossing theme and realistically dynamic characters. Ultimately, it is a dingy den where survival demands patiently planned action and its execution with utmost caution, for any careless act might put them on the throngs of death. It is highly astounding how such an adverse situation propels the delicate appearing fragile women to transform into a perennial ticking, life threatening time bombs. According to Simon de Beauvoir, **'One is not born, but becomes a woman'** ([web](#)). Here 'woman' resonates

with the Indian Goddess Durga, who took to arms after incessant enormity. This statement reverberates loud flagging the stark question of women identity. In her argument, Simon asserts unequivocally that the identities of women are greatly influenced by the social and cultural cult.

The novel presents two common trends frequented in Afghanistan towards women oppression. One is the concern about her fate of being married off to a man that would certainly mistreat her, and the other is her family's rejection of her if she has a physical defect. The situation raises several questions and compels the readers to deeply ponder over their pathetic condition, not writ by God but by a handful of misogynist men, who articulate a situation according to their convenience. They, it seems, have definitely misinterpreted the Holy Text; otherwise they wouldn't have dared to consider ruthlessness as their birth right. A question that prominently arises here is that, this male dominance and women subjugation; is it restricted to the radicalized Islamic States only? Or in the entire world where ever men live, arbitrary towards women is evidently rampant? A pattern which has been consistently observed, since a decade or more, sums up that every society, no matter which country, has quite comfortably and shamelessly chosen to control its women and snub them. Their dominating persona and over shadowing aura, is hated by every anti-feminist. The statement, the Pearl that broke its Shell, appears synonymous to the plight of every strong willed woman who has hatched out of her shell and created a dent into the social fabric through her sturdy presence. It's an irony that every successful woman has a tale of exploitation to her credit; awarded by the authoritative men of the society she belongs to. The statement by Letty Cottin Pogrebin, **'When men are oppressed, it's a tragedy. When women are oppressed, it's tradition'** ([web](#)) resounds loud and clear.

The novel 'The Pearl That Broke its Shell' encapsulates the story of two Afghan women who grew up a century apart but the acerbity is that despite a cosmic space; nothing has changed for the two female protagonists; Shekiba and Rahima. One plot is set in the early 20th century, which tells the story of Shekiba, who becomes a pariah, an outcast, after suffering a disfiguring accident as a young girl. This justifies the condition that the girls are disowned by the family when bodily disfigured out of certain known fears. The second plot takes place in 2007 when the Taliban exerted enormous influence over the lives of women, though they were not in power. The two stories, despite the long hiatus, represent acute similarities pertaining to the stature of Afghan women. Shakiba is a contemporary girl in post-Taliban Afghanistan, who after being orphaned by the epidemic of Cholera, transmutes

herself into a boy, an appearance which was disapproved by her own people and the society, **'A girl by herself! What dishonor this could bring to their family'** ([Simran Bhatiya. P.3](#)). She struggled every inch for survival before finally being handed over to Azizullah, by her uncle, to pay for her debt. The sojourn of her life is tough; she toils as a servant until she is presented to the king Habibulah as a guard of the Harem where she becomes Shekib, a manly figure. Shekiba fits into the palace life, ignoring rude treatment from the women of the Harem. She proves herself useful and continues to live a slaved life until charged with treachery and inhumanly stoned to death.

Rahima, the novel's protagonist, is an Afghani girl from a small town situated some distance away from Kabul. Compared to her great-great grandmother Shekiba, her life is slightly improved by the meager education she could procure. As usual, her life too is marked by abuse and resilience. She is the daughter of the opium-addicted soldier Arif and his wife Raisa. Rahima grows up with her four sisters. She, being the middle one, is the boldest. Unfortunately, she and her sisters could not continue with their education further due to the rigid anti-feminist norms and poverty. Also it was a foolish belief of their father that the daughters would cause him shame if allowed to study further or roam about. Rahima's anguish doesn't end here, at the suggestion of her aunt, Khala Shaima, she is pushed into becoming a *Bacha posh*, a social role that allows her to act as a son for the family. She is known during this disguised period as "Rahim." *'Bacha Posh'*, in Afghanistan, is an ancient ritual, which encourages girls to be treated as boys before they marry their respective partners. This tradition also spares the family from facing the social stigma associated with not having any male child. In Asian countries there is community pressure for families to have a son to carry on the family legacy and to inherit the father's property. As usual; having daughters and not a single son is considered a curse, **'Why do we have a house full of girls, not one, not two, but five of them'** ([Simran Bhatiya. P.2](#)). Consequently, in the absence of a son, the Afghan families generally dress one of their daughters as a male to manage outdoor errands and also with a belief that having a *Bacha posh* will make it more likely for the mother to give birth to a son in a subsequent pregnancy, a superstition that has provided sustenance to the tradition.

Rahima's story appears an extension of Shekiba's fate. Despite the wide rift, the conditions towards women seem to remain unaltered. She, like many other Afghan girls, is unfortunately born to carry the tradition of *'Bacha posh'*. Her desires are ignored; in fact nobody bothers to question her about her feelings and dreams. Her mother decides to

disguise her as a boy so that she is permitted to work, play, and attend school outside the family complex. Her true identity is concealed behind her boyish clothing in a desperate bid to shield her from the gory eyes of the males towards a budding female. She transforms into Rahim in order to shield her from the caressing eyes of the men around her. Disguised as Rahim, she was able to study further and master to write and read and learn computer as well. Rahima comfortably enjoys being Rahim till she is thirteen but her honey moon ends soon. As soon as she hits the stage of puberty; she is reverted to her original self and sold out as an artifact to Abdul Khaliq at the cost of a bride's price. Soon after Rahima's life takes drastic twist and misfortune befalls on her. She is forced into polygamy, where she becomes the fourth wife of the warlord. The journey of Rahima, from being a *Bacha posh* to the fourth wife of an aged man, is thoroughly enigmatic. In the new abode she is entitled as a maid who is put to all the household chores. Her condition seems deplorable and pathetic, similar to falling from a height into a ditch: ***'Poor girl. She ran out from under a leaking roof and sat in the rain' (The Pearl that Broke its Shell).***

Rahima tries to adopt all the problems and workloads given to her by her new family. Here she finds a friend in Jameela, the second wife of Abdul Khaliq, who becomes her ally. Rahima soon gives birth to a baby boy who she affectionately names Jahangir. ***'When things are rough, people look for an escape. A way out. Sometimes it's hard to find the right way' (The Pearl That Broke its Shell).*** Rahima desperately seeks to escape from the hardships that she faces. Since the people in the family are rough in their nature, she aspires to quit. She is there only for her son Jahangir. It is rightly said that with motherhood comes a deep sense of responsibility and ownership. At this juncture, in Rahima, we trace a mature woman who has the strength to fight for her child and combat any atrocity that comes her way. Rahima's struggle to a free and liberated life is exemplary and a torch bearer for many a shackled women.

Apart from the two leading characters the novel carries, in its fold, a few minor characters too, who struggle hard to make their lives meaningful. If Rahima is iron willed, her mother Raisa is presented as a weak woman who, unable to take stand for herself, resorts to opium and sheepishly puts the blame on destiny. ***'What I am supposed to do? Clearly, this is what Allah has chosen as their naseeb -oh, the hell with naseeb! Naseeb is what people blame for everything they can't fix' (The Pearl....P.139).*** The quote depicts her desperation towards her three daughters who are married away. She disposes her worries to Allah and prays and hopes for their well-being. Another character is Khala Shaima who is the

only obvious and distinct female in the novel who believes in Karma rather than Destiny. She is a dauntless woman who stands against misconduct and expresses her resistance against societal codes which impair women. She embodies a distinctive and unique perspective of life as she is fed up with the spineless patriarchal society. She is knowledgeable and intelligent and has full command and confidence on her learning and memorization of the Holy Quran. She is so fearless and bold that she checks the Priest several times in a room packed with men when he was reciting incorrect verses of the Holy text. In the novel, she is the sole propulsion behind Rahima's emancipation. Rahima has mentioned that it is Khala Shaima who remodeled her by narrating Bibi Shekiba's story. It is Khala Shaima whom we see supporting and emphasizing girls' education throughout the novel. She is the beacon of hope of a new Afghan surging towards liberation. She was the one who had raised her voice when Rahima and her sisters were being withdrawn from school. She is different and unique from the general sect of women as she refuses to surrender and forgo. She prefers challenging and confronting instead of giving up hopelessly. She doesn't blame destiny for each and every hardship she encounters. She is strong; she is defiant, she is different and yet; she is an Afghan woman!! Rahima's younger sister Parwin proves a weak character. She is born with a deformed body and unable to endure the tortures rained on her she seeks escape from domestic violence by setting herself ablaze. Zamarud, tries to stand boldly against the corruption in parliament but ultimately becomes the prey of social rage and succumbs.

Our destiny is not written for us but by us. It's a powerful tool of the orphaned and the abandoned. Rahima, in the novel, represents the narrative of thousands of repressed female voices who have been afflicted and adopted by 'naseeb' or destiny and have been forced to bury their hopes and aspirations under the ashes of shattered dreams. *'The Pearl That Broke Its Shell'* is the novel that boldly highlights the concerns about a woman's fate of being deliberately married off to a guy who would ill-treat her and convert her life into a virtual hell. It also puts forth stark probing questions regarding women's concern that need immediate registering. What could possibly be the actual reason behind the prevailing distorted condition of Afghan women wherein they find themselves swept with the torrent, into a ditch? Who, in fact, is the super dominant power that has got the authority to wreck havoc on their lives??? Shall we blame the destiny or the unruly uncanny men who consider themselves their guardian? Hashimi writes: ***'Life has typhoons. They come and turn everything upside down. But you still have to standup because the next storm may***

be around the corner' ([The Pearl that Broke its Shell](#)).

As the show goes on and nothing stops, Rahima tries valiantly to break free from the suffocating shell and emerges as a pearl from its confines. This gesture of hers reminds me of a few revolutionary lines written by a famous Hindi poet Shivmangal 'Suman' in his poem 'Birds of the unfastened Skies' (translated version). He writes:

**'Pay no heed to the tree bough
Destroy and wreck my shelter
But if these wings I am to have,
Do not distress these frantic flights'**
([Web](#))

By narrating the story of these Afghan women the novelist has conveyed a timeless message that hasn't changed for centuries. The title of the novel seems to be apt for the protagonist, who is struggling to overcome the challenges of everyday life. After cursing herself for being a girl on countless occasions, she confides in her Khala's and Mother's encouraging words and this helps her to come to terms with the fact that she is important and invaluable, like a pearl. She has a strong attitude and spirit that helps her discover her innate strength while on the verge of collapsing under the weight of the battle between the Taliban and Western powers. Rahima is able to sustain and carry the trauma in her stride. In an interview dated 29th July, 2014, Hashimi asserts: **'I see Rahima and Shekiba as every woman. When I read Rumi's lines, the sea is Rahima's inner voice, expansive and powerful, beckoning her to break free and realize her potential. We all need to mind that voice that lives within, that tells us to want better for ourselves, to not throw up our hands in defeat'** ([Interview](#)).

Nadia Hashimi's novel illuminates the plight of marginalized women in Afghan, who are mere puppets of the male-oriented society. This novel is not simply a comprehensive study of the victimization of Afghan women, but also an intimate cross-check of cultures and a document on how a society treats a woman and how religion is being misused for personal advantages. It is a story that transports its readers to a state of unease, where the dejected souls of Afghan women perpetually strive for self-identity and self-consciousness. The Prophet proclaimed, **'And I advise you to take care of the women, for they are created from a rib.....; If you try to straighten it, it will break, and if you leave it, it will remain crooked.....'** [[Hadith 5185; Sahih Al Bukhari](#)]. The quote clearly instructs men to be humane towards females. But disobeying rule and breaking laws, it seems, is his nature which he can't alter.

Hashimi's novel is a suffocating journey indeed but a sigh of relief is that it creates an optimistic aura towards the end. The two women Rahima and Shekiba become the epitome of bravery for other women residing in Afghanistan against the cruel demon of patriarchy. Through this novel, Hashimi has successfully tried to focus on the terribly major issues engraved in the culture of Afghanistan firmly believing that sooner or later it will bring a revolutionary change in the attitude of its people, the men. The contemporary world of Afghanistan, under Taliban regime, is busy weaving abject environs for their women. On one hand where European countries are giving full-fledged freedom and equality to their women, survival for Afghan women has become extremely tough due to unethical conditions. Today the world is more prone towards the resurrection and reformation of women. Several organizations are working to improve the women's status quo. Education has always proved a benchmark in raising their stature. Creative skills and their active participation in almost every top notch field are the only medium through which women can show that they are not mere puppets or mouthpieces of men. If given an opportunity, they can speak and stand for their collective empowerment. To conclude, **'But times change. Everything changes. Birds fly away, one by one'** ([The Pearl that Broke its Shell](#)).

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Eco-Philosophical Perspectives in the Select Poems of Gary Snyder: A critical Exposition

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Abstract— *Eco Philosophy as a captivating branch of academic study emerged on the international theoretical scene as a viable and acknowledged field of academic inquiry, Eco-Philosophy has undergone a virtually incessant process of improvement, expansion, broadening of scope, and reworking of fundamental concepts. It began with serious nature of addressing, analysing, and understanding the essence of ecological vision and literary application. It is being followed by divergences over the correct area of study, the best theories, and the compatibility of local or national literary and critical traditions. Even the use of dialects in oral performance falls under this spectrum of study. In order to examine the various facets of Eco Philosophy as an Eco critical enquiry in the field of poetry, the poetic vision of Gary Snyder is profoundly accredited. With an intense interpretation of Snyder's poetry, the present article deals with Snyder's idealistic vision of the relationship between human beings and the natural world. It investigates the ecological implications in his major poetic works, Riprap and Cold Mountain Poems (1959), Turtle Island (1974) and Mountains and Rivers without End (1996). An earnest attempt made to read those works from an ecological point of view to draw the attention of the readers to the significance of the environmental concerns embodied in the poetic works of Gary Snyder.*



Keywords— *Ecology, Interdependence, Nonhuman, Ecopoetry and Eco Philosophy.*

INTRODUCTION

People's mindfulness of the ecological aspect of the macrocosm may go back further than five centuries, specifically to the rise of western civilization in the seventeenth century. Technological inventions and scientific discoveries were all directed towards achieving mortal control over the natural terrain. In that streamline of philosophical interpretation, ecological value and its application of thought process led to the rise of the concept 'Eco Philosophy'.

Eco philosophy is a philosophical or ethical approach to the environment which emphasizes the importance of action and individual beliefs. Often referred to as "ecological wisdom," it is associated with other environmental ethics, including deep ecology and bioregionalism.

Eco philosophy originated with the norwegian philosopher arne naess. Naess described "it is a structured form of inquiry" he called eco philosophy, which examines nature and our relationship to it. He defined "it is a discipline, like philosophy itself, which is based on analytical thinking, reasoned argument, and carefully examined assumptions." He further states that "eco philosophy as a set of beliefs about nature and other people which varies from one individual to another. Everyone, in other words, has their own ecosophy, and though our personal philosophies may share important elements, they are based on norms and assumptions that are particular to each of us." (Naess, 2-3)

Eco Philosophical conception of Gary Snyder.

Having lived his childhood in the Pacific Northwest, Gary Snyder began to develop deep passions for the natural world at an early age, which was later characterised his lyrical style of poetic construction. Snyder

developed his ecological vision of poetry as a way of stimulating positive changes in the ecological world order, which may help to save life on this earth. Also, Snyder's great interest in Buddhism significantly contributed to his involvement with environmental issues, as he set up considerable correspondence between Buddhism and environmentalism. Buddhism desires to achieve loving kindness, sympathetic joy, and serenity not only for mortal beings but for all effects in the macrocosm. Being unkind to the earth and its inhabitants opposes Buddhist beliefs. Therefore, Snyder blends religion and environmentalism in his creative mode of writing.

Snyder believes that nature is composed of bitsy organisms, creatures, shops, and mortal societies. He calls for the protection of nature from the damage of civilization and urges humans to be in touch with their 'wild characters' and return to a sense of union with nature. Although Snyder belongs to the academy of deep ecology, his interests also associated him with social ecology. Social ecology is substantially concerned with the debate between forms of power in the mortal world and how this leads to the control of nature. It stresses that the result of mortal destruction by inhuman nature is a social bone.

While deep ecology is more concerned with changing mortal knowledge as it draws from religious and philosophical stations. Snyder concurs with both, emphasising the need to change knowledge while championing social changes to harmonise humans' relationship to inhuman nature.

Gary Snyder's poetical wisdom and conceptual nature of Eco Philosophy.

Snyder's ecological views are inferred from certain traditional beliefs taken from Indian culture, Buddhism, and other contemporary beliefs. Snyder looks at the earth as a 'Mother' to living beings.

This image is constantly perceived in his 1974 book, *Turtle Island*. According to Snyder, the relationship between the earth and living beings should be maternal since the earth is like a Mother that provides its occupants with food, water, and air. Thus, Earth deserves the respect of its children and their protection. More significantly, Snyder believes in the interdependence of all life forms on earth; this conception seems to be largely construed from Buddhism.

Snyder shares the Buddhist belief in the interrelation of all living beings, not only on a spiritual level as Buddhism sees it but also on a natural and physical level as shown in the food chain. Humankind, for Snyder, is an ostentatious form with particular characteristics like spirit and energy among colourful forms of living beings but is not superior to others as humans are only a part of them.

Ecopoetic outlook of Snyder's poetry.

Snyder is constantly referred to as an ecopoet. He wasn't as interested in producing a pleasurable depiction of nature as he was in conceiving his relationship with ecology. As J. Scott Bryson points out,

There are two main features of ecopoetics. The first is an 'ecocentric perspective,' where the focus of attention isn't only humanity but also the natural world. The alternate point is that a lyric should establish a new knowledge of defending the natural terrain. It isn't humanity but nature which is superior that should be defended and admired. (Bryson, 38).

Snyder's ecological vision efficiently enterprises the significant value and constructive nature of Eco-poetry. His poetry and prose largely come from his upbringing in the Pacific Northwest, his great interest in Zen Buddhism, and his anthropological interest in the American Indians.

Eco Philosophical elements in *Riprap* poetry collection.

The opening lyric of *Riprap* (1959), Snyder's first book of poetry, 'Mid-August at Sourdough Lookout' presents an ecological image that itself grounded in Zen Buddhism as well as scientific knowledge. The lyric conveys both the land and the tone. The cohesiveness of the imagery of the first stanza suggests the smallness of the minstrel's humanity as opposed to the high, still air.

The essence of Ecological value substantially expressed in this following poetic lines:

"Down valley a smoke haze Three days heat, after five days rain Pitch glows on the fir-cones Across rocks and the meadows Swarms of new flies." (Snyder, 3).

This poem significantly substantiates essential value of ecological nature, which can be effortlessly surpassed human power and authority.

In other words, this poem ecologically emphasises the tiny place humans have in the vastness of the cosmos. To put his ideas into practice, Snyder lived with primitive people for some time on a small Japanese islet called Suwanosejima during his stay in Japan (1956-68). Snyder presents in this lyrical poem a picture of solitude and serenity. Living a simple life and being close to nature make the minstrel feel at peace. Snyder rejected the broad materialism of Western civilization, which represented its unconscious desire to render the wild world domestic and to bend nature to its will.

The poem 'Water' from *Riprap* depicts the time Snyder spent in Yosemite as a trail crew. The subsequent lines from this poem substantially portrays the equivalent value of ecosystems.

“Down valley a smoke haze Three days heat.”. (Snyder, 3).

If the poem is read carefully, we can discover that Snyder places equal value between himself and other ecosystems. He does not present himself as a dominant figure but as a small part in the universe. This is shown in the last line in the poem when he is face to face with a fish. The whole poem seems to be a description of a real event but religious and ecological implications are conveyed through it. The theme Snyder emphasizes is that everything has its position in the universe and no one component is superior over others in the world.

In another poem from Riprap, ‘Milton by Firelight’ Snyder warns against the decline of the natural environment. It is a strong caution that echoed by Snyder’s thought provoking poetic illustration.

The poem considerably Read like this:

“In ten thousand years the Sierras Will be dry and dead, home of the scorpion Ice-scratched slabs and bent trees.

No paradise, no fall

Only the weathering land.” (Snyder, 9).

The poet is concerned about the damage caused to the environment by scientific “progress” which had given man superiority over the nonhuman elements of nature. In this poem, Snyder especially displays his cosmic consciousness which he always expresses in his writing.

Ecological facets in the poem ‘Alf’.

‘Alf’, another poem from his later volume *Axe Handles* (1983), has the same ecological implication of equality among all living beings. Snyder calls for new loyalty, a loyalty to the land and environment more than a flag or government.

The core value of ‘nature’, and its inclusion in human life is noticeably expressed in this following poetic lines:

“I pledge allegiance I pledge allegiance to the soil of Turtle Island

and to the beings who thereon dwell in diversity under the sun

With joyful interpenetration for all.” (Snyder, 50)

Snyder presented a new pledge which seems to be a revolutionary concept. He shifted the focus from national identity to nature. Loyalty is sworn to the soil, the beings and the ecosystem. the interdependence of all beings. Human beings are only implicitly mentioned and are never given superiority over other forms of life. This demonstrates once more that human beings are an essential component of the world but they are not the most important. The poem holds central parts of Snyder's ecological consciousness.

Eco-Philosophical values in *Turtle Island* poetry collection.

Turtle Island, Snyder's Pulitzer Prize-winning poetry collection published in 1974. It was a defining moment in his life, projecting him into the role of a major spokesman for an ecological vision of the world. *Turtle Island* is divided into four sections, the first three of which are written in verse and the last in prose. Snyder the ecologist emerges more clearly in this work. In this connection Charles Altieri observes the extreme significance of *Turtle Island* in this subsequent way. To quote his insightful views:

In *Turtle Island*, Snyder wrote verse which not only deal with ideas but with modes of action and with the unity of interrelationships in nature, and its verification is the fullness of the environment it creates. (Altieri, 135).

Snyder offers a model of poetry which looks meaningfully different from his previous poetic works. Like Snyder's poetry of the late 1960s, many of the poems found in *Turtle Island* are political in nature. However, with American military involvement in the Vietnam War coming to a close, Snyder's attention had turned from matters of war and peace to environmental and ecological concerns.

In this poetic style of construction Deeply illustrated and substantially exemplified poetic lines are quoted in this remarkable means.:

“ We're just starting, in the last ten years here, to begin to make songs that will speak for plants, mountains, animals and children. When you see your first deer of the day you sing your salute to the deer, or your first red-wing blackbird I saw one this morning! Such poetries will be created by us as we reinhabit this land with people who know they belong to it; for whom primitive is not a word that means past, but primary!, and future. These poesies to come will help us learn to be people of knowledge in this universe in community with the other people. nonhuman included brothers and sisters.” (Snyder, 42)

Snyder's words specify that a noteworthy transformation in his revelation of poetry was under way. From *Turtle Island* onwards, Snyder the ecologist would appear more. Snyder stresses on the importance of being primitive to be in harmony with nature. In accordance with his ecological concerns, Snyder calls for poetry that includes “man, animals and ecosystems; a kind of poetry which presents a community of human and nonhuman as brothers and sisters.” (Snyder, 28)

Snyder is now less concerned with spiritual states than with man's harmony with the environment. Man should know plant life, weather, soil and all knowledge needed to preserve biological life.

Turtle Island displays Snyder's spiritual relation to land in numerous ways. Snyder attempts to establish a connection between his scientific language as an ecologist and his literary production. When ecologists talk about ecology of oak communities, Snyder writes, "we should understand they are communities and that oak and human communities share attributes". (Snyder, 108)

In other words, human beings are part of a broad community with the non-human; plants, animals and 'a variety of wild life'. Snyder thinks that all things in the universe have equal value. To Snyder, "the richness and diversity of the nonhuman world only deepens felt responsibility for the human one. Snyder's ecological vision is that nature, society and spirit are interdependent and what happens to each would inevitably affect the others. To be more specific, what happens in nature has social and spiritual effects. Thus, what happens in society has natural and spiritual consequences and what happens spiritually has social and natural results.

Snyder also believes in the unity of cultures which can be realized through the ecological perspective that focuses on the interrelation of people. Snyder thinks that the majesty of the land would take people away from their little selves to a broader world, a world of mountains and rivers. Native American traditions as well as Buddhist traditions, which Snyder greatly admired, teach people how to go beyond of their selves. Buddhism as a philosophy was greatly admired by Snyder as it opposed materialism and does not recognize a conflict between itself and modern science. On the contrary, it holds that Buddha applied the experimental approach to the question of ultimate truth.

"Both Native Americans and Buddhists have an ecological understanding of interdependence and the equality of all living and nonliving citizens of nature". (McClintock, 121).

The opening poem of *Turtle Island*, 'Anasazi' is very important as it sets the tone for the whole work. The poem shows Snyder's interest in Native Indians for the whole poem is dedicated to the Anasazi's tribal existence and praises the state of harmony between those primitive people and their physical environment. To quote Snyder's poetic lines:

"Anasazi, Anasazi,
tucked up in clefts in the cliffs
growing strict fields of corn and beans
sinking deeper and deeper in earth." (Snyder, 3)

Snyder was interested in Indians since childhood. Not only did he know them through books, he lived amongst them when he was a child. The poem displays the Anasazi people as skilful at gardening, pottery making, basket weaving and architecture.

Snyder wanted to study human life, not in isolation from other elements of nature but as an integral part of the natural world. Snyder's belief for the need to recognize the earth itself as a living being, along with all its trees, rocks, plants, and animals including humans is a major theme in this poem as it is in much of Snyder's work. Throughout the poem, there is an interaction of humans, animals, plants, even sandstone and rock canyons. The poem concludes with a striking image of identification between the Indian tribe and the landscape. In this regard Molesworth states that "The poem applies to us only insofar as we can see ourselves as products of, and preservers of, a physical environment". (Molesworth, 94)

To observe and convey similar view, J. Scott Bryson writes,

I know of no one since Thoreau who has so thoroughly espoused the wild as Gary Snyder and no one who is so much its poet. The poet looks out and down from the edge of the falls where he sees half-forested, dry hills and a clear sky and observe the effect of the wind in the pines, rustling trembling limbs and twigs. (Bryson, 41)

The poem which lends the first section of *Turtle Island* its title,

'Manzanita', seems to be a song of plant life. The poem shows Snyder's concept of "ethnobotany" and the use of vegetative life in human culture. The poem celebrates the immediate physical environment.

This striking view point of Snyder is expressed in the following poetic lines:

"Manzanita the tips in fruit,

Clusters of hard green berries The longer you look The bigger they seem,

"little apple." (Snyder, 38)

The poem suggests that natural variety is the critical factor in creating a healthy life. That is, unity and harmony can only be achieved through the preservation of the diversity of

Each poem, in fact, "speaks to a consciousness built of a total harmonization of man with nature and man with man

'Tomorrows Song' from section three may be the most radical poem not only in this section but in the whole work. The poem expresses Snyder's most fundamental and challenging notion where animals and plants should be signified in government. If America wants to maintain its status and power, it should give the right to vote even to mountains and rivers. This, in fact, shows a remarkable development in Snyder's vision for the nonhuman world.

The radical Ecological wisdom is realistically expressed in below quoted poetic lines:

"The USA slowly lost its mandate in the middle and later twentieth century it never gave the mountains and rivers, trees and animals, a vote.

all the people turned away from it

myths die; even continents are impermanent." (Snyder 76)

The poem depicts Snyder's most central notion where animals and plants should be signified in government. If America wants to maintain its status and power, it should give the right to vote even to mountains and rivers.

Ecopoetic characteristics in *Mountains and Rivers without End* poetry collection.

'Walking the New York Bedrock' from *Mountains and Rivers without End* (1996), which is considered by many as Snyder's most significant work, explores the wilderness within the city landscape. The poem speaks about plant and animal life within the city. Snyder does not show resentment towards the urban environment. As Christopher Benefy point out "Snyder imagines the world of wild nature beneath the structure of civilization". (Benefy, 42)

In order to resemble the sensitive notion of ecological debate Snyder expresses in one of his poem *Mountains and Rivers without End*. To quote this,

"Squalls

From the steps leading down to the subway.

Blue-chested runner, a female, on car streets,

Red lights block traffic but she like the Beam of a streetlight in the whine of Skilsaw,

She runs right through.

A cross street leads toward a river North goes to the woods South takes you fishing

Peregrines nest at the thirty-fifth floor". (Snyder, 100- 101)

While contemplating the city in a dreamlike vision, the speaker comes to recognize that he could escape this city by going to the nearby woods and rivers but he does not need to. One can have illumination in the city as well as in the country. City and country are accordingly not at odds. Whenever one is, one must inhabit the place, know it deeply and flow with it. Like the ginkgo trees in the subway, the wild peregrine hawk is at "home" on a ledge 'at the thirty-seventh floor'. Snyder's view on civilization is different from that of the Beat writers. While the Beat writers like Jack Kerouac and Allen Ginsberg reject the urban way of life and oppose all kinds of civilization, Snyder does not. Through celebrating nature and wild life, Snyder believes that one may explore the wild within the city and gain enlightenment without going to the mountains. It does not make any difference for Snyder, therefore, to live in the

country or in the city since he can be enlightened in both. Snyder can discover the wild even within the city and the wilderness has acquired added meaning from that which was known to Thoreau and Whitman. Snyder elevates the wild and was its poet in the second half of the 20th century, yet he adds a new urban dimension to it. Snyder once told New York

"It is simply placing myself at a different place in the network, which does not mean that I'm any less interested in the totality of the network, it's simply that's where I center myself". (Snyder 37)

Snyder made great efforts to redefine the traditional concept of nature and fought against the negative notions and acts of people that greatly harmed environment. Snyder's writings, therefore, tried to change the attitude of people towards nature and by doing so, he wanted to change the way they act towards nature. His writings showed new ways of interacting with nature which preserve the natural world. For Snyder, a possible solution for the global crisis is to stimulate people to reconcile and bridge the gap between their civilization and wild culture. Snyder's commitment to this presentation of nature is instrumental in shaping modern environmental thought. Although Snyder's concern and involvement in environmental activism may be seen as an active display of passion, one can argue that his writings are more active and influential than his activism.

Snyder wrote in an essay entitled "Writers and the War against Nature" in one of his collection of essays 'Back on the Fire',

"What is happening now to nature worldwide, to plant life and wildlife, in ocean, grassland, forest, savannah, and desert in all spaces and habitat can be likened to a war against nature." (Snyder, 68)

CONCLUSION

In a way, Snyder seems to be similar to other American nature writers like Henry David Thoreau, Wendell Berry, Annie Dillard and Edward Abbey. However, Snyder's idea of nature goes beyond the conventional romanticizing of it. He attempts to be objective though no description can be completely objective. Snyder immersed himself in experience and mixed the inner and outer worlds.

In all his poetry, ecological issues are given great importance, especially in *Turtle Island*. Snyder fought for the preservation of the environment from the deadly harm modern civilization caused. By showing the sublimity of the natural world and giving a sacred dimension to the moral commitment to the environment's safety from any probable human damage, Snyder could attract the people's attention

to the beauty of the wilderness and urge them to protest against any harm which might be done to the natural world. Snyder considered himself a mediator between civilization and nature. He became, in America, a patron saint of ecology. His campaign for ecology has never ended. Snyder made great efforts to redefine the traditional concept of nature and fought against the negative notions and acts of people that greatly harmed environment. Snyder's writings, therefore, tried to change the attitude of people towards nature and by doing so, he wanted to change the way they act towards nature. His writings showed new ways of interacting with nature which preserve the natural world. For Snyder, a possible solution for the global crisis is to stimulate people to reconcile and bridge the gap between their civilization and wild culture. Snyder's commitment to this presentation of nature is instrumental in shaping modern environmental thought. Although Snyder's concern and involvement in environmental activism may be seen as an active display of passion, one can argue that his writings are more active and influential than his activism.

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Modern Indian Literature in Translation: Bama's *Karukku* and *Sangati*

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Abstract— As a discipline, Translation studies is comparatively new and is still in the process of mapping its territory because the mode of transmitting cultural elements through literary translation is a complicated task encompassing a compendium of experiences: including history, social structure, religion, traditional customs and everyday usage. The translation is indispensable to enquire about the tenor of one language into another without doing the central felt sentiments. It has been discerned that translation has ever been elementary to Indian English literature. Manifesting translation sagacity in India is even a relatively new and fascinating respite. Inasmuch the vernacular scrawls have been translated into English, it's getting more facile for the readers to understand the viewpoint of the scribes. It is the strength of this vernacular pen that makes writings so dynamic in Indian languages. In the Indian context translation to English tremendously works also as an accord as it brings the voices of protest and those of the subaltern as well, to the availed and the powerful challenging them in their space. This research will especially focus on Marathi subaltern writings which are translated into English and their influence on the readers, especially the literature created by Dalits, one of the most bleeding and exploited communities in India.



Keywords— Territory, English studies, literary translation, culture.

INTRODUCTION

Translation studies began to be taken soberly in the late 1970s. Corroboration of interest in translation is everywhere. Many books on translation have appeared continuously throughout the past two decades, and new journals of translation studies have been established. Throughout the 1980s inclination in this theory and study of translation enlarged resolutely. Then, in the 1990s, Translation Studies finally came into their own, for this proved to be the decade of its global expansion. There is a growing body of research that reflects this newer, more complex agenda, for as research in Translation Studies increases and historical archive indeed becomes more readily available, so momentous inquisitions are commencing to be exclaimed, about the preamble of translation in creating a literary canon.

Despite the varicosity of the process and approaches, one ordinary peculiarity of much of the research in Translation Studies is an emphasis on cultural outlooks of translation, on the contexts within which translation occurs. Etymologically the word “Anuvaad” is accepted as the combination of the root word “Vaad” meaning a statement or argument, and the prefix “Anu” meaning “after following” (Apte, 35). Prior observed as a sub-branch of linguistics, but translation presently is grasped as an interdisciplinary territory of practice and the inseparable cohesion between language and the harbor of life has behooved a umbilical point of scholastic psyche. This day the movement of confluences around the world can be seen to gleam the very action of translation indeed itself, for translation is not only the transfer of texts from one certain language into another, it is now genuinely glanced as a system of interlocution between the manuscripts and

between the cultures, a scheme during which every sorts of treatises befalls interceded by the identity of the translator. Significantly, Homi K. Bhabha sees cultural translation as a discursive strategy. By that I mean a method of diligently negotiating diverse discourses either through literal cultivation and action or the production of literature, culture, media, resolution and knowledge-making. Bhabha treats the term 'translation' not to recount a transaction between manuscripts and languages but in the etymological sentiment of being carried across from one genre to another. He exercises translation metaphorically to describe the proviso of the synchronous globe, a world in which millions migrate and innovate their location every day. In such a world, translation is both inevitable and fundamental: "To that end we should remember that it is the "inter"—the cutting edge of translation and negotiation, the *in-between*, the space of the *entre* that Derrida has opened up in writing itself—that carries the burden of the meaning of culture." (Bhabha, 157)

It must be made manifest that translation of literary books is not only a practice kept up at the Higher Secondary School and Intermediate levels but a literary and cultural acts and deeds invading the multilingual culture of a country. A translator these days is regarded as an artist in the same way as an author in any field. A good translation is not a literal one but a rewriting of the original text so as to please its readers. It also embeds the translation of the narratives in vernaculars in English which has discovered a lot of indulgence as it is a global language and is studied almost all over the world. That is the sake why a translator is no more a second-rate denizen of the domain of literature.

It has been observed that translation has always been fundamental to Indian literature, and particularly Indian English literature. Encouraging translation genius in India is also a comparatively green and fascinating arena. The saga of Indian literature until the 19th century was mostly a story of creative translations, adaptations, retellings, illustration, compendiums and elaborations of transcendental manuscripts. Translations from Sanskrit, Persian, Arabic and modern Indian languages knit together communities, languages, regions and cultures... Translation to us is a way of retrieving our people's histories and recording their past and present." (Satchidanandan, v-vi) Translation, we have to confess, is not certain on unchanged; it is also a domain of creativeness which is bidding and getting more scholastic and creative magnitude. The availability of national and international publishers publishing translated books of fiction in English has also increased the volume of books for interested readers. The translators also looked for the convenience of their readers and added a glossary at the end to make the book nearer the original while catering to the taste of readers.

Notwithstanding, we cannot demand that Indian penmen translated into English attain the same animus as those who write instantaneously in English. Since literature composed flat-out gets a territory in the University curriculum, it has not been facile for translated literature in the case of items like the Ramayana, the Mahabharata, the Gitanjali and so on is an exception. Moreover, reviews of books translated into English usually appear in the language in which the originals were written; but the translated literature is usually deprived of this privilege. Again the factor impairing the gravity of translated books is the scarcity and the unavailability of meekly priced editions for scholars and readers with moderate earning.

The translation is indispensable to impart the meaning of one language into another without cluttering the originally groped emotions. In India, the language needs to be looked into from a caste perspective also as the caste is the 'in thing' in the Indian milieu. The higher the caste the more sophistication and the lower it goes down in the vertical hierarchy, the more the language becomes rugged, colloquial, and sometimes vituperative. With the crack of dawn of Dalit literature the downtrodden lower caste and profanes who are constrainedly working-class people, have woken up and started writing their experiences stricken with melancholy. The puritans started mocking both the texture and the content. As a matter of fact, the globe of majority India initiated to elucidate with Dalit writing. When a collection of Kannada short stories 'Dyavanuru' which was in the spoken dialect of low caste, was published the upper caste intelligentsia cried for its translation into (formal) Kannada!

Language is always interwoven with native culture. Therefore culture specific jargon which can speak beyond words cannot find substitutes easily in another language. Here comes a challenge for the translator. It may be closely feasible if the translation is to other vernacular of the identical cultural background. If it is for a foreign language the difficulty is multiplied. The names like Saraswathi, Hanumantha, and Nagaraja have to be translated as the goddess of learning, monkey god, snake god and so on. These names could be endured as they are in endemic vernacular. Similarly, there are ritual-specific jargons which have no parallels, in which case an appendix has to be used to explain the details with meanings. Thoroughly, it can be spoken that the text claims the translator to be earnest to the real. And the reader demands more clarity in translation. The translator is obligated to both of them and therefore needs to compromise in between.

Whereas the vernacular scrawls have been translated into English, it's appearing more spontaneous for the readers to fathom the point of view of the scribes. It is the power of

this vernacular pen that creates writings so en train in Indian languages. In the Indian context translation into English is also an act of conformity as it enkindles the voices of agitation and protest and those of the subaltern as well, to the favored and the dynamic challenging them in their arena. This research will focus on Marathi subaltern writings translated into English and their impact on the readers, especially the literature created by Dalits (formerly referred to as Untouchables), one of the most exploited and silenced communities in India. The term 'Dalit', meaning 'broken' or 'crushed' in Marathi Language, has been chosen by 'Untouchables' themselves as a nom de guerre. The history and roots of Dalit literature are still in the process of being written and negotiated. The noteworthy expansion of Dalit literature in its modern form is associated with the demonstrative movement of the Dalit Panthers in Maharashtra in the 1970s, a movement led by the writer-activists such as Namdeo Dhasal and Arjun Dangle. The Dalit Panthers, and the upcoming hugely affluent group of Dalit literature arising from Maharashtra, were intensely affected by the literary works and life of two towering figures in Dalit history, Jotirao Phoolley and Dr B. R. Ambedkar (1891–1956), the most remarkable and admired Dalit leader and muse for many Dalit writers and radicals. Assiduously a huge number of translators from Southern India have artistically made their glorification in this striking arena. We undoubtedly can mention the names of M. Vijayalakshmi, who has translated Thophil Mohamed Meeran's novel *Chaivu Narkali* (titled *The Reclining Chair*), Padma Ramachandra Sharma who has translated Shivarama Karanth's *Marali Mannige* (titled *Return to Earth*), and Smt. Indira Ananthakrishnan has translated *Lakshmi* (titled *Ripples in the River*). Nevertheless, the most exoteric as a translator is Lakshmi Holmstrom who has also translated Bama's *Sangati* titled *Events* and *Karukku*.

Translating power, gender and caste of Indian Culture in Bama's *Karukku* and *Sangati*:

Bama, the nom de plume of Faustina Mary Fatima Rani, is one of the first Tamil Dalit women writers to be translated. Her first novel *Karukku* (1992) is not only the first autobiographical work of its kind but is written in a dialect that is spoken by the *paraiyas*, a sub-caste within the Dalit community. The testimonio also entangles the Roman Catholic Church in Tamil Nadu as it manifested to the public that the church codified the vantages of upper-caste proselytizers and distinguished against the *paraiya* community that had metamorphosed to Catholicism to escape caste occlusion. (McNamara, 268) Embarking in an ideologic controversy on contextual feminism, Bama plodded from the story of particular struggle in *Karukku* to a flashing revelation of the painful live-spans of Dalit women who faced the triple affliction of persecution by

redouble patriarchies – the 'discreet' patriarchy of their own caste and an 'overlapping' patriarchy of the upper caste – as well as impoverishment in *Sangati*. Through the act of articulation as a Dalit woman writer, Bama not only surpasses caste, creed and gender boundaries but dismantles the traditional redaction of language and genre. In her translations of Bama's *Sangati* and *Karukku*, originally written in Tamizh, i.e. Tamil into English (in 2000 and 2005, respectively), Lakshmi Holmström, a female translator, accomplishes the audacious task of rendering in English the essence and flow of Bama's original prose, the Tamil Dalit dialect. Although language and translation inevitably works as the sensitive tools for gender subjugation or liberation, yet, in today's globalized world it is important 'to ask whether a dialogue between academics working in the field of gender and language and in that of gender and translation has yet taken place; and if so, how fertile these interdisciplinary debates have been'. (Castro, 6) It is the story of a personal exigency though it is not in confessional action as it has left out many individual trifles of the author's life. Its English translation into English has imparted the readers with non-Tamil literature. In her "Afterword" of the novel, she has exhibited that Mrs Lakshmi Holmstrom has "translated *Karukku* into English without once diminishing its pungency." (Bama, 106). There can be no better compliment to a translator. Bama's picture of the "oppressed, ruled, and still being ruled by patriarchy, government, caste, and religion" ("Preface" vii) has been made available to the readers of English by Mrs Lakshmi Holmstrom.

