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Literature and Social Sciences: An Analytical Study



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**Literature and Social Sciences:
An Analytical Study**

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Edited by

Dr. Sarala, Dr. K. N. Uma Devi, Dr. R. Jeyanthi,
Dr. Frederick Ruby Helen

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IMPACT OF GREEN HIRING AND LEARNING ON ORGANIZATIONAL SUSTAINABILITY

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Abstract

Learning, training, and development have a positive effect on a company's success, according to the body of research in the field. As the global focus on environmental sustainability intensifies, organizations are increasingly recognizing the imperative to integrate eco-friendly practices not only into their operations but also within their human resource strategies. This study investigates the synergistic impact of two pivotal initiatives – Green Hiring and Green Learning – on the overall sustainability of organizations. Green Hiring refers to the process of recruiting individuals with a strong environmental ethic, while Green Learning involves fostering a culture of continuous environmental education and awareness within the workforce.

The research employs a mixed-methods approach, combining quantitative analysis of organizational performance metrics with qualitative assessments of employee attitudes and behaviors. The study aims to assess the effectiveness of Green Hiring and Learning in reducing an organization's environmental footprint, enhancing corporate social responsibility, and fostering a culture of sustainability. The research also explores potential challenges and barriers faced by organizations in implementing these initiatives and proposes strategies to overcome them.

The implications of this study extend beyond individual organizations, contributing valuable insights to the broader discourse on the intersection of human resource management and environmental sustainability. As businesses strive to navigate the complexities of a rapidly changing world, understanding and harnessing the combined influence of Green Hiring and Learning emerges as a strategic imperative for organizations committed to long-term ecological responsibility and resilience.

Keywords: Green hiring, Green learning, Green Human Resource Management

Introduction

Human resource management (HRM), a prominent management field, is concerned with the company's most valuable resource: its employees. Sustainability is the main topic of study in almost every field, and HRM is no different. Green human resource management is allegedly a key component of sustainability. "Green HRM" is a term used by Mampra (2013) to describe HRM practices and regulations that support businesses' use of sustainable resources and the raising of environmental consciousness. These procedures and guidelines are helpful for boosting employee happiness and morale within organizations. Green HRM refers to the application of HRM concepts and practices to promote the environmentally responsible use of company resources and reduce any unfavorable environmental effects related to business operations (Zoogah, 2011).

Following a brief overview of the literature on green human resource management, the conceptual framework of the three factors that influence how well a business performs—recruitment, training and development, and learning of human resources—is presented. Since this study has a conceptual focus, an examination of the organization's hiring, development, and learning of human resources is conducted.

In today's fast-paced and evolving business landscape, organizations are increasingly recognizing the importance of adopting sustainable and socially responsible practices. Sustainability is no longer an afterthought or a mere marketing strategy; it has become a central pillar of contemporary business operations. As part of this paradigm shift, the concept of green hiring and green learning has gained prominence. Green hiring involves recruiting individuals whose values, skills, and behaviors align with an organization's commitment to sustainability, while green learning refers to training and education aimed at fostering sustainability knowledge among employees. The pivotal question that arises is: How does the integration of green hiring and learning impact an organization's overall performance?

Green Human Resources Management

The recent proliferation of mobile technologies, including smart phones and tablet computers, has had a significant impact on people's daily lives. While the size of mobile devices continues to shrink, their computational power is increasing at previously unheard-of rates, giving consumers more on-the-go access, potent information processing capability, and social potential. The phrase "mobile learning" was coined to describe how the phenomenon of instant connectivity and mobility is changing not just how people interact and share information, but also how educational possibilities across disciplines and academic levels are presented.

Recent research has given a lot of attention to green HRM because of understanding and advances in the area of environment management. The development of green HRM covers not only an

understanding of environmental problems (such as waste reduction), but additionally the extent to which the social and economic well-being of people as well as companies is improved (via higher profitability and work-life balance, for example). In essence, the green HRM supports the paradigmatic understanding of the "triple-bottom-line" idea. To put it another way, "green HRM" refers to human resource management methods and policies that are in accordance with sustainability's economic, social, and environmental pillars (Muster & Schrader, 2011). According to Renwick et al. (2013), the field of green HRM research is still in its infancy. The literature in the area of green HRM is predominantly western-focused, which leaves a sizable gap in the quantity of knowledge considering the importance of economic growth in Asia. However, as seen by the mismatch in professional and academic publications, research in the subject of environmentally friendly human resource management is fundamentally lagging behind. The gap includes the study agenda, a process framework, the green extent, and coverage (Muster & Schrader, 2011).