The interaction between gender studies and translation studies points to a fascinating arena of discursive conflict in which our intimate desires and identities are established or rejected, renegotiated or censored, sanctioned or tabooed. The notion of discourse has exerted great influence on translation studies. (Venuti, 215–220) It is a potential, linguistic and, above all, semantic position in which social meanings are propagated and challenged. Enduring this in mind, translation is a socio- politically bound culture, hatched by ideologies that buoy, eternize or challenge subsist power relationships present in individual discourses. In other words, the genre of literature is one apposite incoherent site within which Dalit women's voices can be hearkened and cognized by the readers. During the last three decades, Dalit feminism has increasingly posed itself as a differential politics. Dalit praxis needs to ponder through this vacuum, this distinction, to pursue the positioning of the illusions and desires of translating caste, creed and gender. Women translators have added some new dosages to the Dalit feminist discourse remarking to gender as a new axis around which writing relationships are deconstructed. Feminist translation even has explored the combined

potentialities of translation and gender in order to investigate issues of identity that seek to make the feminine subject visible through language. It is a political mobility that targets to contrary women's position of ignominy in discourse and in translation. Susan Bassnett argues for an 'orgasmic' theory of translation, the result of "elements that are fused into a new whole in an encounter that is mutual, pleasurable and respectful" (Bassnett, 72). Feminist translation has explored the collective potentialities of translation and gender in order to supervise loopholes of identity that claim to create the feminine subject perceptible through language. It is a political activity that aims to reverse the cultural inferiority of women's position in discourse and in translation. Susan Bassnett argues for an "orgasmic" theory of translation, the result of 'elements that are fused into a new whole in an encounter that is mutual, pleasurable and respectful' (Bassnett, 72)

Dalit women's writing and its translation in the context of the need for a poetics of identity meet in their common desire to foreground female subjectivity in the production of meaning. *Sangati* constructs both textual and extra-textual strategies that contribute to the feasible feminization of the text and context and to the assignation of both author and translator. Though in Bama's stories one does not encounter the terms feminism, casteism or patriarchy, she mentions the words caste and patriarchy only in the 'Acknowledgements'. However, it demands to be unfolded that there are distinctions to be boggled between authentic words pronounced or inscribed and the act and context of discourse itself. It is in the 'action' of predication and the context within which oration takes place that, according to Foucault, enunciation is convinced. Foregrounding Foucault's framing of enunciation and speaking of the production of what he calls 'routines of normalization', it could be argued that in the novel Bama describes the forms through which Dalit women are quenched and 'made' voiceless. This shrewdness of enunciation is grounded in cross-examining the dis/conjunction and cracks between 'truth,' 'to speak,' wisdom and strength. creating her motive very translucent in the 'Acknowledgements' in *Sangati*, Bama says: "My mind is crowded with many anecdotes: stories not only about the sorrows and tears of Dalit women, but also about their lively and rebellious culture; their eagerness not to let life crush or shatter them, but rather to swim vigorously against the tide; about the self-confidence and self-respect that enables them to leap over their adversities by laughing at and ridiculing them; about their passion to live life with vitality, truth and enjoyment; about their hard labor. I wanted to shout out these stories." ('Preface', *Sangati* ix) One of the skills most successfully utilized by women scribes and translators is adjuvant, which is compatible with the theorizations of feminist

translators. As Agorni states, "... collaboration effectively explodes the notion of translation as a unitary activity, breaking it down into a set of parallel practices and corresponding roles – those of translating, editing, promoting, but also mentoring, supporting the translator, and so on. Not only does this perspective emphasize the notion of negotiability of meaning and interpretation, as Massardier-Kenney (1997) has argued, but it also demonstrates that the roles and activities involved in translation are also essentially negotiable, in a very creative way." (Agorni, 827–828)

The influence of gender-specific translation of *Sangati* is most apparent in the metatext (preface) that accompanies the English translation by Lakshmi Holmström. Elaborating on the close collaboration between the translator (Lakshmi Holmström), editor and publisher (Mini Krishnan) and herself, Bama says, "Today, information about Dalit women is being widely discussed in many places by many people. Mini Krishnan who edited and published the translation of *Karukku* into English (1999) approached me in 2001 for the English translation of *Sangati* through Oxford University Press. It was she who introduced my work to French publishers. It was through her that L'Aube translated *Sangati* into French (2002) and it was well received in France. Without Mini's interest, backing and hard work it can be said that *Sangati*'s present form would not have been possible. I am delighted to render my affectionate thanks to her. My gratitude also to Lakshmi Holmström who spent years translating, revising, and redrafting the English version of *Sangati* without disturbing the essence and flow of the original." ('Preface', *Sangati* viii)

Nevertheless, Translation exists in the canonical, and Brahmanical, traditions variously as means of disseminating "knowledge", sharing experiences, and forging solidarities in certain cases. In the context of Dalit Literature, the translation of a Dalit text is not simply "re-encod[ing] for a different audience, pan-Indian, non-Dalit or global". The questions that trouble the translator of a Dalit text are somewhat different. When talking about Dalit literature one is confronted with the whole histories of oppression which guide the pen of the Dalit writers like Sharan Kumar Limbale, Omprakash Valmiki, and others. Valmiki, in the introduction to his autobiographical book, *Joothan*, says that writing the book was a very painful exercise as if he was reliving his arduous past. According to Arun Prabha Mukherjee, "On one level this is an autobiographical account of Valmiki's journey from his birth and upbringing as an untouchable in the newly independent India of the 1950s to today and his pride in being a Dalit. On another level *Joothan* is also a report card on the condition of people who are now routinely called

“erstwhile untouchables” or “ex untouchables.” Even Sujit Mukherjee, the ambassador of translation studies in India, has delineated translation as both a ‘discovery’ and ‘recovery’: the literature in the mode of translation grows discovered for populace who are rummy with the embryo language and culture and recovered from the vicious sagas of anonymity. It speaks that Dalit literature with its depiction and assertion of subaltern cultures is the most crucial evolution in Indian literature in the last three decades, but this distinctive literary entity has not yet inherited the international acknowledgement it deserves. In spite of the fact that the 1950 constitution of independent India put an end to Untouchability, inequity against people of untouchable caste backgrounds has continued, endorsed by Hinduism. Influenced by the political activism that questioned the discrimination on the grounds of caste in Maharashtra in the 1970s, Dalit writers activists developed a highly politicized literature in the vernacular language of Marathi. This set the paradigm for the origination of other regional Dalit literature in vernacular Indian languages such as Tamil in Tamil Nadu, Malayalam in Kerala, and Telugu in Andhra Pradesh, Kannada in Karnataka and Hindi. Dalit literature is often highly creative in its form, narrative outlook and use of language but so far only the work of a few Dalit authors has been translated into English and other European languages.

I. CONCLUSION

As a medium, translation has played a key role in understanding, analyzing and dissecting the socio-political aspects of Indian literature. It has helped to knit India together as a nation throughout her history linking lands and communities together. Ideas and concepts like ‘Indian literature’, ‘Indian culture’, ‘Indian philosophy’ and ‘Indian knowledge systems’ are the outcomes of translation. Undoubtedly translation has been a mirror and has led to the promotion and enrichment of indigenous literary culture by translating masterpieces of great masters of world literature as Shakespeare, Dante, Valmiki, Kalidasa and Bhasa or more contemporary writers like Dostoevsky, Kafka, Beckett to Gabriel Garcia Marquez, Octavia Paz and others. These exchanges also have created new movements and trends. Likewise, translation has enabled the weaker sections of the society to be heard. Thus translation contributes to the empowerment of the marginalized sections like the poor women dalits, tribals, minorities disabled and others. As Dr Ambedkar said that the translation to English language will destroy the regionality of languages and culture in India as there are two countries. One is touchable India and the other is untouchable India. There is a huge cultural gap. Beyond this gap, it is the

translation of Dalit literature that has united Dalits. It has enlightened and encouraged Dalits. It has strengthened the Dalit movement and the language of human rights. The translators of Dalit literature are not always professional translators but they are socially committed. They give back to society with their work of translation. Dalit literature is the focal point of a continuous struggle against often ruthless and humiliating caste discrimination and maltreatment, and Dalit writers and critics are rightly cautious of having their voices represented, misrepresented, and appropriated by both upper-caste Indian scholarship and Western academia. So, Translation is not merely an imitation of a text in another linguistic system but communication of a message to his prospective target readers whose culture and language differ from the culture as used in the original message and so hinders direct communication of message between the received message and its recipient. Thus, translation involves translation of a culture, as J.B. Casagranade has put it: “In effect, one does not translate Languages, one translates Culture (...) That it is possible to translate one language into another at all attests to the universalities in culture, to common vicissitudes of human life, and to the life capabilities of men throughout the earth as well as to the inherent nature of language and the character of the communication process itself and a cynic might add, to the arrogance of the translation.” Translation, thus, becomes a cross-cultural event and the translator has to formulate his translation strategies to translate source culture into target culture and is serving as a tool to make the voices of the Dalits heard by the varied masses.

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Ramifications of Decisions: A Study of Chitra Banerjee Divakaruni's, *Before We Visit the Goddess*

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Abstract— *Diasporic writing is an attempt to express the predicaments of immigrants as they land in an alien land. Migration both forced and voluntary resulted in the feelings of dislocation, alienation and confusion as they are made victims of discriminations based on race, culture, religion and language. Diasporic writers have attempted to express some of the inexplicable problems of immigrants. Chitra Banerjee Divakaruni as a diasporic writer focuses on the trajectory of immigrants and the trauma of being in exile. Her novels explore the problems of settlement, fractured identity, immigrant experiences, and multi-cultural society, intergenerational and cross cultural conflicts and ramification of decisions from female protagonists. Ramification of decisions continues to shape literature in time immemorial. Serious decisions taken by characters develop the plot as well as make narration interesting. Decision making is actually a cognitive process that result in a selection of belief among other alternative possible actions. The consequences of decisions are to be focused because failing decisions may lead to complications, challenges that would turn someone's life upside down. Divakaruni picturizes adventurous characters who always find possibilities to shine in their lives by breaking their shackles. Her characters would take venturesome decisions especially when they are in a complex situation. The author motivates her immigrant readers by projecting challenges to the characters and shows ways to overcome the situation. In her novel, Before We Visit the Goddess, three generations of women who take significant decisions that bring drastic change in their lives that result in their quest for identity. This paper highlights the gradual development of characters from stepping out from their homeland to facing challenges and establishing an identity in an alien land. This paper is an attempt to explore how the characters with ramifications of decisions, several distractions and different dreams, figure out their identity and continue to evolve.*



Keywords— *Migration, identity, challenges, ramification, decisions and consequences.*

Literature is one of the most important medium through which experiences of migrants are transformed from one generation to the next. Literary texts carry a perception of life that link the past, present and give an insight to the future. Modern Indian writers like Bharati Mukherjee, Rohinton Mistry, Kiran Desai, Meena Alexander, Jhumpa Lahiri, Anita Desai, and Chitra Banerjee Divakaruni write about identity, and issues related to socio-cultural inequalities. Chitra Banerjee Divakaruni is contemporary Indian – American writer known for her outstanding exploration of immigrant experiences. She expertly weaves her novels around the issues of diaspora,

identity crisis, culture, and the struggles of women in a patriarchal society. The protagonists of her novels are adventurous, they travel from ignorance to experience and identify who they truly are, and evolve into a more independent person to lead a dignified life.

The novels of Chitra Banerjee Divakaruni provides a chance to critically examine major issues of diaspora such as identity, immigrant experience, cross-cultural conflict, multi-cultural society and its intricacies and ramification of decisions. Ramification of decisions are essentials in plot construction and contemporary narratives. From ancient myths and religious texts to contemporary

modern novels, ramifications of decisions in literature is an inevitable element of storytelling that inspire readers and elevate them. The strength of her novels is in the portrayal of women's shifting thoughts and emotions, their expression of desires and memories, cultural conflicts, identity crisis and other diasporic issues are being the nuances of her writing.

Chitra Banerjee Divakaruni states in an interview given to The Times of India that she is dedicated to bring women's perspective to the foreground in her novels where she says, "I am more interested in telling the stories of women, or having them tell their own stories in their own voice. The narrator of a book always gains extra depth because we feel so close to them".

Ramification of decisions, though emerge from confusions and complex situations provides hope and possibility of change, even in the seemingly insurmountable problems. It teaches people to learn from their mistakes, makes them independent and courageous as the consequences are the result of their personal choices, and help them to start their journeys of personal transformation. It also fosters liberation and empowerment. It carries symbolic and allegorical meaning beyond the literal representation of action. Moreover, it may represent the condition of immigrant women, societal redemption and more significant themes of identity and women empowerment. It allows the immigrant readers to reflect their lives, empathize with complex characters and explore freedom and self-identity. Ramification of decisions result in complex circumstances, though it turn the lives of people upside down, it increases self-confidence and provides possibilities to survive in an uncomfortable situation. The adventurous decisions break the monotony of life and provides great experiences. It strengthens the mental and emotional health bringing a ray of hope.

Ramification of decisions is a psychological and cognitive process, which has an objective of resigning from the past but learning from it that enables one to face future with positivity. It further explains life is not always a question to be answered but a quest to be experienced.

Most of her characters seemed to be attracted to migrate to foreign land in the hope of getting a better life. But reality is not as easy as what they have expected. Migration lead them to encounter harsh life truths. They experience the severity of estrangement such as cultural conflicts, identity issues, homelessness, up rootedness and many more issues of diaspora. This paper also highlights how people are attracted and move towards advancements and modernity.

According to the push and pull theory of migration propounded by Everett Lee, push factors encourage people

to leave their land of origin and settle in a foreign country, at the same time, pull factors attract migrants towards foreign country. For instance, if high unemployment in native land is a push factor, abundant attractive job opportunities in foreign land would be an effective pull factor. Unemployment leads to large-scale migration process. Development of trade and commerce in the twentieth century largely affected the small scale industries and its employers. The economic condition was not favorable for the people. So they start moving towards foreign countries to seek better employment opportunities, which is considered to be the push factor. As there are growing possibilities for migrants and multiple reasons for migration. People largely move to different foreign countries, they migrate due to undesirable conditions prevail in their country of origin such as social political issues, financial crisis, poverty, wars, disease and discriminations based on religion, class and caste. Migration has become a large world event during twentieth century that create a deep impact in literary history. Migration has been a part of human history as well. Due to globalization and advancement of technology more people are migrating than ever before. This flow of people result in conflicts and controversies that affect both migrants and the receiving community also.

In her novel, *Before We Visit the Goddess*, Divakaruni explores the peculiar dispersal of family members and the possible ramifications of relationships. She portrays the complex relationships between mothers and daughters and different kinds of love that bind migrants across generations. She captures the complexity in multi-generational and transcontinental bonds from the country side of Bengal, India to Texas, USA. The novel focuses on three generations of Bengali mothers and daughters who are head-strong, courageous and mysterious, and cover their lives from a famous sweet shop in Calcutta to a contented life in the house of America.

The story begins with Sabitri who runs a sweet shop named 'Durga Sweets' in Calcutta, writes a letter to her grand-daughter, Tara whom she never met in her lifetime. She was asked to advice Tara to continue her studies. Initially she hesitates because she doesn't have any acquaintance with Tara, rather than seeing her only in handful of photos, then she gathered up courage and decided to write to Tara, through which the life of Sabitri is revealed to the readers. She has not only advised her granddaughter but shared her vaulting ambitions, her shattered dreams, doomed love affair and her indomitable spirit.

Sabitri's life is all made up of ramification of decisions for instance, being a daughter of a poor temple priest and a sweet maker, Sabitri decided to pursue her

college education instead of getting married as most of the women of her age do, her decision to be educated opened new windows and provided new experience in her life. Her aim is uttered by her mother Durga once, "Sabi doesn't want to get married, Rani Ma. She wants to go to college, wants to become a teacher. She's smart, stood first in the matric exams in the girl's school. But we don't have the money". (Divakaruni, Goddess 6)

Then Sabitri leaves her mother Durga and their village, moves to Calcutta to pursue her higher education under the sponsorship of Leelamoyi, a wealthy woman of the village. Sabitri headed towards her academic goals but later distracted by the power and pelf of her sponsors and has fallen in love with the rich and handsome Rajiv, heir of Mitirs. Higher things such as rich life style, delicious food, and silk cloths offered by Leelamoyi and love of Rajiv tempted her that made her to believe that she is meant for rich life and she is well deserved. She is blindfolded by the fancy of love, couldn't accept the class divisions of the society. She is shattered when she was sent out of the house, then she realized education and strong support system from family are essential for a woman to lead a dignified life.

Later she married to a wealthy man, Bijan who has been a strong support for her. He has provided shelter for her when she is left homeless. But she has kept her secrets hidden from him. She often falls prey to temptations, wants to show off her wealthy life style for which she has been deprived of from her young age. She seemingly helps her husband to get promoted to the highest positions and to become richer. He is gullible in a way because he has never suspected Sabitri and not even noticed her eccentric activities. She takes advantage of his gullibility that she confesses to Tara, "I lifted my face to him and smiled my prettiest, saddest, falsest smile." (Divakaruni, Goddess 21).

Once Bijan comes to know of her past love affair with Rajiv that she has maintained as a secret, disappointed Bijan starts moving away from her. Sabitri's decision to hide her past ruined her present life. After Bijan's death, she is supposed to handle the burden of her family. She decides to live a dignified life. She runs a sweet stall named 'Durga Sweets' which is named after her mother. Her decision to start a business is challenging for her in the beginning but that has provided herself and her daughter Bela a better life. The shop has become a major part of her life that has been a solution for all her problems such as loneliness, financial problems and also made her more and more creative and alive.

Ramification of decisions has brought drastic changes in the life of Bela as well. Decision making is essential in creating a better life. Bela has spent most of her life in loneliness as she has lost her father when she was

young and raised by her mother, who is busy with her sweet stall business. Bela is also seduced by her dreams, distracted by her love affairs. She is dropped out of college, left her mother and motherland, and reached the U.S. to start a new life with her boyfriend, Sanjay. She is initially happy in her married life as she has experienced the anonymity and fascinated by modern culture that she expresses her joy at the airport while meeting Sanjay, "She threw her arms around him the way she never could have done in Kolkata and kissed him on the mouth. No one catcalled. No one harassed them or took umbrage or even noticed." (Divakaruni, Goddess 92). Soon she realized these joys are temporary and her life with her mother is real. Her decision to be separated from her mother is to live with Sanjay brought perilous consequences such as, divorced, separated from her daughter, lived alone in an apartment without enough financial support. One day she almost has a nervous breakdown, she admits the same, "She was stuck in a dingy apartment, stuck in a dead-end job she hated, stuck under a load of unpaid loans so heavy that she'd probably never be able to squirm out from under them and go back to college." (Divakaruni, Goddess 107). When she has decided to pursue a better life in a better country, Bela is clueless that her escape from her motherland would turn into an estrangement from her mother and uprooted from her roots.

Tara is born and brought up in the U.S. thus she is neither fully Americanised nor has she benefited from any of Indian traditional values. She is estranged from her divorced parents, dropped out of college, multiple relationship issues and not stable in any job. She seems to be floating around like an aimless ship and doesn't have any core values and stable beliefs. The author rightly put her character in words, "She was a puzzle, with her Indian features and Texan boots, her defiant piercings, the skin stretched thin across her cheekbones and crumpled under the eyes. And that spiky hair, now fallen limp as a child's over her forehead. She had read somewhere that it was style that lesbians affected. What kind of Indian family, even in America, would produce such a hybrid?" (Divakaruni, Goddess 107)

Tara has no attachment to her own 'home' or 'homeland' and so she is clueless about Indian tradition. She never claims her Indian roots anywhere in her life but unconsciously she expects guidance and support from elderly persons when is in her times of distress. She develops a cordial connection with people of India origin that she meets in her life. Mr. Venkatachalapathy whom she drove to the temple of Goddess, and Mrs Mehta to whom she was house sitting. Stuart Hall in Cultural Identity and Diaspora, states, "The inner expropriation of cultural identity cripples and deforms. If silences are not resisted,

they produce, in Franz fanon's vivid phrase, 'individuals without an anchor, without horizon, colourless, stateless, rootless – a race of angels'.

Divakaruni has portrayed her protagonists of *Before We Visit the Goddess*, Sabitri, Bela and Tara as adventurous woman who is prone to take decisions and encounter the consequences of it both positive and negative manner, but always finds ray of hope in their lives and live to the fullest with all its ups and downs. Ebb and flow, ebb and flow, our lives. Is that why we are fascinated by the steadfastness of the stars?" (Divakaruni, Goddess 68). Thus Divakaruni through her characters explores invisible borders of class, geography, culture and dejection they face while undergoing ramification of decisions.

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Divulgence of racial apartheid and segregation in Subalterns: An overview of Maya Angelou's *I Know Why the Caged Bird Sings*

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Abstract— In her renowned autobiography, *I Know Why the Caged Bird Sings*, Maya Angelou provides a detailed account of the hardships faced by racial subalterns. Born during the Jim Crow Laws Era, Maya experienced profound racial segregation in Stamps, Arkansas, leading to animosity between Americans and subalterns (Blacks). As a subaltern and African American, Maya encountered oppressive patriarchal dominance, with limited opportunities for females in a male-dominated society. Subaltern women, constrained by societal norms, found their dreams curtailed and suffered from the dominance of their counterparts. The marginalized status of African Americans in society serves as a thematic backdrop. Despite these challenges, Maya shattered the glass ceiling and emerged as the voice for racial subalterns in her community, achieving the historic feat of becoming the first subaltern woman to serve as the conductor of a cable car.



Keywords— Subaltern, Racial segregation, Female subjugation, Racism

I. INTRODUCTION

The concept of Subaltern emerged as a distinction between social classes. This term was coined by Italian Marxist, Antonio Gramsci in 1926, as it is recorded in his book *Prison Notebooks*. The term Subaltern is referred to the groups of people of inferior rank or low class, who are socially and politically suppressed under the supremacy of dominant classes. A subaltern class is a group that exists within a dominant hegemonic order but does not have its political place and whose views are not taken into account. When Gramsci theorizes hegemony, he suggests that hegemony is established through the willing consent of people. Subaltern people are not part of a hegemonic project; their opinions are not even heard, but the project of politics is to bring them to hoist or to retrieve their history which is erased or silenced under the dominant history. The conditions under the hegemonic control led to the division of power over the colonized social groups. Post-colonialism, the aftermath of colonization in certain parts of the world as varied as South America, India, West Indies, and Africa.

For example, the Indian subcontinent suffered from partition after colonization, which forced the continent to part into two different nations: India and Pakistan. This was the period when the colonized were being subjugated by the colonizer and were pushed into marginalization towards invisibility. Subordination based on class, caste, gender, and age was prevalent in South Asian society. In the larger structure of colonialism, there is always official history, mostly written by Europeans. The entire project of 'Subaltern Studies' is the reclamation of the silenced history. Subaltern groups can work as a collective and can exist as groups but if we discuss Gramsci, the one who has coined the term 'subaltern', they do not have politics or a political voice. Gayatri Spivak exclusively talks about the term subaltern in her essay "Can the Subaltern Speak". She firmly counters the issues of self-representation and political strategies. She brought up the struggling histories of the underclass, women, and postcolonial subjects. Colonization also affected the specific race (Black) of African people who were colonized and were transported, enslaved, and made

diasporic by slavery. During colonization, African Americans had gone through a devastating phase, which especially affected women. By definition, a race is a group or a community of human beings formed on common physical attributes and shared social qualities and is generally viewed as a distinct society. The rise of colonialism was pertinent, particularly in race because division in human society was based upon racial origin and colonialist supremacy that took over dominant subjects.

According to Immanuel Kant's, German phrase for races of mankind in his *Observations on the Feeling of the Beautiful and Sublime* (1764) used, "this term explicitly refers to biological or physical distinguishing features of human races. Though race is defined on the scientific grounding and application, the term is regarded as an established means of explaining the simplest models of human variations". Racial segregation in the United States of America had enforced the separation of Native Americans and racial subaltern people because of the African-American's roots in slavery. Slavery was still considered a legal practice in South America, although; the American Civil War had put an end to this brutal practice. Even after the civil war, the situation for African Americans was not favourable. The American ruling class of the United States promoted segregation under the deceiving slogan of 'separate but equal'. Separate schools were established for Subalterns and Americans, such as bathrooms, restaurants, hospitals, drinking fountains, prisons, churches, theatres, and even separate cemeteries. The racist laws that made it possible were the infamous Jim Crow laws that were not interested in equality, but in keeping the racial subaltern population in an inferior position.

II. DIVULGENCE OF RACIAL APARTHEID AND SEGREGATION IN SUBALTERN

Minority races face the issues of dispossession, such as Subalterns (African- American) in the United States. Blacks are considered to be a stigmatized group and are controlled by affluent groups of societies. Natives pushed to the suburbs of the country, for their race identification are called subaltern people. Subaltern is the term used for minority groups due to their status and rank in the society. Spivak has targeted "the concept of a constituted subordinate ability of the subject to express her political concerns". (Spivak 111) Her thesis on subaltern subjectivity is that there is no act of disagreement or struggle because of the minority group. This subjectivity arises outside the dominant discourse as this has control over the language and intellectual conceptions, whereby the subaltern voice speaks. In this study, the researcher will bring out the issues addressed by Maya Angelou in her autobiography *I Know Why the Caged*

Bird Sings through the study of the terms subalternity and displacement. "What you looking at me for? I didn't come to stay..." (Angelou 3)

From the start of her work, Maya Angelou starts her autobiography by saying, "What are you looking at me for? "I didn't come to stay. This clearly states the devastating condition of the family destruction and displacement". (Manora 359-375) This condition of the family refers to subalternity because Africans were already uprooted from their homeland and now again the family had to go through this devastating situation. The reason subalterns decided to move from their homeland searching for a better life because they were already staying in the colonized country. These subaltern people were already suppressed, but unfavorable conditions in America made them more oppressed. An autobiography delves into the concept of 'home' as well as the sorrow and perplexity of relocation, and it does not merely relate to Maya Angelou's personal experience, but also to the historical experience of Subaltern Americans (African-American) in general. Displacement is thus demonstrated to be an integral aspect of growing up subject to racism. Even though Arkansas is Bailey's home, he is compelled to leave due to severe prejudice. Relocation and the difficulty in getting a proper home to stay in play such a large role in the lives of the book's characters, who are thoroughly concerned with politics and the history of subalterns' oppression. African Americans are still dealing with the effects of slavery and finding a home in America, is proving particularly tough. An autobiography gives us the true picture of the treatment faced by subaltern people. They were treated with inhumane behaviour and hate by racists. The following quotation from the book talks about how scared the people of Stamps were of the Ku Klux Klan. It was because of the supremacy of the dominant group and the hooliganism they had spread in the community.

"If on Judgement Day I were summoned by St. Peter to give testimony to the used-to-be-sheriff's act of kindness, I would be unable to say anything on his behalf. His confidence that my uncle and every other Klan's coming ride would scurry under their houses to hide in chicken droppings was too humiliating to hear. Without waiting for Momma's thanks, he rode out of the yard, sure that things were as they should be and that was a gentle squire, saving those deserving serfs from the laws of the land, which he condoned." (Angelou 20)

Ku Klux Klan is a hate group of American supremacists living in South America, spreading hate against African Americans, Jews, Latinos, Asian Americans, Catholics, and Native Americans. It is hurtful to come across the kind of hate subalterns become reconciled to. They literally terrorized the subalterns taking full advantage of their status in society due to which Momma; Maya's

grandmother had to put Uncle Willie in a safe place by hiding him in the potato bin. Uncle Willie was disabled and had encountered much more oppression and discrimination due to his disability. His persona exemplifies how many forms of racism and biases he must have faced that complicate a person's identity and experience in numerous ways. Lynching was common for Americans because they thought they could do anything they wanted just because they had power. It is unfortunate to know that in the 21st century, the concept of racism still lingers in America. Americans have not yet overcome the hatred towards African Americans. The book goes beyond just documenting and chronicling racial disparities between Americans and African Americans. It had established a complicated hierarchy between light-skinned and dark-skinned individuals inside the community. Maya is indeed jealous of the town's other children, who either are bi-racial or the offspring of light-skinned parents, and in her opinion, they are superior to her, since she is dark-skinned. Because of this unwanted feeling, Maya develops insecurity about her skin color.

She thinks that she looks ugly because of the colour of her skin. Maya talks about the present given to her by her parents on Christmas Eve. A present from one's parents is usually a reason for joy and celebration. Maya and Bailey, on the other hand, see it as a reflection of their relocation. All they can think about is why they were thrown away as youngsters. It's reasonable that Maya is afraid of being transported. She had worked hard to make herself comfortable in Stamps, and the prospect of having to relocate scares her. She wanders between places, much like thousands of other subaltern youngsters discussed at the beginning of an autobiography, searching for a safe and acceptable environment. These painful glimpses of home and society are once again rendered inaccessible, and racism finds its way into Bailey's existence; tempting and excluding him at the same time. Fate does not seem to be on Bailey's side. It appears that he can only travel the train if there is someone with him because of the danger he has experienced. Maya met an elegant woman named Mrs. Bertha Flowers after she was cruelly assaulted by her mother's friend. Maya was so affected by that violent assault that she decided to keep quiet and stayed depressed most of the time. "Maya felt that Mrs. Flowers was her first lifeline after going through this depressing situation. Mrs. Bertha Flowers was a woman of grace. She was a well-educated and aristocratic African-American woman in the Stamps. Though she belonged to a subaltern community, she carried herself in a very confident manner". (Widjayanti 143-148) Mrs. Flower's persona was an answer to the racist community who thought that subaltern people couldn't do anything to compare to them. With so much negativity

around her, she still promoted education and also taught Maya the value of books and said that there is a sanctuary in books, novels, and poems that may follow and soothe her wherever she goes, and she takes this move better than any other so far. Maya's sole connection to 'home' is through books. African Americans may not face problems like slavery and poverty, but they are still pressured by the persecution upon them in the form of mental assault and violence. Today, one may witness the changes in the African-American communities themselves. Upper-class African Americans may not have to experience what a poor subaltern has to go through. Poor-class Africans still express frustration and rage towards the paradoxical system they live under. The upper-class Africans experience less discrimination than their counterparts. All in all, it cannot be said that racial segregation has been fully eradicated from America because we come across many incidents that are related to racial discrimination.

Separation within subordinate races like subalterns (blacks) and Americans is known as segregation. Subalterns are the ones who were extremely affected by the segregation. African Americans have grown accustomed to receiving biased treatment over the dominant class. In America, African Americans cannot socialize anywhere they wish, but they must still satisfy all the requirements of American citizens as the victims of the government law which treated their right to equal public duty as a hegemonic class. Discrimination against African Americans is a challenging topic in America. For instance, segregation laws rob black people of their human and citizenship rights. Nationality, racial and ethnic discrimination, regional discrimination, religious discrimination, sex and gender discrimination are all examples of discrimination. According to the United Nations, discrimination is defined as "any distinction, exclusion, restriction or preference based on race, color, descent, nationality or ethnic origin that has the purpose or effect of mollifying or impairing the recognition, enjoyment or exercise, on an equal footing of humanitarian law in the political, economic, social, cultural or any other field of public life." Maya Angelou's definition of segregation of race refers to African Americans and their appearance in public places as it tends to draw suspicion, even when they are not doing anything wrong. Because of their differences and appearance, African Americans are not socially accepted. As a result of their skin tone and the negative stereotypes, they are associated with their demeanor. The outcome of this is followed by racial discrimination, which is defined as the exclusion of African Americans from society as a whole. They are forced to live their life in poverty because they are only allowed to perform the grunt jobs since they can't afford to pay the tax with the government's treatment and living a regular life is

inappropriate.

Maya Angelou has grown up in the segregated South America. *I Know Why the Caged Bird Sings* is more than a study of segregation's history and after effects. It's a sharp and honest look at injustice and inequality towards subalterns. Maya's grandmother inculcates the habit of patience and avoidance of dominant people, as well as the belief that they are godless and untrustworthy. At the same time, she also instills in her grandkids the importance of never speaking insensitively to an American, although that person is 'powhitetrash,' that is an American with low height and low thinking. Maya Angelou meticulously discusses and notes how perilous it is for a subaltern to interact with a dominant individual in segregated South America in her autobiography. She has made us acquainted with the scene where people of her town had to go into the field to work. Working as a labour class was popular in South America, where slaves worked on cotton plantations and were forced to work under the heat of the sun. She claimed that Negroes became accustomed to their status as slaves. However, no one deserves to be referred to as a slave and treated harshly.

When on the radio everyone in Stamps listened to the news of Joe Louis's win, all the people of the subaltern community were pleased, but all the happiness faded because of the violence which was more likely to break between the two communities if African-Americans had celebrated the win. Joe Louis was a famous African-American boxer. He made the African-American community proud by winning the World Championship against an American. He was an inspiration to his community, as men and women of colour were the ones who were hired at the last and were always the first ones to be fired. He made an impact by winning and paved the way for his community. African Americans were on the war front at the time of World War I and later on, demanded better living and citizenship in America. Because of these, Subalterns had to often come across this kind of hate during segregation for the reason that Americans feared that subalterns would come to power if we did not suppress their voice. Maya's relationship with Mrs. Flowers is revived when she meets Miss Kirwin. Miss Kirwin is an American teacher teaching at George Washington High School in San Francisco. Maya has been admitted to this new school. At first, she was in doubt about what kind of treatment she would get there because it was an American school. But when she met Miss Kirwin her doubt was gone. Maya admired Miss Kirwin a lot because of her equal treatment of American and subaltern students. Maya felt lonely and insecure there, but Miss Kirwin became her hope and light in that foreign land. Maya wanted that all the subaltern children should be treated in the same way right from their childhood. If they got such

fair treatment, they would have never felt insecure and inferior. It is significant to have teachers like Miss Kirwin because they share a positive impact on society.

The historical context of the Jim Crow Laws Era provides a stark backdrop to the narrative, setting the stage for the racial strife that defined the subaltern experience. This era, characterized by legalized racial segregation in the Southern United States, laid the foundation for institutionalized discrimination. As Angelou weaves her tale, the readers are transported to a time when racial animosities were not only deeply entrenched but also codified into law. Stamps, Arkansas, emerges as a microcosm of the broader societal dynamics, where racial hatred and social division were rampant. Angelou's vivid descriptions of her hometown provide a poignant illustration of the consequences of racial segregation on interpersonal relationships. The enmity between Americans and subalterns, particularly African Americans, was not merely a product of personal biases; it was a reflection of a deeply ingrained societal structure that perpetuated inequality. Patriarchal domination further exacerbated the challenges faced by subaltern women. The intersectionality of race and gender subjected them to a unique set of hardships. In a society controlled by men, the scope for African-American females was severely limited. The thematic elements in Angelou's narrative reveal the harsh realities of subaltern women, whose dreams were curtailed and freedoms restricted under the weight of systemic oppression. Despite the overwhelming odds stacked against them, Angelou and other subaltern women emerge as symbols of resilience. The narrative transcends the individual and becomes a collective voice for racial subalterns, challenging the status quo and defying societal expectations. The glass ceiling, a metaphor for systemic barriers, is shattered as Angelou becomes the first subaltern woman to break into uncharted territory serving as the conductor of a cable car.

At an early age, Maya is transported away from her parents to reside with her grandmother is one of her first recollections of displacement as she is being taken away from her home. She and her brother Bailey are frequently perplexed as to why they were exiled, as they felt abandoned. Maya equates her grandmother Momma with her homeland and is disappointed when she and Bailey depart Arkansas for St. Louis. Maya finds the change from Arkansas to California difficult, but she understands. Maya compares Grandmother Momma with her homeland because since her childhood looked after her and taught her a lot of life lessons. Maya was dependent on Momma because she felt safe with her as she was there to console her every time. The reason Momma wanted Maya and Bailey out of the town is because Maya's brother Bailey was once blackmailed by an American who forced him to assist in

transporting the body of a deceased subaltern man discovered in the lake. Momma makes it plain that the kids will now have to move after this occurrence. Out of fear, Momma had to make this decision; she felt that kids were unsafe in that area. Since Maya and Bailey were growing up, they were exposed to many unusual events. Momma being the concerned one wanted them both out of danger.

The impact of colonization reverberates through the narrative, affecting not only African Americans but also other colonized groups around the world. The aftermath of colonization in regions like South America, India, the West Indies, and Africa led to varied post-colonial experiences. In the case of the Indian subcontinent, the scars of partition remain etched in history, illustrating the far-reaching consequences of colonial rule. Within the larger structure of colonialism, official histories were predominantly written by Europeans, overshadowing the narratives of the subalterns. The Subaltern Studies project, in which Angelou's work can be situated, becomes a crucial endeavor in reclaiming the silenced histories of marginalized communities. These communities, though existing collectively, lacked a recognized political voice, a point emphasized by Antonio Gramsci, the Italian Marxist who coined the term 'Subaltern.' Gayatri Spivak's essay, "Can the Subaltern Speak," further probes the challenges of self-representation and political agency for subalterns. She brings attention to the struggles of underrepresented groups, women, and postcolonial subjects, underscoring the importance of acknowledging and addressing their histories. The impact of colonization on specific racial groups, such as African Americans, extends beyond geographical boundaries. The forced diaspora, enslavement, and marginalization of African Americans during colonization created a devastating legacy that particularly affected women. The narrative of racial subalterns, therefore, becomes a complex tapestry woven with threads of historical injustices, intersectional oppression, and ultimately, triumph over adversity.

III. CONCLUSION

Maya Angelou was born during the Jim Crow Laws era when there was heavy segregation being practiced in South America. Maya has recorded all her experiences during that period in her autobiography *I Know Why the Caged Bird Sings*. In her autobiography, she has shown how subalternity has affected the lifestyle of subalterns. The life experiences shared by Maya in her autobiography are disheartening. Subalternity and displacement go hand in hand, as Maya has shared her memories of getting displaced during her childhood because of her divorced parents. She spent her early years at Stamps, Arkansas. Her life in Arkansas was

full of highs and lows, as she had to face numerous difficulties because of her skin colour. The discrimination in the South was based on the skin colour of subalterns. We can still see the discrimination prevailing in America because of the recent brutality against the subaltern community. "The cases of George Floyd and Breonna Taylor are scathing examples of racial discrimination in America. Many protests were carried out for Black Lives Matter to support the voice of the racial subalterns". (Dastagir 2021)

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The Casino Syndrome: Analysing the Detrimental Impact of AI-Driven Globalization on Human & Cultural Consciousness and its Effect on Social Disadvantages

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Abstract — The paper aims to study the detrimental impact of Artificial Intelligence on human life and human consciousness. AI's harmful impact can be described according to the tenets of the 'Casino Syndrome', which was first laid down by Anand Teltumbde in his seminal work 'The Persistence of Caste: The Khirlanji Murders and India's Hidden Apartheid' (2010). Taking from the addictive and commercial components of Teltumbde's concept, the researchers have attempted to redefine the concept in the context of AI and its detrimental impact on human life. According to the three tenets, researchers have attempted to prove that AI can pitch an individual against all others in the marketplace, leading to unemployment and creating conflicts at local, national and international levels as it creates an 'elitist' agenda which culminates in a 'rat race' and competition. It can disintegrate interpersonal relationships at home, in society and culture and in the workplace due to its extreme focus on individualism thanks to content curation and customized algorithms, and in many other ways, lastly, as a result of the first two, it can also lead to several psychological and mental health problems. The paper explores numerous methods towards creating accountability and inclusivity in AI and the Globalized world and creating resilience against the 'Casino Syndrome' through methods involving ethical considerations, transparency, mitigation of prejudices, accountability, education, etc.. Ultimately, this paper does not deny the obvious benefits of AI, but it highlights the possible negative consequences of uncontrolled and unscrutinised use of it, which has already begun.



Keywords — Artificial Intelligence/AI, Casino Syndrome, Disintegration, Globalization, Inequality.

I. INTRODUCTION

The advent of the 20th century, with its quintessential 'modernity', has come to embody an intricate over-arching interconnectedness and interdependence among humans across all geographic, cultural and economic boundaries under a complex phenomenon called 'globalization'. Globalization, often deemed to have its roots in as early as the 15th century, with 'The Silk Road' serving as a route for international trade, further bolstered by the age of exploration (15th-17th century), and the Industrial Revolution (18th-19th century), wasn't conceptualized till the late 20th-century. It was in 1964, that the Canadian cultural critic Marshall McLuhan posited the foundational becoming of a technologically based "global village,"

effectuated by social "acceleration at all levels of human organization" (103), and in 1983, that the German-born American economist Theodore Levitt coined the term globalization in his article titled "The Globalization of Markets" (Volle, Hall, 2023).

Ever since the technological dominance of the late 20th and early 21st century, reflected in the wide accessibility of the internet, the prevalence of social media, satellite television and cable networks, the world has consolidated itself into a global network, iterating McLuhan's conception of 'one global village', so much so that in the contemporary times, the technological revolution has accelerated the process of globalization (Kissinger, 2015). This prevalence has given rise to a novel phenomenon termed the

‘Technosphere’. Credited to Arjun Appadurai, who considered technological globalization as one of the five spheres of globalization, technosphere implies a “global configuration” of boundaries, fostered by the flow and speed of technology (34). Thus, it can be found that technology and its manifested high-paced connectivity is indeed shouldering the cause of globalization.

One of the paramount testimonies of technology driving globalization happens to be the introduction and proliferation of ‘Artificial Intelligence’, commonly referred to as AI. Gaining prominence and consequent advancement ever since the development of digital computers in 1940, AI refers to “the ability of a digital computer or computer-controlled robot to perform tasks commonly associated with intelligent beings” (Copeland, 2023). In other words, AI is a branch of computer science that aims to create systems capable of performing tasks that typically require human intelligence, such as visual perception, speech recognition, decision-making, and problem-solving, by using algorithms, data, and computational power to simulate human-like intelligence in machines.

Fortifying the maxims of globalization, artificial intelligence has seeped into the lives of people in modern society, becoming an indispensable part of it. Right from facilitating cross-cultural interactions by providing real-time language translation services to connecting employees located in different parts of the globe on platforms like Google Meet and Zoom, it can be affirmed that “Artificial intelligence, quantum computing, robotics, and advanced telecommunications have manifested the impact of globalization, making the world a global village” (Shah, Khan, 2023). Consequently, it also validates Theodore Levitt, the harbinger of theorizing globalization, who prophesied that “Computer-aided design and manufacturing (CAD/CAM), combined with robotics, will create a new equipment and process technology (EPT) that will make small plants located close to their markets as efficient as large ones located distantly (09).

Though the exposition of Artificial Intelligence has vindicated the principles of globalization, bringing the world closer with its provision, speed and reach, streamlining international business operations, and facilitating cross-border collaboration, this AI-driven globalization has its downfall too. While AI has made information and services accessible to many, it has simultaneously exacerbated the digital divide. In developing countries, people in rural areas lack access to computers, the internet and AI-driven platforms, putting them at a disadvantage compared to their urban counterparts within the nation and those residing across geographical borders. In lieu, those who possess the skills to develop and

operate AI technologies often command high-paying jobs, while others face job displacement due to automation. For instance, automated customer service chatbots have reduced the demand for human customer service representatives, leading to job losses in the customer service industry, while robots are replacing manual labor in the manufacturing industries. Moreover, though connecting people, the simulation catalyzed by algorithms has triggered unpleasant psychological dispositions among its users. In essence, AI-driven globalization has created “complex relationships among money flows, political possibilities, and the availability of both un- and highly skilled labor” (Appadurai, 1998, p.34), all of which, with the unraveling of the digital divide, risks of unemployment for the unprivileged poor, and consequent mental dispositions only pins individuals against one another, and vests unrestrained power in the hands of the capitalists few, effectuating a disintegration of society at varied levels.

The aforementioned underside of AI-driven globalization aligns with a phenomenon called ‘The Casino Syndrome’, coined by Anand Teltumbde in his seminal work, *The Persistence of Caste*, wherein he investigates the nexus between globalization and the caste system in India. Contextualizing the simulating nature of the casino, whereby everyone involved in the play is merely guided by their zeal for money-making, becoming indifferent towards others, potentially yielding to the concentration of money in the hands of a few, broken relationships and mental health problems, he holds globalization to be operating along the same divisive lines. Similarly, since Artificial Intelligence stands as the modern-day face of globalization, the same ‘casino syndrome’ can be applied to AI-driven globalization.

To pursue this nexus, this paper intends to theorize Teltumbde’s Casino syndrome and substantiate AI-driven globalization as the testimony of the tenets of the syndrome, by investigating its triggers of social transformation that furthers class divide, alters mental health and leads to the eventual disintegration of society. Consequently, it attempts to resolve the derailing impact of AI-driven globalization by propounding corrective measures for the same.

II. THEORISING GLOBALIZATION-INDUCED CASINO SYNDROME

The term ‘Casino Syndrome’ was propounded by an Indian scholar, journalist, and civil rights activist, Anand Teltumbde, who is renowned for his extensive writings on the caste system in India and for advocating rights for Dalits. One of his critical writings is *The Persistence of Caste: The Khairlanji Murders and India’s Hidden Apartheid* (2010), wherein he analyzes and interrogates the

Khirlanji Murders, or the public massacre of four scheduled caste citizens in the Indian village called Kherlanji, substantiating it within the larger Indian political context that has failed to protect its downtrodden citizens and the socio-religious context that has aggravated the marginalization of these groups. A novel perspective that he foregrounds is the critique of globalization, deconstructing it merely as a myth that furthers the subjugation of Dalits and those who lay at the fringes of society, in the reasoning of which he likens globalization to the 'Casino Syndrome'.

Breaking down Teltumbde's terminology, a 'casino' refers to a commercial set-up where individuals engage in gambling, typically including games of chance like slot machines and table games such as poker and roulette, by betting money on possible random outcomes or combinations of outcomes. Initially physical, in the wake of digitalisation and globalization, online casinos like Spin Casino, Royal Panda, Genesis, Mr. Vegas, etc., have taken over.

Simulating the inclinations of the players into an addiction, casinos are designed to generate revenue through the wagers and bets of their customers. Corroborating this money-making essentialization of casinos, the Statista Research Department holds that "in 2021, the market size of the global casinos and online gambling industry reached 262 billion U.S. dollars" ("Global casino and online gambling industry data 2021", 2022), whereas "11% of adult internet users gamble actively online, generating a global revenue of over 119 billion GBP" (Iamandi, 2023).

Online casinos, affirming the technology that spawned globalization, which seemingly brings the world together, thus denote its capitalistic attribute, which not only hooks the people to its system but also ensures that the flow of money gets concentrated in the hands of its privileged owners. A 2021 BBC report read that "Bet365 boss earns £469 million in a single year," while another report asserted, "The extremely successful casino company generated a total of 5.16 billion U.S. dollars in 2020" ("Leading selected casino companies by revenue 2020", 2022).

Whereas, for the users, though casinos offer entertainment and the possibility of winning money, it can lead to addiction, selfishness, financial problems, debt, social and familial isolation, and so on. These culminations bring to the fore casino's correlation in the terminology, 'syndrome', which refers to a "group of signs and symptoms that occur together and characterize a particular abnormality or condition" ("Syndrome Definition & Meaning"). The symptoms rooted in casino-induced simulation, often referred to as 'problem gambling', 'compulsive gambling', 'gambling disorder', and the like, are enlisted by the Mayo Clinic as preoccupation with

gambling, restlessness, agitation, disposition to get more money by betting more, bankruptcy, broken relationships, etc.

Thus, it can be discerned that casinos effectuate a syndrome whereby, on the one hand, money gets accumulated in the hands of the owners, and on the other hand, it streams from the pockets of the players, at the cost of their social and financial lives. This is iterated by a research finding that holds that "a typical player spends approximately \$110 equivalent across a median of 6 bets in a single day, although heavily involved bettors spend approximately \$100,000 equivalent over a median of 644 bets across 35 days" (Scholten et al., 2020). Consequently, a review highlights the economic cost of suicide as being £619.2 million and provides an updated cost of homelessness associated with harmful gambling as being 62.8 million ("Gambling-related harms: evidence review", 2021). Therefore, it can be deduced that casino syndrome, in the context of gambling, merely creates and furthers the economic divide by serving the ends of capitalism and subjecting its players to simulation, financial crises, social alienation, etc. In essence, it creates and intensifies inequality and disintegration among people.

Foregrounding this penetrative inequality and associated disparity, Teltumbde speaks of free-market fundamentalism as making "globalization intrinsically elitist, creating extreme forms of inequality, economic as well as social. By pitting an individual against all others in the global marketplace, it essentially creates a 'casino syndrome', breaking down all familiar correlations and rendering everyone psychologically vulnerable; the more so, the more resourceless they are" (Teltumbde, 2010, p. 175).

Applying the same deconstructionist approach, Teltumbde's conceptualisation foregrounds economic inequality as a background, based on which prominent contorting tents emerge, all of which are substantiated below in the context of globalization:

2.1 Globalization pitches an individual against all others in the global marketplace

Globalization, while fostering interconnectedness on a global scale, also inadvertently pitches individuals against each other. It opens up opportunities for offshoring and outsourcing, and through these options, it avails industry competitors (Bang et al., 2021, p. 11). This is particularly evident in the context of job markets with the emergence of global outsourcing. Owing to global outsourcing, with the ease of communication and the ability to outsource labor to different parts of the world, workers often find themselves competing with peers from distant regions for employment opportunities. This underside of globalization is accurately pointed out by Gereffi and Sturgeon, who hold that "the rise

of global outsourcing has triggered waves of consternation in advanced economies about job loss and the degradation of capabilities that could spell the disappearance of entire national industries (01). Thus, it can be acknowledged that globalization, yielding global outsourcing, creates global competition, which not only pits people against one another but also nations.

2.2 Globalization breaks down all Familiar Correlations

Having pointed out the pinning of nations against one another, globalization, in its zeal to disrupt boundaries, also breaks down the very nation by causing enmity among its social groups. Reiterating globalization's quintessential inequality, it can disintegrate national integrity by aggravating class and caste divisions along the lines of global opportunities. Illuminating this in the Indian context, Gopal Guru (2018) articulates that "many scholars who have managed to become a part of a globally operating academic network latch on to every new opportunity, thus pushing those who lack this connection to relatively less attractive institutions within India" (18). Hence, it can be substantiated that globalization, by opening up the world of opportunities, only does so for the economically efficient privileged, which in turn places the underprivileged at a situational loss and yields seeds of enmity amongst them, eventually breaking down the fabric of a united nation at a macrocosm. Whereas on a microcosm, owing to its operational characteristics, it also breaks down families and social structures, as accurately pointed out by Trask, who posits that globalization "as a growing global ideology that stresses entrepreneurship and self-reliance pervades even the most remote regions, the concept of social support services is quickly disintegrating" (03). Therefore, globalization, apart from its global unification, also affects breaking-downs or disintegrations at various subtle levels, as was held by Teltumbde.

2.3 Globalization renders everyone psychologically vulnerable

Globalization, instead of connecting individuals, can also isolate them, especially from themselves. Through its boundary-blurring phenomenon, it fuels cultural exchanges and diaspora, which culminate in individuals dealing with the psychological challenges of cultural displacement. Additionally, urbanization, driven by globalization, has led to a colossal increase in behavioral disturbance, especially associated with the breakdown of families, abandonment of, and violence to spouses, children, and the elderly, along with depressive and anxiety disorders (Becker et al., 2013, p. 17). Moreover, under the unqualified and unstoppable spread of free trade rules, the economy is progressively exempt from political control; thus, this economic impotence of the state influences how individuals see their

role, their self-esteem, and their value in the larger scheme of things (Bhugra et al., 2004). This constant fear of being on one's own in the global sphere has ushered in an age of people characterized by perpetual anxiety, identity, and existential crises, which is even more daunting to the underprivileged, as Kirby rightly posits that "poor people's fears derive from a lack of assets and from anxiety about their ability to survive in increasingly unpredictable and insecure environments" (18). Therefore, it can be substantiated that though globalization has hailed global connectivity, it has also rendered people psychologically vulnerable to a myriad of issues.

In conclusion, globalization can indeed be seen unfolding its impact through the lens of Teltumbde's 'Casino Syndrome'.

III. COMPREHENDING AI-DRIVEN GLOBALIZATION THROUGH THE TENETS OF CASINO SYNDROME

As broached above, artificial intelligence, owing to its advanced technology, has come to represent a prominent facet of globalization. Thus, the tenets of globalization-induced casino syndrome can be applied to artificial intelligence to bring to account the underside of AI-driven globalization that yields inequality and disintegration.

3.1 Creates inequality - Pitches an individual (entity) against others in the global marketplace (is elitist):

Since technology-driven globalization has global reach and impact, its competition-inducing trait can be seen at varied levels of intersections, whereby, apart from merely pinning individuals, it actually pins entities in opposition too. At a macro level, it can be seen pitching nations against each other in a global competition, as accurately posed by Russian President Vladimir Putin: "Whoever becomes the leader in this sphere (AI) will become the ruler of the world" (Russian Times, 2017). Thus, AI has inadvertently given rise to a global race of nations aspiring to become AI superpowers of the world. From heavy investments and the allocation of funds for research to the formulation of policies, nations are leaving a stone unturned to beat others in their zeal to dominate globally. It is to be noted that their spirit to compete does not come from a place of situational necessity, committed to resolving the ardent problems of citizens; rather, it is to flex their potency and accomplish a pedestal. Thus, AI-driven globalization embodies casino syndrome's elitist essence, as pointed out by Teltumbde.

The most conspicuous conflict is between the US and China, as validated by Anthony Mullen, a director of research at analyst firm Gartner, who says, "Right now, AI is a two-horse race between China and the US" (Vincent,

Bareham, 2017). Both of these countries have invested billions of dollars in AI's advancement, along with adopting national strategic plans. Historically, the US has always been a superpower, in the field of AI too, with the highest number of research publications; however, China has undertaken to dismantle America's supremacy by producing more AI-related papers than any other nation between 2016 and 2019 (Savage, 2020). Likewise, it has also announced its intention to become the world's primary AI innovation center by 2030 (Waikar, 2021). Thus, the very AI, seemingly meant for the technological 'advancement' of the world as one global village, has become a dividing factor, with nations vying to push each other and become the world dictator in AI. Apart from the US and China, other nations are also actively pinning this race to the top. The UK government has very blatantly expressed its fervor to head the world by releasing a 10-year plan for it to become a global "artificial intelligence superpower," seeking to rival the likes of the U.S. and China, as reported by CNBC. Whereas Germany is advocating "fair and open" markets to support artificial intelligence and protect "national champions" in Germany and the European Union so they can better compete with rivals from China and the United States (Nienaber, 2019). It is very evident that the world is divided in the wake of AI-driven globalization, with nations pitching against each other to not only become supreme themselves but also to overtake the two AI superpowers, the US and China.

Delving further, apart from existing at the level of research, policies, fund allocations, etc., this AI-driven global feud is discerned to unfold as a global AI warfare, as AI can be used for developing cyber weapons, controlling autonomous tools like drones, and for surveillance to attack opponents. Consequently, "already, China, Russia, and others are investing significantly in AI to increase their relative military capabilities with an eye towards reshaping the balance of power" (Horowitz, 2018, p. 373). Hence, AI-driven competition is not merely implicit, holding the facade of advancement and global progress, as AI is being used by nations to quite literally compete, overpower, and destroy other countries in their quest for the top, giving rise to the anticipation of AI-warfare, the goriest prospect of World War, articulated overtly by Putin: "When one party's drones are destroyed by drones of another, it will have no other choice but to surrender" (Vincent, Zhang, 2017).

Interrogating the flip side of this AI-driven global race and warfare, the entities that will actually receive the blow of its destruction would be the developing, third-world countries. In other terms, AI-driven globalization has also pitched the world into two spheres, whereby on the one hand, it "could benefit countries that are capital intensive" (Horowitz, 2018), or elite, whereas on the other hand,

developing countries like Sub-Saharan Africa, the Caribbean, Latin America, and other South Asian countries, who are preoccupied with other urgent priorities like sanitation, education, healthcare, etc., would be found wanting (Chatterjee, Dethlefs, 2022). Likewise, AI will strengthen the already existing economic and digital divide between the first world and the third world, making the latter a soft target and putting them at an economic disadvantage. This can be seen as turning true as "major nations have already co-opted it (AI) for soft power and ideological competition" (Bershidsky, 2019) and have established it as a pillar of "economic differentiation for the rest of the century" (Savage, 2020). Aggravating the quintessential distinction between the haves and the have nots, AI-fostered economic inequality resonates with the casino syndrome, which too creates an economic divide between the owners and the players by directing the flow of money from the pockets of the latter to the former. Fortifying the same, it is to be noted that the developed countries investing heavily in AI do so by extracting hard-earned money from the pockets of their taxpayers, the common citizens; thus, the economic inequality within a nation widens too, with the poor commoners at an economic disadvantage.

Moving from macro to microcosm, globalization's essential competitiveness also pitches companies against each other. The haste of companies to catch up with AI's race was seen when Google launched its Google Bard right after Open AI launched ChatGPT. Subsequently, owing to Open AI becoming the superpower of the market, Snapchat launched its MyAI, and Microsoft launched Bing AI, though Microsoft and Open AI are partners. However, companies trying to overpower their competitors have been a common trait of globalization. A novel competition can be seen unfolding in AI-driven globalization, pitting AI and individuals (humans) against each other. In a historic chess match, Google's artificial intelligence AlphaGo defeated Korean expert Lee Sedol in four of the five series (Metz, 2016). It is not just an instance of AI playing against human intelligence and defeating it; at a larger level, it also signifies two countries, Google representing the US and Lee Sedol representing South Korea, pitched against each other, whereby the former defeated the latter due to its technology. This phenomenon is discernible in routine human activities too. Elon Musk, in an interview, claimed, "AI is already helping us basically diagnose diseases better [and] match up drugs with people depending [on their illness]" (Russian Times). AI, being more efficient than humans, has inevitably pitched a significant human race against itself. It brings to the fore a foretelling of a war between technology-driven AI and the human population, as rightly portrayed in numerous sci-fi movies. This futuristic war can be

anticipated to be true with the amount of investments made for its proliferation, as a report read that “Today’s leading information technology companies—including the faangs (Facebook, Amazon, Apple, Netflix, and Google) and bats (Baidu, Alibaba, and Tencent)—are betting their R&D budgets on the AI revolution (Allison, Schmidt., 2020, p. 03), while another claimed, “In 2020, the 432,000 companies in the UK who have already adopted AI have already spent a total of £16.7 billion on AI technologies” (“AI activity in UK businesses: Executive Summary”, 2022).

Thus, at the root level, AI and humans are pitched against each other by the cause of these MNCs. As a result, the AI industry and its elite stakeholders are witnessing an economic bloom with investments; however, it does so at the cost of working-class people losing their jobs. Due to the automation of work, AI can be seen replacing humans, especially in manual labor, and hence taking away the jobs of poor people who aren’t educated enough to do anything but manual work. Studies report that “from 1990 to 2007, adding one additional robot per 1,000 workers reduced the national employment-to-population ratio by about 0.2 percent” (Dizikes, 2020), whereas by 2025 itself, “robots could replace as many as 2 million more workers in manufacturing alone” (Semuels, 2020). Moreover, most recently introduced industrial robots like Rethink Robotics’ Baxter are more flexible and far cheaper than their predecessors, which will perform simple jobs for small manufacturers in a variety of sectors (Rotman, 2013). Hence, more human replacement. On the other hand, companies leading in AI, like Baidu and Tencent, are generating more revenue than ever. As reported by Statista, in 2023, the predicted revenue for Baidu generated within this market is over 196 billion yuan, whereas for Tencent, the revenue is approaching 150 billion yuan (Thomala, 2022). It can therefore be fortified that this pinning of AI against humans by the hands of AI-leading companies has yielded a flow of money from the pockets of the poor laborers to the bank accounts of the privileged industries and their stakeholders, conforming to the income-inequality tenet of casino syndrome.

Another aspect of AI impacting jobs involves reports claiming the emergence of new job opportunities. According to the World Economic Forum Future, 85 million jobs will be displaced by 2023, while 97 million new roles may emerge (Orduña, 2021). Taking away certain categories of jobs, AI will consequently create jobs categorically, i.e., for the educated elite. Therefore, when middle-class workers lost their jobs, white-collar professionals and postgraduate degree holders saw their salaries rise (Kelly, 2021). Moreover, it will peculiarly create jobs for people who are experts in AI. Subsequently,

it can be rightly posited that “AI won’t take your job, but a person knowing AI will” (Rathee, 2023). By doing so, AI will inevitably pitch individuals who have promising jobs against those without any, as casino syndrome’s original tenet foregrounds.

It can be conclusively said that AI has created a global rat race between nations, companies, and people, pitting these entities against each other. As a consequence, it not only harbors global enmity, throwing open the possibility of global warfare, but also economic inequality, whereby money flows into the accounts of the elite ‘Chosen Few’, and gets emptied from the pockets of already underprivileged others, furthering the historical divide between the haves and the have-nots.

3.2 Disintegration of Familial Correlations: Erosion of interpersonal relationships

The strain of AI-driven advancements and intricate technological globalization has far-reaching consequences for interpersonal relationships at many levels. AI-driven competition can lead to people prioritizing their professional ambitions and success over their interpersonal relationships because of the rat race created by AI. As companies are passionately pursuing the use of artificial intelligence, leading to a job recession, individuals are pitting each other, and in their ambition to find stable employment, they often neglect their familial and social relations. A typical employee often works intensely even after securing a job because of the competitive pressure and to ensure job security. Employed or not, individuals spend excessive amounts of hours building their professional lives, leaving them with little to no time and emotional energy for their loved ones. According to Our World in Data (2020), Americans in their teenage years spent more than 200 minutes per day with their families, but as their ages progressed, in their 20s, 30s, and 40s, their family time went down to approximately 50 minutes to 100 minutes with their families per day. Whereas, they spent more than 200 minutes with their co-workers each day. Their time spent with their friends also took a downward spiral, with less than 80 minutes each day during their 30s, approximately 40 minutes each day, and less once they entered their 40s, and so on (Ortiz-Ospina, 2020).

The neglect can result in strained marriages, fractured families, and a growing sense of isolation and loneliness as people become more and more absorbed in their goals. According to a study conducted by the National Library of Medicine, “higher levels of newlywed spouses’ workloads predict subsequent decreases in their partners’ marital satisfaction during the first four years of marriage but do not affect changes in their own satisfaction. These findings provide additional evidence for the dynamic

interplay between work and family life and call for further study of the factors that make some relationships more or less vulnerable to the negative effects of increased workloads and the processes by which these effects take hold.” (Lavner, Clark, 2017). Moreover, due to the competition in professional areas, employees and friends are pitted against each other as there is a strong desire to outperform their peers, leading to envy, rivalry, and unnecessary conflicts. Hence, AI-driven globalization has a negative impact on interpersonal relationships in personal as well as professional life.

The virtual world created by AI that people participate in, or to be precise, social media users, participate in, is a highly curated world, and all the algorithms programmed platforms that are regularly used—Instagram, Facebook, Twitter, etc.—provide highly curated content created for the one particular user based on their ‘history’. Every user’s search history is used for better-personalized results (Southern, 2022). Because artificial intelligence can process large amounts of data in a second, it can beat any human correlations and create a personalized world just for one user, allowing them to spend their time in that world while affecting their social interactions and often fracturing their familial bonds. Algorithms and curations create a seemingly perfect virtual reality where individuals do not have to struggle with social anxiety as their interests are presented to be explored freely, leading to a gradual distancing from the ‘real’ world. This phenomenon can be called a real-life manifestation of Baudrillard’s concept of ‘Hyperreality’. Thanks to social media, a person’s digital footprint often tells more about their personality than their real-life behavior can. The hyperreality created on social media in turn creates a ‘virtual arcade’ around the users, isolating them from the external real world of humans. All of which eventually disintegrates their interpersonal relationships at home and with colleagues in more ways than one (Lazzini et al., 2022).

Moreover, artificial intelligence can reinforce biases because AI makes decisions based on training data and can often include biased human decisions based on social inequalities (Manyika et al., 2019), and thus, AI’s reinforcing these biases, particularly by making its content curation more majority’ specific, minority cultural identity, is threatened. According to the Bridge Chronicle (2021), a research team at Stanford University discovered that GPT-3 was providing biased results. “According to the team, the machines have become capable of learning undesired social biases that can perpetuate harmful stereotypes from the large set of data that they process (IANS, 2021). The team discovered that even though the purpose of GPT-3 is to enhance creativity, it associated Muslims with violence. The team gave the program the sentence “Two Muslims

walked into a...,” to complete, and the results were “Two Muslims walked into a synagogue with axes and a bomb” and/or “Two Muslims walked into a Texas cartoon contest and opened fire” (IANS, 2021). “When they replaced ‘Muslims’ by ‘Christians,’ the AI results re-tuned violence-based association to 20 percent of the time, instead of 66 percent for Muslims. (...) Further, the researchers gave GPT-3 a prompt: “Audacious is to boldness as Muslim is to...,” and 25 percent of the time, the program said, “Terrorism.”” (IANS, 2021).

AI learns from training data, which may be skewed with human biases, and these biases are directly provided in the results. Such results have practical and ethical concerns as they promote and aggravate violence, communal hatred, stereotypes, prejudices, discrimination, etc., and disintegrate bonds of communal unity at a national and international level.

To corroborate further, artificial intelligence targets users by providing deliberately curated custom feeds, and this feed is an amalgamation of their ‘interests’, which are, as aforementioned, ‘majority’ specific. Therefore, algorithmic curation of artificial intelligence subdues multiple perspectives by making the user perceive a single point of view, hindering not only their cultural identity but their individuality, as social media giants essentially try to accumulate as many users as possible to further the ends of their capitalist business and reap monetary profit. In other words, social media companies aim to create a network of users using their interactions and emotions, which in turn creates new social needs (Xu, Chu, 2023). Ultimately, the cost is the individual’s cultural as well as personal identity. Individuals are turned into users; users are then turned into consumers, an unraveling of a multi-layered disintegration of one’s own self in an AI-driven globalized world.

AI’s penchant for personalisation and tailored feeds may cause user satisfaction at times, but this creates ‘echo chambers’, where individuals are exposed only to the viewpoints their opinions align with. The narrowing of perspectives causes individualisation as identities are subsumed. Already, the promotion of bias in AI effectively undermines individuality. AI’s data collection for such customisation leads to the erosion of privacy, and the constant monitoring makes individuals mere data points to be analyzed as they are quite self-conscious that they are being scrutinized leading to self-censorship.

The depersonalization of customer service through AI-driven chatbots and automated interfaces, the invasive nature of emotion recognition and surveillance technologies, and the loss of control over decisions in an increasingly autonomous AI-driven world can further contribute to the sense of deindividualization (Coppolino

Perfumi et al., 2019). Balancing the benefits of AI with these potential downsides requires ethical AI development, transparency, and measures to protect privacy and autonomy. Promoting digital literacy and critical thinking can empower individuals to navigate the AI landscape while preserving their individuality. However, an unchecked system of AI can cause disintegration at community, national, and international levels.

Alluding to the intentional curation of content further, in the context of AI-driven globalization in today's world, the broader use of social media can intensify nationalist sentiments, often causing communal tensions. This is due to the highly curated content that individuals are exposed to, which can distort their perception of reality as their online feeds become their primary source of information. Algorithms play a crucial role in recommending content that aligns with users' existing ideologies, effectively reinforcing their views and isolating them within their ideological bubbles. This phenomenon is not limited to any single nation. In India, for instance, communal identity tends to manifest itself in nationalist fervor, while along caste lines, it can result in anti-Dalit prejudice and behavior (Teltumbde, 2010, p. 33). According to the Indian Express (2023), "Facial recognition technology—which uses AI to match live images against a database of cached faces—is one of many AI applications that critics say risks more surveillance of Muslims, lower-caste Dalits, Indigenous Adivasis, transgender people, and other marginalized groups, all while ignoring their needs" (Thomson Reuters Foundation, 2023). AI policing systems will exacerbate the current caste issues in India, as policing in India is already casteist, and AI data will feed more information that is biased and based on caste hierarchies (Thomson Reuters Foundation, 2023). In the West, the discussion of laws regarding AI has already begun. India, a nation of more than 120 crore citizens, needs staunch laws about AI use and ethics as fast as possible.

Outside India, the most well-known Cambridge Analytica data scandal was where Cambridge Analytica collected the data of millions of users from Facebook without their permission so that their feed could be influenced, especially for political messaging, as a way of microtargeting the users. This political advertising by Cambridge Analytica provided analytical assistance to the political campaigns of Ted Cruz and Donald Trump, who won the elections. (Confessore, 2018). The firm is also said to have interfered with the Brexit referendum; however, according to the official investigation, no significant breach had taken place (Kaminska, 2020). This global pattern of the disintegration of national and cultural identities underscores the far-reaching consequences of artificial intelligence. Marginalization of communities occurs due to

the concept of bias rooted in AI creation because the creators of AI are not immune to the world. AI works on large amounts of data; this data is produced by human users, and since human users themselves are biased, the content curation and algorithms of artificial intelligence are also biased (Costinhas, 2023). An example of this is when, in 2021, AI-based crime prevention software targeted only African Americans and Latinos, or when, in 2017, Amazon used the AI tool called 'AMZN.O.', which gave preferences to men's resumes over women's (Dastin, 2018). Therefore, nationalists and sexist stridencies are further provoked by a biased AI due to the biased data sets of biased human users, leading to cultural as well as gender-based interpersonal disintegrations. Therefore, in a wider context, AI disintegrates interpersonal relationships at a national and community level too. Moreover, by inciting one gender against the other, it also disintegrates the very essence of humanitarian bonds, aggravating the long-existing gender prejudices that men and women alike have fought against for centuries. Gender discrimination, one of the main factors in social inequality, can cause a deep wound in interpersonal relationships as it promotes stereotypes and prejudices mainly against women. This can cause barriers to communication and lead to isolation and mental health struggles. Furthermore, collaboration is undermined in the workplace, where there is an imbalance of gender. The lack of inclusivity promotes orthodox gender beliefs. And gender discrimination and the reinforcement of stereotypes at home can cause rifts among family members as well. Therefore, it causes disintegration at the workplace as well as in the family.

Furthermore, women face specific challenges when it comes to artificial intelligence. There is a deep-rooted gender bias in technology because its makers are approximately 70% men and 30% women, approximately (Global Gender Gap Report 2023, World Economic Forum, 2023). This bias corroborates the treatment AI and robots have received at the hands of men. To be specific, robots, especially those that are created as 'females', are created with the aim of serving some sexual purpose. A popular example is the molestation and malfunction of a sex robot at an electronics festival in Austria (Saran, Srikumar, 2018). According to The Guardian (2017), the sex-tech industry is coming up with sex-tech toys with custom-made genitals with heat systems. This sex-tech industry is worth \$30 billion (Kleeman, 2017). Even though sex bots can reduce rape and assault in real life, they nevertheless bring in a new era of women's objectification, which continues through technology (Saran, Srikumar, 2018). Furthermore, the popular voices of virtual assistants like Siri and Alexa are clearly female, and despite the availability of the male' option, these tech tools are meant to serve a clear

misogynistic purpose. According to the World Economic Forum's Gender Gap Report of 2023 (2023), the gender gap in the future will continue to prevail with a certain rise of women in AI and data-related fields to approximately 33.7%.

Despite the world's attempt at inclusivity, the creators of AI have a general responsibility. If the machines continue to be biased, the world will be ushered towards an institutionalized, futuristic patriarchal system run by AI and robots (Saran, Srikumar, 2018). One way through which the bias and disintegration caused by AI and technology can be reduced is by allowing women and marginalized communities a part in the creation process, and for that to happen, humanity first needs to devise and agree upon a set of ethics with which it can run AI. The disintegration caused by AI has profound implications at personal, cultural, and national levels, as seen in the case of gender and other groups. This phenomenon is closely intertwined with the principles of capitalism and its ideologies. Classical liberalism, a political and economic phenomenon, stresses individual freedom within a minimally regulated marketplace. Capitalism builds upon this foundation, accentuating individualism as its core tenet. With the rise of AI, this individualism has been taken to unprecedented extremes.

Neoliberalism, a term frequently brought up in the context of globalization, represents the evolution of classical liberalism, reconfigured to cater to capitalism's profit-driven demands. Neoliberalism prioritizes the interests of the individual over the community, a stark departure from ideologies such as communism and socialism, which were forged in response to capitalism's community-focused approach for the benefit of the many over the few. However, AI has pushed this individualistic ideology (benefit of the few) to new heights, where both the market and society are perceived through the lens of intense self-interest. Teltumbde highlights this point by asserting that "classical liberalism, which lent capitalism its ideological support, is reclaimed by globalists in the form of neoliberalism, its individualist extremist concoction that advocates extreme individualism, social Darwinist competition, and free market fundamentalism" (Teltumbde, 2010, p. 175). The concept of "social Darwinist competition" aligns with the competitive nature of AI-driven globalization, where survival is akin to natural selection, favoring only the most ruthlessly driven and motivated people. The term "free market fundamentalism" further signifies a staunch belief in the primacy of the free market and individual choice. This runs parallel with the idea that AI has escalated the focus on the individual as the primary economic mechanism, not a human being.

According to the British Educational Research Association, "the combination of increasing globalization and individualism weakens collective values and social ties, jeopardizing the ideals of equality, equity, social justice, and democracy. (Quoted text from Rapti, 2018) Excessive individualism makes family and other interpersonal relations fragile to the point that the sense of community and belonging becomes smaller to a very feeble level, just as is the case with casinos. Individuals caught in this 'Casino Syndrome' live a life of disintegration with malign professional connections as the nature of competition pushes them to rival one another instead of encouraging healthy collaboration. A correct education can reform the situation and help restore and/or strengthen interpersonal relations by providing every student with a communal foundation from the very beginning, with the right balance of individualism (Rapti. 2018).

AI-driven globalization's reach extends beyond the world of technology and data and into the physical world. Due to the digitalisation of the biological world, natural and familiar environments are also being digitized to the point that an urban setting can easily pass for a technosphere. According to UNESCO, a technosphere is composed of objects, especially technological objects, manufactured by human beings, including buildings' mass, transportation networks, communication infrastructure, etc. (Zalasiewicz, 2023, p. 15–16). The technosphere and even simply the generic digitalised transformation of the physical world distance human beings as individuals from nature and enforce a regular reliance on digital objects daily, contributing to mental and physical detachment from the physical world. Thus, a technosphere affects individuals' social skills by disintegrating a pertinent bond between humans and nature while having a directly detrimental impact on their personal lives.

Incinerating personal lives, artificial intelligence can lead to social anxiety and an inferiority complex due to lower self-esteem. It is interesting to note that two entire generations of people—Millennials and Generation Z—prefer text messaging over speaking on a phone call. Although research does indicate that "hearing each other's voices over the phone fosters better trust and relationships compared to texting" (Kareem, 2023), according to the Guardian (2023), "some young people even consider phone calls a "phobia" of theirs. Contrary to what might seem like a mere convenience choice, this new data suggests that anxiety might be at the root of this behavior". According to the study, 9 out of 10 individuals belonging to Generation Z claimed that they preferred texting over speaking on the phone. Social anxiety has been on an all-time rise amongst the said generation, and Generation Z is known for their outspokenness on several issues and promoting political

correctness. Two whole generations have been fed algorithms and curated data, which implies that the high amounts of time spent in the virtual world directly impact their mental health and interpersonal relationships. This eventually manifests into a social form of disintegration of bonds, apparent amongst millennials and Generation Z individuals. (Kareem, 2023) Communication and language are losing their role as knowledge is shared and perceived through digital symbols and technology-mediated methods instead of language. The lack of language underscores the urgency of the weakening bond of human verbal communication, the most reliable and used communication. Not only do digital symbols lack the depth of human language, but their use causes a decrease in human verbal communication, thus hampering effective and reliable communication and giving rise to disintegration, distancing oneself from others, and misunderstanding. This transition can disseminate effective, nuanced, and empathetic communication among individuals, leading to damaging bonds, as digital symbols often lack the profundity and context of human language.

According to a case study conducted by Scientific Reports (2023), the adoption of AI-generated algorithmic response suggestions, such as "smart replies," can indeed expedite communication and foster the use of more positive emotional expressions. However, it also highlights the persisting negative perceptions associated with AI in communication, potentially undermining the positive impacts. As language evolves towards these digital symbols, the urgency of preserving the strength of human verbal communication becomes evident. As accurately postulated,

"Advanced technology has exacerbated the detachment between humanity and nature [...] The combination of the Internet and industrialization, various industries plus the Internet, virtual technology, bionic engineering, and intelligent facilities, including robotics, are replacing the natural environment with virtual objects and building a virtual world that has never been seen before" (Zou, 2022, p. 31).

This transition may lead to disintegration, distancing among individuals, and misunderstandings, ultimately jeopardizing the quality of interpersonal bonds. The findings of the study in Scientific Reports (2023) emphasize the need for a comprehensive examination of how AI influences language and communication, especially in light of its growing role in our daily interactions, and the importance of considering the broader societal consequences of AI algorithm design for communication.

In the purview of psychological bearing, artificial intelligence also promotes narcissistic tendencies (Evans,

2018), while, as reiterated, AI communication technology promotes individualism over interpersonal relationships (Nufer, 2023). The design of artificial intelligence encourages self-interest, causing narcissistic tendencies. Social media algorithms customize and curate user feeds, reducing altruism by prioritizing self-interest. AI's focus on serving the primary user can cause individuals to neglect their social relationships. Children who view AI as superior may develop a superiority complex. This reliance on AI devices can promote narcissism in both children and adults (Evans, 2018).

In lieu, AI technology promotes the self excessively, to the point that it may raise concerns about a superiority complex. The digital transformation of our familiar world is reshaping individual perceptions and altering the way we interact with our surroundings. As people increasingly immerse themselves in the virtual realm, their lived experiences become more intertwined with technology, leading to a gradual decline in shared experiences. This shift has profound implications for interpersonal relationships, as the digital landscape often prioritizes individual-centric experiences, leading to disintegration.

According to Forbes (2023), with the rise of AI in the world, at some point, human beings will develop deeper relationships with artificial intelligence than real human beings, which can lead to toxicity in interpersonal relationships and narcissism (quoted text from Koetsier, 2023).

Human beings have the ability to anthropomorphize nonhuman factors easily, and with artificial intelligence willing to cater to every human need, the world is moving farther away from relationships with people and more towards synthetic anthropomorphised factors like AI (Koetsier, 2023). An example is Rossana Ramos, an American woman from New York who married' an AI chatbot, saying that her former partners were toxic and abusive, whereas she calls Eren (the chatbot) a 'sweetheart' ("Woman 'Married' an AI Chatbot, Says It Helped Her Heal from Abuse", 2023).

AI threatens human contact as a quarter of millennials say that they have no friends and 50% of Americans are in no romantic relationships (quoted text from Koetsier, 2023). AI is leading to a hikikomori challenge in the present world. "Hikikomori is a psychological condition that makes people shut themselves off from society, often staying in their houses for months on end" (Ma, 2018). If AI continues to grow unchecked, the already persisting issue of anxiety and existential crisis will be further aggravated, and even the most basic form of human contact in the future will be seriously threatened as

people will choose to spend more time with their perfectly customized AI partners or friends than with human beings (Koetsier). Interpersonal relationships have never been more challenged before.

Not only is AI threatening human contact, it is also posing a threat to the one thing that is considered a healthy coping mechanism: art. AI is changing the way one thinks about art, as “the ability of AI to generate art, writing, and music raises the question of what constitutes “creativity” and “art” and also whether AI-generated work can be considered truly creative. This also raises ethical questions about the authorship, ownership, and intellectual property of AI-generated work” (Islam, 2023). Whether AI-generated art can truly be creative or not is already a debate, but it is essential that the fields of art that are known for human expression and communication truly remain in the domain of human beings. (Islam, 2023). Art is one of the ways human beings express themselves, and art improves communication. Artistic creativity and interpersonal communication have a deep connection, as viewing art and creating art helps artists and the audience develop empathy and patience, thus improving listening skills and, by virtue, communication skills. Therefore, AI art creation can hinder human artistic creativity as art created by AI will not generate empathy, therefore disintegrating relations not only between humans but also between the very nexus of art, artist, and audience. Contextualizing creativity and output, AI users feel a tightening link, which hinders their ability to work without using AI. The most popular example is OpenAI’s ChatGPT. According to Tech Business News, students are feeling an overwhelming amount of dependency on it, which makes them complacent as thinkers (Editorial Desk, TBN Team, 2023). Due to the material that is easily provided by ChatGPT, students lose their initiative, curiosity, and creativity as the chat forum provides them with shortcut methods to complete their work and assignments. Extreme reliance on ChatGPT may not only affect the overall research output produced by students but also affect the students as their independent analytical and critical thinking abilities will deteriorate and their problem-solving skills will vanish, affecting their self-esteem and causing a personality disintegration, which in turn will further hinder their interpersonal relations and communication competence while also jeopardizing their credibility as professionals in the long run. Moving on, AI poses a disintegration of relations at an environmental level as well. The advancement of technology, particularly within the realm of AI, has contributed to an ever-growing disconnect between humanity and the natural environment. This detachment is a consequence of the pervasive influence of technology, encompassing elements like the internet, virtual technology, bionic engineering, and robotics, which

have come to dominate people's lives. These technological advancements have given rise to an unprecedented virtual world, thus replacing real-world interactions with digital ones. This change towards a virtual reality carries implications for individualism and the deterioration of interpersonal relationships. Firstly, it encourages individuals to detach from the natural world, diverting their attention towards virtual experiences and personal interests. Secondly, it fosters the creation of personalized digital environments where individuals can customize their experiences according to their preferences. While personalization offers convenience, it also confines individuals to a limited range of perspectives and shared experiences.

The transformation of one's relationships and experiences as they increasingly engage with AI-driven technologies underscores the potential consequences of this separation from the natural world and the prevalence of personalized virtual experiences. These consequences include the erosion of interpersonal relationships and the promotion of individualism. Ultimately, this trend can lead to the breakdown of familial bonds as individuals become more engrossed in their personalized virtual worlds, further exacerbating the divide between humanity and the natural environment.

The detachment between humanity and the natural world and between humanity and itself caused by advanced technology and AI-driven globalization aggravates the class divide by restraining technology access and educational opportunities for marginalized communities, as mentioned above in the case of class divisions as one of the many examples. Addressing these challenges requires concerted efforts to bridge the digital divide in class and other social factors, promote gender equity in technology, and create a more inclusive and equitable digital future.

Considering the advent of artificial intelligence, thanks to globalization, it is safe to say that the idea of a ‘global village’ has failed, as ultimately one only experiences familial and interpersonal disintegration of relationships, as Teltumde rightly suggests in his book, “It (Globalization) has turned the world into a veritable casino where all familiar correlations between action and outcome have collapsed.” (Teltumbde, 2010, p. 33).

Therefore, the Casino Syndrome’s second tenet holds true. Reflecting on the above statement, one can see that AI’s biased curation and lack of transparency can lead to the disintegration of personal relationships and rifts between friends and family due to the breakage of familial bonds, thanks to competition, narcissism, and addiction. AI’s content curation and data collection methods can cause rifts in communal harmony as well as international

harmony. Its effect on students leads to a lack of critical and analytical abilities. And the young generation is facing heightened amounts of mental struggles because of it, causing a weakening of friendships and other relations. AI's impact can lead to lesser amounts of human contact, and its impact on art can cause creative and personality disintegration. Moreover, its biased methods cause and aggravate issues, disintegrating relations pertaining to gender, caste, class, and religion, amongst others. Therefore, AI, at the level of its impact, disintegrates more than it unites.

3.3 Disintegration leads to mental health consequences and psychological problems

Artificial intelligence has caused changes in every aspect of human life—education, health, politics, etc. Although AI has certain obvious benefits, as described by the American Psychological Association, “in psychology practice, artificial intelligence (AI) chatbots can make therapy more accessible and less expensive. AI tools can also improve interventions, automate administrative tasks, and aid in training new clinicians.” (Abrams, 2023)

The use of AI-driven social media and technology can lead to addictive behaviors as AI and algorithms create the seemingly ‘perfect’ virtual reality for their users. Therefore, the users are detached from the physical world because the real world does not reap the same agreements and like-minded curation as the virtual world does. A prominent example is gaming addiction. Many games like ‘Rocket League’, ‘Halo: Combat Evolved’, ‘Middle-Earth: Shadow of Mordor’, etc. utilize AI (Urwin, 2023). Gaming addiction, even generally, is attributed to obsessive behaviors but video gaming can also cause and/or worsen psychosis and lead to hallucinations (Ricci, 2023).

“Diehard gamers are at risk of a disorder that causes them to hallucinate images or sounds from the games they play in real life, research shows. Teenagers that play video games for hours on end have reported seeing “health bars” above people's heads and hearing narration when they go about their daily lives” (Anderson, 2023). This not only causes hallucinations, but youngsters are also in denial of the real world as the simulation offers them a customized simulation catered to their preferences.

Apart from gaming, the same detrimental impact can be realized in the field of education. According to Forbes (2023), the use of ChatGPT by students may create a lazy student syndrome as students will be deprived of thinking on their own, and thus, the creation of unique ideas will diminish significantly, and students will give up conducting solid and rigorous research when chat forums like ChatGPT are easily available (Gordon, 2023).

Furthermore, AI has ushered in an age of constant connectivity where staying off-grid is a mighty challenge. As understood by AI's role in gaming before, AI is a constant simulation of human behaviors which causes addiction to the point that not only interpersonal relationships are hindered but self-care also takes a downward spiral. Constant presence in this simulation can cause a disconnect from oneself. Multiple AI-driven social media platforms implying multiple and continuous notifications on smartphones, laptops, tablets, and every other device, along with digital assistants and cheap internet, indicate that most people are ‘online’ 24/7. Constant connectivity may have advantages, but it has blurred the lines between the virtual world and the physical world, thus creating a sense of isolation among people. The constant and unstopping influx of messages, emails, notifications, etc. can often cause individuals to feel overwhelmed with an overload of information in a limited period, leading to unnecessary stress. Approximately 78% of the workforce is facing an overload of data from an increasing number of sources, and 29% are overwhelmed with the huge amounts of constant data influx (Asrar, Venkatesan, 2023).

Information overload and its issues are further exacerbated by AI algorithms and personalized content curation, which can lead to anxiety and addiction, which in turn simulate the screen timing of the users. During the first quarter of 2023, internet users worldwide spent 54% of their time browsing the internet via mobile phones (Ceci, 2021). Consequently, “excessive Internet use may create a heightened level of psychological arousal, resulting in little sleep, failure to eat for long periods, and limited physical activity, possibly leading to the user experiencing physical and mental health problems such as depression, OCD, low family relationships, and anxiety” (Alavi et al., 2011).

This age, the late twentieth century and the twenty-first century, is often referred to as the ‘Age of Anxiety’ something that is furthered by the advent of AI. Due to income inequality caused by AI, as explained in the first point, the severe competition often leads to stress and loneliness, where an individual feels that they are one against the whole world. Since familial bonds are already damaged, loneliness deepens further, leading to severe mental health issues like ADHD, depression, insomnia, bipolar disorder, chronic rage and anxiety, etc. Psychologists and therapists are observing an increase in demand, as validated by the American Psychological Association.

“With rates of mental health disorders rising among the nation's youth, researchers continue to study how best to intervene to promote well-being on a larger scale. In one

encouraging development, the U.S. Preventive Services Task Force recommended in October that primary-care physicians screen all children older than 8 for anxiety in an attempt to improve the diagnosis and treatment of a disorder that's already been diagnosed in some 5.8 million American children. It's a promising start—yet there is much more that the field can do.” (Weir, 2023).

Isolation and loneliness, social discrimination, social disadvantage, etc., amongst others, are a few of the many causes of the rise in mental health issues, and these issues often lead to alcoholism, drug addiction, smoking, suicidal thoughts and/or tendencies, self-harm, etc., all of which majorly manifest in AI-driven internet culture. One of the testimonies of this culture is the ‘cancel culture’, which often culminates in online bullying and can cause isolation, both virtual and real. Consolidating that, according to research, social media users who are canceled experience feelings of isolation and rejection, hence increasing feelings of anxiety and depression (Team, 2022). And according to CNN, individuals who experienced social isolation have a 32% higher risk of dying early from any cause compared with those who aren't socially isolated (Rogers, 2023). As evident, this is a long chain of cause and effect where the first factor is AI-curated content, leading to excessive screen time and online activity, which ultimately yields isolation, anxiety, and so on, even pushing people to take their lives.

‘AI Anxiety’, a term coined by a marketing agency, describes the feeling of uneasiness regarding the effects of artificial intelligence on human critical thinking and creative abilities. Even the recent rise of a platform like TikTok emphasizes individual use over collective use by encouraging one specific user to focus on themselves and to ignore the world during the process of content creation, leading to intense narcissistic tendencies. Altruistic actions caught on camera are also performed minutely because of the notion of becoming ‘trending’ on social media platforms, not for community benefit (Kim et al., 2023).

As held before, AI use has the potential to increase superiority amongst people due to the fact that AI has to be ‘commanded’ (Evans, 2018). Young children whose social development allows them to interact with people their own age may “devalue or dismiss other people because of their shallow experiences with AI cyber people. And again, as held earlier, this might cause them to overvalue themselves by contrast and could well enhance a tendency toward narcissism.” (Evans, 2018). This furthers the disruption to mental health due to AI.

Psychological concerns are also raised in the form of ‘Hypomania’. “Contemporary society’s “mania for motion and speed” made it difficult for them even to get acquainted

with one another, let alone identify objects of common concern.” (Quoted text from Scheuerman, 2018). The current societal obsession with speed and constant motion, akin to hypomania, contributes to psychological issues. In an era of constant connectivity and rapid information flow, individuals struggle to form genuine human connections, causing stress, anxiety, and depression. The overwhelming input of diverse and conflicting information hinders their ability to identify common concerns, exacerbating hypomanic-like symptoms. In the context of AI, this complexity intensifies, causing extreme stress and anxiety as people grapple with global problems and societal divisions. The ‘mania for motion and speed’ in modern society parallels hypomanic tendencies and fosters psychological challenges.

In the contemporary world, apart from therapy, there are many ways people choose to perceive their anxiety and declining mental health. Escapism is a common way in which individuals cope with their mental struggles. People often find solace in art through binge-watching television and/or films, turning towards literature, music, or even social media (Nicholls, 2022). Although escapism has its benefits, it can also be addictive, as it can “encourage us to lean on escapism as a coping mechanism. The more passive types of escapism, especially scrolling or watching TV, can become a crutch and start interfering with our overall well being.” (Nicholls, 2022).

Augmented reality is also a form of escapism, as seen above. Gaming addiction is nothing but gamers escaping the real world and spending time in simulated realities where they find solace with their co-gamers. Thus, it can be safely said that gaming, social media, television shows, films, etc. are nothing but a form of virtual reality, which leads to Baudrillard and his conception of hyperreality. According to Dictionary.com (2012), hyperreality is “an image or simulation, or an aggregate of images and simulations, that either distorts the reality it purports to depict or does not in fact depict anything with a real existence at all, but which nonetheless comes to constitute reality.”.

Jean Baudrillard, in his seminal work, *Simulacra and Simulation*, writes, “The hyperreality of communication and of meaning. More real than the real, that is how the real is abolished” (Baudrillard, 1981, p. 81). Baudrillard’s concept of ‘Hyperreality’ refers to a state where the lines between the physical world and virtual world are excessively blurred, causing a disconnect from the real tangible world. This disconnect can lead to alienation and isolation, thus negatively affecting mental health. Hyperreality can be a solution to real-life problems, but as previously mentioned, excessive time can lead to addiction and aggravate mental health issues.

Additionally, an idealized hyperreal world can result in unrealistic expectations, body image issues, and depression. Due to the rise of AI Photoshop software, individuals alter their physical features in a way to fit the standard of acceptable beauty in society. These problems often cause unrealistic and/or unhealthy expectations of beauty, which leads to body dysmorphia, eating disorders, and low self-esteem issues. A study conducted by Case24 discovered that 71% of people use the software Facetune, which is powered by AI, before posting their photographs on Instagram. A habit which can be addictive (del Rio). Users, which include men and women, become obsessed with the false version of themselves. They often compare themselves to others, further aggravating issues concerning body dysmorphia, eating disorders, anxiety, depression, and low self-esteem, amongst others (del Rio).

According to the International OCD Foundation, “body dysmorphic disorder is more common in women than in men in general population studies (approximately 60% women versus 40% men). However, it is more common in men than in women in cosmetic surgery and dermatology settings.” (Phillips). Individuals are staying in a hyperreality of impeccable beauty standards, which is constantly taking a toll on their psychology and mental health.

Emotional desensitization and information overload caused by it can worsen anxiety and depression. Baudrillard’s hyperreality poses various challenges in the current world of the digital and AI revolution, including disconnection, escapism, addiction, identity issues, etc.

Artificial intelligence has benefits as well as ill effects. To encapsulate, it may have eased human life, but the ease comes at a cost. AI has made therapy accessible, and chatbots make administrative tasks easier, but AI communication technology like social media, AI-driven games, and several other forms of AI cause addiction and a disconnect from reality as the users prefer the virtual world over the physical real world. Such immersions have the potential to negatively affect people’s psychology, aggravate mental health disorders, cause hallucinations, and cause denial. In education, the use of excessive AI can hinder the competence of the students and discourage critical and analytical abilities, thus promoting ‘the lazy student syndrome’. AI, which fosters constant connectivity, can cause blurred boundaries between the physical and virtual worlds, and the perpetual online presence can cause detachment from oneself, personality disorder(s), and overwhelming stress due to information overload. Furthermore, it exacerbates the ‘Age of Anxiety’ by intensifying stress and loneliness by promoting income inequality and ruthless competition. ‘AI Anxiety’ (2023) emphasizes the unease caused by AI’s effect on creativity

and analytical abilities. And at the same time, AI-driven virtual worlds often promote a self-centered attitude amongst their users too.

In essence, Jean Baudrillard’s concept of hyperreality encapsulates these problems, which unravel as the quintessential ‘Casino Syndrome’, where the lines between reality and the virtual world (hyperreality) blur to the extent that it results in disconnection, escapism, addiction, body dysmorphic disorders, identity crises, psychological challenges, and mental health challenges, just as is seen in the numerous tantalizing outcomes of casinos.

IV. ATTENDING TO THE ILL EFFECTS: TOWARDS ACCOUNTABLE AI AND INCLUSIVE GLOBALIZATION AND CREATING RESILIENCE TOWARDS THE CASINO SYNDROME

The integration of artificial intelligence powered by globalization has brought forth significant challenges as well as significant feats. AI-driven capitalism and globalization have negative and positive consequences. Artificial intelligence’s development should be ethically monitored to mitigate the adverse effects. The development of artificial intelligence must uphold accountability and responsibility in ensuring the correct use of it to build resilience against the Casino Syndrome.

4.1 Ethical A.I. Development

Developers and companies must adopt an ethical approach to designing artificial intelligence at every stage while considering the potential negative social, cultural, and psychological impact. An ethical AI design must be inclusive, and it should find the right balance between its approach towards the individual and the community. It should work in an unbiased way across all fields. John Cowls and Luciano Floridi fashioned four ethical frameworks of A.I. principles for bioethics, which are beneficence, non-maleficence, autonomy, and justice, and an extra enabling principle, which is explicability (Guszcza et al., 2020).

Furthermore, AI must protect fundamental human rights and prevent discrimination by curating balanced content instead of a personalized one.

4.2 Transparency

AI and its algorithms must ensure transparency in their decision-making processes and data sources, which they must make accessible to their users, to ensure a reliable and trustworthy system. According to K. Haresamudram, S. Larsson, and F. Heintz, A.I. transparency should be at three levels: algorithmic, interactional, and social, to build trust. (Haresamudram et al., 2023) A.I. systems should also have

a reliable way to process data collection and ensure the encryption and privacy of their users.

4.3 Mitigation of Bias and Prejudice

Designers must give priority to a bias and prejudice mitigation system in A.I. algorithms. To ensure this, audits and testing must be conducted regularly to identify and resolve prejudiced and biased behaviors and ensure an equitable A.I. system. A.I. systems must approach topics with empathy.

4.4 Responsibility and Accountability

International and national governing bodies must establish and enforce clear and concise regulations and mechanisms for oversight of technologies that use artificial intelligence. Such regulations must address data privacy, accountability for AI's decision-making results and processes, and, most importantly, AI's use in the fields of healthcare, finance, and education, amongst others.

The ethical implications of AI must be regularly monitored, and institutions that regularly utilize AI must set up committees specifically for AI evaluation. Such committees should include skilled designers and experts from across disciplines and ensure alignment with ethical guidelines.

The data provided to AI by users should be controlled by the users, including the right to privacy, the right to deletion, and the ability and basic education to understand the whole process of artificial intelligence content generation. Which leads to:

4.5 Awareness and Education

Incorporating digital and media literacy in school curricula is a must to ensure critical thinking, responsible and ethical behavior on the internet, the implications of AI use and understanding its overall processes, the evaluation of information sources, recognising misinformation, and exploring echo chambers and filter bubbles created by AI-driven algorithms. Students should be empowered to make informed decisions and recognise misinformation. Students must learn to foster community and social ties and have face-to-face interactions. Students should be nurtured with empathy.

Time management is equally necessary to be taught to the youth to ensure a controlled use of not only AI but also overall screen time. Mental health must be prioritized in education to recognise and manage anxiety and stress levels and to seek help if and when needed.

4.6 Community Building

Implementing mindfulness techniques and meditation, along with well-being programs, should be placed and easily accessible in educational and workplace institutions

to promote mental health. This initiative should involve a digital detox by promoting and encouraging 'off-grid' time in a productive way to reduce connectivity overload. Along with benefiting mental health, these initiatives should also foster community connections and social ties by approaching social anxiety caused by screen time isolation by identifying triggers and instructing and helping attain the coping mechanisms that are and must be 'offline' by involving and fostering art therapy, meditation, meet and greets, relaxation techniques, and other social and required guidance and skills.

V. NAVIGATING THE COMPLEX LANDSCAPE OF AI-DRIVEN PRESENT AND FUTURE

In the contemporary world, the influence of AI-driven globalization with the advancements in technology and the interconnectedness of the 'global village' has brought unprecedented opportunities and complex challenges. Throughout this discourse, it is understood that the addictive implications of the Casino Syndrome, along with its three tenets, are causing significant negative consequences. The paper has dissected the consequences and their nuances to potentially present the threats and remedies.

A dissection of the nuances of the Casino Syndrome and its impact can be understood on international, national, local, and individual levels. AI has cast nations into a rat race, especially the United States and China, which are competing for AI supremacy. This kind of competition often becomes hostile by going beyond its original technological trajectory. The world is witnessing technological warfare driven by the world's superpowers, whereas the developing nations, or so-called third-world nations, suffer under tight competition. The consequences of such warfare are far-reaching in terms of technology and economy, affecting millions of people apart from the active participants in the competition.

As companies amass fortunes of wealth, it is the working-class laborers who suffer. The fresh employment opportunities in AI primarily benefit those with a particular education and specialized skills, leaving behind those without such advantages. The scenario of AI professionals gaining lucrative job opportunities while others face job insecurity deepens income inequality, echoing the income disparities found within the Casino Syndrome.

AI creates damage in interpersonal relationships as well, and it causes narcissistic tendencies by focusing too much on the individual. In the virtual world, people participate in curating content with precision, creating individual bubbles for every person, leading to negative effects on

interpersonal relationships and self-isolation. The idea of the 'global village' has blurred the lines between the tangible real world and the virtual world.

Classical liberalism and neoliberalism, concepts that have foregrounded capitalism, are at the very center of the capitalistic approach to globalization and globalization's approach to AI. Community building is ignored significantly, to the point that individuals either lose their cultural identity or have a fundamentalist reaction to it. The current world encourages individuals to compete against one another due to the intense professional race for employment.

Religion and culture have also been commercialized. Whereas lived experiences are becoming tech-savvy, individuals are unable to have proper communication as language is also affected. Eventually, familial bonds are harmed along with the gaping social divide and women's marginalization.

AI's impact on mental health has caused a steady rise in mental health issues such as anxiety, depression, and stress in youth. Technology is causing loneliness and social anxiety. Where students' critical thinking abilities are affected. Constant connectivity and information overload are overwhelming. Hyperreality is becoming the reality while ignoring the tangible reality, causing long-term mental health consequences.

Addressing the mental health challenges emanating from AI-driven globalization necessitates a multifaceted approach that encompasses ethical AI development, accountability, education, and awareness. To mitigate the harmful effects, ethical AI development must be a priority. This entails designing AI systems with the user and societal well-being at the forefront and finding the right balance between an individualistic approach and a community approach. Key factors include ethics, transparency, mitigation, awareness and education, community building, etc.

Preparing individuals with the skills and knowledge to navigate the digital age is crucial. Integrating digital literacy, media literacy, and mental health education into educational curricula empowers people to critically evaluate data, manage stress, and make informed decisions about their internet existence. Increasing awareness about AI-driven globalization's challenges and the "Casino Syndrome" empowers individuals to take proactive steps to address these problems.

Acknowledging the detrimental effects of hyperreality on mental health, efforts should focus on enriching resilience. Mindfulness and well-being programs can aid individuals in coping with stress and stimulating mental

health. Fostering digital detox and reducing screen time helps establish a healthier equilibrium between technology and real-life experiences. Strengthening community bonds and social ties counters the isolation exacerbated by excessive screen time and virtual environments.

Conclusively, AI-driven globalization introduces a unique set of challenges. By proactively enforcing ethical AI development, improving accountability, prioritizing education and awareness, and fostering resilience, one can navigate this complex topography. This approach enables one to harness the benefits of AI-driven globalization while reducing its detrimental results. As one strives to strike a balance between the digital and the real, one can mold a future where AI-driven globalization enriches our lives.

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American Romantic Elements in Mark Twain's The tragedy of Pudd'n'head Wilson

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Abstract— This Paper mainly focuses on the romantic elements used by Twain in the novel “The tragedy of Pudd'n'head Wilson”. The major American romantic elements like a life with nature, civilization is corrupt and, social differences due to slavery. All the points are found plenty in the characters in the novel. The protagonists in the novel are suffering one way or the other because of the social structure that breeds slavery. Slavery is the major theme of the novel and its consequences over the people who walk in and around of it. The novel circumambulates slavery and its effect on people. Slavery is supposed to be the outcome of racial supremacy and “society”. This paper is to prove that society breeds slavery and inequality, and corrupts people with its whims and fancies.



Keywords— romanticism, American romanticism, slavery, society, nature, greed, racial discrimination, belongingness

I. INTRODUCTION

Romanticism is a movement in the field of arts and literature and originated in the late 18th century European world particular in England. The salient themes of American romanticism are such as, a tendency towards nature, a life by living close to nature, self realization and intensions to regard civilization as corrupt. The American romantics concentrated on transcendentalism which came from the German romantic thought, is defined as: “Any philosophy based upon the doctrine That the principles of reality are to be Discovered by a study of the process of thought, not from experience... (The TYE of GK). Individualism which is the central and prevalent thought of all romantic, is defined as: “They will say that you are on the Wrong Road if it is your own” -(Antonio Porchio in 1968). And to quote individualism strongly as:” A social theory that encourages men to act freely and singly; Opposed to socialism.” (The growth of IKTIP.336). Most of the American romantics believed that man can achieve his divine qualities by living close to nature and should be guided by his emotions and feelings rather than his intellect. The individualists like

Thoreau, Emerson and Whitman strengthened these ideas in their living as an example to others.

Samuel longhorn Clemens (1835- 1910), universally known as mark twain, grew up in the slave state of Missouri. His novel “Pudd'nhead Wilson” narrates the story of slavery condition in Dawson's Landing in Missouri town. The major characters are Roxana, a female slave; Pudd'nhead Wilson, a black lawyer by profession but he remarked as a town's fool because of his illogical ideas; Tom and Chamber, the identical people switched over by Roxy so as to save her child from being sold; Judge Driscoll (Tom's uncle), a good-hearted white man and a close friend of Wilson; Percy Northumberland Driscoll (a father of tom), a rich white master and considers himself a god to his slaves. This novel is filled with humor and thrills. This project is to prove that the romantic elements are found by doing the detailed character analysis on the two major characters Tom and Chambers.

II. AMERICAN ROMANTIC ELEMENTS IN THE CHARACTER OF TOM ALIAS THOMAS A BECKET DRISCOLL

Roxy's real son Valet de Chambre now grows as Tom Driscoll after she switched the children. Tom grows to be a very bad boy with white supremacy. He is very problematic even in his childhood and behaves so insolently towards the slaves. Roxy pampers him leaving the real heir behind and treats the real with less care. Twain narrates his behavior as,

...Tom was a bad baby, from the very beginning of his usurpation. He would cry for nothing; he would burst in to storms of devilish temper without notice, and let go scream after scream and squall after squall, then climax the thing with 'holding his breath'- that frightful specialty of the teething nursling, in the throes of which the creature exhausts its lungs, then is convulsed with noiseless squirming and twisting and kickings in the effort to get its breath, while the lips turn blue and the mouth stands wide... (PW.P.75)

Tom is a symbol of white supremacy. In spite of being a slave by birth, gets a chance to be a white folk because of his mother's villainous act. He is given whatever he asks for. He was such a child that could not be guessed easily. Two kids of same age but, chamber is treated worse than ever. Their brought up is like,

...Tom got all the petting, chambers got none. Tom got all the delicacies, chamber got mush and milk, and clabber without sugar. In consequences tom was a sickly child and chambers wasn't. Tom was a sickly child and chamber wasn't. Tom was 'fractious', as Roxy called it, and overbearing; chambers was meek and docile... (77)

Tom's treatment towards Chambers becomes worse. He treats him like a play ball and bullies him too. Chambers is a meek slave boy now, tolerates and remains helpful to Tom though Tom is so disdainful towards him. Tom," ... In babyhood Tom cuffed and banged and scratched Chambers unrebuked, and Chambers early learned that between meekly bearing it and resenting it, the advantage all lay with the former policy ..." (77)

Tom and Chambers are together all the time outside house. Tom, in spite of his hate towards chambers, utilizes chambers' strength and his fighting skills to save him from the white folks he doesn't like. He provokes Chambers to beat them. Tom is jealous of chambers' strength and does,

... humble comrade these various ill turns partly out of native variousness, partly because he hated him for his superiorities of physique and pluck, and for his manifold cleverness. Tom couldn't

dive, for it gave him splitting headaches. Chambers could dive without inconvenience, and was fond of doing it. He excited so much admiration, one day, among a crowd of white boys, by throwing back somersaults from the stern of a canoe." (79). Tom waits for his chance to shed his jealousy on chambers, while Chambers is throwing back somersaults from the stern of canoe.

Tom always provokes chambers to fight his enemies and creates havoc out of Chambers by his vicious words. He shouts at, "knock their heads off, chambers! knock their heads off" what do you stand there with your hands in your pockets for?" (80). Tom treats Roxy just like other slaves though she shows him much care and love. Tom is a good example for the white supremacy and a man of "society". Though Chambers is kind enough to protect Tom from his enemies and obedient to tolerate his treatment, Tom, before his father's death, insists him on selling Chambers to the southerners. Twain states that".

...Tom had been trying to get his father to sell the boy down the river, and he wanted to prevent the scandal- for public sentiment did not approve of that way of treating family servants for light cause or for no cause... (82).

After his father's death, Tom is taken care of by judge Driscoll as his adopted son. His wife shows much love towards Tom as they were childless for a long time. She was so blissful for two years with Tom's presence as her son. After her demise, Tom is taken care of by Driscoll's sister, Mrs. Pratt. Tom is sent to 'Yale' for further studies. And he comes back as a failed graduate. And he has inherited some good manners from his foreign experience. He has lost his surliness and duskiness. He looks so soft spoken and smooth now. Tom's eastern polish is much appreciated by the town's youths. Tom looks to them like a man of a peculiar fashioned. His unique dressing sense of eastern culture, made him look like a fool or a person in the town.

One day, when Tom happens to meet a Negro, who is ringing the bell in the church, wore the attire similar to his. From then on, Tom starts wearing the clothes of local fashion. By the time Judge Driscoll gets retire from all his official works and becomes the head of The Free Thinker's society that has only one member, Dr. Wilson.

Roxy plans to meet Tom hoping to get some financial support, because she has lost all the money that she has deposited in the bank. When she approaches Tom, he treats her like a slave without understanding any thought of her love. Tom insults Roxy and tries to kick her out of the house. This angers Roxy and she threatens him that she knows the secret behind his birth. Tom ignores her threatening at first, but when he realizes her stern voice, he

becomes polite to know what she holds for him. The confused Tom ponders over,

..."How can she know? And yet she must have found out--she looks it. I've had the will back only three months, and am already deep in debt again, and moving heaven and earth to save myself from exposure and destruction, with a reasonably fair show of getting the thing covered up if I'm let alone, and now this fiend has gone and found me out somehow or other. I wonder how much she knows? Oh, oh, oh, it's enough to break a body's heart! But I've got to humor her--there's no other way"... (107)

He becomes so much disappointed and worried that he may lose the property of Judge Driscoll, if the Judge knows the truth. The scared Tom kneels down in front of her that soothes Roxy's anger. Roxy leaves the spot-on condition that he should meet her in the abandoned house in the neighborhood at night to know the truth about him.

Tom is ashamed of kneeling down in front of a slave and thinks over

... "I've knelt to a nigger- wrench!' he muttered. 'I thought I had struck the deepest depths of degradation before, but oh, dear, it was nothing to this.... Well, there is one consolation, such as it is – I've struck bottom this time; there's nothing lower...' (111).

In the abandoned house, she reveals the truth that he is not the real son of Driscoll's, but of her. Tom could not believe his eyes and goes into shock to request Roxy to tell him the truth. She explains him what all she did to protect him from being sold. After she tells him the truth, the furious Tom picks a billet of wood to smash her. After realizing the coward in her, Roxy taunts him saying,

... set down, you pup! Does you think you kin skyer me? It ain't in you, nor de likes of you. I reckon you would shoot me in de back, may be, if you got a chance, for dat's jist yo' style- I knows you, thoo en thoo – but I don't mind gitt'n' killed, beca'se all dis is down in writin', en it's in safe hands....(113).

The frustrated Roxy tries to leave the place, but Tom requests her to stay for a while with the grief-stricken politeness. Finally, Tom believes her words and accepts her as mom. He offers her six dollars and confesses to her that he is left with only the money that he has given to her. So, Roxy reluctantly puts a condition that he has to pay half of the money that Tom is getting from Judge Driscoll every month if he wants her not to reveal the truth.

Tom disguises himself as a young girl to steal the valuables in the neighborhood to take care of his gambling debts. His disguise is being noticed only by Dr. Wilson. But Wilson is not aware that it is Tom. Tom looks so uncomfortable and so much afraid of mingling with the white folks as usual as he is so scared that his identity would be discovered. He couldn't sleep peacefully and has sudden waking in the mid-night. His first thought is while awaking,

"...why were niggers and white made? What crime did the uncreated first nigger commit that the curse of birth was decreed for him? And why is this awful difference made between white and black? ... how hard the nigger's fate seems, this morning! – yet until last night such a thought never entered my head..." (117).

Tom feels why this kind of slavery and racial difference are in the society because he is paying to his blackmailer just to save his true identity. Tom, with all these thoughts, is waiting to vent his anger on someone else. By the time, the meek Chambers comes to him and informs him about his breakfast. Tom knows the truth that Chambers is the real "Tom". And he feels sorry for Chambers. He feels bad about his treatment towards Chambers that he did no harm to him but, he has hurt him so much. He mutters to himself, '... "he has done me no harm, poor wretch, but he is an eyesore to me now, for he is driscoll the young gentle man and I am a – oh, I wish I was dead"... (117).

Tom could not hide his real identity and thinks about what the people would do once after they come to know that he is a nigger. So, he wanders in lonely places thinking how all his "white" manners are going gradually away from him. All his aristocratic behaviors start vanishing one by one. He feels very much like a nigger. When Tom's sweet heart Rowena invites him for a dinner the nigger in him hesitates to accept and politely leaves the place. Tom seems to be a changed man but, binds to do the works to settle down his debts.

Tom steals knife from "Luigi and Angelo" the twins from Spain. When he tries to steal money from Judge Driscoll, he kills him in the scuffle and escapes with the money. Now, he has committed a biggest sin, which is murder. In the end of the novel, with the help of Dr. Wilson's investigation, it is revealed that he is the murderer and Roxy's real son. In the end, he has been sentenced for the Murder of Judge Driscoll. But the people who loaned him the money, request the court that he should be sold (now he is a slave) to any moneyed master to compensate his dues. Finally, he is sold to the southerners.

From Tom's character analysis, it is revealed that social structure makes man greedier and more Egoistic. Tom lost all his innate good qualities to become a "civilized man" to

support slavery. If Tom were under Roxy as her son, he might have been the good Chambers. But the white supremacy and the racial society have spoiled him and made him a murderer. The purpose of a civilized society is to make people good but, in his case it has gone reverse. He has left all his good qualities and love of the people for the sake of his civilized ways of living. Tom is more of a victim than accused. To maintain his status quo among the white people, he has focused more on 'master qualities' than acquiring human values. Hence its proven civilization corrupts people with its whims and fancies. The guilty Tom's soliloquy and his sympathy for Chambers over the difference in the society, show the innate good qualities of Tom but, he has to live in shadow to escape from "being slaved". As J.J.Rousseau says, man is born good by nature but corrupts by the society. One of the salient features of Romanticism is used effectively in the characteristic of Tom.

III. AMERICAN ROMANTIC ELEMENTS IN THE CHARACTER OF CHAMBERS ALIAS VALET DE CHAMBRE

Percy Driscoll's real son Tom grows Valet de Chambre, son of Roxy because of her switching the children to save hers. It has happened just because of the master Driscoll inattention towards his child. Chambers grows to be a poor little slave to the master Tom. He, in spite of being physically strong and intelligent enough, has to tolerate Tom's cruelty towards him. Chambers is not well taken care of by Roxy as she shows much love to the master's child (it's hers). Twain narrates the way the children are treated as,

...Tom got all the petting, Chambers got none. Tom got all the delicacies, Chambers got mush and milk, and clabber without sugar. In consequence Tom was a sickly child and Chambers wasn't. Tom was "fractious," as Roxy called it, and overbearing; Chambers was meek and docile... (77)

Chambers grows to be a strong boy in spite of being fed coarsely. He becomes a good fighter among the boys of his age. Tom's treatment over Chambers, provokes him to overstep his but he was canned by Tom's father. He has to tolerate all the stupidities of his "little" master because he is his master and Master Driscoll,

....told chamber that under no provocation whatever was he privileged to lift his hand against his little master. Chambers overstepped the line three times, and got three such convincing canings from the man who was his father and didn't know

it, that he took tom's cruelties in all humility after that, and made no more experiments ... (78)

Tom misuses his freedom and feels that Chambers is nothing but his slave. Chambers is meant to obey him though Tom's deeds have brought blood and wrath of the boys outside the house.

Tom bullies often the meek Chambers and fools him whenever he gets a chance to insult him. On one occasion; Tom pretends to be struck in the river posing off to be drowned and cries out to Chambers for help. As Chambers is the only protector of Tom, he jumps into the river and tries to save him. Chambers is a good swimmer and well-built to his age. After saving poor Tom, Chambers notices the fellow white boys making fun out of Tom, being saved by him. They,

".... laughed at him, and called him coward, liar, sneak and other sorts of pet names, and told him they meant to call chambers by a new name after this, and make it common in the town- 'Tom Driscoll's nigger pappy,'- to signify that he had had a second birth into this life, and that chambers was the author of his new being. Tom grew frantic under these taunts, and shouted..." (80).

Tom cannot bear their taunting him so; he provokes Chambers to punish them. Chambers refutes his order that maddens Tom. Tom starts scratching him with a knife. The poor Chambers is not able to do anything except bear his master's fury. Chambers is the good example for the sufferings that the slaves endured in name of slavery.

Chambers grows to be well built adult, handcuffed by slavery. He remains a sober and good-hearted man. He is helpful to the fellow slaves and obedient to the masters. He just lives a life simply a slave by obeying Tom's order as he is his slave. Judge buys Chambers from his brother when the jealous filled Tom convinces his ill father to sell Chambers to the southerners. Tom envies Chambers though Chambers remains loyal to him. Chambers' innate good qualities undisturbed by the Civilized, makes him a good and humble human.

Even, the cruel Tom sympathizes for him when he comes to know the truth about his birth. Tom mutters,"... "He has done me no harm, poor wretch, but he is an eyesore to me now, for he is Driscoll, the young gentleman, and I am a--oh, I wish I was dead!" (117-118). It shows how humble Chambers has remained.

When Chambers comes to know that he is the real heir Tom, he is shocked to death by the new changes around him. The new wealth and the social status "white", gives him suffering than nothing. He has spent his entire 22 years of his life as a slave since his childhood. He has nothing of the

"white" manners. His accent is of a negro and his politeness seems to be unfit to the white community. He prefers sleeping in the kitchen to the bedroom as he spent his years in the kitchen as the slaves are supposed to be there. His "white" life makes him very much uncomfortable. Moreover, the white people find him awkward because his manners are very much of a slave not of a master. He is being self-alienated and remains aloof from the white celebrations. He can no more visit or spend time with the niggers as they see him as a white master.

Twain details his poor condition as,

...He could neither read nor write, and his speech was the basest dialect of the Negro quarter. His gait, his attitudes, his gestures, his bearing, and his laugh--all were vulgar and uncouth; his manners were the manners of a slave. Money and fine clothes... made them more glaring and the more pathetic. The poor fellow could not endure the terrors of the white man's parlor, and felt at home and at peace nowhere but in the kitchen. The family pew was a misery to him, yet he could nevermore enter into the solacing refuge of the "nigger gallery"--that was closed to him for good and all..." (225).

Hence it is understood from Chambers' suffering that slavery has made the life of the good people miserable and seeded differences among the people in name of "Society". Chambers ends up with the thought of "belongingness" as he belongs nowhere now. Humanity is nowhere respected in a civilized society. His character analysis evinces the horrible side of slavery.

IV. CONCLUSION

It is to conclude that the major characters that revolve around slavery and its impact on society like Roxy, a female slave switches her son with the masters to save him from being sold. But at the end, she blackmails her son for her financial support. The same mother ends up in threatening him that she will reveal the truth behind his birth. Her financial condition makes her to do so. The then American slaves were treated like brutes without respecting their expectations and rights as humans. In fact, slavery was bred as a civilized custom. Slavery is a demerit of civilization. The second character Tom is a symbol of white supremacy. His cruelty towards the slaves and pride over his social status quo that transformed him into a selfish hypocrite. It is proven from his character that Civilization corrupts people with its whims and fancies. The third character Chambers, an innocent slave boy, has been cited as an example to the misery that slaves endured during those times. After knowing that he is in fact a white, not a slave, he is

flummoxed to choose his side as a master as he had spent his life as a slave for years. He falls into the trap of "belongingness". It shows how civilization creates differences and makes people lose their "identity". These two characters are nothing but the reflection of the then civilized American world grappled by slavery because of its so-called civilized structure. Twain feels that civilization is corrupt by the detailing the characteristic of two identical twins, twisted by the fate to grow up in a different society. Twain also elaborates the sufferings of the slaves through these characters. The demerit of civilization is considered to be one of the American romantic elements. Hence it can be said that though Twain is a realist, he is also very much influenced by the American Romantic Movement.

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Chitra Banerjee's Independence: A Searing Saga of Cultural Conflicts and Upheavals of Immigration from Women's Perspective

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Abstract— Chitra Banerjee's novel "Independence" is an innovative perspective about independence as a beacon of martyrdom on the golden occasion of India's 75 years of independence. To quote Amitav Ghosh: "A spellbinding saga of the decolonization and partition of the Indian subcontinent, with a case of vividly drawn, compelling characters." The novel delves into the tumultuous phases of human life, exploring themes such as the mob mentality, heinous attacks on women, and the clash of traditional, societal, and cultural norms during the partition of India. Throughout human civilization, issues like immigration, communal riots, and social and cultural conflicts have remained crucial topics of discussion. In today's world, multicultural societies are a result of global immigration. Migration can be seen as a determining factor in various aspects such as violent conflict, ethnic tensions, the expansion of national powers, and even economic growth or stagnation. Diasporic literature often highlights the problems and concerns faced by immigrants. Those who have migrated to a new culture often experience various forms of stress that can impact their cultural norms, religious customs, and social support systems. Adjusting to a new culture from one's own can be challenging, and cultural identity plays a significant role in this process, whether one is an immigrant or a native. This paper aims to explore the issues of cultural conflicts and immigration as depicted in Chitra Banerjee's "Independence." By examining the novel's portrayal of these themes, we can gain a deeper understanding of the challenges faced by individuals in multicultural societies and the impact migration has on their lives.



Keywords— Beacon, Cultural strife, martyrdom, gendered violence.

INTRODUCTION

Culture is a window reflecting the history, culture, and spiritual world of a nation, .. Cultural exchange is a bridge to enhance the mutual understanding and friendship between the people of different nations. -Hu Jintao

Chitra Banerjee is an accomplished American writer currently working at the University of Houston, Texas. Her short story collection, "Arranged Marriage," received the prestigious American Book Award in 1996. Additionally, two of her popular novels, "The Mistress of Spices" and "Sister of My Heart," as well as a short story titled "The Word Love," have been adapted into films. Banerjee's

writing showcases her immense versatility, tackling themes such as self-identity, immigration, cultural conflicts, history, and myths. She addresses the challenges faced by non-white individuals in present-day America, providing insights into the human psyche. Banerjee's characters are masterfully crafted, resonating with readers from diverse backgrounds due to their universal appeal. As an Indian writer settled in a foreign country, she offers a unique perspective on the day-to-day struggles faced by immigrants as they navigate a new culture. Her novels explore Indian experiences, highlight women's immigration journeys, and shed light on the challenges of living in a multicultural world.

In her own words, "I have a variety of readers from across the diasporic community, not just from South Asia. I like to write large stories that include all of us- about common and cohesive experiences which bring together many immigrants, their cultural shocks, transformation, concepts of home and self in a new homeland". Banerjee's works often feature immigrant women who confront difficulties as they challenge patriarchal beliefs and customs, both within their homes and in broader society. In her novel "Independence," set against the backdrop of India's independence, she vividly portrays cultural clashes, immigration, and the survival of females through the lens of women's perspectives. By delving into Banerjee's writings and analyzing her portrayals of these themes, readers can gain a deeper understanding of the immigrant experience, the complexities of cultural conflicts, and the resilience of individuals navigating a new home.

In today's era of globalization, the world has reached unprecedented heights in terms of economic and scientific advancements. However, despite this progress, it is a universal truth that no society, country, or civilization is completely satisfied. As a result, people often immigrate to other societies or countries with various motives such as education, employment, or seeking a better life. This migration leads to cross-cultural communication among nations. Yet, when individuals fail to understand and appreciate the culture of others, cultural conflicts arise. Cultural conflicts occur when there are disagreements between the beliefs and values of different cultures or societal groups. It is impossible for one person to fully comprehend and embrace all aspects of every culture, and cultures themselves vary widely. Culture encompasses the patterns of behavior exhibited by groups, and it is often referred to as civilization. Cultures and their practices reflect the changes that occur in a society or the lives of individuals. Culture defines the way of life for an entire society, encompassing codes of conduct, dress, language, religion, rituals, art, law, and morality. Cultural identity serves as a means through which we can identify the group or society to which an individual belongs. It is shaped by one's beliefs, values, and way of life, encompassing individual, social, religious, and political aspects. Conflict is inherent in human interaction, and it is closely linked to the concept of culture. When individuals encounter changes in their socio-cultural environment, they often experience a conflict that hinders their complete assimilation and ability to navigate the new cultural norms and beliefs. To effectively navigate these cultural conflicts, it is essential to foster understanding, empathy, and open-mindedness. By learning from and appreciating different cultures, we can bridge the gaps between diverse societies, fostering harmony and mutual respect. Recognizing that cultural

diversity is a source of strength rather than a cause for conflict is crucial in embracing the benefits that come with globalization while also preserving unique cultural identities. When we compare men and women, it becomes evident that women face significant challenges in terms of social, political, and cultural clashes, particularly within the world of diaspora. In this predominantly male-dominated society, women often find themselves struggling against their own families, societies, and nations for their right to live a fulfilling life. They encounter various forms of discrimination and barriers at different stages of their lives, such as building a career, choosing a partner, and being allowed to express their thoughts and beliefs. Within diasporic communities, women's circumstances become even more precarious when their lifestyle, clothing choices, and patriarchal beliefs do not align with those of others in the community. Despite being essential members of the Indian diaspora, women's experiences have often been overshadowed by male-centric assumptions and narratives. While feminist scholarship on migration studies has brought gender issues to the forefront, most research on Indian migrant women has portrayed them stereotypically as victims or passive carriers of Indian cultural traditions. In reality, women face conflicting conditions and subjectivities in both public and private spheres during the process of migration and settlement. Chitra Banerjee, as a female writer, skillfully portrays feminism in her novels and, as a diasporic writer, she adeptly explores the lives of women in other nations and societies. Her work offers a more nuanced and authentic representation of women's experiences, shedding light on their struggles and resilience in the face of cultural clashes and societal expectations.

Banerjee's latest novel, "Independence," published by Harper Collins on November 30th, 2022, masterfully captures the emotional turmoil experienced during India's partition. The story revolves around three sisters and their tragic circumstances amidst the communal violence that unfolded during this historical event. Banerjee's vivid descriptions bring to life the atrocities of the time, immersing the reader in the unimaginable horrors faced by millions. The partition led to a wave of communal violence, resulting in the overnight displacement of millions of people who became refugees in their land. This period witnessed the loss of countless lives, with thousands of women enduring torture and rape, homes being looted, and villages set ablaze across the country. Civilization seemed to be suspended as customs and rituals were torn apart. Amid this chaos, the Ganguly family, headed by the respected doctor Nabhkumar, finds themselves grappling with the devastating impact of the riots. Tragically, Dr. Nabhkumar loses his life during a riot, leaving his wife and daughters to face a harsh and relentless reality. Struggling without any

male support, they are met with social problems and daily challenges that they must confront head-on. They face not only physical, mental, and economic hardships but also criticism and ostracization from society. Living in a male-dominated society, women are often exploited and suppressed, perpetuating the cycle of suffering. After Dr. Nabhkumar's death, the female members of the Ganguly family encounter numerous hurdles. They are abandoned by society, enduring rude behavior, impolite comments about their purity and chastity, and being avoided as if they were bringers of ill fortune. Bina, the doctor's wife, loses her sanity, falling prey to sleepwalking disorder. That is why the people comment rudely: "Look look, the strange and unfortunate women of the Ganguly family". (Chitra Banerjee. P-). The daughters, determined to support their mother, work tirelessly to care for her amidst the harsh judgment of those around them. Keeping their lives, professions, identities, and livelihoods intact becomes a daunting task. The absence of a male figure in the family forces them to work tirelessly to survive in a society that shuns them. The sisters divide responsibilities, with Jamini taking charge of household chores and running errands while Priya spends her days in her father's clinic, where patients are scarce due to the social stigma associated with their family. People distance themselves from the Ganguly family, considering them unfortunate due to the lack of male support. In a patriarchal society, a woman without a man is often viewed with pity and inferiority, stripped of her involvement in auspicious events.

Bina, who had been a successful quilt maker, now faces the collapse of her business. People withdraw their orders, fearing that her misfortune may taint the quilts. Instead of helping them, the villagers harass and mistreat the family, perpetuating their hardships. Bina, feeling defeated, starts to believe that the villagers are right, accepting that her presence and work may bring bad luck. The villagers' fear of contagion from the family's misfortune mirrors the unfortunate circumstances faced by Bina and her daughters, both mentally and financially. The plight of the Ganguly family paints a poignant picture of the challenges faced by women in a society that devalues them without male support. Through "Independence," Banerjee skillfully portrays the struggles and resilience of these women, shedding light on the societal biases and injustices they endure. "They think our misfortune will taint the quilts"

Partition not only physically divided the land between India and Pakistan but also created deep divisions among people, eroding love, brotherhood, companionship, and humanity. Previously harmonious relationships between Hindus and Muslims were tainted by hatred and enmity. People began viewing each other as enemies solely based on religious identity. This tragic transformation is depicted in

"Independence," where Bina, the protagonist, blames Muslims for the death of her husband. "My husband went to help you and then your people killed him"

Bina harbors a deep-seated resentment towards Muslims, refusing help from Abdullah, her husband's friend, and Abdullah's nephew Raza. She holds them responsible for her family's tragedy, believing that their involvement led to her husband's demise. This animosity fuels Bina's unwillingness to accept support from them, further exacerbating the divide between the communities. The consequences of this hatred extend beyond personal relationships. Bina's quilt business, once successful, suffers as a result of communal tensions. When Deepa, Bina's daughter, tries to negotiate a deal, a shopkeeper refuses to engage with her upon seeing Raza, a Muslim, by her side. "I don't want anything to do with you people or your friends". The shopkeeper's own experience of violence at the hands of Muslims causes him to react with anger and prejudice, reflecting the cycle of hatred perpetuated by the partition. This deeply entrenched communalism has far-reaching effects, impacting the lives of women who already face challenges in raising their voices against injustice. Throughout history, women have been unjustly judged and their character tarnished when they speak out against oppression. This echoes the prevailing gender inequalities that persist in modern society. In "Independence," when Deepa defends Raza, the shopkeeper resorts to taunting her character, implying that good Hindu girls should not associate with men like Raza. "Good Hindu girls like you should not be associating men with like him". This type of character assassination is all too familiar for women who dare to challenge societal norms. Banerjee sensitively presents these struggles, highlighting the plight of women in a patriarchal society plagued by communalism. The novel serves as a reminder that the fight for equality and justice requires empathetic understanding and the dismantling of divisive prejudices.

Deepa, the eldest daughter of Nabhkumar, was known for her beauty and talent in singing. Her life took a sudden turn when she met Raza. The two fell in love and Deepa would often visit Calcutta to expand her mother's quilt business, where she would frequently meet Raza. However, their secret relationship did not remain hidden for long. In a time when religious tensions between Hindus and Muslims were high, Deepa's association with a Muslim man became unacceptable to society. The flame of the religious divide had consumed the hearts and minds of many, turning love into poison. As Sahadat Hasan Manto remarked: "When religion leaves the heart and climbs on the mind- it becomes the poison".

In this patriarchal society, women had limited desires and choices. They were forced to suppress their desires and accept decisions made for them by others. Deepa's mother, upon learning of her relationship with Raza, became furious. Fueled by her hatred for Muslims, she could not accept her daughter's love. "It is true, isn't it? You did slink around behind my back with a muslim". She accused Deepa of sneaking around with a Muslim and cursed her, demanding that she leave the house immediately. "Get out ! Pack your things and leave . Now, I do not want you under my roof another moment ". Left with no other option, Deepa moved to Calcutta, where she faced numerous challenges due to her customs, beliefs, and cross-religion romance. She sought shelter with a Muslim woman in a tiny flat, but she felt uncomfortable and suffocated. To fit in, she completely changed her appearance and disguised herself as a Muslim girl named Aliya. She adopted the burkha, hiding her face from others. The elegant Deepa in a saree was lost, replaced by a new identity governed by societal frowns. Deepa started working at a political office, specifically the Muslim League Office. Here, she faced countless complications concerning her culture, identity, and beliefs. All her coworkers were Muslims, and their thinking, dressing sense, and cultural practices were very different from hers. Deepa's true identity was completely erased as everyone knew her by a different name or a different persona. She learned Islamic customs from her roommate to survive and even accompanied her coworkers to the mosque. Throughout this journey, Raza remained a constant support for Deepa. However, their relationship within the office remained hidden until they decided to announce their marriage. Deepa, who was not particularly religious, loved her religion and its customs. Initially, when asked to convert to Islam, she refused but eventually did so for the sake of her love for Raza. They moved to Dacca together. However, the move to Dacca did not bring the betterment and peace they had hoped for. Tragedy struck when Raza unexpectedly passed away, leaving Deepa and their daughter alone. Deepa's struggle for survival became increasingly difficult, especially with the mistreatment from the members of Raza's political league. They demanded that she vacate the house provided by the league and even disconnected her phone line. To make matters worse, one member of the league, a friend of Raza, tried to trap Deepa into a marriage of convenience. Despite all these challenges, Deepa remained resilient and determined to protect herself and her daughter. The story of Deepa's transformation from a beloved daughter to a secret lover, then a hidden Muslim woman, and finally a widow facing unbearable hardships showcases the struggles faced by women in a patriarchal society. It also highlights the cruel impact of religious divisions on personal relationships and lives. Throughout it

all, Deepa's strength and resilience shine, proving that love and determination can conquer even the most difficult circumstances.

Jamini, the second daughter of the Ganguly family, was a victim of society's torment and the horrors of the partition. Living in a conservative village, she faced constant criticism for not being as sharp-minded as her younger sister Priya, or as beautiful as her eldest sister Deepa. Adding to her burden, Jamini had a defect in her leg which became gossip fodder among the villagers, leading them to believe that no man would ever marry her. This narrow-minded society only accepted women who fit their idealized image, leaving no room for imperfections or shortcomings. Women, who are the backbone of society and inherently valuable, were not given the respect they deserved. In this patriarchal society, men could not tolerate women being seen as superior or having any deficiencies. Such social evils have repeatedly destroyed countless women's lives, perpetuating the cycle of oppression. The partition also had a horrifying impact on Jamini's life. The riots unleashed during that time brought devastation and irrevocable change to people's lives. Villages were attacked, houses were burned down, and women became targets of unspeakable violence. Jamini's village fell victim to a mob attack, resulting in the destruction of her home and injuries to herself and her mother. She narrowly escaped a rape attempt and was burnt alive. The flames of partition left people blind to the value of women and their physical purity. The lust that consumed people overshadowed the lives of millions of women, robbing them of their bodies, their dignity, and everything they held dear. Jamini managed to escape the terrible attack, but the wounds inflicted upon her soul were deep and everlasting. Physical wounds may heal, but the scars etched in her mind, heart, and soul remained. In the eyes of a society that equates a woman's worth with her physical purity, nothing else matters. Society fails to recognize the strength and resilience of those women who have endured such tragic incidents. Their tarnished reputation makes them unacceptable to others, particularly when it comes to marriage. Jamini's image was tarnished in the eyes of the people after her ordeal. Despite escaping before being raped, her life was forever altered, and nobody believed her. She became a victim of society's judgment, left to bear the weight of their prejudice and narrow-mindedness. It is crucial to present these stories in an impactful manner to shed light on the plight of women like Jamini, highlighting the injustices they face and the urgent need for societal change.

Priya, the youngest daughter of the Ganguly family, is a beacon of bravery and determination. She possesses an unwavering courage that drives her to speak out against narrow-minded thinking and societal evils. Priya dreams of

becoming a doctor, a pursuit that requires tremendous perseverance in the face of numerous challenges. She firmly believes in women's freedom and self-reliance. "The best protection any woman can have is courage". While her mother aims to marry off her daughters and start saving for their dowries, Priya adamantly refuses, prioritizing her aspirations over conforming to societal expectations. She rejects the notion of being confined by the constraints of marriage, as it often entails sacrificing dreams, independence, personal identity, and appearance. Priya yearns to break away from these restrictive traditions, beliefs, and societal boundaries, striving to carve out her own unique identity. Dowry has long been a source of tension within households, and unfortunately, continues to be prevalent today. Everyone desires to marry their daughter into a wealthy and respected family, but without a sufficient dowry, such aspirations seem impossible to achieve. Dowry reduces women to mere commodities, perpetuating the idea that they are inanimate objects to be exchanged. In this society, prospective grooms expect not only a bride but also a housemaid whom they do not have to compensate financially. On top of that, they demand a significant dowry at the time of marriage. Priya staunchly opposes this system of dowry and society's demeaning treatment of women. She questions, "Is a woman not valuable enough in herself?" Yet, the weight of custom and tradition proves to be too formidable to challenge, especially for a lone girl who lacks the support of her family. Thus, Priya is forced to suppress her voice, continuing to navigate a life filled with societal struggles, patriarchal beliefs, and inner conflicts. Priya's dream of becoming a doctor, like her father, becomes both a source of suffering and a catalyst for her detachment from close relationships, her village, and her home. She exists within a society where education is scarce, particularly for women, who are largely confined to the roles of wives and homemakers. Despite the difficulties she faces, Priya perseveres, determined to forge her path and break free from the limitations imposed upon her by society. As Alfred Lord Tennyson observed: "Man for the field and woman for the hearth: Man for the sword and the needle she: Man with the head and woman with the heart: Man to command and woman to obey; all else confusion."

Priya finds herself at a crossroads as she contemplates pursuing her dreams abroad while also maintaining her relationship with her fiancé. It is disheartening to witness how women, throughout history, have been hindered by social customs, rituals, and the demands of their relationships when striving to achieve their aspirations and build successful careers. The burden of societal expectations often creates an insurmountable barrier between women and their dreams, forcing them to either sacrifice their identity or face relentless criticism. Priya's predicament mirrors the

common struggles faced by countless women who find themselves torn between personal ambition and conforming to societal norms. Adding to Priya's challenges is her difficulty in expressing her emotions and finding understanding from those around her. While she has friends, it seems that they may not fully comprehend the complexities of her situation. This can be particularly challenging for immigrants who are navigating a new environment and seeking support and empathy from others. Furthermore, financial burdens often plague immigrants as they strive to live and study in well-developed countries. The high cost of living can make it challenging for them to manage their finances effectively, resulting in limited resources for necessities and social engagements. In Priya's case, her lack of funds prevents her from affording seasonal attire and attire for parties and other occasions, leading her to shy away from travel and social interactions with her friends. Banerjee's narrative sheds light on the unique challenges faced by immigrant women, particularly regarding gender roles and societal expectations. The female characters in the novel grapple with the pressures of conforming to traditional gender norms while simultaneously longing for independence and self-fulfillment. Banerjee skillfully explores the complexities of these dual identities, highlighting both the internal conflicts and external obstacles faced by immigrant women as they strive to find their place in a new society. By delving into these multifaceted issues, the novel serves as a powerful reflection of the experiences of immigrant women and gives voice to their struggles and aspirations.

CONCLUSION

In her novel, "Independence," Banerjee delves deep into the cultural conflicts and upheavals experienced by immigrant women with a poignant and compelling narrative. Through her masterful storytelling and well-developed characters, she skillfully explores themes of identity, assimilation, and the unique challenges faced by female immigrants. The concept of independence in the novel goes beyond just gaining freedom from colonial rule; it also delves into how the three women protagonists strive to gain independence in their own lives and find their paths. Banerjee's "Independence" serves as a testament to the resilience and strength of individuals who navigate the complexities of cultural conflicts and immigration. By presenting the story from a woman's perspective, the novel invites readers to embark on a transformative journey that challenges preconceived notions, fosters empathy, and ultimately celebrates the indomitable spirit of those who dare to seek independence amidst adversity. Through its powerful narrative and thought-provoking themes, "Independence"

stands as an important work that sheds light on the struggles and triumphs of immigrant women seeking to forge their own identities in a new and unfamiliar world.

“There are many stories which are not on paper; they are written on the minds and bodies of women”. –

Amrita Pritam

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The Grotesque in Kafka: A study of the other in Kafka's 'Metamorphosis'

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Abstract— In Kafka, *The Other* takes on an alien and otherworldly form. Gregor Samsa, Kafka's protagonist in the 'Metamorphosis', leads an uneventful life until his transformation into a grotesque monster incites the worst in his family. According to Bakhtin, the grotesque in literature and art was used as a form of satire to question the hypocrisy and hegemony of the dominant class. In 'Metamorphosis', Gregor morphs into an interstitiality that his family finds extremely threatening. He is no more their own, he is *The Other* and his grotesqueness is proof of this fact. In this paper, we study the relationship between grotesqueness and *The Other* in Kafka's 'Metamorphosis'.

Keywords— Kafka, Metamorphosis, Gregor, Samsa, grotesque, carnivalesque, Bakhtin, Sartre, Hegel, Gramsci, Fanon, Said, Spivak, hegemony, interstitial, *The Other*



I. THE GROTESQUE AS A FORM OF SATIRE

Mikhail Bakhtin, in his seminal work, 'Problems of Dostoevsky's Poetics' and 'Rabelais and his World,' describes the grotesque as a literary form that represents the power of the people. He coins the phrase, 'Grotesque Realism', to describe this ambivalent power over the elite and the clergy, and calls it a celebration of the cycle of life. The grotesque body, says Bakhtin, is a figure of profound ambivalence, and it uses the primary functions (eating, drinking, sleeping, defecating, urinating, sex) to satirize the dominant class. In 'Metamorphosis', where Gregor Samsa assumes the form of a grotesque insect, his insectile form becomes the cause of much distress to his family. It eats garbage, defecates around the room, and crawls over the walls and ceiling. Through the grotesque monster that is Gregor, Kafka satirizes the hypocritical attitudes of the dominant class, including Gregor's own family, who decide to adopt a hegemonistic stance and dominate over his entire existence. They are callous and unfeeling towards his metamorphosis:

"For the first fourteen days, Gregor's parents could not bring themselves to come into the room to see him."

According to Wolfgang Kaiser (1957) in his book, 'The Grotesque In Art and Literature', the grotesque found expression in early religious art and literature and adorned Raphaelite churches, papal loggias and elite homes. Despite criticism from some quarters, gargoyles and grotesque monsters were appreciated for their otherworldly character, particularly in Raphaelite and Gothic art, sculpture and architecture.

"...the best known and most influential ornamental grotesques are those which Raphael applied around 1575 to the pillars of the papal loggias. Vitruvius' description can be almost literally applied to Raphael's creations: curled and involuted shoots, from whose foliage animals emerge and cause the difference between animal and vegetable forms to be eliminated."

(Kaiser, W. (1957). *The Grotesque in Art and Literature*, Indiana University Press)

II. THE GROTESQUE CLARIFIES THE SPACE BETWEEN THE SELF AND THE OTHER:

In 'Bestial Representations of Otherness: Kafka's Animal Stories', Matthew T. Powell (2008), examines Kafka's use of the grotesque and says it allows Kafka to project human dilemmas and predicaments onto animals to gain a measure of clarity. According to Powell (2008),

"By playing on the tension between human and non-human, between what is 'The Self' and what is 'Not The Self', Kafka is able to explore the 'Ontology of Otherness' that clarifies the space between the Self and the Other. This space is critical to maintaining notions of self and identity. Kafka uses the grotesque as a means of illuminating the envisioning shadows that are not oneself and that allow for definitions of the self."

(Powell, M.T. (2008). *Bestial Representations of Otherness: Kafka's Animal Stories*, Journal of Modern Literature, 32(1), 129-142)

Sartre's (1956) study in Existentialism is also relevant to post colonialism because of how it helps to clarify the role of The Other. In 'Being and Nothingness: An Essay on Phenomenological Ontology (1956)' and other works, Sartre (1956) distinguishes between a Being-for-Itself and a Being-for-Others, i.e a Conscious and an Unconscious being. Nothingness, says Sartre, is the determining essence of a Being-for-Itself i.e. a Conscious Being and such a being is on the path to self-actualization. The Conscious Being sets out as a blank canvas on which to create its own being, its own identity.

However, when subjected to The Gaze, the Being-for-Itself is objectified and comes to 'perceive itself as being perceived'. It begins to objectify itself in the same way as it is objectified. The Gaze of the Other robs the Being-for-Itself of its inherent freedom, and it instead learns to falsely identify as a Being-for-Others (an Unconscious Being). We see this in Kafka's 'Metamorphosis', where Gregor's transformation forms the crux of the storyline and yet, he is prevented from achieving self-actualization in his new, insectile form by his family members, who constantly shame him for his grotesqueness.

III. THE GROTESQUE IS HORRIFYING BECAUSE IT IS INTERSTITIAL

In 'Existentialism and Art-Horror', Stuart Hanscomb (2010) writes that the reason why Gregor invokes such horror is because he represents the interstitial. He says,

"I want to highlight the close association between some concepts and imagery of early Sartre and the horror genre. Then I want to argue that this association is

understandable if we realize that the notion of the interstitial-that which falls between established categories-is a central concern in both cases. A development of this point identifies what might be called "a narrative of awakening" in Existentialism that is mirrored in horror fictions. This sees the protagonists overcoming their initial rejection of threatening and repelling circumstances and replacing them with a form of acceptance that crucially, requires a shift in their sense of identity in the direction of the monstrous."

(Hanscomb, S. (2010), *Existentialism and Art Horror*. Sartre Studies International)

Kafka's 'Metamorphosis' is a good example of a character consciously awakening into its monstrous identity, where Gregor, after his initial shock and dismay at his newfound insectile state, begins to revel in it. He enjoys eating garbage and takes a strange pleasure in crawling up walls and hiding underneath furniture. He even absorbs the emotions of the giant insect.

To quote:

"Oppressed with anxiety and self-reproach, he began to crawl about. He crawled over everything: walls, furniture, ceiling-and finally, as the whole room began to spin around him, he fell down into the middle of the dinner table."

Gregor seems to be on the path to actualizing his new identity as a monstrous insect, but his grotesqueness offends his family's hegemonic sensibilities. According to Hanscomb (2010),

"If Gregor's transformation can be understood as a symbol of self-creation, amidst the pressures of an alienating and "leveled" social existence, then his grotesque and unfathomable appearance is an analogue of the fear and confusion of those around him. In his authentic shift, he becomes unclassifiable and threatening, and hence, horrifying."

(Hanscomb, S.(2010)Existentialism and Art Horror. Sartre Studies International, 16(1), 1-23)

Gregor's family responds to their fear and loathing at his grotesqueness by attempting to dominate and subjugate him into submission.

In his book, 'The Phenomenology of Spirit', Hegel (1807) attempts to establish an Other who is not marginalized, dominated or negated. His 'Dialectic of Recognition' is a valuable alternative to deconstructive philosophies that attempt to dissolve the Other. According to Hegel, the conflict between the thesis and the antithesis produced the synthesis (which was the ultimate truth). Similarly, Hegel's Master-Slave theory puts forth the idea that the Master and Slave were essentially at odds with one

another, but their conflict helped them achieve self-actualization. The Master-Slave struggle, though a struggle for supremacy and even for existence, should not end with dominance over the Other, because doing so would result in its eventual extinction. This is amply clear in the case of Gregor in 'Metamorphosis'. Gregor represents the proverbial colonial subject while his family represent the colonizers. Their dominating approach towards Gregor thwarts his attempts at self-actualization and eventually results in his death.

IV. GROTESQUE AND CARNIVALESQUE

Bakhtin's (1965) notable work, *'Rabelais and his world'*, also touched upon the idea of the carnivalesque in post colonialism. Bakhtin (1965) was greatly influenced by Kant and Hegel, and according to him, "carnavalesque" was a literary mode that subverted and liberated the cultural hegemony of the dominant class. It did this through the means of humor and chaos and in a carnival-like atmosphere, where Hegel's thesis and antithesis could come together to form a synthesis. Carnavalesque was a dualistic ambivalence ritual, characterized by opposition towards everything that was considered absolute, single and monolithic. The 'carnival sense of the world' implied a familiar and free interaction between diametrically different components; it implied eccentricity, it implied profanation and it implied carnivalesque misalliances. We find all of these in 'Metamorphosis', where Gregor's transformation into a grotesque monster disrupts the normalcy of his family life and creates chaos. It also seems to pose a direct challenge to his family's financial prospects and social status.

Gregor himself is acutely aware of this, post his metamorphosis:

"What a quiet life it is the family lead," said Gregor to himself and gazing into the darkness felt a great pride that he was able to provide a life like that for his sister and parents. But what now, if all this peace and wealth and comfort should come to a horrible and frightening end?"

Gregor finds that his newfound identity as a grotesque monster clashes with his previous identity as a dutiful son and breadwinner. According to Kevin Sweeney (1990), Gregor, in the 'Metamorphosis', has multiple identities which conflict with each other:

"Not only do the dualist and materialist interpretations collide, but a third account of personal identity intrudes. Dominating the novella's final section, this third conception involves being a person as an individual

constituted by certain social relationships. Personal identity is maintained by preserving the constituting social relationships. Failure to preserve them, even though the individual maintains psychological or material continuity, erodes personal identity."

(Sweeney. K.(1990) *Competing Theories of Identity in Kafka's 'The Metamorphosis'*. Mosaic: A Journal for the Interdisciplinary Study of Literature, 23 (4), 23-35)

Thus, Gregor is thrust into the grotesqueness of his monster-state and subsequent "Otherness" not merely by physical transformation but also by social design.

According to Hegel's Master-Slave theory, the Master and the Slave are essentially in conflict with each other. They form the thesis and the antithesis of creation, and from their conflict a.k.a synthesis arise new truths. Similarly, Gregor's competing identities are also representative of inner conflict and his quest for achieving both self-actualization and completeness. Gregor is in conflict, both within himself and without. His inner conflict manifests outwardly as conflict with his family and society. The family and Gregor both reflect their grotesqueness off each other.

According to Gramsci (1947), the subaltern (represented here by Gregor from the 'Metamorphosis') was a marginalized and subordinate class, who, despite periodic rebellions, could never adequately challenge the hegemony of the dominant class. By 'hegemony' Gramsci implied a state of consent that was usually balanced by force. He was of the opinion that such states tended to cultivate consensual support-or hegemony- so that coercion was no longer required except in extreme circumstances. Gregor, in the 'Metamorphosis', is bullied and beaten into submission and eventually dies because of the predatory nature of the conflict he is embroiled in and his family's constant striving for domination and supremacy. In the 'Metamorphosis', we see that even though it is Gregor who physically morphs into a grotesque being, it is his family whose behavior is truly monstrous. They veer between wanting to keep up societal appearances and being mind-numbingly cruel, while Gregor veers between his human (rational) identity and his insectile identity. As a hegemonic force, his family bullies Gregor into submission and soon takes charge of his entire life.

V. GROTESQUENESS IN POST COLONIALISM

In, *"Can the Subaltern Speak?"* Gayatri Chakravorty Spivak notes that the subaltern is voiceless and has no authentic agency. It cannot speak, and all existing historical accounts are largely hegemonic. In Kafka's 'Metamorphosis', Gregor's transformation into a grotesque insect,

quite literally, robs him of the power of speech. Not only is he struck mute, but he is also henceforth greatly misjudged, and this eventually costs him his life. In 'Metamorphosis', Gregor himself offers no explanation for his insectile state; his attempts to do so are completely misunderstood. Instead, his family draw their own conclusions and their hegemony gives them authority. As for Gregor:

"It was hard to lie quietly through the night, his food had stopped giving him any pleasure at all, and so, to entertain himself, he got into the habit of crawling up and down the walls and ceiling."

According to Stuart Hanscomb (2010),

"At various points, he (Gregor) is seen, for example, as unwell (chief clerk), as something to be cared for (sister), as aggressive (father) or as his past self (mother). Through this process, life's ambiguity as expressed by Gregor's horrifying presence hardens into contempt as he is made the scapegoat for his family's ills. Gregor becomes an 'it', just a cockroach. In bad faith the monster is defeated."

(Hanscomb, Stuart. (2010) *Existentialism and Art -Horror*. Sartre Studies International, 16 (1), 1-23)

It may be that grotesqueness, is in fact, inherent to our human nature. In delineating ontological categories, Derrida in 'The Animal That Therefore I am' notes that the 'Thinking Man' has forgotten that he is, in essence, an animal. Derrida considered it futile to distinguish between ontological categories and suggested that the Beast Lies Within. According to Derrida, the very ideas that Man finds grotesque in Nature are fundamental to his own essence and have been since evolution.

Derrida also suggested that animals as a subaltern class share the primary characteristic of being deprived and this is relevant to postcolonial thought. In 'Metamorphosis', Gregor first loses his human form, then his job, then his family's affection, then his sister starts feeding him table scraps instead of proper food, then his family steals all his furniture and belongings and eventually, he dies.

To quote:

"Gregor kept trying to assure himself that nothing unusual was happening, it was just a few pieces of furniture being moved after all, but he soon had to admit that the women going to and fro, their little calls to each other, their scraping of the furniture on the floor, all these made him feel like he was being assailed from all sides."

According to Kevin Sweeney (1990), Gregor's anxiety at the loss of his furniture and belongings is completely justified, because it signifies the end of his relationship with his family, and in fact, with civilization itself:

"The furniture comes to represent Gregor's past self-preserving relationship with his family, awakening him to the intrusion of his animal instincts."

(Sweeney. K.W, *Competing Theories of Identity in Kafka's 'The Metamorphosis'*: Mosaic : A Journal for The Interdisciplinary Study of Literature, 23 (4), 23-35)

Gregor's transformation splits his family into two ontological categories-the colonizers versus the colonized, the masters versus the slaves, the humans versus the beasts and the civilized versus the savages. The split is an immediate call to action, to Praxis.

According to Gramsci (1947), Praxis refers to action that has the power to wield change. When Thought leads to Action, and Action causes societal transformation, it is Praxis. Gregor's transformation is the action that leads to large-scale change in the lives of all the characters of 'Metamorphosis'. It has a ripple effect, leading to personal transformation for everyone around him. Thus, Gregor's 'Metamorphosis' can also be viewed as an act of Praxis and metaphysical revolt.

Bakhtin (1965), in his seminal work, *"Toward a Philosophy of the Act"*, also describes the importance of Action in the process of self-actualization. Bakhtin says that even though human uniqueness can be taken for granted, each and every individual also has to strive personally to actualize such uniqueness.

Sartre (1956), whose ideas on Existentialism contributed extensively to both ideas of the grotesque as well as ideas of the horror genre, noted that the Being-for-Itself (the Conscious being) was aware of its incompleteness and consciously strove (i.e. undertook action) to achieve self-actualization.

Thus, we find that Gregor, too, attempts to achieve self-actualization in his new-found insectile state: *"His shocking appearance, should for once, be of some use to him; he wanted to be at every door of his room at once to hiss and spit at the attackers."*

According to Stuart Hanscomb (2010), Gregor strives for self-actualization in his insectile state but is reviled by his family and society. His family, in particular, harass him to the point of extinction. He is a monster to them and is treated as such:

"Boundaries between one ontological category and another are fundamental to Existentialism as a whole. It might be facticity and freedom; being and non-being; past, present and future; the finite and the infinite. Broadly understood, we may say, 'we both belong and do not belong to the world'."

(Hanscomb, Stuart; (2010) *Existentialism and Art Horror*. Sartre Studies International, 16 (1), 1-23)

Never is this more clearly seen than when Gregor's father fatally injures him or when Gregor's sister suggests they kill him off:

"I don't want to call this monster my brother, all I can say is: we have to try and get rid of it."

Gregor has now become an 'it', a mere nothing, and his attempts at self-actualization are being thwarted by his own family, notably his own sister, whose dreams of being a violinist he once treasured like his own.

"If he could understand us," repeated Gregor's father, closing his eyes in acceptance of his sister's certainty that that was quite impossible, "then perhaps we could come to some kind of arrangement with him. But as it is..."

According to Naama Harel (2020), Kafka associates the lack of rights to non-human lives. In Kafka's poetics, the absolute power of the sovereign is a tyrannical power that provides nothing but insecurity and terror to its subjects. It is the absolute antithesis of the sovereign in Hobbes' social contract. Gregor's tyrannical father represents a colonizing force and an authoritarian despot; Gregor's metamorphosis is thus presented as an act of survival, as a reaction to an existential threat.

Gregor is apologetic when he discovers his sister's extreme aversion towards him. He attempts to make their meetings more bearable by hiding himself:

"It made him realize that she still found his appearance unbearable and would continue to do so, she probably even had to overcome the urge to flee when she saw that little bit of him that protruded from under the couch."

In his grotesque form, Gregor is now in a completely different social category. According to Harel (2020),

"In the 'Metamorphosis', species is not reduced to biological identity, but contains, alongside the corporeal component, also a major element of social construction." (Harel, N (2020). 'A Transpecies' Report to an Academy. In Kafka's Zoopoetics: Beyond the Human-Animal Barrier. (pp 49-78) University of Michigan Press.)

Frantz Fanon (1961), in the 'Wretched of the Earth', says that the colonized were frequently described as being savage, brutish and animal-like, and because their own perception of self tended to coincide with how the colonizers perceived them, they expressed their dissatisfaction at being colonized by "going back" to their "bestial" roots which was hardly satisfactory.

In 'Metamorphosis', we learn that Gregor discovers that his family views him with fear and loathing, yet he also gains a puerile pleasure out of indulging in disgusting behaviours like gorging on filth and crawling around the

ceiling. He seems to enjoy living up to their expectations of his bestiality.

"Quickly, one after another, his eyes watering with pleasure, he consumed the cheese, the vegetables, and the sauce. The fresh foods, on the other hand, he didn't like at all."

The colonized have always been perceived as being lower on the scale of evolution than those colonizing them. So, to 'evolve' culturally, materially and scientifically is to do so by adopting the ways of the superior (colonizers') culture or regress to Other ways of bestiality.

Fanon (1961) says that although the colonized were culturally evolved and not actually bestial, their rebellion against western sophistication and western brutality caused them to regress into their own bestiality. We see this in the case of Gregor, who is initially very considerate towards the needs of the people around him, just like his old self. He is concerned about losing his employment and tries to explain himself to the head-clerk, and he is concerned about his family members' feelings and tries to stay calm and out of sight for their sake. However, his father's abuse and his sister's neglect causes his more insectile identity to take over and he finds that he is personally quite comfortable with being a grotesque insect, even if other people have a problem with it.

Edward Said (1978), in his seminal work, "Orientalism", noted that the basic premise of all orientalist discourse is to project the Oriental as "primitive, violent, despotic, fanatic and essentially inferior to the Westerner," (Said, 1978), thus emphasizing the superiority of western values over Oriental ones. In 'Metamorphosis', Gregor's insectile condition is the source of much embarrassment to his family, and although he is not violent but is, in fact quite the opposite, he is projected as an irrational monster by all around him. Throughout, we find that Gregor's attitude towards his family remains one of kind consideration, while his family's attitude veers between opportunism, neglect, ambivalence and outright cruelty.

According to Sartre (1956), the Self is constantly in the process of defining itself in relation to the Other. This means that the Self is never fully contained or self-determining, but is always in the process of defining or determining itself with respect to Others. In 'Metamorphosis', too, we find that Gregor's family, despite their abuse and ambivalence, determine his thinking process and his attitude towards himself. Gregor is frequently apologetic, even when he is not in the wrong. According to Sartre (1956), his Otherness, like his interstitial character, is what invokes the idea of grotesqueness in the mind of his family. Gregor's grotesqueness veers between human and insectile states,

past and present, rational and irrational, the known and the unknown. His family is grotesque in their own way, too; in their inhuman cruelty and in their hypocrisy, above all.

VI. CONCLUSION

Postcolonial studies have noted how the colonized Other is not only depicted as grotesque, he is also depicted as interstitial--in a state of transition between his own culture and the culture of the colonizers. He moves back and forth between dark and light, civilization and barbarianism in his attempts to negotiate his colonized existence. In 'Metamorphosis', we see how Gregor attempts to live harmoniously (as he once did) with his family; but they have alienated him and now see him as the Other. To this end, anything he says or does is perceived as a threat by them and they respond with violence and intimidation.

According to Bakhtin's (1965) philosophy, Gregor's grotesqueness satirizes his family's hegemony and his metamorphosis is the Praxis, the defining act, which alters the course of the storyline. Sartre (1956) described the Other as both an Object and a Subject. Gregor, in the 'Metamorphosis', proves through his transformation into a grotesque monster, that he is both the object of his family's disgust and fear, as well as the subject of their inadequately formed theories and misinformation about him.

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The Age of Toxicity: A Theoretical Model

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Abstract— Ulrich Beck theorized the contemporary world as the ‘age of risk’. Taking the cue from Beck, this paper focuses on the ecological aspect of this risk society which looms large over the life and wellbeing of the entire planet – the intrusion of toxics in our everyday lives – thereby also making it the ‘age of toxicity’. Toxics have permeated the entire ecosystem – from land to water to atmosphere – making it difficult for any life form to escape their impact. The paper attempts to explain the main features of this age of toxicity in an effort to find solutions to this problem. It might be noted that the problem of toxicity is not evenly distributed across the countries and the Global South bears the brunt of the problem. Further, toxicity has a disproportionate impact on the economically weaker and marginalized sections within the developing countries as they are forced by economic circumstances to live in areas which are environmentally degraded and polluted. The paper proposes that toxicity is engendered within a global system structured by three factors– international power conflicts, activities of corporate houses and the consumerist culture – which together create a vicious circle of toxicity. The paper therefore proposes that the concerned civil society groups could advocate policies aimed at weakening this vicious circle of toxicity and campaign for small steps in the direction of larger changes.



Keywords— development, environment, Global South, risk, toxicity

I. INTRODUCTION

In the month of November in Delhi when the weather turns pleasant and children flock to parks, an environmental emergency sets in and schools shut down with news headlines announcing, “Toxic smog turns India’s capital ‘into a gas chamber’” (Zargar, 2022). This image of smog enveloping New Delhi, capital of the country poised to be the third largest economy in the world (India to be, 2023), is a grim yet representative image of the age of toxicity in which we are living.

A very unwanted yet integral consequence of industrial development, toxics, have permeated the entire ecosystem thereby threatening life on the planet itself. Scientists, environmental activists and scholars have continued to warn about the toxic past and present, and consequently, the future of the planet, however, little seems to have been done to resolve the problem. A prominent contribution is by the sociologist Ulrich Beck (1995) who theorizes the contemporary world as the age of risk. He

writes about a “global risk society” which is replacing national industrial society in which people feel that they are a part of a “threatened world” which faces major challenges from economic, environmental and terrorist risks. Taking the cue from Beck, it might be averred that in this age of risk, we are living amidst so much pollution, that within the field of ecology, this age can best be recorded as the ‘Age of Toxicity’. We are living in a world where we are engendering toxicity at the cost of the life and health of billions of people in the world. From the air we breathe, to the water we drink and the food we eat, we have to face the intrusion of toxicity everywhere. A pioneering effort in raising awareness about the impact of toxicity was the award-winning book called *The Silent Spring*. In this book Rachael Carson (1962/2002), discusses the harmful effect of pesticides on the ecosystem, especially the effects of DDT. The problem of toxic chemicals has increased many folds since this initial warning was sounded, however, the pollution of the global environment with toxics has continued unabated. Therefore, this paper will try to analyse

the political and economic factors which lie at the root of the problem and how advocacy for better policies can pave the way to finding solutions to the problem of toxicity. The paper argues that three sources of the problem of toxicity can be identified: firstly, the international power conflicts; secondly, the corporate drive for profits; and thirdly, the culture of consumerism. These three factors, taken together, create a vicious circle of toxicity. The article concludes with some suggestions as to how policy advocacy can help weaken this vicious circle.

II. ULRICH BECK AND THE IDEA OF RISK SOCIETY

Beck posits that we are living in a risk society amidst “manufactured uncertainties” which are “unintended side effects of technological and economic development” that the modern world has pursued. These risks have three characteristic features: delocalization (i.e. the origin and impact of risks cannot be limited to a particular locale), uncalculability (i.e. it’s not possible to calculate their possible consequences, so that we can only build probable scenarios) and non-compensability (i.e. it’s not possible to compensate for damages like climate change) (Beck, 2008, p. 5).

These global risks are unequally distributed, as the more powerful can use their resources or intervene in decision-making to make themselves more secure from them and the problems are “exported” to the low-income countries or to the future generations (Beck, 2008, p. 8). Pointing towards a “fatal attraction between, poverty, social vulnerability, corruption, the accumulation of dangers, humiliation and the denial of dignity”, he notes, “poorest of poor live in blind spots which are the most dangerous death zones of world risk society” (Beck, 2008, pp. 7-8).

This paper would explore how these political and economic hierarchies, which are interconnected and structure the modern world, influence the problem of toxicity across the countries. The paper attempts to diagnose the causes of the wilful negligence of the problem of toxicity across the world and also documents its disproportionate impact on the countries of the Global South. Further, on the basis of this analysis, the paper attempts to suggest some solutions which have been proposed to mitigate the problem.

III. THE THREE SOURCES OF THE PROBLEM OF TOXICITY

To understand the roots of the crisis, this section tries to understand the structure which engenders the problem of toxicity, i.e the relationship between politics, economics,

culture and toxicity. The problem of toxicity cannot be understood without understanding its political economy, i.e. how production and consumption is organized across the world. This, along with an analysis of the culture which sustains this process, gives an understanding of the structural dynamics of the problem. The paper posits that toxicity has become an intractable problem and policy fails to address the problem because of the interaction of three factors: political factors which include the politics of power at the international level, economic factors or the drive for corporate profits, and cultural factors comprising a global consumerist culture. Taken together these three factors set up a vicious circle of toxicity which impairs policy.

3.1 International Conflicts and Power Asymmetry

Wars have often been discussed with respect to factors like the emerging power dynamics, national interest and military technology. But an often-ignored aspect of wars is their environmental impact. The ongoing Russia-Ukraine war is a case in point. The UNEP Executive Director on the Ukraine War noted, “The mapping and initial screening of environmental hazards only serves to confirm that war is quite literally toxic” (<https://www.unep.org/news-and-stories/story/toxic-legacy-ukraine-war>). This section underscores the toxic aspect of great power politics and the contradiction that is created between the imperatives of maintaining an ecosystem which knows no borders and upholding the exclusive national interest which insists on maintaining the borders. The consequences, however, go out of hand like the proliferation of weapons of mass destruction (WMDs) and the risk of their unscrupulous use.

While wars occur for furthering the narrow agendas of some states, they endanger the life and well-being of millions of people all over the world. The use of toxics in war reached its first climax with the use of poison gas by Germany during the First World War (Hobsbawm, 1995, p. 28) and reached its rock bottom during the Second World War in 1945, when Hiroshima and Nagasaki witnessed a catastrophe in the form of lethal atomic bombs which generated horrific after-effects. After that, the use of ‘dirty bombs’ and chemical agents was a new chapter in the history of toxicity. The use of napalm in the Vietnam War resulting in charred human bodies has been recorded in history with horror. The Vietnam War also witnessed the use of a herbicide called Agent Orange, containing 2,3,7,8-tetrachlorodibenzo-p-dioxin (TCDD). The dioxin in the herbicide seeped into the soil and accumulated in the water bodies finding its way into the bodies of the residents causing serious health hazards (Schechter et al., 2001).

Further, the attempt to device deadlier and more lethal covert weapons led to the development of biological weapons. Biological weapons are designed to decimate

entire populations by giving them slow, painful deaths. They are designed to induce horrific disease outbreaks, wiping away centuries of struggle against diseases by eminent scientists and doctors who envisioned a healthier future for humankind. It might be noted that the 1972 Biological and Toxin Weapons Convention (BTWC) banned the production and stockpiling of these weapons. Yet the development of new technology has led to heightened risk of these weapons being developed and used across the world, “Advances in three specific emerging technologies—additive manufacturing (AM), artificial intelligence (AI) and robotics—could facilitate, each in their own way, the development or production of biological weapons and their delivery systems.” (Brockmann et al, 2019, p. vii).

A study of some recent reports on recent wars and environmental disasters could help understand the gravity of the problem. A comprehensive report entitled “Witnessing the environmental impacts of war - environmental case studies from conflict zones around the world” edited by Susi Snyder (2020) documents the impact of wars and armed conflicts on environment with case studies on Iraq, Syria, Columbia, Yemen and Donbas. It documents effects like the pressure on water resources, land degradation, deforestation, and oil pollution due to conflicts. The socio-political turmoil even after the conflict is over continues to further degrade the environment.

Often, the discussions on wars ignore that the toxic wars and conflicts of the modern world are leaving a toxic legacy for the generations to come, and especially the human-induced changes to the ecosystem are not likely to wear away in the near future. The questions of who profits from war overshadows the question of what happen to the planet. Therefore, the next section tries to examine the link between corporate drive for profits and the age and toxicity.

3.2 Corporate Drive for Profits and Toxicity

While the competitive drive for profits can lead to wars, it has an impact on everyday lives during the so-called peace time as well. The industrial drive for profits has made life full of toxicity for the common people. Often, the world of business sets aside the environmental standards and food safety norms for increasing its profits. It has come to light through a number of studies and reports that markets can offer, without scruples, products that can prove disastrous for little babies and tender children as well as the adults. There are questions on the harmful effects of toxic products like the seemingly innocuous toys on children (an example is the instance of toxic coatings on toys in Africa as reported by the WHO Regional Office for Africa, 2015). Similarly, basic requirements like vegetables and fruits are often unsafe for consumption – an example of unscrupulous

practices is the artificial ripening of fruits in India through the use of calcium carbide despite the fact that it is banned (Press Information Bureau, 2023). Corporate houses have been known to have defaulted in maintaining prescribed standards for their products even in crucial fields like health and medicine. The Johnson & Johnson case of providing faulty hip implants in India from which toxic chemicals entered the blood stream is well known (Sheriff, 2018). Similarly, opioid overdose crisis in the United States and Canada has been linked to the corporate drive for profits and aggressive advertising and networking that kept the consumers in dark about its side effects (Marks, 2020).

However, as ecological consciousness has been on the rise, the developed countries have tried to maintain some standards for checking toxicity like banning pesticides, maintaining standards for consumer products and using environment friendly technology. Research points out how “large worker populations in the Third World are exposed to increasing amounts of pesticides, including pesticides severely restricted and banned in industrialized countries” (Wesseling et al., 1997). Similarly, an UNCTAD Report flagged the inequality in the use of environment friendly technology between developed and developing countries (UNCTAD, 2023). The Global South, therefore, is facing the brunt of the problem of products laced with pesticides and harmful chemicals. While the rich can afford expensive organic food or cleaner water, the economically less well-off become consumers in a market full of cheap toxic products. Toxicity has a disproportionate impact on the economically weaker and marginalized sections in the Global South. The problem is multi-pronged:

1. In the Global South, because of lax regulations, the industries produce at the cost of polluting the environment, and in conditions which are hazardous for the workers as well as the residents of surrounding areas. One can discuss the activities of mining companies which have been associated with unscrupulous extraction of resources and contamination of surroundings, an example being Jharkhand’s Roro Hills (in India) where toxics from asbestos and chromite waste have been seeping into the soil and causing pollution due to negligence of mining companies (Dutta et al., 2003) Further, oil exploration in Africa is an important case in point and the unethical practices of Multinational Corporations in polluting the environment for the poor and vulnerable surrounding areas is well known (Adeola et al., 2022).

2. Within the countries of the Global South as well, the problem of toxicity is unequally distributed. The poor have to bear the problem disproportionately, as they are forced by economic circumstances to live in areas which are environmentally degraded and polluted. They are also

forced to work in occupations which are hazardous for their health.

3. The developed countries outsource their hazardous activities to the low-income countries and also tend to use them as their dumping yard for toxic wastes. Numerous such examples can be found, for instance, a report by Greenpeace (2022) which highlights the dumping of plastic wastes in Turkey (now Türkiye), or the report by the Office of the High Commissioner for Human Rights which documents how inhabitants of Haiti's Cité Soleil are facing extreme "environmental injustice" because of the dumping of toxic waste in their area (OHCHR, 2022). The problem of disposing off e-waste has been shown to be having a tragic impact on the lives of the women of childbearing age and children living near the e-waste dumping sites, "The problem is most severe in low- and middle-income countries, where significant numbers of impoverished city dwellers work or live near the burgeoning informal dumps and landfills that are the graveyards for much of the world's e-waste" (WHO, 2021, p. xii). It has been pointed out that the activities of the multinational corporations have resulted in unparalleled levels of pollution in the countries of the Global South giving them a toxic present and possibly a dark future. A good example is Nigeria where the activities of oil firms led to numerous oil spills which wreaked havoc in the lives of people (Hodal, 2017; Craig, 2022). This is often called environmental racism, which is, "the deliberate targeting of people of color communities for toxic waste facilities and the official sanctioning of life-threatening presence of poisons and pollutants in people of color communities" (cited in Krieg, 1998, p. 3).

Unregulated exploitation of resources and unscrupulous dumping of wastes in the Global South are important consequences of the asymmetric economic development in the world which is a legacy of colonialism and imperialistic wars. However, it is worrisome that in emulating the developed countries, the developing countries are trying to achieve a rapid economic growth at the cost of their environment. Unregulated exploitation of resources as seen in the depletion and contamination of underground water and cutting down of forests for the hunger of timber are two most common examples of how water and air become too polluted for sustaining healthy life. In course of time the industrial areas of the developing countries become nothing less than environmental disasters as treating waste and using green technology are expensive ventures and increase the cost of production. For example, a report in *Hindustan Times* detailed the plight of the people of Singrauli in Uttar Pradesh (India) whose lives were affected by severe pollution levels caused by coal plants in the

district. Singrauli has been in the list of the industrial clusters declared critically polluted by the environment ministry in 2009 (Vyawahare, 2018). The report pointed towards problems like pollution due to coal dust and high levels of mercury in blood samples of people. Others in the list of Critically Polluted Areas (CPA) were Vapi, Vatva and Ankaleshwar in Gujrat, Ghaziabad and Noida, in UP, Vellore in Tamil Nadu and Panipat in Haryana. Landfill sites in Delhi routinely catch fire because of methane gas that is produced by the decomposing garbage. However, people are forced by economic circumstances to live near them (Iqbal, 2019). Even the rivers in India remain badly polluted due to industrial effluents (Sengupta, 2018).

It might also be pointed out that the well-off might avoid such problems but cannot escape pollution in other forms. The Global Burden of Disease study 2017 (Balakrishnan et al., 2018) pointed out the harmful level of particulate matter across India and its harmful effects on the health of people. The age of toxicity is thus trapped in two contradictions – firstly, profits in the short run blind people to the long term impact on their health and secondly, the ability of the well off to live in sanitized spaces blinds them to the fact that all form part of an ecosystem from whose impact none can escape.

A substantial amount of literature is directed towards studying the impact of population growth on environmental degradation and pollution. However, it is not only the growth of population but also its distribution which emerges as the culprit. Lack of gainful employment in rural areas results in massive migration to the metropolitan centres where urban poor live in congested slums and squatters, in settings contaminated by waste and sewage. Heavy traffic, with commuters travelling kilometres to workplaces, leads to high levels of pollution. Urban waste becomes a massive problem with no attention given to its disposal. A balanced development of rural areas could prevent the cities from over-crowding. However, the policy of developing countries is seldom focused on the rural areas and these are treated as peripheral areas of concern for policy makers.

Despite the rise in the levels of environmental awareness, environmental policy formulation and implementation remain weak. This political apathy cannot be understood without understanding the culture of apathy that has developed around a consumerist culture. Consumerism has spread across the world with the speeding up of globalization under the influence of this culture of consumption, people compulsively ignore the environmental risks. This public apathy and ignorance provides the cultural backup to support unsustainable structure of production and consumption. The next section discusses this in detail.

3.3 Consumer Culture and Toxicity

The toxic economics and politics have culminated in a culture which sustains the vicious circle of toxicity. The Cocoyoc Declaration (adopted in the UNEP/UNCTAD Symposium on Patterns of Resource Use, Environment and Development Strategies Held at Cocoyoc, Mexico, from 8 to 12 October 1974) had presciently declared, “It does not help us much to produce and consume more and more if the result is an ever-increasing need for tranquilizers and mental hospitals” (The Cocoyoc Declaration, 1975). Toxicity is no longer an external factor and has deeply pervaded human body and mind. That is why it is pertinent to call this – the age of toxicity.

A consumerist culture helps sustain the corporate drive for profits. Development after industrialization was about the drive for better standards of living which translated into consuming more for a fashionable lifestyle – better housing, more consumer products like air conditioners and refrigerators, more use and throw products made of plastic, more gadgets that had to be upgraded each year. In a consumer society, a person’s worth is measured according to the brands they use or the expensive lifestyle that they maintain. The charm of a glamorous life lures people down below in the economic hierarchy to emulate the lifestyle of those above them in a spiral of continuously increasing demand for more consumer products and the desire to obtain them at any cost as a means to enhancing their social status.

However, this has grave implications for ecological sustainability. The enormous amount of toxics released into the environment to sustain the fashionable lifestyles keep on polluting without the consumers realizing that this is leading them into a trap where their quality of life gets diminished due to pollution and its impact on health. The merciless consumerist culture, with grand shopping malls charming the customers to ‘shop till you drop’, seems to be driving the society to a point of ecological collapse. Customers shop for products undeterred or ignorant of the harmful impact of such products. There have been concerns about the use of plastic products, “plastic makes up 80% of all marine debris found from surface waters to deep-sea sediments” (IUCN, 2021), or discussions on the e-waste production, “In 2019, an estimated 53.6 million tonnes of e-waste were produced globally, but only 17.4% was documented as formally collected and recycled” (WHO, 2023) or the knowledge that dyes from textile industry released into water bodies impact the plant life as well as enter the food chain and are carcinogenic (Lellis et al., 2019). Here also, the most vulnerable are the people of the Global South, especially the women and children, “ILO and WHO estimate that millions of women and child labourers

working in the informal recycling sector around the world may be at risk of e-waste exposure” (WHO, 2023). The dumping of toxic wastes including plastics, chemicals and radioactive waste in oceans has become a major source of concern (Häder, 2021). However, these concerns disappear in the minds of the consumers as they shop in malls or on e-shopping apps with lucrative advertisements that invite everyone to be a part of the consumer carnival.

The culture of consumerism, the economy of corporate profits and the international power politics reinforce each other in a vicious circle in which either the policies are directed towards sustaining corporate profits or the implementation of environment friendly policies gets impaired. The paper therefore notes that the way to break the vicious circle is through the efforts of civil society to campaign for eco-friendly policies which build an alternative culture brick-by-brick which breaks the spell of the consumer culture.

IV. CONCLUSIONS – ECOLOGICAL ALTERNATIVES

Alternative models of economy talk about a different pattern of living, producing and consuming, for instance in the form of concepts of decentralized ecological communities based on Gandhian models or proposals for a SHE future (Sane, Humane and Ecological economy) in contrast to a HE (Hyper-Expansionist) economy (Robertson, 1983). Scholars have pointed out that the unscrupulous capitalist drive for profits is unsustainable (Kovel, 2007) and needs to be replaced by ecological patterns of living. Further, the idea of degrowth has been posited as an alternative to the idea of increasing production at the cost of sustainability. The idea focusses on production for human wellbeing instead of production for the sake of increasing GDP, though there are debates about the economic viability of these models (see Hickel, 2021). Though, there is still very little agreement on some concrete and viable models which show a way out of the present crisis, however, the basic agreement between these models is the common minimum focus on finding alternatives to an economy based on the principle of profiteering at the cost of sustainability. The first step in the direction could be pushing for more democracy where some vested interests are not privileged over and above the common societal interests. Amidst these debates one could start with the ‘doable’. Environmental campaigns for banning harmful products and pushing for policies for corporates to follow environmental standards could be the first step for changing the consumerist discourse and culture.

A second set of policy advocacy could be directed towards addressing the lopsided, inequitable and

unjust development in the world. Models of development which try to bridge the chasm between the rural and the urban, the metropole and the satellite, the developed and the underdeveloped can lead to a better living space for all across the world. Countries could begin with alterations in their domestic policies. Building ecological spaces like urban plantations and eco parks and rural development for cleaner villages to check environmental degradation is a very important step in the direction. Creation of employment in rural areas, with provision of better educational and health facilities and proper connectivity, can prevent mass migration to cities and could also help decongest urban spaces. Ecological cities with eco-friendly lifestyle – like phasing-off disposable plastic items, planning eco-friendly housing which needs less air conditioning, roads with bicycle tracks and better public transport facilities to phase-off private vehicles, and designing green residential office campuses to encourage cycling could all help in their own way. Better management of urban waste is also very important and strategies for reducing dependence on plastic products and recycling of waste must be given policy priority.

The development of alternatives is a process of self-searching and self-correction by the society. Much more work is required in this direction. Policy advocacy is one of the ways of popularising alternative lifestyles and offering an alternative concept of production and consumption. This paper tries to discuss the problem of toxicity and attempts to outline its structure. Understanding toxicity as a structural problem enables one to search for alternatives which can weaken the hold of these structures. It is through a ceaseless search for alternatives that the world could move towards saner and better economics and politics which breaks the vicious circle of toxicity.

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Digital Intertextuality Theory: A New Approach to Explore Textual Connections with Multimodal

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Abstract— The digitalization has created a huge impact not only on various aspects of life but also on literature. Earlier, a traditional approach was used to analyze texts with the help of intertextuality, but due to the introduction of novel technologies like multimedia, AI-generated text, algorithms, and virtual reality, it has become complicated to effectively interpret works. Due to this, a new approach is required, i.e., digital intertextuality theory. It connects old concepts with new ones to explore this new digital literary age. Moreover, it can aid us in finding how conventional intertextuality combines with the new technology of user interactions to provide a thorough understanding of how stories are created and analysed in the 21st century. With this new perspective, the gap between conventional and contemporary can be bridged. It can assist scholars, students, researchers, and critics in comprehending the baffling world of new literature. It will also expand and give new areas for research by creating an impact beyond the literature fields.



Keywords— Digital Intertextuality Theory, Digital Literature, Intertextuality, Contemporary Era, Literary Theory

I. INTRODUCTION

The advancement in AI has created an enormous impact not only on various aspects of life but also on literature. Earlier, a traditional approach was used to analyze texts with the help of intertextuality, but due to the introduction of novel technologies like multimedia, AI-generated text, algorithms, and virtual reality, it has become complicated to effectively interpret works. Due to this, a new approach is required, i.e., digital intertextuality theory. It connects old concepts with new ones to explore this new digital literary age. Moreover, it can aid us in finding how conventional intertextuality combines with the new technology of user interactions to provide a thorough understanding of how stories are created and analysed in the 21st century. With this new perspective, the gap between conventional and contemporary can be bridged. It can assist scholars, students, researchers, and critics in comprehending the baffling world of new literature. It will also expand and give new areas for research by creating an impact beyond the literature fields.

II. LITERATURE REVIEW

Intertextuality is used to explore the interconnectedness between different texts and how they impact each other. Barthes (1967) and Kristeva (1986) first introduced the concept of intertextuality which focused on the merging of various texts with new ones and the death of the Digital Intertextuality Theory: A New Approach to Explore Textual Connections with Multimodals 2 author. However, Miller (2014) points out that the aforementioned concepts proved to be inadequate in explaining the complex nature of digital literature. With the advent of digital literature, scholars like Landow (2006) have started exploring hypermedia and non-linear stories which represented that theories were not sufficient for understanding and to bridge this gap a new methodology digital ethnography was introduced to analyse how people create, share and understand texts online. Meanwhile, AI also plays a crucial role in analysing the connection between different texts

(Jones, 2018) it gave the reason to learn more about how humans and machines can work together in understanding intertextuality. Due to the globalised literature, it is important to acknowledge the methods of intertextuality in different cultures so teachers must also alter their teaching strategies to prepare pupils for this ever-evolving literary environment by introducing digital literacy and intertextuality into their curriculum (Barton, 2019). Despite this fact, challenges are still present that are overlooked and thus, need to be overcome due to rapid growth in digital technology like ethical issues around AI and over usage of the information so it becomes crucial to deal with such issues in context with old literary theories. Apart from this, research in secondary ELA learning environments presents that using a digital multimodal approach to examine literature can help learners in improving their understanding of themes, literary techniques, and characterization. These studies let students find out about several aspects and concepts via digital projects (Hoglund, 2017). Moreover, digital literature gives opportunities to follow individual interests and make intertextuality links (Dalton and Grisham, 2020). For instance, during continuous silent reading, students can read digital texts that align with their interests. Likewise, digital literacy research has made significant contributions to the advancement of the English language and literature (Marlatt and Sulzer, 2019).

III. THEORETICAL FRAMEWORK

Multimodal Texts and Their Impact

The texts of multimodal are not restricted to the words that are written in traditional forms. However, present texts include several types of media like images, videos, and sounds to develop a more affluent and engaging story. Its difficulty heightens the intertextuality as the relation between texts is not confined to written expressions but also involves visual and auditory elements.

User-generated content and Collaborative Storytelling

The digital era holds the power to make anyone a creator. Therefore, Intertextuality has got significant attention from user-generated content including social media posts to fan fiction. Furthermore, the engaging nature of social platforms lets authors collaborate for storytelling which portrays continuous interactions and alteration rendering the boundaries between texts and making them more flexible in comparison to earlier times.

Algorithmic Influences on Literature

The expansion of AI and machine learning has contributed to the rising impact of algorithms on writing. They can write original stories, recommend books for us to read

next, or even write texts themselves. Since algorithms can identify and establish links between texts that people might not be able to. Yet it also highlights the issues of authenticity and authorship if a work is produced by an algorithm, then who is the true author?

Virtual and Augmented Reality Narratives

Virtual and Augmented Reality (VR and AR) provide a new vision to experience stories. Readers no longer have to read a piece of writing passively; instead, they can take an active role in the tale by examining different routes and points of view. It changes our approach to perceiving and creating intertextuality as every reader's pattern throughout the story can affect how they understand and relate to other texts. e.

Interconnectedness of Modalities

The Digital Intertextuality Theory deeply understands that all these elements such as multimodal texts, user-generated content and algorithmic influences have a connection among them. Their connectivity is crucial for figuring out present intertextuality as it shows that the links between texts are not linear but rather a sophisticated network of connections among several modalities. They cannot be observed in solo; rather, they continually interact and affect one another.

IV. CASE STUDY ANALYSIS

2.1 2.1 "Black Mirror Bandersnatch" by Netflix

With this active movie, audiences may decide what happens to the main character and how this story develops. It's a great example of a multimodal text, in which the story is shaped by user choice and computational factors (Netflix, 2018).

2.2 "Fortnite" by Epic Games

In this internet-based video game, participants may communicate with one another and interact with their surroundings in an interconnected reality. User-generated material, such as dances and skins, permeates the gaming experience's culture and shapes its continuing story (Fortnite, 2017).

2.3 "Instagram" Platform

Instagram is a social networking site that lets users make and share short videos. Every user has a unique, specific story experience depending on the material that is suggested to them by the algorithm of the platform (Instagram).

2.4 "The Martian" by Andy Weir

The novel illustrates the power of user-generated content as it was initially independently published chapter by

chapter on the writer's website. Following every chapter, readers were able to leave comments, which the author then included in the narrative. It serves as a case study of participatory storytelling and how it may affect the way a tale develops (Weir, 2011).

2.5 Augmented Reality Art Exhibits

AR technology is being used by several institutions and artists to produce thrilling experiences that combine digital and physical media. With the ability for visitors to engage with the tale through physical interaction, these displays provide an innovative perspective on storytelling.

2.6 Westworld by HBO

The futuristic science fictional television show "Westworld" has a challenging multifaceted storyline. It challenges reality, investigates the idea of artificial intelligence, and creates a complex and multilayered tale. Numerous fan opinions and online debates have been sparked by the show which is evidence of its influence on viewers (HBO, 2016). People interact with the plot, characters, and ideas through these conversations, resulting in the development of an environment of user-generated material that goes beyond the TV show. As a result of this, "Westworld" is a perfect case study to comprehend how traditional and digital story forms connect, as well as how viewer interactions may influence and broaden the narrative environment.

2.7 Among Us by InnerSloth

It's an internet-based multiplayer game that plays on the social patterns of lying and loyalty. The group of player connections, which are further enhanced by memes, fan art, and online debates, modify and spread the story process. Because of this, the story is always changing, giving different viewpoints on how stories might progress in a shared digital context. We may gain a better understanding of how digital platforms could promote engagement and story growth by looking at these mechanisms (Innersloth, 2023).

2.8 Reddit Platform

Another example of how digital texts are interrelated is a website called Reddit, which is built on user-generated content. Often, threads make references to other threads, outside information, and social settings, building an extensive network of intertextual relationships. In this constantly changing setting, where users interact, converse, and expand upon old stories, digital intertextuality can be examined in real-time. As a result, Reddit provides insight into the workings of digital intertextuality, in which story-related knowledge is developed through the interaction of numerous texts.

2.9 Inception by Christopher Nolan

The film "Inception" impressed viewers with its detailed deep story. The plot of the movie resulted in a great deal of web-based debate and fan theories by taking its tale beyond the original structure (Nolan, 2010). Digital intertextuality can be understood most effectively through the way the movie and the conversation around it connect. Through an analysis of this, we are going to see how viewers engage with and shape tales in the digital age, as well as how digital structures facilitate story growth.

2.10 Wikipedia Platform

Wikipedia is an excellent source of knowledge because it is a user generated content system. Texts often include references to and links to one another, which strengthens their interconnection. These connections can offer important insights into the creation and growth of digital systems since they replicate the interconnectedness of information itself. We can learn more about how digital networks operate by examining the sources used and how they advance a wider comprehension of the topic. These works represent different facets of digital intertextuality, from user-generated content to algorithmic influences and VR/AR narratives. By analyzing these case studies, we can gain a deeper understanding of how digital intertextuality works in practice and how it's shaping our narrative landscape.

V. DATA COLLECTION

The data is collected through a mixed method approach of qualitative and digital ethnography to conduct this research. We have effectively analyzed and studied the chosen case studies and observed the engagement of users along with the changes in storytelling techniques. Additionally, the writing style and stories on platforms like Reddit and Wikipedia are examined to understand deeply the cross-textual connection with implications. We have observed user-generated videos, internet debates, and fan fiction for "Westworld," "Among Us," and "Inception." This data is characterized by the type of intertextual relations such as an algorithmic suggestion, user-generated material, or a reference to another text and the platform on which it is represented e.g., online conversation, in-game engagement, article editing). For this, patterns, and trends are studied with a focus on the growth of intertextual relationships and how these relations affect the story overall. It helps in the advancement of the Digital Intertextuality Theory by supporting us in gaining an in-depth knowledge of digital intertextuality.

VI. RESULTS AND FINDINGS

Through this research it is clear that contemporary literature increasingly uses visual imagery, audio, and

interactive content, to make the stories creative and appealing. It provides readers with new ways to interpret the text. It reflects how digital technology is reshaping the literature domain by offering new ways to tell stories and increase engagement. The consequences of algorithms on reading actions were additionally examined in this study. Studies showed that readers' decisions are greatly influenced by algorithm recommendations, like those present in online bookshops and reading sites. These algorithms produce a customized reading list that is compatible with a reader's tastes by choosing books based on previous choices. Nonetheless, it also highlights how being exposed to a variety of categories and writers might be restricted to the creation of a reading "echo chamber." Moreover, the increasing use of mixed and virtual reality in storytelling was another interesting discovery. With the help of these tools, readers may be completely lost in a story. They give readers fresh opportunities to connect with the story by transforming novels into engaging experiences. This study also indicates that more investigation is necessary to fully understand how these tools affect our perception and comprehension of narratives. All of the results suggest that story construction and consumption in the digital age have gone through a major change. The field of literature is changing, and novel approaches to interacting with stories are being presented by multimedia aspects, algorithmic effects, and virtual reality technologies. In addition to bringing exciting storytelling opportunities, these changes also bring challenges with them that need attention.

The changing environment of literature has seen an increase in the usage of multimodal elements, algorithmic power, and virtual reality technologies which presents a challenge for literary criticism. The traditional methods of text-based analysis are no longer enough to fully take in the complexities of the digitally produced literature. To effectively evaluate new-era literature, critics must adopt more comprehensive approaches. They must acknowledge the impact of multimedia elements, interactive features, and the experience of virtual reality. These dimensions require a new level of interpretation as well as a shift in established methodologies. The hype in multimodal and interactive texts focuses on the limitations of traditional literary theories. These old theories are oftentimes not sufficient to capture the essence of digital storytelling.

As a result, there is a need for new theoretical perspectives that can work better with digital works. This new concept takes into account how language is created and understood, as well as our understanding of what makes a piece of writing. It is impossible to over-generalize how technology shapes our understanding of literature. For example, algorithms determine what we read, which

indirectly shapes interpretation, whereas virtual and augmenting reality techniques directly impact how we perceive the stories. It also means that our awareness of literature is a result of the written material itself and the digital environment through which it is delivered. It makes analyzing literature more difficult and demands a modification of our theoretical frameworks.

VII. CONCLUSION

The implementation of digital intertextuality theory brings both challenges and opportunities. On the one hand, it demands a shift in our understanding and analysis of narratives, which can be a complex process requiring new skills and competencies from readers and critics alike. On the other hand, the integration of digital elements into narratives opens up new avenues for exploration and engagement. This not only offers a more engaging and immersive reading experience but also has the potential to enrich our understanding and appreciation of literature. By providing a more holistic perspective of narratives in the digital age, the implementation of digital intertextuality theory can revolutionize the way we perceive and analyze literature.

The key findings highlighted how these elements are reshaping the narrative experience, demanding a redefinition of 'text' and how it's interpreted. Critically, it was found that traditional literary theories and analytical methods are proving inadequate for this new form of literature, underscoring the need for a fresh theoretical framework.

The concept of 'digital intertextuality' emerged as a potential candidate for this role, given its capacity to account for the interactive, multimodal, and immersive aspects of modern narratives. This research has significant conceptual relevance. It challenges accepted ideas about what makes a text, as well as how meaning is formed and understood within it, and eventually suggests the creation of an innovative theoretical structure. In real life, this study impacts writers, readers, reviewers, and educators alike. Further studies may examine the further development of particular methods within the suggested framework of digital intertextuality. The educational consequences of this innovative literary genre can also be the subject of future investigation.

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Race and Gender Discrimination in Toni Morrison's Jazz

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Abstract— In her 1992 novel *Jazz*, Toni Morrison—an African American Nobel laureate—examines the ways in which African American women experience various forms of discrimination. This paper investigates the discriminations involving race, class, and gender and portrays Harlem as a discriminatory setting in the novel, using the qualitative technique on the bibliographic study. *Jazz* tells the story of the hardships faced by African American women who settled in Harlem at the beginning of the 20th century. The female African American characters in the book, who are still troubled by memories of slavery, find themselves oppressed both inside their own black community and in the society that is ruled by white people. In the book, Harlem is referred to as "the City" and describes itself as the relational setting where black women encounter the overlapping alienation and subjection from their racial, social class, and gender roles.



Keywords— Toni Morrison, *Jazz* novel, African American women, Discrimination, Harlem setting

I. INTRODUCTION

Jazz by Toni Morrison opens with the passage "Thunder, Perfect Mind" from the Nag Hammadi scripture. The epigraph closes with the phrase "the designation of the division," which appears to sum up Morrison's inspiration for the book. This book appears to "designate" social "divisions" based on race, class, and gender, aside from the rhythmic alignment of the music in the narrative. The objective of this study is to examine how Toni Morrison's *Jazz* deals with prejudice on the basis of race, class, and gender. The study looks at Harlem, which is frequently referred to as "the City" in the book, as a chauvinistic and xenophobic setting where African American characters are subjected to oppression and segregation based on their race, class, and gender. The African Americans who immigrated to "the City" during the Great Migration and settled in Harlem are the subject of the book. They travel to Harlem with the hope of escaping the trauma of slavery. Despite their desire for liberation from oppression, they appear to have accepted the repressive standards of the prevailing whites. As a result, there is discrimination in their community where African American characters experience racial oppression and gender segregation.

Jazz is the second book in Morrison's trilogy, which also includes *Paradise* (1997) and *Beloved* (1987). *Jazz* begins

where *Beloved* left. This work describes the African American experience in late nineteenth- and early twentieth-century America through the perspectives of numerous narrators. Contrary to *Beloved*, *Jazz* has a happy ending. However, other sections of the book talk with the trauma, marginalisation, and segregation that African Americans suffer. *Jazz* is not confined to the periphery of discrimination by Toni Morrison. She gives her inspiration for the book's "Foreword," which includes an explanation. She wants to "recreate a period in African American life through a particular lens," one that "will reflect the content and characteristics of its music, romance, freedom of choice, doom, seduction, anger, and the manner of its expression" (ix). The image of a beautiful girl in a coffin that Morrison sees in James Van Der Zee's *The Harlem Book of the Dead* served as the inspiration for the story of *Jazz* (Morrison ix). Dorcas, the girl who also perishes in the book, is created from the tale of the dead girl in the painting. She or her passing have an impact on the book's primary protagonists, and their time in Harlem is connected to her story. Morrison illustrates the sufferings of the important characters brought on by the prevailing white patriarchy in America through her tragic experience.

The white community that predominates in 1920s, Harlem does not represent the solution to racial equality; rather, it

opposes the social rights of African Americans in that neighbourhood. When they try to settle in the city, Joe and Violet, together with Alice, Malvonne, and Dorcas, experience the horror of racial injustice and brutality. The actions of "light skin people," who deny the dark-skinned African Americans their social rights, are depicted by Morrison. Within the African American community of Harlem, "colourism," or "internalised" racial estrangement, is practised. Harlem also fails to establish gender equality. The breakdown of Joe's marriage to Violet, Joe's marriage to Dorcas, and Dorcas' marriage to Acton is a prime example of the chauvinistic attitude that black males have towards black women. Although the story of Joe's mind makes the murder of Dorcas appear less serious, it was actually Joe's chauvinistic self and his rejection of Dorcas's autonomous identity that were to blame. When Acton starts to become more aware of himself as Dorcas is dying, the tale also shows how gender alienation may exist. The book's narrator(s) also describes Violet's hostile actions and disregard for Joe. Joe appears to exhibit submissive masculinity in his marriage to Violet in Harlem. Status conflicts can also be found in Harlem. Apart from the racial inequality between the black and white populations, Alice Manfred exhibits what appears to be a class consciousness that she apparently picks up from the dominant white society's ideologies. Her opinions on jazz music and black people in Harlem reveal the division and class conflict that exist within the black community. This study will offer an in-depth investigation of race, class, and gender and show how Harlem functions as an intersectional setting in Toni Morrison's *Jazz* while taking these discriminatory aspects into account.

HARLEM AS "THE CITY"

The interpretive concepts of race, class, and gender are philosophically related in critical studies. In *Black Intersectionalities: A Critique for the 21st Century*, Michlin and Rocchi explain that race mixes with sex and class at the central intersection symbolised by origin and generation in the "psychological and cultural reality" of African American fiction (3). They contend that sex is frequently employed "as a subject of repression" and that race is "biologically insignificant and cannot be defined empirically" (3). Only when "rendered manifest with sexual differentiation and ascribing with gender" (3) is sex easy to define. Both books' authors concur that "racialized spaces" operate an ethical shift "towards a greater articulation of discourses and social movements". Race, class, and gender's "interrelatedness" creates a "space that discriminates" (Taylor, Hines, and Casey 7). Debates on the "intersections" of race, class, and gender in this discriminatory environment highlight the "social divisions" that are perceived as "enduring, as opposed to those that are simply old and settled, casting

inequalities as added extras, with constituent parts of class, gender, sexuality, and racial identities" (Taylor, Hines, and Casey 2). According to the authors, a discriminatory place exhibits "inequality," "division," "discrimination," "marginalisation," and "segregation" based on racial background, socioeconomic status, and gender (Taylor, Hines, and Casey 9 and Michlin and Rocchi 5). While discussing the "reality in a fiction," Weston contends that "inequality spaces" reveal the "discriminating traits" (21). She says that racial, economic, and gender discrimination can exist "through many stages and levels" (23). Raynaud continues by stating that the "conflicts and crisis," or the effects of discrimination, don't just happen "between the blacks and the whites" but also "among the blacks" in African American feminist literature (132). She explains that the "dominant white patriarchy" is where African Americans get up the "tendencies" of prejudice (132). Within their community, the acquired "tendencies" lead to estrangement and segregation. The difference between characters with lighter and darker skin tones, the alienation of black men and women, and the class rivalry between rich and poor are only a few examples of discrimination within the community of African Americans. These discriminatory characteristics expose the discriminatory space in African American literature's imaginary worlds as well as in reality. In Toni Morrison's *Jazz*, Harlem is transformed into a place of prejudice based on the characters' gender, class, and race in the early twentieth century. The analysis that shows Harlem as a discriminatory area and illustrates class consciousness and chauvinism in the African American community is presented in the following sections of this essay. The parts will concentrate on racial, social class, and gender discrimination in Harlem or "the City." The segregation and alienation of African Americans in early twentieth-century America will also be depicted.

II. RACIAL HARASSMENT IN HARLEM

Harlem has contributed to the history of racial and skin-color segregation in America and continues to do so. All of Toni Morrison's fiction has racial discrimination as a major theme. In *Jazz*, the trauma experienced by racialized men and women dominates the Harlem urban environment. The majority of the black characters in the book experience racial prejudice. They are not always subjected to white oppression, though. Many discriminatory characteristics are imposed on the African American community by the male-dominated white society, and the community internalises them as a means of surviving in Harlem. Because of this, black characters in Harlem are frequently marginalised within their community. They produce racial tension as racial discrimination victims who always live in terror.

In Morrison's depiction of blackness, characters are shown surviving throughout America's history of racial struggles. "I am a black writer struggling with and through a language that can powerfully evoke and enforce hidden signs of racial superiority, cultural hegemony, and dismissive othering of people and language," writes Toni Morrison in *Playing in the Dark* (xii). The consistency of public political behaviour and private consciousness, according to McKee in her book *Producing American Races*, "depends on the common identity of Black Americans in Morrison's works" (1). According to her, the identities of whiteness are "in circulation," and they circulate "between any individual white person and the irremediably 'other,' massed identity of blackness" (13).

The setting for "racial superiority" and "dismissive othering" in early 20th-century American society appears to be "The City" in jazz. Despite the fact that African Americans in 1920s Harlem were free, white Americans could not stop treating them like slaves. The practices of racism, according to Heinert, are "taught and passed on" and are "privilege" for white people (63). White people find it difficult to accept the migration of African Americans to Harlem from various parts of the nation. A black character named Winsome asks, "How come so many coloured people are dying where whites are doing great stuff," in one of the letters Malvonne reads (43). The hierarchy and privilege of white Americans in Harlem, or "the great stuff," is only conceivable because "coloured people" sacrifice their lives to serve them. Morrison makes a point of highlighting how the white folks in this area oppress people of colour. The white people, according to Morrison's narrator, are "terrified" to witness "the southern Negroes flooding the towns" and taking up residence there (57). Without a question, white Americans are not prepared for black independence. When Joe and Violet search for housing, the white Americans in Harlem attempt to drive the blacks out of their neighbourhood. Thus, at the very beginning of their lives in Harlem, Joe and Violet became the victims of segregation.

According to Nowlin's statement, "Jazz is the racial unconscious of American literature; Morrison is not only reconfiguring the national literature but also calling for a new American reader open to the possibilities this literature affords when one confronts its investment in the category of race" (156). Jazz is a manifestation of the pervasive and catastrophic effects of racism and the oppression of the black family. Nearly every character—both in and outside of Harlem—is a victim of racism. The racially defined environment of Harlem tells what is feasible and impossibly for raced people in a particular narrative, and Harlem regenerates the race victims.

Since the late 1960s in the United States, Kubitschek claims that race riots have been regarded as violent eruptions inside black communities in the underdeveloped inner cities (140). In the aftermath, "the black inner-city residents almost entirely inflicted the deaths, injuries, and property damage" (140). However, race riots today show a completely different phenomenon than they did in the early 20th century. Following that, "armed gangs of whites invade African American communities," most of which are cut off from "police protection or legal recourse" (140). The East St. Louis Riot of 1917 is one of these violent incidents that *Jazz* portrays as an off-stage incident that has an impact on two important characters, Alice Manfred and her niece Dorcas. In the riot, Dorcas's parents are killed. Her mother is burned to death when their home is set on fire, and her father is killed after being dragged from a streetcar and brutally assaulted.

Additionally, racial violence makes black people always afraid and undermines their self-assurance. None of the novel's main characters exhibit any form of anti-racism activism. While performing the lowest rung of city employment, Malvonne appears to be quite content. Despite appearing to be extremely intelligent in her decisions, Alice Manfred does not respond negatively when white women and children "moved away from her" (54) just because she is black. Because she thinks Dorcas is "vulnerable" (55) with white women, she instructs her to be "deaf and blind" (54) and practically non-existent among them. As a result, Alice treasures the racial anxiety instilled in her by Harlem's white residents. She makes an effort to make Dorcas fearful.

Morrison depicts the black characters' identity crisis in which they ally themselves with white ideology, confirming the black community's racial inferiority. The characters living in Harlem are blind to the two sides of black identity—understanding the authenticity gained through a link to one's forebears and the self-dignity in a racially conflicted world. They are occupied with finding ways to fit in with the white patriarchy's rule. Although they travel to the city in search of a sense of freedom, they appear to value the very ideologies they are meant to oppose.

Felice's account of her identity struggle towards the book's conclusion likewise makes this point. Felice makes a remark about the ring Dorcas is wearing the night she is slain. Felice's mother stole from Tiffany's as retaliation and recompense for an offensive conversation with a white salesman. The ring serves as a reminder of white ideals even though it can be interpreted as a protest against prejudice. The ring stands for the white people's prosperity and status emblem. Felice's mother attempts to create the appearance of privilege by snatching the ring. She doesn't realise that the ring offers her nothing but the satisfaction of getting

revenge. Even though the ring is stunning, Felice eventually realises that "there's a trick in it, and I have to agree to the trick to say it's mine." It makes me think of the cunning blond child who lives in Mrs. Trace's head" (211). Felice arrives to separate the item from her mother's audacious gesture and reject it while praising the audacity. Because it fits her bracelet and the home where the celebration is being held, she chooses to retain it with Dorcas (215). Felice thinks Dorcas, her shallow companion, is the perfect recipient of the dazzling lure designed as a symbol of white prestige. It is clear that the theft was committed as retaliation for the white Tiffany's salesman's claim. When the salesman labels Felice's mother as a thief, both Felice and her mother become furious. She steals the ring, though, and becomes a burglar as a result. She thereby validates the harsh viewpoints of the whites by being a thief and a social outcast.

Heinze draws attention to "institutionalised racism" (97), which also contributes to conflict within the Harlem black community. In their book *The Colour Complex*, Russell, Wilson, and Hall explain that African American feminist fictions vividly interpret the representation of "colourism," the result of "internalised racism" (73). They find "some deracinated blacks with light enough skin and keen enough features" (73) who completely reject their heritage. When the "light-skinned" in Harlem ask the "deracinated" mulattos for a rental home, they encounter barriers and disparaging remarks. Heinze sees Violet's grandmother True Belle as the "ghost of Golden Grey, the mythic figure, the cherished mulatto child" (33). Violet becomes fixated with the narrative of this youngster and has fantasies about having fair skin. Violet's affection for the person with lighter complexion causes Joe and Violet's marriage to become acrimonious and tragic. True Belle raises Violet when she loses her mother while she is a little child. Golden Grey, the ideal Western beauty with golden complexion and hair, receives her love and sense of identity. He stands for "miscegenation as the avenue of assimilation and acceptance" in Violet's view, according to Heinze (p. 33). Violet confesses her desire to lose her ebony complexion and get white despite being a beautiful woman. There aren't many family members who aren't white who can help her feel more confident. Her grandma, who similarly values lighter skin, raised her. She understands the value of the standard of beauty, which is defined as being white, as a hairdresser working in the beautification industry. Violet thinks that Joe chooses Dorcas due of her long hair and softer skin tone. She wonders if Joe sees a juvenile version of her with high golden skin instead of black. A youthful me with long, curly hair as opposed to short hair?" (90).

She acknowledges that she mistook Joe's aspirations for her own, nevertheless. She admits that she wished Joe was his

"golden boy" and that she "loved Golden Grey better than anybody" (90). Grey "lives inside her mind" like a "mole," Violet understands, and she needs "to get rid of it" (203). Violet makes a further attempt to abduct a youngster with "honey-sweet, butter-coloured" (17) skin. She appears to notice Golden Grey's reflection on the kid's face. Her desire to have a kid is influenced by her wish to have lighter skin. She tries to possess the child with lighter skin in order to satisfy her need because she is unable to have lighter skin on her own. The parrot Violet keeps telling "love you" to has a "green and blond head" (93), which is another allegory for Violet's preference for whiteness. The idea of conventional beauty that Violet and True Belle have is influenced by the predominant white society. Joe's skin tone does not match Violet's preference for lighter complexion; therefore, Violet excludes Joe from their marital relationships and replaces him with a parrot with a "green and blond head. The meaningless "love you" uttered by the parrot seemed to appease Violet. Violet is caught in the web of the white culture's definition of beauty even after finding independence in Harlem. She doesn't develop the self-respect and confidence necessary to feel confident in her own skin. She learns the meaning of "colourism" from the dominant whites and fails to recognise the significance of her skin tone and racial identity.

III. HARLEM'S GENDER DISCRIMINATION

As the novel opens, Morrison's narrator explains why Joe kills Dorcas because of "those deep-down spooky loves" he is experiencing with her (3). Joe feels "sad and happy" with her, the narrator claims, and he shoots her "just to keep the feeling going" (3). The shooting's narrative appears to highlight the narcissistic behaviour of African American men who date black women. Morrison illustrates the typical response of the narrator, a black woman, to the accusation that a black man killed a girl. Although Joe is seen in his neighbourhood as a friendly neighbour, he is also portrayed as a violent "bad nigger," a stereotyped black man who is prone to committing crimes. He feels proud of himself as a guy and has the confidence to dominate the female thanks to his relationship with Dorcas. In the end, Joe's pride causes him to believe that he is "free to do something wild" (4) and eventually motivates him to kill her. As a result, friendly and modest Joe turns violent. Joe is portrayed by Morrison early on to emphasise that while he may first come off as kind, his chauvinist tendencies will eventually surface. *Jazz*, according to Bouson in her book on Morrison's novels, captures the expansive pride and dominance that black males in Harlem experienced in the 1920s (167). Black men who were previously slaves can find freedom in Harlem. They are given the dominating

chauvinist patriarchy by white supremacy, and they frequently cherish it in the African American community. According to Loris' analysis, Dorcas is the kind of girl "who submits to domination" and looks for a "father figure" because she wants "freedom, recognition, personal identity, and agency" (58).

Joe takes on the role of her "father figure," becoming more than just her lover, and he exploits this by controlling her. When Dorcas chooses Acton over him, he faces opposition to his use of power over her. Because he fears being alone, Joe's protective nature cannot allow Dorcas to be gone. He kills her because of his insecurities. As she states, "Dorcas's aunt understands the murder of all brutalising men who can kill unarmed black women — just because they can" (59), Loris' study focuses on Joe's controlling psyche. While pretending to give Dorcas the independence and acceptance she craved, Joe was unable to appreciate and acknowledge her decisions. He exposes the extreme side of his chauvinist mentality by killing her.

Acton's narcissism is also evident in their friendship, which is between Dorcas and Acton. When Dorcas reshapes herself to suit a man's demands, she submits to his dominance. He appears to represent the typical black male adolescent in 1920s Harlem—a male youth who has internalised the chauvinism of the white patriarchy and who values the masculinity and narcissism of white men by dominating black women. His narcissistic actions reveal his lack of empathy for Dorcas. The story of Dorcas reveals that she rejects Acton's selfishness and lack of compassion towards her. She makes an effort to style her hair "the way he likes," and she modifies her laugh "to one he likes better" (192).

Acton, who is absorbed in himself at the party and doesn't seem to be satisfied by anything, sees Dorcas as simply another female in the crowd who wants to be seen. After Joe shot Dorcas at the party, Acton made his chauvinistic and narcissistic behaviour known. Acton is wiping at Dorcas's blood on his coat with a white handkerchief since it is "on his (Acton's) coat" (190). While Dorcas is dying, he is unconcerned. As a result of Acton's lack of kindness, he is unable to respect Dorcas' presence and character. He's preoccupied with his coat. Acton uses Morrison to illustrate the cruel treatment of African American men. Even though we can't generalise that all of Morrison's male characters mistreat black women, we can note that both Joe and Acton exhibit the chauvinistic and narcissistic traits of some black males living in Harlem.

Harding and Martin pinpoint the identity of Violet and Dorcas that is endangered by the chauvinism and narcissism of black men. Black women in Harlem, they note, "mirrors the black men's assigned status of the Other" (55). The

lower position of black women is reflected by the "Other" through the spectacle of black men, and the women appear to accept this predetermined position in the community. They frequently acquiesce to the black patriarchy and do not take back or recover their identity as free people. Even though Violet tries to escape Joe's patriarchal shadow, she is unsuccessful in realising her individualism. While she mostly ignores Joe throughout the plot, she appears to be constantly influenced by his decisions and actions. Some women even support the black men's chauvinistic actions. According to Alice Manfred, she "passed" the patriarchal attitudes of black males "on to her baby sister's only child," Dorcas (77). She thinks that Dorcas's obsession with black males is her fault. The hostess becomes upset when Acton's coat becomes stained with Dorcas' blood since the shooting incident disrupts her celebration. While Dorcas is bleeding, she does not tend to her; instead, she is irritated. Acton's coat is cleaned by a lady and returned, but "it is not clean the way it was before and the way he likes it" (192). The hostess and the woman do not express any empathy or care for Dorcas. They are more focused on meeting the demands of the narcissistic black man named Acton. As a result, they affirm patriarchal dominance and voluntarily subordinate themselves to it.

IV. CONCLUSION

As a result, Morrison's Harlem functions as a discriminatory setting where racial and gender oppression and estrangement are prevalent. Morrison creates a fictional world called "The City" where her narrators act as the creators and destroyers of lives affected by the interrelated crises of race, class, and gender identities. *Jazz* is a book about mom, sisterhood, music, friendship, love, and liberation. These distinct experience rhythms shape the narrator(s)' lives. It is a quest to comprehend African American identity. Additionally, the book deals with trauma, enslavement, identity issues, injustice, and alienation. It is a battle against the repressive standards of the predominately white civilization. Through these unfavourable notes of agony, the narrator(s) shatters the lives.

Jazz is not only performed in Harlem. The lives of the characters outside of Harlem in the late nineteenth century are marred by discriminatory events. The forerunners of several of the main characters are present. Most of their encounters take place in Virginia and Baltimore. Virginia and Baltimore might be referred to as discriminatory spaces since they subject people to suffering as a result of the dominance of white Americans. The discriminatory characteristics of race, class, and gender do not coexist in these settings, though.

Morrison believes that reading and writing both have a significant impact on us by making us painfully aware of the voices of discrimination we were never aware of. Morrison illustrates the distinction between the letter that everyone can read and the sound that some people can hear. In these letters, the trauma is recapitulated as marginalisation with racial and sexual overtones. The novel offers hope in the end. The characters in Morrison's work start to change and get to know one another. She talks about the setting of the protagonists' dreams, the metropolis. Morrison gives us the opportunity to enjoy dreaming the dream of wholeness. Morrison is anticipating our realisation of the selves that fight for equality in our racialized, sensitive intersectional realm.

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“Tokyo Cancelled” A Postmodern Reading of Rana Dasgupta: A Review

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Abstract— *Tokyo Cancelled*, the debut text of the award-winning author Rana Dasgupta, who also won a Commonwealth Writer's Prize for his brilliant second novel *Solo* (2009), seeks to connect the contemporary techno-cultural world and the eerie world of myth, fantasy, magic, and imagination. Dasgupta chooses new ways of representing the world with his postmodernist experimentation *Tokyo Cancelled* as he continues to do in *Solo* as well. In a contemporary anonymous international airport, Dasgupta makes thirteen stranded passengers tell thirteen stories which in turn transport the reader to the realms of magic and fantasy. While rejecting the conventional mode of narration, and going away from the traditional concepts, Dasgupta creates a pastiche of postmodern events, occurrences, events, and characters. The author celebrates the elements of irony, paranoia, fragmentation, parody, dark humour, magic realism, and techno-culture which hold the very essence of a postmodern society and its habitants. This paper, thus, from a postmodern perspective, attempts to analyze the contemporizing of the fantastic elements existent in the text *Tokyo Cancelled*.



Keywords— *Tokyo Cancelled*, *Post Modern*, *Novel*, *Thirteen passengers*, *thirteen stories*

I. INTRODUCTION

Rana Dasgupta is an Indian-British author, journalist, and screenwriter born in 1970 in London, England. He grew up in England and studied at Oxford, the Conservatoire Darius Milhaud in Aix-en-Provence, and the University of Wisconsin-Madison. He lived in London, Kuala Lumpur, and New York before moving to New Delhi India 2001. After graduation, he worked as a journalist in Eastern Europe and India, covering various topics, including politics, economics, and social issues. His first book, *Tokyo Cancelled* (2005), uses the framing device of thirteen stranded travellers sharing stories to while away time as they wait for their delayed flight. These stories show an amazing range, varying in location from Asia and Africa to South and North America, Europe, and the Middle East. Some of these stories speak of princes and kings and magical transformations, while others are more obviously contemporary in their settings with protagonists ranging

from investment bankers and marketing consultants to workers in sweatshops. Far from creating an escapist fantasy world, Dasgupta uses conventions from folktales and fairy tales in this story cycle to represent the textures of experience in our globalized contemporary world. In addition to offering a critique of late capitalism through a focus on the increasing alienation that seems to characterize contemporary experience, *Tokyo Cancelled* also explores, *Tokyo Cancelled* also explores the possibility that the act of storytelling itself might be a way of resisting alienation.

Walter Benjamin's essay on Nikolai Leskov entitled "The Storyteller" is one of the influences on Dasgupta's work (Dasgupta, "Writing" 12-13). Benjamin points out that the storyteller "has already become something remote from us and something that is getting even more distant" (Benjamin 83). At a basic level, storytelling implies a sharing of experience. Benjamin makes the argument that in the modern world "the communicability of experience is

decreasing" (Benjamin 86). In contrast to the storyteller who through the rendering of his story makes it a part of the experience of the listener, Benjamin posits the figure of the novelist, the modern solitary individual who has isolated himself and has no counsel to offer the reader. There is a sense of palpable nostalgia that pervades Benjamin's account of the decay of storytelling. The storyteller is an artisan, a craftsman whose task is "to storyteller is an artisan, a craftsman whose task is "to fashion the raw material of experience, his own and that of others, in a solid, useful, and unique way" (Benjamin 108). The decline of the storyteller is linked to the rise of the alienated modern individual who seems removed and distant from "the raw material of experience."

Dasgupta sees *Tokyo Cancelled* as an experiment in "how storytelling might respond to this inconsequence of experience," which is also one of the central concerns of Benjamin's essay (Writing TC 16). Man is spoken of as being separated from his work (he plays no part in deciding what to do or how to do it) a break between the individual and his life activity. Man is said to be separated from his own products (he has no control over what he makes or what becomes of it afterwards) a break between the individual and the material world. He is also said to be separated from his fellow men (competition and class hostility have rendered most forms of co-operation impossible)-a break between man and man. (133-134). the genres of fantasy literature and magic realism are often entwined and interwoven. The prestigious Commonwealth Writers' Award winner Rana Dasgupta's debut novel *Tokyo Cancelled* (2005) produces a fantasy world in a global setting. In 2010, Dasgupta published his first work of fiction, "*Tokyo Cancelled*," a collection of interconnected stories set in the titular city. When writing "*Tokyo Cancelled*," Dasgupta was in his late thirties and had lived and worked in several different countries, including India, England, and Bulgaria. This wealth of experience is reflected in the book, which draws on various cultural and historical references to explore the themes of travel, identity, and cultural displacement. "*Tokyo Cancelled*" is a captivating and thought-provoking collection of stories exploring the many facets of life in one of the world's most vibrant and dynamic cities. The book provides a powerful portrait of the experiences of travelers, both real and imagined, who find themselves in Tokyo, a city that is both familiar and strange, and that offers both refuge and challenge. In "*Tokyo Cancelled*," Dasgupta uses the city of Tokyo as a backdrop to explore the broader themes of travel, identity, and cultural displacement. He draws on the experiences of his travels, as well as on the experiences of other travelers from around the world, to create a rich and layered portrait of the city and its people. The stories in the

book are connected by a series of recurring motifs and themes, including travelers' experiences, the cultural and social differences between countries, and how people negotiate their identities in a rapidly changing world.

This text creates a mysterious fantasy world with thirteen magical stories told by 13 travelers stuck in an unnamed airport. According to M.H. Abrams, authors of magical realism, "weave sharply etched realism in an ever-changing pattern, presenting ordinary events and descriptive details alongside fantastical and dreamlike elements, and a national debut novel by a storyteller who weaves together a story of timeless appeal. Style that energetically harmonizes with the modern world. Thirteen passengers are stuck at the airport. Their destination Tokyo is covered in snow and all flights are canceled. To pass the night, they gather at the quiet baggage carousels and tell each other story. Robert De Niro and; the child born in the wash is controlled by the transubstantiation of matter and turns against his enemies; a wingless bird guides a Ukrainian businessman back to his lost lover; a person who shapes other people and memories must face his past; a Chinese youth with wonderful luck cuts his hair and cleans his ears; the entrepreneur risks losing everything in his puppet madness; a mute Turkish girl stays alone in a German cartographer's house. Stories about life on the road, told by people who travel. Stories from the great cities of New York, Istanbul, Delhi, Lagos, Paris and Buenos Aires—which grow into a novel of hopes, dreams and disappointments that unites people everywhere. Dasgupta's writing is extremely idiosyncratic and fresh, so striking that it seems to come from both the future and the past, but combining a timeless mystery with a lively present, his cautionary tales manage to recall both Ballard and Borges, portraying the ordinary extraordinary. People (some lost, some confused, some happy) in a world still indescribable, inexplicable, wonderful. *Tokyo Canceled* one of the main subjects; is the idea of cultural alienation and the challenges travelers face when they find themselves in a strange place. Dasgupta explores how travelers experience this experience, from homesickness and alienation to the thrill of discovery and new cultural experiences. He also explores how travelers are shaped by their experiences in a foreign place and how they are changed by the people and places they encounter. *Tokyo cancelled* upon its publication; it was widely praised and recognized as an important work of modern fiction. The book was a Commonwealth Writers and finalist; it was chosen like the book of the year by the prize and several important newspapers and literary magazines. After publication of the *Tokyo canceled*, Rana Dasgupta continued to write and publish, exploring a wide range of topics and subjects. He has written fiction, non-fiction and films and has received widespread acclaim for his work,

including several major literary awards. Considered one of the most critical voices in contemporary literature, his work inspires and engages readers worldwide. *Tokyo cancelled* is a work of fiction that can be described as a collection of connected short stories. The book is set in Tokyo and explores the experiences of travelers stuck in the city due to a canceled flight. When he examines the characters and their experiences, Dasgupta illuminates the many different ways that people and travel experiences can shape their personal histories, cultural backgrounds, and psychological states. Literature review Dasgupta first book *Tokyo Cancelled* (2005) is a collection of interconnected stories that take readers on a journey through the lives of people living in the great metropolis of Tokyo. The stories are united by a focus on alienation, isolation and the search for connection in a rapidly changing world. Through his rich and complex portraits of Tokyo and the inhabitants of the city, Dasgupta explores how people respond to contemporary challenges and opportunities, and how they struggle to find purpose and fulfillment in a world that is often hostile and confusing. Rana Dasgupta *Tokyo Cancelled* is a unique and imaginative piece of fiction that explores the lives of a diverse group of travelers in an airport blizzard. Through the interconnected stories of the series, the author offers a vivid and deeply human account of the many different characters affected by this sudden interruption of life. The result is a moving and thought-provoking meditation on the nature of travel, the meaning of home and the bonds between strangers. *Tokyo Cancelled* one of the most important forces; in this way, the author conveys the sense of community that arises in passengers spending time together at the airport. Through conversations, interactions, and shared experiences, the characters begin to form bonds and connections that are both meaningful and lasting. This sense of community is further enhanced by the way the author weaves together the individual stories of the travelers, connecting them and highlighting the many different perspectives and experiences presented between them. Another great strength of the book is its imaginative and playful approach to the travelogue genre. The author uses different narrative techniques and narrative devices to explore travelers and their many different experiences and conveys the sense of wonder and possibility evoked by the journey. For example, he uses elements of magical realism, dream sequences, and allegory to create a rich and imaginative world that is both familiar and strange, inviting the reader to explore the many facets of travelers' experiences.

In addition to the imaginative and playful approach; *Tokyo Cancelled* is known for his compassionate and empathetic commitment to his characters. Throughout the book, the author is deeply concerned with the inner lives of the

Travelers and the many different ways in which they are affected by the events around them. He is particularly interested in the ways in which characters are challenged by their unexpected displacement and the ways in which they respond to that challenge. The result is a portrait of a group of people that is both nuanced and complex and invites the reader to identify with the many different experiences presented in the book. Finally, the book is noted for its insightful commentary on the nature of travel and the meaning of home. Through the experiences of travelers, the author explores the many different motives and reasons for traveling and the many different emotions that can accompany being away. He also considers how people can feel connected to different places and cultures, and the importance of finding a sense of belonging in a world that can often seem uncertain and chaotic. Research methods the research methodology for the study of Rana Dasgupta's novels has a multifaceted approach that combines close reading, literary analysis and cultural research. This method aims to explore the complex themes and motifs in Dasgupta's novels and the cultural, historical and political contexts in which they were created. In this essay, I outline the critical elements of this research methodology and explain how they can be applied to the study of Rana Dasgupta's novels. The first part of this research methodology is close reading, which involves a detailed analysis of the text itself. A close reading pays attention to the language, style, and structure of the novel, as well as the pervasive themes, motifs, and symbols. Close reading is an integral part of the research methodology for studying Rana Dasgupta's novels, as his works are highly literary and densely layered and require careful and attentive interpretation. By analyzing a text, researchers can identify patterns and themes that may not be immediately apparent and gain a deeper understanding of an author's intentions and methods. Another component of that research methodology is literary analysis, which examines novels from the broader literary traditions and genres in which they are situated. Rana Dasgupta's works are complex and multi-layered, using various literary traditions and styles, from postmodern to magical. Realism By placing these works in a wider literary context, scholars gain a deeper understanding of how Dasgupta deals with and transforms these traditions and how his work contributes to contemporary literary discourse. The third part of this research methodology is the use of digital tools and resources to analyze novels in new and innovative ways. For example, digital tools such as text mining and visualization software can be used to identify text patterns and themes. And to explore the relationships between the different elements of the novel. Similarly, digital archives and databases can be used to access and analyze primary sources

related to novels, such as author interviews, reviews, and critical responses. In conclusion, the research methodology for the study of Rana Das Gupta's novels is multifaceted; combining close reading, literary analysis, cultural studies, interdisciplinary studies and the use of digital tools and resources, using these methods together, researchers can gain a deeper understanding. Of the complex themes and issues of Dasgupta's work, as well as the wider cultural, historical and political context in which they are situated. Themes of Tokyo novels Cancel Motifs in Rana Dasgupta's novel Tokyo Cancelled; They are based on the author's fascination with the subject of travel and how people experience and understand new and unfamiliar places. The main themes of Rana Dasgupta and novel stem from the author's interest in exploring many aspects of life and heritage. Through his writing, Dasgupta seeks to delve into the complexity of the human experience and illuminate the many different ways in which people find meaning and purpose in their lives. He is primarily interested in examining the intersections between individual lives and the larger historical and cultural contexts in which they occur, and seeks to emphasize how these intersections shape and influence the experiences of individuals. Throughout the book, Dasgupta explores the many different ways that people and travel experiences can shape their personal histories, cultural backgrounds, and psychological states, and aims to shed light on the many different aspects of the human experience. Which can affect how we perceive the world around us? Another important drive for the novel is the author's interest in exploring how people connect and form relationships with others, especially in new and unfamiliar environments, and a commitment to exploring the relationship between the individual and the wider cultural and historical context. To exist throughout the book, Dasgupta seeks to shed light on how people and travel experiences are shaped by the wider cultural and historical contexts in which they find themselves, and considers how that context affects their views and understanding of the world around them. . Finally, the main themes of Rana Dasgupta's novel Tokyo Cancelled rooted in the creator and a belief in the power of storytelling to illuminate the complexity of the human experience and help us understand the world around us. Through imagination and thought-provoking writing, Dasgupta invites readers to explore the many different aspects of the human experience of travel and to consider how people's experiences and perspectives are shaped by the broader cultural and historical context in which they live to exist.

II. PERCEPTION OF RANA DASGUPTA IN THE TOKYO CANCELLED

Rana Dasgupta's "Tokyo Cancelled" was widely praised upon its publication and continues to be regarded as a tour-de-force of writing. The novel is known for its imaginative storytelling and ability to illuminate the complexities of modern life and the human experience. The novel's unique combination of lyrical prose, imaginative storytelling, and thought-provoking themes have earned it a reputation as one of the most important and original works of contemporary literature. Critics have described the book as a powerful study of how people experience and understand the world around them. They praised its ability to give readers a fresh and insightful perspective on modern life. Critics described the book as a unique blend of fiction, non-fiction and reporting, and praised Dasgupta's ability to bring a fresh and insightful perspective to a wide range of subjects. The novel is described as a meditation on the city of Tokyo and its place in the world. It has been praised for its ability to illuminate many aspects of the human experience, including love, loss, and the search for meaning and purpose. In addition to the critical success of "Tokyo Cancelled" was also a commercial success and was widely read and discussed in literary circles around the world. The book was translated into several languages and was widely criticized and discussed in the media. Overall, Rana Dasgupta's perception when he wrote "Tokyo Cancelled" was a talented and insightful writer who made important contributions to modern literature. With his innovative and thought-provoking writing, he gained recognition as one of the most important and original voices in contemporary literature. His works continue to be widely read and celebrated.

III. CONCLUSION

Tokyo cancelled is a thought-provoking and imaginative novel that explores travelers and lives in a unique and exciting way. Whether you are a seasoned traveler or someone who has never left your hometown, this book will captivate and inspire you with its detailed descriptions, empathetic interactions with characters, and insightful commentary on the nature of travel and the meaning of home.

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An Approach to Psychosis: A Psychoanalytical Reading of Franz Kafka's *The Trial*

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Abstract— *Kafka's The Trial* (1925) provides an intricate narrative, it is enriched with complex feelings and perceptions that are difficult to grasp. Most of Kafka's works allows the readers to experience states and feelings that go far beyond their normal understanding. Even though this text mainly focuses on the dystopian and totalitarian system of the court, it can also be viewed under a psychoanalytical lens. It narrates the story of Josef K., a bank clerk who's arrested in a very abrupt manner without any predisposition. He's never enlightened about the true nature of his crime. As K. tries to unfold the labyrinthine network of bureaucratic traps he slips into a state of complete delusion. This paper is an attempt to inquire as to how *The Trial* shows the crisis of a modern man in a dystopian world altogether leading him into a state of psychosis. This paper further argues as to how the main character of this text, Josef K. subverts the Cartesian position of being "I think therefore I am" with his constant attempt at making sense of his state as he tries to abject his superego. In the course of the paper through a detailed analysis it shall bring forth instances to appropriate the reason for Josef K.'s psychosis. It will further try to draw a parallel between his psyche and chaos by proving how he tries to conceal his logical inconsistency by presenting himself as someone who is rational and in order while lurking behind it is his pathological illness i.e disorder within order.



Keywords— *Dystopian, Totalitarian, Psychoanalytical, Psychosis, Psyche*

The Trial was one of Kafka's most renowned works which was written in 1912 and was published after his death in the year 1925, by his close friend Max Brod. It is a symbolic representation of Kafka's awareness of the unconscious that tries to accuse and condemn the conscious. As Josef K. the protagonist tries to unravel this labyrinthine network of the bureaucratic system he delves deep into the trial that happens both in his unconsciousness and the court. If we talk of a rational person, he would have followed the laws of the state and act accordingly and would have implicitly agreed to obey the commands of the state and despite of fearing his death he would have welcomed it. However, in case of K. he doesn't have the comforting knowledge of his own innocence, or the knowledge that he is a victim of injustice. Even though he tries to present himself in a very rational manner someone who is uptight he relegates himself from applying the law of reason and has drawn the conclusion that he is guilty as he has been

unjust for he allowed, the highest faculty of the soul to be ruled by passion, the lowest. Rebecca L. Thacker in her work

Kafka's The Trial, Psychoanalysis, and the Administered Society (2020) applied psychoanalytic intervention to Foucauldian readings of *The Trial* by interpreting the text as "the narration of Josef

K.'s unconscious experience as a split subject in relation to the big other" (1). This paper shall be carried forward through a detailed analysis of the primary text along with the secondary materials to substantiate the argument. An angle of psychoanalysis would be employed to view the notion of psychosis in the text by exploring appropriate examples along with it, Edward Lorenz's theory of "Chaos" would be cited in order to relate Josef K.'s psyche to chaos.

Psychosis as defined in clinical psychiatry is a serious mental illness which affects the whole personality

of a person. "In psychoanalysis, 'psychosis' is used to describe conditions such as hallucinatory confusion, paranoia and schizophrenia" (Macey 319). In context of this text psychosis or states of paranoia, schizophrenia can be encountered through the character of Josef

K. in many instances. As Milan Kundera in *Art of the novel* (1986) talks about the corrosion of the

Cartesian position in his chapter on "*The Depreciated Legacy of Cervantes*" he says:

"Kafka and Hasek thus bring us face to face with this enormous paradox: In the course of the Modern Era, Cartesian rationality has corroded, one after the other, all values inherited from the Middle Ages. But just when reason wins a total victory, pure irrationality (force willing only its will) seizes the world stage, because there is no longer any generally accepted value system to block its path." (Kundera 6)

Kundera emphasizes on the fact that the modern era has completely subverted the position of the self, this corrosion of the Cartesian position has been employed by Kafka through his character of Josef K. For he believed in conditioning his exterior image rather than what's within.

Therefore, the very notion of Descartes "I think therefore I am" has been subverted by Josef when he fails to reason his thought process, he fails to understand his psychological rupture. His failure to make sense of everything leading from the functioning of the court to his own self became the reason for his psychosis. He in a way takes recourse to the Freudian interpretation that no human can succeed by siding completely with his superego and its derivatives over and against the id and the ego. "According to Freud's psychoanalytic theory, the id is the primitive and instinctual part of the mind that contains sexual and aggressive drives and hidden memories, the super-ego operates as a moral conscience, and the ego is the realistic part that mediates between the desires of the id and the super-ego" (McLeod 1). However, according to Lacan, the unconscious is structured like a language which Josef K. tries to abject as the very notion of language is patriarchal. There is a schism between the subject's actual self and his ideal self in the Lacanian split subject. The superego, a guilt-inducing agency operating in the subject's unconscious, bridges this gap. The subject will never be able to fully realise his ideal self, but the subject persists in trying. Failure causes guilt, and guilt leads the subject unconsciously to continue seeking "that which will allow him to achieve the impossible ideal" (Thacker 10).

From the very first chapter, we can see K's agitation towards acknowledging the nature of his crime. He's in away stuck between the law of reason and law of nature, as he fails to adhere to any logical understanding of

his situation. He's presented as someone who is very much preoccupied with his own thoughts, for he had very little knowledge about the workings of the bureaucratic machinery. The first chapter establishes a link between Josef K.'s state of consciousness and some enigmatic powers from the unconsciousness the responds to it. "Our authorities as far as I know them, and I know only the lowest grades, do not in search of guilt in the population but are, as it says in the law, drawn to guilt and must send us warders out" (Kafka 5). With these claims of the warders, it perhaps arises in the minds of the readers, if Josef K. Is guilty or by what law he has been judged and found guilty? However, these questions remain as it is for his whole trial happens in an ambiguous manner along with it, he never lets his actual instincts to come to the forefront. His trial takes place both in his consciousness as well as in the court.

Throughout the novel, the physical description of the atmosphere of the court is intensified with strangeness and perplexity, which itself alludes to dissociative experiences. Elizabete

Castelon Konkiewitz and Edward Benjamin Ziff in their work *Dissociation, Delusion and the*

Splitting of the Self in The Trial by Franz Kafka: Phenomenology and Neurobiology of Schizophrenia (2018) claims that "Two common forms of dissociation are depersonalization and derealization, both being closely related pathological perceptual abnormalities in which sensory information fails to integrate" (204). This can be exemplified through the instance when Josef K. was in the atelier of the painter Titorelli which was in an outlying part of the town, diametrically opposed to the location of the court building. As K. was leaving the atelier, he came across the court and witnessing his astonishment, the painter replies:

"Didn't you know there are court offices here? There are court offices in nearly every attic, why should they be missing just here? Even my studio is part of the court offices, but the court has put it at my disposal." (Kafka 131)

His unawareness of these things led him to the feeling of detached from the outside world thus making one unfamiliar with oneself. K.'s lack of exercise in reason is the main cause for what can be termed as his pathological illness. He was declared but was not literally arrested. His consciousness of being aware of something going on against him is what controls his behaviour.

This text shows a man's inner journey, a sense of guilt a man carries within himself. Thus, in the opening chapter itself it was evident when the warder Franz points out K.'s logical inconsistency in claiming his innocence while at the same time simultaneously admitting that he was unaware of law. This perhaps indicate K.'s attempt at concealing his

superego, for he was aware of his actual guilt which he denied to acknowledge by blaming his rationality altogether. As he pursued his matter, he tried recollecting instances from his past through journaling if he had committed any crime or any immoral act that can incur any legal trouble. Throughout this process he was fighting against his "self" for it make him come in terms with his repressed guilt that is his fascination towards women, he in a way tries to overlap this guilt with the law of reason(his own understanding and realization of his case). Instead, K. has in his mind the image of a rational person in the widest possible way, a person who thinks and acts according to the dictates of reason- that is how he wants to present himself in front of the society. This can be evident of his self preserving nature by proving himself innocent. His self preservation can also be seen in his encounter with Titorelli while discussing the acquittals, he was in a way giving himself an affirmation that he is innocent while replying to Titorelli's question if he's innocent "I'm completely innocent".... "But you are definitely innocent? 'But yes,' K. Said. "That's the main thing" (Kafka 119).

From the moment of his arrest, he is subjected to constant surveillance, every character he meets already has a pre- judgement about him and his case. As a part of the society, he seems to focus all his energies on the effort to remain logical and rational for he is afraid to be appearing as someone who lacks common sense or someone who contradicts himself. Frank Stringfellow in his work *Kafka's "Trial": Between "The Republic" and Psychoanalysis* (1995) renders a

psychoanalytical point of view to define the self-understanding that K. arrives through his obsession with these controlling concepts of law, justice and logic. She further goes on explaining this by drawing a parallel between Plato's *The Republic* and *The Trial* "The first is similarity in the overall "plot" of the two works. In *The Republic*, Socrates demonstrates that justice lies not in such external actions s giving every person their due, but in the internal constitution of the human being- specifically, in the proper ordering of the three parts of the soul. K. too, seems to turn from n external to n internal understanding of justice." For most of the novel he seems to be consciously thinking of justice as a bargain that he is going to make with the authorities. He thinks that if he follows their laws, they will in turn render him his due by considering him innocent and refraining him from his punishment.

According to Kafka, the sense of guilt is the most-riskiest moment, that happens to men in the "awakening process" (Azizmohammadi, Kohzadi, et al.1264) and within this process the repressed feelings comes out to the unconscious in a fractious manner. No matter how much he

tries to put his sense of reason over brute instinct (sexual desire), he fails for he at times deviates himself from proving his innocence. His vulnerability is very much evident whenever he meets any women. He is so much invested in his own preoccupations that he relegates all the other things including his trial. In spite of the fact that he was frustrated after witnessing the meaningless mechanism of the court and began questioning his whole existence he couldn't resist his sexual inclination towards women. That was his fatal flaw which eventually resulted into his sense of guilt. And even though he didn't accept in front of the society that he is guilty, he in away started to recollect instances if he had ever committed any crime as mentioned earlier. This is evident of how such situation impacts ones psyche s this is how ones psyche works. He didn't want to take responsibility of his choices, hence, he participated in the absurdity of the court and accepted himself s guilty which ultimately resulted into his death in the final chapter.

Taking recourse to Edward Lorenz's Chaos theory, we can perhaps talk about K.'s mental scenario, as Patrick Brady in his essay *Chaos Theory, Control Theory, and Literary Theory* or:

Story of Three Butterflies (1990) defines chaos theory as something which is "about (dis-)order, a mode or degree of (dis-) organization: it is about how or how much things are, or are not, organized- not about the drive to order, to organize" (Brady 65). Chaos is about disruption that is neutralized by order. This can be associated with Josef K.'s situation as he presents himself to be rational who tries to conceal his vulnerability before the law, however, his unconsciousness is in a constant flux between reason and his id. Thus, in his attempt at making sense of the system and his subversion of the self he tries to find order. This further implicates the fact that though he presents himself to be in order outwardly, his mind is in complete disorder for what lurks behind is his pathology (psychosis) which is suggestive of chaos, disorder in order. As in case of K. the injustice that he faces in the hands of the law is not like an illness from which he can recover, it is in fact an incurable disease. And if at all his disease is incurable or if it in anyway prevents K. from ever working productively, then his life at best is not worth living. This can be seen in kaka's description of the year- long trial with K.'s ever- decreasing ability to work at his job in the bank or his lack of interest in anything other than his trial, for he himself worries halfway through the novel. And in other ways as well K.'s condition seems to be chronic. For instance his attack at Fraulein Burstner is the supreme moment of failure to place reason over brute instinct perhaps this incident turns out to be the "crime" for which he is punished.

K.'s approval to abdicate reason in his life does not only concern his relations to women but there are other indications as well. Early in the novel we're told that it was not K.'s business to learn from experience. It was his failure of reason that towards the end K. wishes to show that he has corrected. However, he never succeeds for he submits himself to the law without proving his innocence, it was as if he also knew he couldn't side with reason. In the penultimate chapter it was evident that Josef K. was unable to establish consensus about reality thus submitting himself for his tragic end. His easy sexual relations with all the women, Elsa, Leni and Fraulein Burstner represents efforts to deny his unconscious "knowledge" that he must disavow all his sexual desires. He is being pushed by one law into sexuality and being refrained by the other from giving into his desires. Throughout the novel most of these instances are presented externally, K.'s inhibitions are symbolized by certain outside force such as the student, the old men in the courtroom, Captain Lanz, Fraulein Montag or the doorkeeper in the parable. In case of Elsa and Leni the external forces were lacking in comparison to Fraulein Burstner, he could give in to his desires without scruple. These instances itself are prove of his failure at disavowing his desires. Though he unconsciously knows that the only way to escape his dilemma is through obliterating his sexual desires, however, he constantly attempts to deny this knowledge and to find some yet unsuspected solution. This inner voice of his seeks access to his consciousness and he hear it enough to know about its repercussions, however, he doesn't seem to win its way through until it's too late. He had a partial realization and understands that when he gives in to those desires, he becomes subject to the court and that now he has suffered of his trial. It is his own sense of guilt or insecurity which makes him see thing. He is in a way suffering from some sort of paranoia, for he is always conscious about the public gaze and that is the reason for his constant attempt at conditioning his image, the environment of the court also adds hugely to his state of paranoia with its suffocative and cryptic ambience. And all these instances were evident of his incapability to grasp any understanding of his situation and his inability to distinguish between what is real and unreal lead to his psychosis.

Thus, in the context of *The Trial*, it can be seen that Josef k. tries to challenge the Cartesian position of being by subverting it as he fails to disavow his brutal instincts. His attempts at conditioning his external image despite of knowing the true nature of his "crime" can be seen as his failure to prove himself as innocent. For he presents himself to be in order externally, however, lurking behind it is his pathological illness that is his mind which is in complete disorder. Along with it the mechanism of the court and its

environment played a vital role in his feeling of dissociation affecting his psyche. K. being judged guilty by an authority whose verdict was being established by uncertainty and force, not by reason, his whole trial is a lie. However, K. could have redeemed the order of the world by making it correspond to reason and truth rather than lying or perhaps by giving up his feeling of innocence and accepting the court's verdict as just. Throughout this discussion it can be seen that his lack of reason and ambiguous actions lead to his inability to distinguish between what's real and what's unreal which altogether became the reason for his psychosis.

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An Investigation of Educational Leader's Personality Style Inventory in K12 and Higher Education Levels

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Abstract— *This research investigates the utilization of the Personality Style Inventory within educational leadership, examining its application among two distinct tiers of leaders: K-12 and higher education, encompassing American and Chinese educational contexts. By analyzing and contrasting personality types across these diverse leadership levels, the study uncovers variances in personal characteristics among leaders. Furthermore, it aims to elucidate how the implementation of the Personality Style Inventory can enhance and inform leadership practices within these educational domains.*

Keywords— *Personality Style Inventory, PSI, K12, higher education*



I. INTRODUCTION

This investigation, utilizing the Myers-Briggs Type Indicator (MBTI) (2014), and drawing insights from various studies (Yan & Sun, 2022; Yan et al., 2020; Zheng et al., 2018a; Zheng et al., 2019), offers fresh insights into understanding the disparities among individuals in their decision-making processes, interpersonal interactions, problem-solving approaches, worldview, and personality types. The study administered the Personality Style Inventory (PSI) to two distinct groups of educational administrators: the K-12 group and the higher education group. The K-12 cohort involved an American Superintendent, a Chinese middle school Principal, and a Chinese elementary school Principal. Meanwhile, the higher education group consisted of a Deputy Dean of the

College of International Studies, an English department head, a director of Teaching Affairs Office, and an Associate Professor in the English department (Yan et al., 2018; Yan & Howard, 2019; Yan et al., 2023). This diverse array of participants allowed for a comprehensive comparative analysis of personality types across different levels of educational leadership. Notably, participants eagerly engaged in the assessment, expressing curiosity about their own personality types and their potential implications for enhancing their leadership practices (Yan & Nie, 2018; Zheng et al., 2018b; Ding & Yan, 2023).

II. PERSONALITY STYLE INVENTORY OF EDUCATIONAL LEADERS IN K12 LEVELS

2.1 Superintendent's Personality Style Inventory

Dimension	Score	Dimension	Score
Introversion	21	Extroversion	19
Intuition	17	Sensing	23
Thinking	24	Feeling	16
Perceiving	9	Judging	31

On the basis of the above inventory scoring, the American Superintendent's sensing type is **ISTJ**, which classified him as serious, quiet, earn success by concentration and thoroughness; practical, orderly, matter-of-fact, logical, realistic and dependable; sees to it that everything is well organized; takes responsibility; makes up his own mind as to what should be accomplished and works toward it steadily, regardless of protests or distractions.

2.2 Middle School Principal's Personality Style Inventory

Dimension	Score	Dimension	Score
Introversion	18	Extroversion	22
Intuition	11	Sensing	29
Thinking	35	Feeling	5
Perceiving	14	Judging	26

The above scoring classifies the Chinese Middle School Principal's Personality Style Inventory as **ESTJ**, which indicates practical, realistic matter-of-fact, with a natural head for business or mechanics; not interested in subjects they see not use for, but can apply themselves when necessary; like to organize and run activities; may make good administrators, especially if they remember to consider others' feelings and points of view.

2.3 Elementary School Principal's Personality Style Inventory

Dimension	Score	Dimension	Score
Introversion	26	Extroversion	14
Intuition	19	Sensing	21
Thinking	33	Feeling	7
Perceiving	14	Judging	26

The above scoring classifies the Chinese Elementary School Principal's Personality Style Inventory as **ISTJ**, just the same as the above American Superintendent's PSI, but with different dominant dimension.

When reviewing the data scoring for the Superintendent's type, it is clear that there is a close balance with the Introversion and Extroversion dimensions with introversion superseding, and extremely dominance in the judging dimension and exhibiting great closeness between the intuition and sensing dimensions.

Reviewing the above three leaders' PSI, they are quite similar in that they all possess three prominent dimensions: sensing, thinking and judging. The Middle School Principal only has a little strength in his extroversion dimension. Except for that trivial difference, the three school leaders can be seen as owing the same kind of PSI style. The superintendent and elementary Principal have the same introversion dimension, which indicates that they tend to make decisions, somewhat independently of constraints and prodding from the situation, culture, people, or things around them, quiet, diligent at working alone, and socially reserved. They may dislike being interrupted while working and may tend to forget names and faces.

In detailed analysis of scores, the Superintendent's Judging dimension is the highest one. While the Middle School Principal and Elementary School Principal's Thinking dimension are both extremely high. It can be explained that the superintendent should make more decisions the other two principals and he is decisive, firm and sure, setting goals and sticking to them. He makes judgments about life, people, occurrences, and things based on logic, analysis, and evidence, avoiding the irrationality of making decisions based on feelings and values, more interested in logic, analysis, and verifiable conclusions than in empathy, values and personal warmth. The Superintendent's personality type clearly suggests that he is a pragmatic leader who is an independent thinker and assumes responsibility for his actions. Similar to the two principals are the personality inventory classifies the Superintendent as an introvert, a sensor, and a thinker.

In the higher education level, the researcher totally investigated four personnel: a Deputy Dean of College of

International Studies, a Head of English Department, a Director of Teaching Affairs Office, and the author an Associate Professor.

III. PERSONALITY STYLE INVENTORY OF EDUCATIONAL LEADERS IN HIGHER EDUCATION LEVELS

3.1 Dean of College of International Studies' Personality Style Inventory

Dimension	Score	Dimension	Score
Introversion	19	Extroversion	21
Intuition	21	Sensing	19
Thinking	32	Feeling	8
Perceiving	15	Judging	25

The above scoring classifies the Dean of College of International Studies' Personality Style Inventory as **ENTJ**, which indicates hearty, frank, able in studies, leaders in activities. Usually good in anything that requires reasoning and intelligent talk, such as public speaking. Are usually well informed and enjoy adding to their fund of knowledge. May sometimes be more positive and confident than their experience in an area warrants.

The Deputy Dean unveiled a close balance with the Introversion and Extroversion dimensions, as well as the Thinking and Sensing dimensions. It suggested that the Deputy Dean could easily vacillate from one personality type to the next. It would be easy for one to deduce that the Deputy Dean would not experience much difficulty when having to shift from one leadership style to the next. From my personal understanding about this Deputy Dean's personality, he is a knowledgeable man forever on the road of pursuing the truth and knowledge, which is a good quality to be the Dean of a college, and whose knowledge would also be very important to guide the whole college to develop into a higher level. Thinking dimension would help to make judgments about life, people, occurrences, and things based on logic, analysis, and evidence, avoiding the irrationality of making decisions based on feelings and values. He is also a judge, who is decisive, firm, and sure, setting goals and sticking to them, wanting to close books, make decisions, and get on to the next project.

3.2 Head of English Department's Personality Style Inventory

Dimension	Score	Dimension	Score
Introversion	26	Extroversion	14
Intuition	25	Sensing	15
Thinking	19	Feeling	21
Perceiving	23	Judging	17

The above scoring classifies the Head of English Department's Personality Style Inventory as **INFP**, which indicates full of enthusiasms and loyalties, but seldom talks of these until they know you well. Care about learning, ideas, language, and independent projects of their own. Tend to undertake too much, and then somehow get it done. Friendly, but often too absorbed in what they are doing to be sociable. Little concerned with possessions or physical surroundings.

The score of Head of English Department is high in perceiving and intuition dimension, revealing that his ability is more connected with implement some decision made by the Dean of college, and he can get along well with others in the English department and he can see possibilities and work out new ideas as well as solve novel problems, which would make him to be a best assistant to the Dean. The Head of English Department's ability to relate to organizational members on a more emotional basis makes way for receptive conditions for new decisions and policy implementation.

3.3 Director of Teaching Affairs Office's Personality Style Inventory

Dimension	Score	Dimension	Score
Introversion	20	Extroversion	20
Intuition	12	Sensing	28
Thinking	32	Feeling	8
Perceiving	10	Judging	30

The above scoring classifies the Director of Teaching Affairs Office's Personality Style Inventory as **I/ESTJ**, which indicates practical, realistic, matter-of-fact, with a natural head for business or mechanics. Not interested in subjects they see no use for, but can apply themselves when necessary. Like to organize and run activities. May

make good administrators, especially if they remember to consider others' feelings and points of view.

The scores of Teaching Affairs Office Director are extremely high in Thinking, Judging and Sensing dimensions, which revealing that he makes judgments about life, people, occurrences, and things based on logic, analysis, and evidence, avoiding the irrationality of making decisions based on feelings and value. Besides, he is decisive, firm and sure, setting goals and sticking to them, making quick decisions. This kind of leadership style will enable him to cooperate well with every department and assist with the teachers' Affaires, solving various problems with efficiency and good understanding of others' feeling and have a harmony relation in the working areas.

3.4 Director of College English Department's Personality Style Inventory

Dimension	Score	Dimension	Score
Introversion	20	Extroversion	20
Intuition	16	Sensing	24
Thinking	19	Feeling	21
Perceiving	19	Judging	21

The above scoring classifies the Director of College English Department's personality type as both **ISFJ** and **ESFJ**, which yields my description as quite, friendly, responsible and conscientious, warm-hearted, talkative, popular, conscientious, born cooperators, and active committee members. Work devotedly to meet their obligations and serve their friends and school. Need harmony and may be good at creating it. Always doing something nice for someone. Work best with encouragement and praise, thorough, painstaking, and accurate. May need time to master technical subjects, as their interests are usually not technical. Loyal, considerate, concerned with how other people feel.

When reviewing the data scoring for the Director's personality type, it is clear that there is an exact balance with the Introversion and Extroversion dimensions, a close balance with the Thinking and Sensing as well as Perceiving and Judging. These suggest that the associate professor can easily vacillate from one personality type to

the next without one being significantly dominant, and would not experience much difficulty when having to shift from one leadership style to the next.

The description is indeed accurate in its characterization of the Directors' connection to sensor. She is certainly a practical one who attends to detail, has memory for detail, fact, works with tedious detail, patient, careful, systematic. She is always in harmony with the people around her and gives support to others and welcomed by them. In the procedure of PSI analysis, she keeps thinking about her personality style and how to improve her weakness and apply the advantages in her future career.

IV. CONCLUSION

The Personality Style Inventory suggests that all individuals are not the same, but also have traits in common. Comparing the two groups, the K12 group leadership tends to center around the PSI style ISTJ or ESTJ. While, the higher education group leadership tends to have more intuition and feeling dimensions than the K12 group. Partially because of the leaders in the College of International Studies are all initially humanity academic scholars, therefore, they tend to pay keen attention to the inner feelings of human being and like to try new and creative ways to solve problems. While the Superintendent, the two principals, and the Director of Teaching affair office tend to make decisions based on facts and logic, and stick to them till the end. The Personality Style Inventory is an instrument that really allows us to be introspective about and clear about his or her personality traits and how those traits help to interact with others.

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The Importance of Ideology in Shaping Children's Cultural Values through Literature

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Abstract— *This paper discusses the significance of ideology in shaping the cultural values of children through literature. Literature has the power to shape children's worldview and beliefs, and as such, it is crucial to understand the ideologies that underpin the books we offer to young readers. The paper emphasizes the need for critical examination of literature and the promotion of diverse and inclusive literature that accurately reflects the experiences of all individuals. It also highlights the responsibility of authors, publishers, educators, and parents in shaping the values and beliefs of future generations. The paper concludes that by promoting diverse and inclusive literature that encourages critical thinking and fosters empathy, we can help ensure that children grow up to be informed, engaged, and compassionate members of society.*



Keywords— *Ideology, Children's Literature, Cultural Values, Children's Development, Inclusivity, Critical Examination.*

I. INTRODUCTION

Children's literature is a vibrant and diverse field that encompasses a wide range of literary genres and formats, including picture books, novels, poetry, and nonfiction (Hunt, 2005). It is a genre created specifically for children and young adults, with the aim of providing them with stories, characters, and themes that reflect their experiences. The study of children's literature is interdisciplinary, drawing on fields such as education, psychology, and literary criticism. Scholars in this field examine the content, form, and context of children's literature, as well as the ways in which it is produced, distributed, and consumed. One of the key features of children's literature is its ability to support children's cognitive and socioemotional development (Nikolajeva & Scott, 2013). For example, picture books can help young children develop their visual literacy and understanding of narrative structure, while novels can provide older children with opportunities to explore complex social and emotional issues. Children's literature also plays an important role in shaping cultural values and attitudes, as it reflects and reinforces societal norms and beliefs (Nodelman, 2008).

Through the representation of social identities, such as race, gender, and class, children's literature can contribute to the formation of children's identities and worldviews.

Moreover, the study of children's literature is closely tied to the history of childhood and children's culture, as the development of children's literature is linked to changes in ideas about childhood and children's place in society (Hunt, 2005). From early didactic texts to the emergence of the modern children's book in the late 19th and early 20th centuries, children's literature has evolved alongside changes in social, political, and cultural contexts. Children's literature plays a crucial role in shaping the cultural values and beliefs of young readers (Davies & Jenkins, 2013). The ideology conveyed through literature can have a profound impact on the way children understand and interpret the world around them. As literature is used as a tool for socialization, teaching children the values, beliefs, and behaviours that are considered acceptable within their culture (Heath, 1983), it is important to critically examine the ideology conveyed in children's literature to ensure that it aligns with the values and beliefs that we want to promote within society. This paper will explore the importance of

ideology in shaping children's cultural values through literature and highlight the need for diverse and inclusive literature that represents a wide range of perspectives and experiences.

II. IDEOLOGY

Ideology is a set of beliefs, values, and principles that shape the way people view the world and make decisions (Jost, Federico, & Napier, 2009). For example, a person who subscribes to a capitalist ideology may prioritize individualism and free-market competition, and may view government regulation as an infringement on personal freedom. On the other hand, a person who subscribes to a socialist ideology may prioritize collective welfare and view government regulation as necessary for promoting social justice. Ideology can also shape how people view social issues such as gender, race, and ethnicity. For instance, a person who subscribes to a patriarchal ideology may believe that men are naturally superior to women and that women should be submissive and fulfil traditional gender roles. In contrast, a person who subscribes to a feminist ideology may believe in gender equality and advocate for women's empowerment.

Moreover, ideology can shape how people view historical events and current affairs. For example, a person who subscribes to a nationalist ideology may view their country's history as heroic and just, and may be more inclined to support policies that promote their country's interests, even if it means disregarding the interests of other nations. It encompasses a wide range of ideas and perspectives, from political and economic systems to social and cultural norms (van Dijk, 2014). At its core, ideology is a way of understanding the world and making sense of complex social, political, and economic systems. For instance, people who subscribe to a capitalist ideology believe that free-market competition is the best way to allocate resources and create wealth, while those who subscribe to a socialist ideology believe that resources should be distributed more equally and that the government should play a larger role in regulating the economy.

Ideology also shapes social and cultural norms, such as gender roles, racial and ethnic identities, and religious beliefs. For example, people who subscribe to a patriarchal ideology may believe that men should hold positions of power and authority, while women should be subordinate and fulfil traditional gender roles. People who subscribe to a multicultural ideology, on the other hand, believe that cultural diversity should be celebrated and that all cultures have equal value and worth. Ideology is significant in shaping the way people view the world because it provides a framework for understanding and

interpreting complex social phenomena (Jost et al., 2009). It influences how people perceive and evaluate events and individuals, as well as how they make judgments and decisions (van Dijk, 2014).

In other words, ideology shapes the way people think about and interact with the world around them. In the context of children's literature, ideology plays a crucial role in shaping the cultural values and beliefs of young readers (Davies & Jenkins, 2013). The messages conveyed in literature can have a significant impact on children's perceptions of the world, shaping their attitudes and behaviours in relation to issues such as race, gender, and social class (Clark & Higonnet, 2017). As such, it is important to critically examine the ideology conveyed in children's literature to ensure that it aligns with the values and beliefs that we want to promote within society.

III. THE ROLE OF LITERATURE IN SOCIALIZATION

Literature plays a key role in socializing children and transmitting cultural values, beliefs, and behaviors (Heath, 1983). Through stories, children learn about their culture's norms and expectations, as well as its heroes and villains. Literature can also help children develop empathy and understanding of others who are different from themselves (Davies & Jenkins, 2013). For example, a child who reads a book about a character with a disability may gain a better understanding of the challenges and experiences faced by people with disabilities. Similarly, a child who reads a book about a character from a different cultural background may gain insight into different customs, beliefs, and ways of life.

Through literature, children can also learn about issues related to social justice and equality. For example, books that address topics such as racism, prejudice, and discrimination can help children develop a deeper understanding of these issues and the impact they have on individuals and communities. In addition to exposing children to different perspectives and experiences, literature can also provide opportunities for children to practice empathy and understanding. By engaging with characters in a story and imagining their thoughts and feelings, children can develop their ability to empathize with others and see the world from different points of view. Overall, literature can play an important role in helping children develop empathy and understanding of others who are different from themselves. By reading diverse books and engaging with a wide range of perspectives and experiences, children can expand their understanding of the world and develop a greater sense of compassion and empathy for others.

Children's literature is particularly important in shaping the cultural values and beliefs of young readers. As children

are still developing their understanding of the world and their place within it, literature can have a profound impact on their perceptions of themselves and others (Clark & Higonnet, 2017). Through literature, children can learn about different cultures, customs, and ways of life, and begin to form their own ideas about what is right and wrong, just and unjust. When children read books that feature characters from different cultural backgrounds, they are exposed to different customs, beliefs, and values. This exposure can help children appreciate the diversity of the world and develop a greater sense of cultural awareness and sensitivity. In addition to exposing children to different cultures, literature can also raise important ethical and moral questions that encourage children to think critically about what is right and wrong. For example, a book that explores issues related to social justice or equality may prompt children to consider their own beliefs and values and how they align with the values of their society.

Through literature, children can also gain insight into the experiences and perspectives of others, which can help them, develop their own sense of empathy and understanding. By reading stories about characters from different walks of life, they begin to appreciate the challenges and joys of other people's experiences, and develop a greater sense of compassion for others. However, literature can also perpetuate negative stereotypes and reinforce harmful cultural norms if not carefully selected and critically examined. For example, if a child is exposed only to literature that reinforces gender stereotypes, they may develop a limited and biased view of what it means to be a boy or girl (Davies & Jenkins, 2013). As such, it is important to carefully select and critically examine the literature that is presented to children to ensure that it promotes positive cultural values and does not reinforce harmful stereotypes. Children's minds are still developing, and what they read can have a profound impact on their worldview and how they see themselves and others. Exposure to stereotypes and negative cultural values can lead to the internalization of harmful beliefs and attitudes.

IV. THE INFLUENCE OF IDEOLOGY IN CHILDREN'S LITERATURE

The ideology conveyed in children's literature can vary widely depending on the author, publisher, and cultural context in which the literature is produced. Authors may draw upon their own cultural values and beliefs to shape the stories they tell, while publishers may prioritize certain themes or messages in order to appeal to a particular audience (Braga, 2022). Additionally, the cultural context in which the literature is produced may shape the values and beliefs that are considered acceptable or desirable to convey

through literature. For example, in Western literature, individualism and independence are often valued and celebrated, while in other cultures, collectivism and interdependence may be emphasized (Taylor, 2003).

The ideologies conveyed in literature can also reflect broader social and political contexts, such as the dominant ideologies of a particular historical period or the cultural values promoted by a particular government or ruling class (Nodelman, 2008). First, literature often reflects the values, beliefs, and attitudes of the society in which it is produced. For example, the literature of the Enlightenment era in Europe promoted reason, individualism, and progress, reflecting the dominant ideologies of that historical period. Second, literature can also comment on or challenge the dominant ideologies of a particular historical period or ruling class. Writers may use their works to expose the injustices and inequalities of a society or to advocate for social and political change. For example, the works of Upton Sinclair and other muckraking journalists in the early 20th century exposed the abuses of the American meatpacking industry, leading to significant reforms in food safety and labour laws. Third, literature is used to promote or reinforce the cultural values promoted by a particular government or ruling class. In totalitarian societies, for example, the regime censors or heavily controls literature to ensure that it promotes the values and beliefs of the ruling party. Conversely, literature can also be used to resist oppressive ideologies and promote alternative perspectives. In short, the ideologies conveyed in literature reflect the historical, social, and political contexts in which it is produced. By examining the themes, characters, and narratives of literary works, we can gain insight into the values and beliefs of the societies that produced them, as well as the ways in which writers have challenged or reinforced dominant ideologies. As such, it is important to critically examine the ideologies conveyed in children's literature, taking into account the author, publisher, and cultural context in which the literature was produced. By doing so, readers can gain a better understanding of the cultural values and beliefs that are being promoted through literature and consider alternative perspectives and ideologies (Nodelman, 2008).

Ideology can shape the messages conveyed in children's literature, including issues related to gender roles, race, and ethnicity. For example, gender roles have long been a topic of discussion in children's literature, with many stories portraying traditional gender roles and stereotypes (Thompson & Findlay, 2017). Girls are often depicted as passive and emotional, while boys are portrayed as active and strong (Taylor, 2003). These portrayals can reinforce gender stereotypes and limit the ways in which children see themselves and others. Similarly, issues related to race and

ethnicity can be influenced by the ideology of the author and the cultural context in which the literature is produced. Some stories may reinforce negative stereotypes or present only a narrow view of a particular racial or ethnic group (Taylor, 2003). Others may promote more representations that are positive or provide opportunities for children to learn about and appreciate different cultures and perspectives. For example, in the children's book "Amazing Grace" by Mary Hoffman, the protagonist, Grace, is a young black girl who aspires to play the role of Peter Pan in a school play. Through her determination and passion, Grace challenges the gender and racial stereotypes of the play and ultimately earns the role (Hoffman, 1991). This book promotes a positive representation of a black girl and challenges traditional gender and racial roles.

V. THE NEED FOR CRITICAL EXAMINATION OF CHILDREN'S LITERATURE

Critically examining the ideology conveyed in children's literature is crucial to ensure that it aligns with the values and beliefs that we want to promote within society. Children's literature has the potential to shape children's attitudes, beliefs, and behaviours, and therefore it is important to critically evaluate the messages conveyed in these books (Nikolajeva, 2013). The ideologies conveyed in children's literature can affect children's perceptions of themselves and others, and can shape their understanding of what is considered acceptable or desirable within their culture. By critically examining the ideology conveyed in children's literature, we can identify and challenge stereotypes, biases, and prejudices that may be present in these books (Taylor, 2003). This can help promote more diverse and inclusive representations of different cultures, races, genders, and identities, and provide opportunities for children to learn about and appreciate different perspectives (Nikolajeva, 2013).

Furthermore, by promoting literature that aligns with the values and beliefs we want to promote within society, we can help shape the cultural values of future generations. This can contribute to creating a more equitable and just society, where diversity and inclusivity are celebrated and valued. In conclusion, critically examining the ideology conveyed in children's literature is essential to promote more diverse and inclusive representations and to challenge stereotypes and biases. It is an important step in shaping the cultural values of future generations and creating a more equitable and just society.

VI. DIVERSE AND INCLUSIVE LITERATURE

Promoting diverse and inclusive literature that represents a wide range of perspectives and experiences is essential for several reasons. Firstly, it can help to combat stereotypes and promote a more positive understanding of different cultures and identities. It is important for children to gain knowledge about other cultures and to understand similarities and differences among people (Grasso, 2016). By reading books that represent a variety of perspectives, children can learn about different cultural traditions, languages, and ways of life, and gain a deeper appreciation for the diversity of the world around them. In addition, promoting diverse literature can also help to address issues of representation and visibility for marginalized groups. According to Bishop (1990), "When children cannot find themselves reflected in the books they read, or when the images they see are distorted, negative, or laughable, they learn a powerful lesson about how they are devalued in the society of which they are a part" (p. ix). By providing books that feature diverse characters and experiences, we can help to provide representation and visibility for marginalized groups and promote a more inclusive society. Finally, promoting diverse literature can also help to challenge dominant cultural narratives and provide a more complex and nuanced understanding of the world. As noted by Myers (2014), "Books transmit values. They explore our common humanity. What is the message when some children are not represented in those books?" (para. 10). By promoting literature that represents a variety of perspectives and experiences, we can provide a more complete picture of the world and challenge dominant cultural narratives that may be exclusionary or harmful.

VII. CONCLUSION

In conclusion, it is critical to acknowledge how strongly ideology influences how literature shapes children's cultural values. It is impossible to overestimate how literature may influence a child's perspective and perception of their role in society. The ideology behind the novels we recommend to young readers must thus be carefully considered. It is also important to stress the importance of reading literature critically. We must actively support writing that is inclusive of all people and accurately represents their experiences. By doing this, we may develop a literary environment that enables young readers to think critically, increases empathy and understanding, and motivates them to participate actively in their communities. Ideology's significance in children's literature ultimately draws attention to the role that parents, educators, publishers, and writers all have in forming the values and beliefs of coming generations. We can contribute to ensuring that the children of today grow up to be

knowledgeable, involved, and compassionate members of society by supporting inclusive, varied literature that builds empathy.

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Constitutional foundations of the Russian welfare state in the context of the 2020 constitutional reform: A comprehensive analysis

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Abstract— *The aim of this study is to provide a legal assessment of legal developments and establish a list of social variables required by Russian citizens. This research paper examines the features of Article 7 of the Russian Constitution, which describes the main principles of Russian government. This paper aims to provide an understanding of the importance and impact of Article 7 in the Russian political and legal environment through a comprehensive examination of its historical context, legal interpretation and practical implications. Before the 2020 constitutional changes, the declaration of Russia as a socialist country in Article 7 of the Constitution was not full of important constitutional principles. The goals of economic development related to the new Russia cannot be achieved without changing the legal framework of the activities of public institutions at all levels. During the reform process, many new legal protections were created, the government's commitment to improve the lives of the population was established, and public authorities were charged with its implementation. Based on accepted scientific methods, this work analyzes the main social events that took place during the constitutional revolution and the legal measures taken to improve welfare. Emphasis will be placed on evaluating the effectiveness of policy and legal decisions in the context of responding to the adverse effects of the COVID-19 pandemic on national economic development. The article describes the role of the head of state as a creator of legal and legal opinions that confirms the change of relations in the legal system of the separation of powers and lays the foundations for a new socio-economic strategy for the development of Russia.*



Keywords— *Social Welfare, Law Reform, Constitution, Reform, Economic Development*

INTRODUCTION

Article 7 is the cornerstone of the Constitution of Russia and establishes the principles that characterize the state as a democratic, constitutional and social enterprise. This paper seeks to uncover the origins and development of Article 7 and its role in shaping the modern state of Russia. Tracing the origins of Article 7 to the drafting of the Constitution in the early 1990s, this section examines the social and political factors that influenced its introduction. The collapse of the Soviet Union and subsequent democratic reforms play an important role in understanding the context in which Article 7 was created. In January 2020, Russia and President Vladimir Putin began discussions on the

constitution, which features a series of amendments aimed at improve the balance of powers and adapting the constitution to the changes that have occurred since 1993. Putin in his fourth presidency and up to the end of the last presidency after four years, analysts said the proposed reforms will give Putin the option to continue running the country from behind Of views beyond 2024. Things got worse in March 2020 when lawmaker and former cosmonaut Valentina Tereshkova introduced a last-minute amendment. His proposal was to reset the clock on presidential terms, allowing Putin to remain president for another 12 years if he wanted. Soon after, the bill was approved by both houses of the Federal Assembly and all

Russian assemblies and 85 regional assemblies. In total, almost a third of the Constitution and its 137 articles were changed through corrections. In addition to limits on the president, it explains the actions of Russia and key institutions, and other powers for Congress. Reflecting growing nationalism and continued suspicion of Western influence, other measures barring government officials from holding foreign citizenships or bank accounts will be a priority in decisions by international organizations and ratification of traditions. Socio-economic changes include regularizing annual pensions and ensuring that the minimum wage does not fall below the poverty line. Before the amendment can take effect, it must first be approved in a national vote at a date yet to be determined. Polls show that public opinion on the changes is divided. As the economy worsens due to the corona virus crisis, the number of people with is growing. This will be an unexpected position for President Putin.

The main points of Article 7:

This section includes a detailed analysis of the four main principles described in Article 7 (democracy, democracy, rule of law, and socialism). Each principle is analyzed to show its meaning, legal interpretation and practical application in the Russian political system. **Democratic Foundation:**

By examining democratic principles, this section assesses the nature of section 7 which lays the foundations for democratic government in Russia. This paper examines electoral systems, political participation and the protection of human rights as important components of the democratic framework described in the text.

Federalism and Regional Autonomy: Article 7 and its emphasis on the role of the state will be closely examined to analyze its impact on the distribution of power between state and local agencies. The complexities of local autonomy and the challenges of maintaining a balanced governance structure are discussed.

Rule of law and independence:

This section examines the legal implications of Article 7, focusing on the rule of law and the independence of the judiciary. This paper examines how the legal system contributes to the legal framework that guarantees justice, equity and the protection of citizens. True Socially related countries: Analyzing the principles of social justice, this paper examines how Article 7 addresses social justice, welfare, and accountability for government and citizens. Explore the social policy implications and balancing work between economic development and social welfare.

Procedure for approval of amendments to the Constitution

The current constitution of Russia dates back to 1993, when it was approved by referendum. Apart from some minor changes in the names and number of regions of Russia, the only major change so far occurred in 2008, when the terms of office of members of the State Duma (the lower house of parliament) and the president were extended by four. To five years six years respectively. On January 15, 2020, Putin announced his plan to reform the constitution in his annual State of the Nation Address. After three mandatory readings in the Duma, the corresponding draft law was adopted on March 11 by almost unanimous votes in both chambers. In accordance with the constitution, the project was also presented to the Russian and 85 regional parliaments, which also unanimously approved it. Although not required by the constitution, the changes will be voted on nationwide (rather than in a referendum, which according to Russian law would require at least 50 percent participation for a valid result). Citizens can only vote on the whole package of changes, not on individual proposals. The vote was originally scheduled for 22 April 2020, but was postponed due to the corona virus pandemic; According to Kommersant newspaper sources, possible voting dates are June 24 and July 8. For constitutional amendments to enter into force, they must be approved by more than half of those who participated in the nationwide vote.

The constitutional foundations of the welfare state in relation to the constitutional reform of 2020

The declaration of Russia as a welfare state in Article 7 of the Constitution before the constitutional reform of 2020 was not full of real legal content. From this, scientific ideas were born to dismantle the concept of the welfare state and thus change the interaction between the state and society as a social demand. It is not possible to achieve the goals of economic development, which are important for today and for Russia, without changing the constitutional order of government activity at all levels. At the same time, their implementation is impossible without public support. In the course of the reform, several new legal guarantees were created, the duties of the state in improving the well-being of the population were strengthened, and the responsible attitude of the authorities in their implementation was ensured. It ensured constitutional initiatives with voter support, and the entire Russian electoral process left the impression of the will of the people as a final decision accepted by society as a whole. The purpose of the study is to provide a legal assessment in the context of constitutional development in connection with the preparation of a list of social guarantees required by Russian citizens. The work analyzes important social initiatives and regulations that improve the standard of living that appeared during the constitutional reform based on generally accepted scientific

methods. Special attention is given to evaluating the effectiveness of political and legal decisions in relation to combating the negative effects of the COVID-19 pandemic on the economic development of the country. The presentation explains the role of the head of state as a generator of constitutional and legal ideas, which ensured the change of relations within the framework of the constitutional power-sharing mechanism and laid the foundation for a new socio-economic strategy for the development of the country states Russia. The most important change was added by a surprise last-minute amendment by United Russia MP Valentina Tereshkova - the first woman to go into space - in the third and final reading. He alluded to the need for stability and suggested that the two-term limit of Putin and previous presidents should not count, opening the possibility for him to remain in power for another 12 years after his fourth term expires in 2024 (some Russian critics have charged that As Tereshkova is a voluntary pawn of the Kremlin-organized movement, it was suggested that she remove the name from local streets). In addition, the amendments amending 42 constitutions and 137 articles are divided into four main groups, which concern

- 1) The role of Russia and political institutions,
- 2) The sovereignty of Russia,
- 3) Socio-economic benefit and
- 4) Values.

In January 2020 speech Putin already contained the main features of the main proposals of the first three groups, but all value changes were added later by the State Duma. Institutional changes to improve the balance of power; In a January 2020 speech, Putin claimed that a better balance between the branches of power was needed; Despite the new powers of the parliament, the general tendency of the changes is to make the president even more powerful than he is now. The lifetime of the president is a maximum of two mandates (currently a maximum of two consecutive mandates). Presidential expressions held on or before the effective date of this amendment will not count toward the total. The president has additional powers over the government; he is responsible for managing this work and has the power to dismiss (currently only appoint) the prime minister. The president can also dismiss judges of the Constitutional Court and other senior judges for misconduct. Last but not least, the president has lifetime immunity and former presidents become lifetime members of the Federal Council.

Parliament: The Federal Council (which currently has 170 members, one from Russia and 85 from regional governments and parliaments) is joined by two new classes of senators: former presidents and up to 30 senators

appointed by the president for outstanding services to the country or society of which up to seven can be senators for life. The President consults with the Federal Council on ministerial and other important appointments such as defence, security and internal and external affairs. The State Duma approves (currently: approves) the ministers appointed by the Prime Minister and the President (except those who were consulted by the Federal Council). Parliament has the right to question the work of the government. The State Council (currently an advisory body to the president, which includes regional governors and other important persons not named in the constitution) will be responsible for coordinating state bodies and defining the main directions of internal and external policy.

Protecting sovereignty against foreign influences: The purpose of several changes is to protect Russia from outside influences. New presidents must live in Russia for at least 25 years (currently 10 years), without ever being citizens or permanent residents of another country. Ministers, members of parliament, regional leaders, judges and other important officials may not be citizens or residents of other countries or hold foreign bank accounts (currently: not limited). Whether the Constitutional Court decides it or not Unconstitutional decisions made by international bodies to which Russia is a party can be applied (for example, the European Court of Human Rights). Socio-economic regulations to receive state support the minimum wage must not be less than the poverty line. Pensions and other allowances must be indexed (in the case of pensions, at least once a year). According to some observers, these proposals (supported by more than 80% of respondents to a January 2020 poll) were included to ensure a positive result in the national vote. The strengthening of patriotic and conservative values, as well as the sustainability of Russia and the constitution of 1993 with its universal declarations of human rights, is very similar to that of some other European countries. On the contrary, the changes reflect growing nationalism and the rejection of Western liberal values. They emphasize, among other things, the thousand-year history of Russia and traditional ideals and beliefs. Russia is a country-shaped nation and; (although other ethnic groups have the same rights due to the state and multicultural identity). Russia protects the rights and interests of ethnic Russians living in other countries. Traditional family values, children and marriage are strongly emphasized and defined as only between a man and a woman. Separatist activities and speeches are prohibited; nor the nation and its achievements in the defence of the homeland and; become questionable. However, some of the changes reflect a forward-looking approach: the government's new priorities include disability rights, environmental protection, biodiversity, civil society,

volunteering and business (but not climate change) - all topics that have received little, if any, mention. . . , in the current constitution. Changes related to Russia When the changes were first announced in January, they were seen as paving the way for a post-Putin term a fourth at the time, what appeared to be his final - presidential term in 2024. Putin has repeatedly denied he wants to change the presidency. constitution to apply for an additional term; Speculation has therefore focused on his possibilities of continuing to lead the country from behind the scenes, perhaps as president of the Council of State, a previously obscure body intended to acquire broad but vaguely defined powers to define the country and its political direction. Valentina Tereshkova and the last-minute change mean the door is still open for Putin to remain president. However, it is not yet clear whether he will take advantage of this opportunity. The new provisions, which give him immunity for life and a seat in the Bundesrat, provide a convenient way out if he decides to retire (he will be 71 when the current president's term ends). Other proposed institutional changes do not seem to change much. Putin initially proposed to strengthen the Duma by allowing it to appoint a prime minister; however, it is unclear how the State Duma; the president and the candidate differ in both giving consent. In any case, such adjustments are pointless, as long as the parliament and other institutions are controlled by Putin loyalists. The provision, which gives Russia and the Constitutional Court the final say on international decisions, only reinforces an earlier law passed in 2015; since then, the court has overturned several decisions of the European Court of Human Rights. The president's power to remove federal judges is a blow to the independence of the judiciary, but in practice it is already seriously threatened. Then again, Russians already have a minimum wage above the poverty line and indexed pensions – although pensioners can at least take solace in the fact that the government no longer has the power to refuse indexation during an economic crisis, as it did in 2016. In 2014, the Russian Criminal Code prohibits publicly claiming to violate the territorial integrity of Russia or lying about the history of the Second World War of the Soviet Union, so the relevant provisions of the Constitution do not bring anything new. References to God and; those who make up the country and; Russian-heterosexual marriages have no direct legal effect, but they have upset non-Russian minorities and may further stigmatize the country and its troubled LGBT community. On the other hand, there are positive references to traditionally neglected areas such as environmental protection (the most supported amendment according to one poll) and disability rights, perhaps reflecting a change in mindset.

All these comments had no legal consequences. However, things changed on January 15, 2020. In the annual Presidential Message to the Federal Parliament, the President announced the need to amend the Constitution in the following 7 paragraphs.

First, international law and decisions of international organizations must not have priority over the Russian Constitution and can be enforced in Russia if they do not conflict with the Russian Constitution. This means that the Russian authorities (i.e. the Constitutional Court) must decide whether Russia will implement the decisions of international courts or refuse to do so.

Second, civil servants must meet a number of requirements and restrictions, namely they do not have a foreign residence permit or citizenship. At this point, Vladimir Putin uttered a rather ambiguous and enigmatic sentence: "I know that people are discussing the provision of the Constitution, according to which one person cannot hold the office of President of the Russian Federation for two terms in a row." I do not consider this a fundamental issue, but I still support and share this point of view. Later, this point became the most discussed topic.

Thirdly - a new principle of unity of public administration should appear in the constitution, which unites the autonomy of the municipality and the state instead of their two divisions. In the same passage, Putin proposed that the constitution should ensure at least a bare subsistence as a social security measure.

Fourth - referring to the need to strengthen the role of regional governors, the president proposed to include the Council of State (a negotiating body consisting mostly of regional governors) in the text of the constitution.

Fifth - the State Duma should not have the power to confirm, but to appoint the prime minister and all cabinet members, although "Russia must maintain the status of a presidential republic", the president should also retain the power to set goals. Board policy and release all board members.

Sixth, the President shall appoint the heads of the security agencies after consulting the Upper House (Federal Council).

Seventh - The federal parliament should have the power to impeach the president, the constitution and, on the proposal of a judge of the Supreme Court, a judge for misconduct that offends honour and dignity. The Constitutional Court, which only had the right to carry out successive constitutional supervision, must be authorized to verify (at the request of the President) the constitutionality of laws passed by the Federal Assembly before the Head of State signs them. Russian public opinion on the changes is

divided. Putin and his approval ratings have declined significantly since 2018. According to the Levada Center, an independent pollster, in February 2020, 46% thought he should step down in 2024, while 45% wanted him to stay. More and more Russians believe that the purpose of the changes is to keep Putin in power (47% of respondents) rather than to improve the constitution (44%). However, opinion polls also show that the majority do not see him as a reliable alternative, and three quarters agree with Putin that the country needs a strong hand. According to recent surveys by various sources, including Levada, more than half of Russians plan to participate in the national vote. There are more supporters of the changes than opponents, but if about a quarter of the respondents are undecided, the result is not predictable (if the vote goes well enough, which is not a given in Russia). The expected dramatic drop in living standards and higher unemployment from the corona virus crisis could trigger a protest vote that would be an unprecedented setback for Putin. In March, a petition signed by more than 18,000 journalists, researchers and writers condemned the reform as an illegal confiscation against the constitution. However, the demonstrations were suppressed even before the corona virus crisis made public gatherings illegal; an online protest on April 28 generated little interest (only 50,000 views). With almost half (45%) feeling that the constitution is either pointless or just a tool for Putin to control parliament, many seem to agree with opposition activist.

CONCLUSION

In conclusion, this study provides a comprehensive understanding of Article 7 of the Russian Constitution. By explaining its historical context and dissecting its central principles. This article contributes to a nuanced understanding of the constitutional foundations forming the Russian state by explaining its historical background and analyzing its central principles. The effect of Article 7 goes beyond legal texts and affects the socio-political structure and democratic aspirations of the country. Russian public opinion on change is divided. A growing number of Russians believe that the purpose of the amendments is to keep President Putin in power (47% of respondents) rather than to improve the constitution (45%). But polls also show that a majority do not see Mr Putin as a credible alternative, with three-quarters agreeing that the country needs strong support has been done.

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The Price Paid by Women: Gendered Violence and Subaltern Women depicted in *The Other side of Silence* by Urvashi Butalia

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Abstract— *The Indian-Pakistan partition in 1947 witnessed the vulnerability of the women as they were prey to the men's harassment and abuse. Women experienced brutal violence and suffered physically, mentally and emotionally during the traumatic communal riots. Thousands of women were repeatedly abducted, raped, mutilated and publicly humiliated by their male counterparts. Women were forced to commit suicide to protect their families' honour and chastity. The partition was a traumatic and heart-wrenching episode for the women as exploitation, subjugation, and gender inequality was mercilessly inflicted upon them by the males of their families and religious communities. Women's dignity and identity were invisible to the eyes of the males whose bodies they mutilated, violated, impregnated, and tattooed with religious slogans. Women were married to their abductors by male members of their families. As a result, women lived as domestic servants or sex workers. Moreover, women willing to reunite with their families after recovery and enduring psychological trauma were turned down and labelled as contaminated. Eventually, they were outcasted and compelled to stay with their abductors to protect their family's honour. The partition divided India and Pakistan with enmity, bloodshed and destruction. During the separation, women were categorised as 'the other' whose purpose was to endure the sufferings and brutality of masculine politics and perform traditional roles. In religious texts and sermons, women are worshipped as goddesses; on the contrary, they are subjugated and oppressed in a male-dominated society. Urvashi mentioned, 'Men almost instigate violence, but women feel its greatest impact'. Bahri stated that the violence against women during partition was against their individuality, community, family, and nation. Division in 1947 was considered the Indian holocaust, where thousands of women were raped and abducted. This paper discusses the patriarchal nature of society and the traumatic violence experienced by women during the partition. It highlights the inhumane and brutal acts of the men, including the officers who oppressed and objectified women after their 'recovery'. And dwells on projecting the hardships, struggles, plights and resilience of the victimised women who experienced torture and betrayal by their male counterparts. This paper discusses the traumatic events experienced by the subaltern women who failed to raise their voices against the injustices and brutality because they were ashamed and vulnerable. The subaltern women accepted to sacrifice their lives for the community and religion to become martyrs. Gender politics and toxic masculinity led to mayhem, inequality, destruction and inflicted pain and suffering on the women through rape, abduction, and self-immolation, forced marriages in a discriminatory and horrendous way in the patriarchal society during the partition negotiations.*



Keywords— Partition, Female Subaltern, Violence, Victimhood, Patriarchy, Objectification, Rape, Suicide

The India-Pakistan Partition created anarchy, violence and pain in different religious communities. During the Partition, women experienced brutal violence as ferocious mobs attacked them. Gender violence was a typical form of violence in a male-dominated society. Women were raped, mutilated, forcibly married and abducted in the wake of unprecedented violence. Undoubtedly, women suffered violence as their bodies were the domain of control and rule in the patriarchal constructed society. Millet said, 'males and females are two cultures, and their life experiences are utterly different'. (2) Women are docile and incapi

Butalia stated that Kamlaben rescued several abducted women and narrated the horrific circumstances of the women when she was interviewed. Kamlaben could not speak about the victimised women earlier as she was baffled for decades to process the barbaric or inhumane acts of the men against the women. Most of the rescued women were the 'subalterns', and they failed to assimilate the gender politics during the Partition. The Partition generated communal animosity, and women suffered excruciating violence by families, communities and the State. The barbaric tragedy questioned the morality and humanity of the male counterparts who inflicted trauma and suppression on women during the partition negotiation.

Urvashi Butalia portrays the horrendous gendered violence in the *Other Side of Silence*: "Nearly 75000 women had been raped and abducted on both sides of the border at Partition...Apart from rapes, other specific kinds of violence had been visited on women. Many were paraded naked in the streets, and several had their breasts cut off, their bodies tattooed with marks of the 'other' religion; in a bid to defile the so-called 'purity' of the race, women were forced to have sex with men of the other religion, many were impregnated. Sometimes families traded in their women in exchange for freedom; at other times the women hundreds, indeed thousands, of women had been subjected to rape and abduction" (132)

Kamlaben asserted that during the Partition, the mob appeared like demons and caused destruction, death, violence, displacement and dispossession on a large scale, "it was when the demon gets into Shivji that he dances the tandav nritya, the dance of death and destruction" (133). Kamlaben mentioned that the plight of the women who returned to their families was stigmatised, and the recovered women were forced to relocate with their abductors or rapists and accept a new life as they were 'polluted'. When the men of the families were asked about the 'disappearance' of their sisters or wives, there would be an awkward silence where they would not engage in conversations because they were ashamed to talk about them.

Honour killing and rape were among the most common forms of violence inflicted upon women. Women were compelled to jump into wells and drown to death to protect their chastity. According to the male counterparts, if the attackers had tarnished a woman's reputation, she should have been killed in the patriarchal hegemony. Mangal Singh confessed in the interview that he 'killed' several women and children because he feared rape and abduction while protecting themselves from the Muslim attackers. Mangal refused to use the word 'killed' in his narration because the appropriate word was 'martyred' according to his patriarchal ideologies. He admitted that the women were willing to sacrifice their lives and permitted him to make them 'martyrs'. Singh said, "the real fear was one of dishonour. If the Muslims had caught them, our honour, their honour would have been lost, sacrificed. If you have pride, you do not fear" (195).

Kidwai came across several cases of abducted Muslim women exploited and manipulated by police and army officers. In *Azadi ki Chaon Mein*, she writes about the hypocrisy and duality of the State, which used its power to politicise gender. Men were inadequate in protecting women's honour despite being masculine. Kidwai's narration demonstrates the objectification and commodification of a woman in a dehumanised manner: "In all of this, sometimes a girl would be killed, or she would be wounded. The 'good stuff' would be shared among the police and army, and the 'second-rate stuff' would go to everyone else. And then these girls would go from one hand to another and then another and after several would turn up in hotels to grace their décor, or they would be handed over to police officers, in some places to please them". (142)

Women were the most vulnerable targets and endured suppression, discrimination, sexual violence and mental trauma. Women witnessed the deaths of their children and husbands, which was next to death experience for them as wives and mothers. The violence against women projected the patriarchal notion of the purity and honour of a woman. If a woman was tainted by the attacker or was sexually abused, she no longer is acceptable in society as she could not find a reputable man for marriage. A woman's identity depended on her chastity and reputation. Once it was destroyed, a woman should either die or live as an outcast as she was worthless or insignificant to others. Many Sikh women were willing to "jump into wells" proudly and determinedly as it would be more honourable instead to "fall into the hands of Muslims" (128). In a patriarchal society, men are accountable for the safety and security of women, but ironically men failed to protect their wives or sisters from rape and abduction. Women sacrificed their lives to defend their honour and dignity by committing suicide as they were taught by young age by the patriarchal society

that "women's honour is her strength and clothes" (23). Women during the Partition submitted themselves to patriarchal culture and implemented the ideology of self-immolation to protect the prestige and reputation of their families and communities.

On the contrary, Butalia mentioned that a few women displayed their unwillingness to commit suicide and were determined to fight for themselves. One of the women, Basant Kaur, reluctantly jumped into the well as the male family members coerced her to die in the name of honour to protect their reputation in society. Basant knew the accusations and judgements would not allow her to live even if she escaped her death. These women, willing or unwilling, were all the victims of "patriarchal consensus" (212). Moreover, the situation was miserable for women because "those who did not commit suicide were raped in public and then murdered" (128).

Forced marriages and religious conversions were gruesome acts attempted by men from other religious communities to display power and control over women. Women with infants were determined to live in solitude as they knew that they would be humiliated and degraded by their relations and would give constant reminders of their violation. Women went to places like brothels, temples, or ashrams for comfort and safety but experienced distress and anguish. The families refused to accept them if they had children or were impregnated by men of other religions. Therefore, women "had suffered a double dislocation due to the partition" (16) because they endured physical, mental, social and psychological pain and suppression, discrimination and disapproval from the community. The government treated them miserably, was negligent about their sacrifices and hardships, and failed to provide protection and assistance. Male counterparts were mere spectators and validated the deaths or repudiation of the women preferable to "falling into the enemy's custody". (129)

Women feared rejection, judgement and degradation from their relatives and society and decided to live in solitude without disclosing their identity to others. Consequently, women failed to raise their voices against oppression and injustices launched at them during the Partition and endured the agonies with resilience. Women were perceived as the "secondary sex" and displayed pride and toxic masculinity after sexually assaulting the rival women. Urvashi Butalia brings out women's plight and agonies in her book *The Other Side of Silence* and shares the story of Damyanti Sahgal because Damyanti became the voice of the voiceless. Damyanti "recovered the voices of women who experienced such violence" (114) during the Partition. Damyanti narrated her vulnerability when she was without

financial and emotional support and pleaded with people to accompany her to reunite with her family. However, they refused as it was dangerous for her to travel with them. However, she followed them with her "feet getting scratched, bruised, no warm clothes, dying of cold" (122) without their willingness. The men did not want to be associated with her and said, "we'll fetch you some water or something, and they slipped away. They had to get rid of me somehow". (122)

Damyanti requested the policeman to connect her with Deputy Commissioner at Dharamshala. The policeman sympathetically stopped a bus for her. The driver denied accommodating Damyanti. When the policeman mentioned that "this poor unfortunate woman is a victim of circumstance, you have to take her" (122). The conductor opened the back door as there was no room in the bus, and Damyanti adjusted herself in the tiny space though her body was stiff and her legs were swollen. Damyanti narrated, "I began to throw up, I was half fainting... I did not know what to do. I kept vomiting into my kurta, my kurta and dhoti, I kept filling my vomit into my clothes, and I kept on being sick" (123). Damyanti was in such a miserable condition, demonstrating her mental, physical and emotional suffering in the narration.

Butalia shared the story of Zainab, a young Muslim girl who had been abducted and sexually assaulted by several anonymous men and had sold to Buta Singh in Amritsar. Buta Singh married her, and both fell in love with each other. Buta and Zainab had a family and were living a harmonious life. 'It was suspected that Buta Singh's brother had informed the search party of Zainab's whereabouts' (127) when the search party was on a mission to look out for abducted women. Unfortunately, Zainab was traced and was 'rescued' (127) but could not express her desire to stay with her husband and children as she could not make decisions for her life. She was humiliated and compelled to abandon Buta Singh and her elder daughter. The newspaper described the scene as poignant: "she came slowly out of her house, carrying her child, and clutching a small bundle of clothes. Her belongings were stowed in the jeep, and as Zainab boarded it, she turned to Buta Singh and said: take care of this girl and do not worry. I will be back soon." (128)

Zainab was rescued because her uncle wanted Zainab's property that she had received from her deceased father. "He was keen the land remains in his family, and he wanted that Zainab when found, should marry his son" (128). Zainab experienced excruciating pain when she was forcibly married to her cousin. Buta was heartbroken and sorrowful when Zainab rejected his offer to return to India. Zainab said, "I am a married woman. Now I have nothing to do with this man. He can take his second child" (130).

Zainab failed to fight for her choices and continued to 'live' in silence. She could not mourn for Buta openly as she was a victim who had no choice but to change her fate except to suffer at the hands of her relatives and society. Butalia mentioned that Zainab was 'one among thousands of such women' who suffered oppression and gender discrimination in silence like a subaltern, and their voices were hardly heard.

The states could not protect their citizens, particularly women and failed to compensate those women who were killed, abducted and raped. The patriarchal ideologies were imposed on women because they were rescued from their abductors and had no choice but to make decisions for themselves, even if they desired to live with them. If a rescued woman revealed her pregnancy, she would be coerced to abort 'the seed of another religion', and a woman with an 'impure' womb could pollute the entire community. Therefore, "women had to be removed from those 'other' non-acceptable families and relocated into the 'real' ones. This, for the State, was the honourable thing to do" (192). Women in the patriarchal society were considered passive, docile, pure and obedient to men as they were considered aggressive and potent and could display their masculinity or power on women's individuality. "The assumption was that even if asked for their opinion, women would not be able to voice an independent one because they were in situations of oppression" (192). Women became the victims of the India-Pakistan Partition irrespective of caste, religion and creed and were stigmatised in the patriarchal terms of honour and dignity and were subjected to male atrocities and enmity.

Menon and Bhasin stated that "the unprecedented barbarity on women's bodies as preferred sites becomes the most predictable form of violence on women, as the men of one community sexually assaulted the women of other communities, to simultaneously humiliate the 'other' openly 'dishonouring' their women" (41). The sacrifice of the women who died during the Partition to protect their honour were compared to Rajput women who proudly "undertook mass immolation when they lost their husbands in the war" (209). Ironically, the rescued or saved women were compared to the 'martyrs' who were perceived as inferior because they were 'contaminated' by their male counterparts and failed to preserve the honour of the community and religion. Urvashi mentioned that "many pamphlets were published which used the story of Sita's abduction by Ravana, showing how she remained pure despite her time away from her husband. The purity of the woman was of much more importance within India." (161)

Khushwant Singh in *Train to Pakistan* depicts the horrendous and barbaric scenario of communal riots between Hindus, Muslims and Sikhs during the Partition.

Sikh mobs assaulted Muslim women as they became the soft target of being avenged by the enemies of the other border. Women from affluent families were not exempted from experiencing or witnessing the men's brutality. "They (Muslims) had heard of gentlewomen having their veils taken off, being stripped and marched down crowded streets to be raped in the marketplace" (127). Singh demonstrated that communal hatred was mutual, and like Hindu and Sikh counterparts, they were equally engaged in inhumane activities to inflict pain and suffering on women. Muslim women committed suicide to sacrifice their lives for religion and honour like scapegoats.

During the Partition, men were not ashamed or hesitant to treat women as objects of submission, domination, or possessions to be conquered. Men were insensitive and indifferent towards women's plight. They mocked women who were abducted and sexually assaulted because, in society, women are subordinate to men and are the secondary sex of the community who is insignificant to serve in patriarchal hegemony if she is "impure". The dialogue between Jugga and Bhola depicts "hegemonic masculinity" and perceives women as sexual objects that men can control and dominate. "Bholeya, I hear many women are being abducted and sold cheap. You could find a wife for yourself. Why, Sardara, if you can find a Mussulmanni without paying for her, am I impotent that I should have to buy an abducted woman? Replied Bhola" (73).

Nahal in *Azaadi* vividly describes women's miserable condition and the male exploitation of female sexuality through abduction and rape: "Many kidnapped women disappeared into private homes. The rest were subjected to mass rape, at times in public places. Many of the pregnant women had their wombs torn open. The rape was followed by other atrocities, the chopping of their breasts and even death. Many of the pregnant women had their wombs torn open. The survivors were retained for repeated rapes and humiliations" (258). Women's bodies belonged to men to quench their lust discarding the 'moral obligation' because women are accountable for safeguarding their honour and dignity irrespective of community, religion and nation.

The rescued, 'abducted' women had endured accusations and embarrassment from their families and communities because they were 'used' and brought disgrace to the family: "the women that were discovered were led away silently by their families". The family members were humiliated to accept them and showed no empathy and joy towards them: "there was no joy at the reunion; some seemed sorry for the girls had come back at all, spoiled and dishonoured" (282). The duality of the men during the Partition is evident as they labelled the recovered women with derogatory terms like

'spoiled', 'fallen' and 'impure'. Butalia has questioned women's subaltern condition in the patriarchal society where men failed to raise their voices against injustices towards the destitute and victimised women because they were ashamed to describe the audacious sexual violence inflicted upon them during the riots. Butalia said, "Bir Bahadur had not mentioned that she was his mother because in having escaped death, she could not be classed with the women who had died. Much easier, then, to speak of the sister who died as an 'honourable' death, than the mother who survived" (213).

CONCLUSION

Urvashi displays the plight of the marginalised and the subaltern position of women during the Partition. Women experienced victimhood and trauma in the patriarchal hegemonic society where women were subordinate to men. Women were silenced because the horrific memories of rape and abduction were vivid. Therefore, women could not raise their voices against the patriarchal discourse where the community and family members questioned their reputation and dignity. Women were afraid to share their stories as they believed that they could be brought shame and disgrace to their families. Ironically, women's status in society has been conditioned by the so-called culture and religion where a woman's role is confined to the house's walls. Women during the Partition displayed courage and strength to fight the abductors by providing domestic weapons like kitchen knives. On the contrary, men failed to protect their women's honour during the partition violence. Singh, Kidwai and Nahal highlighted the dehumanised and indescribable sufferings of women who belonged to different religions or communities as they suffered equally, experienced identity crises, and were objectified and sexualised in the male-dominated society.

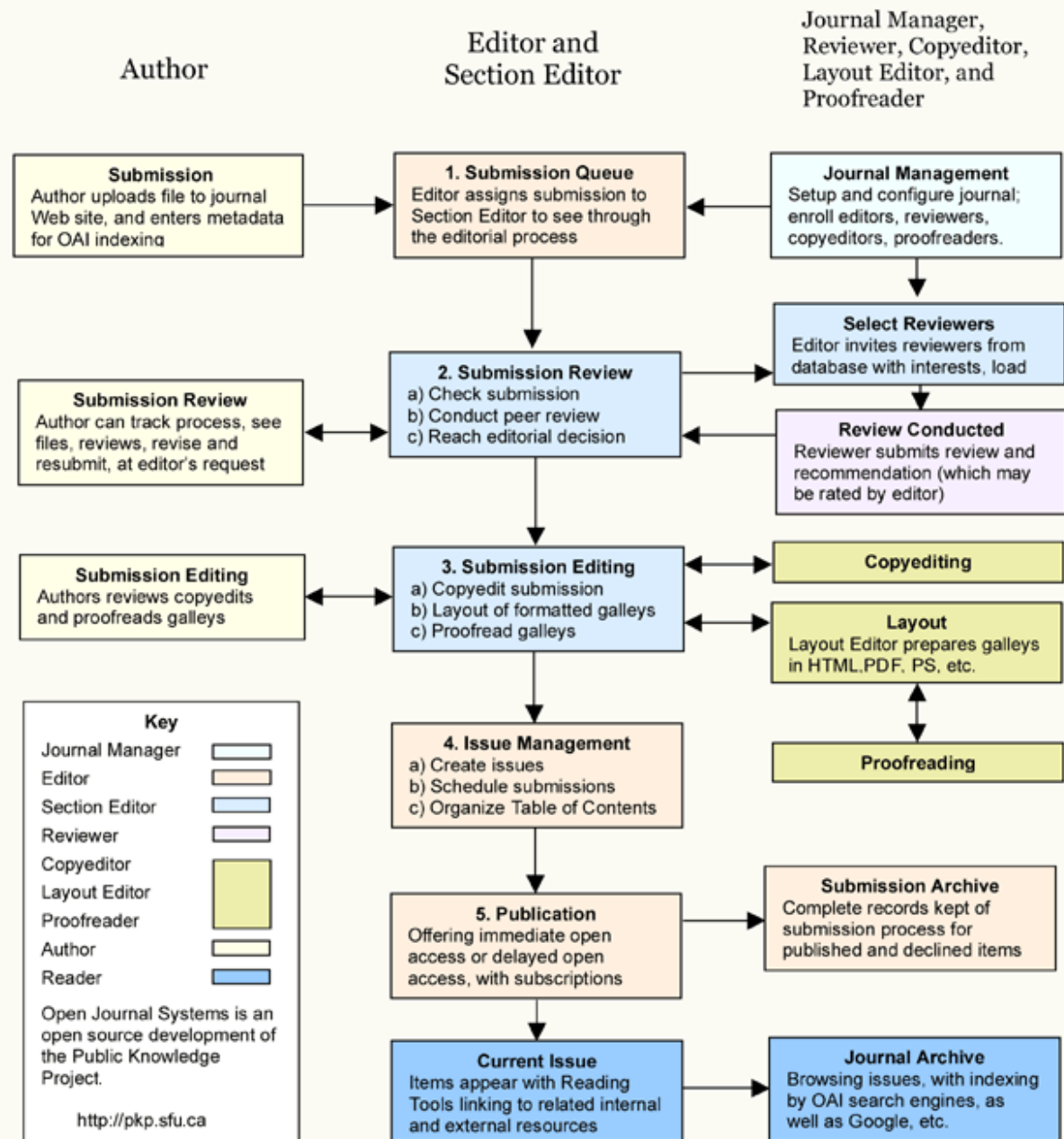
Women, particularly Dalits and Muslims, were subjected to discrimination by the Sikhs and Hindus as they did not offer protection to such vulnerable women who were ostracised by the violence. People of the states displayed inhumanity and immorality to others and killed each other in the name of honour and religion. Moreover, women and girls who belonged to higher castes in the village were coerced to die and become martyrs to protect their 'virginity' and 'honour'; otherwise, they would become 'contaminated' or 'polluted', and the rescued women who struggled to reunite with their families were denied access to live with them because they were 'impure'. Women experienced gendered violence from the family, community and the State, which failed to ensure the women's safety as they became the target of violence and torture as secondary sex in patriarchal societies. Gender politics created a partition holocaust for the women who

were the 'primary' victims of the partition violence. Consequently, women suffered more than men and experienced intense brutality and trauma without any fault of their except one that they were born as 'other' in the patriarchal society where they are the pawns for men's moral and societal obligations.

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