Green Human Resource Management (GHRM) is a relatively new concept that has gained prominence in recent years as organizations around the world seek to address environmental and sustainability issues. GHRM is a strategic approach that integrates environmentally responsible practices into various HR functions to promote sustainability, reduce the organization's environmental footprint, and ensure a harmonious relationship between the workforce and the environment. This essay explores the principles and benefits of GHRM and its significance in the contemporary business landscape.

Principles of Green Human Resource Management

- 1. Environmental Sustainability Integration:** GHRM involves incorporating environmental sustainability into an organization's HR practices, policies, and strategies. This means considering the environmental impact of HR decisions, such as recruitment, training, compensation, and employee engagement. Organizations adopting GHRM aim to reduce their carbon footprint, conserve resources, and promote sustainable business operations.
- 2. Employee Engagement and Awareness:** GHRM encourages employee involvement in environmental initiatives. HR departments are tasked with educating and raising awareness among employees about sustainable practices. Employees are encouraged to participate in green initiatives, reducing waste, conserving energy, and practicing eco-friendly habits within and outside the workplace.
- 3. Recruitment and Talent Management:** GHRM incorporates environmental considerations into the recruitment process by seeking candidates with green values and sustainability expertise. Organizations look for individuals who align with their environmental goals, making sustainability a part of the company's culture. Talent management involves developing employees' skills related to sustainability and integrating green competencies into performance appraisals.

4. **Training and Development:** HR departments play a crucial role in providing training and development programs focused on environmental awareness and sustainability. These programs help employees understand the importance of sustainable practices and equip them with the knowledge and skills needed to contribute to the organization's green initiatives.

5. **Compensation and Incentives:** GHRM often includes incentives and rewards for employees who actively engage in environmental practices. These incentives can be in the form of financial bonuses, promotions, or recognition, encouraging employees to contribute to the organization's sustainability efforts.

Benefits of Green Human Resource Management

1. **Improved Environmental Performance:** GHRM helps organizations reduce their ecological footprint by promoting responsible environmental practices. This leads to reduced resource consumption, waste generation, and emissions, contributing to a healthier planet.

2. **Enhanced Employee Engagement and Retention:** Employees who feel that their organization is committed to sustainability are more engaged and satisfied. GHRM fosters a sense of purpose among employees, making them more likely to stay with the company, reducing turnover rates.

3. **Attraction of Like-Minded Talent:** GHRM helps attract individuals who share the organization's green values, creating a workforce committed to sustainability. This ensures a harmonious work environment and enhances the organization's image in the job market.

4. **Compliance with Regulations:** Adopting GHRM ensures organizations are in compliance with environmental regulations and reduces the risk of non-compliance, which can lead to legal issues and financial penalties.

5. **Cost Savings:** Implementing green HR practices can lead to cost savings by reducing energy consumption, waste disposal expenses, and resource usage. Sustainable practices often lead to improved efficiency and resource optimization.

In today's world, sustainability is no longer a choice but a necessity. GHRM is a critical approach for organizations to align with global environmental goals and address the growing concerns about climate change.

Green Hiring

The process of recruiting and selection is foremost in some crucial areas. It focuses on potential areas for improvement in the interaction between staff and management. Its significance is clear from the fact that whether or not a person is hired strengthens the entire field of personnel management. In situations where someone is being excluded from the organization, fairness, professionalism, and ethical

conduct are necessary. Therefore, the performance of the staff is crucial in this sense (Holtom et al., 2008). Finding high performers and their prospective areas of strength is the main objective.

Organizations are now recognizing that using green hiring methods to build a reputation as an employer is a successful strategy for luring top candidates (Phillips, 2007; Stringer, 2009). German companies like Siemens, Mannesmann, Bayer, and BASF are a few examples of those who use a green image and environmentally friendly activities to draw in highly skilled workers. The Rover Group, a manufacturer of automobiles, mandated environmental responsibility as a component of all jobs in Britain and incorporated it in job descriptions (Wehrmeyer, 1996). The practice of employing individuals who exhibit the attitudes, knowledge, and abilities necessary for the organization's environmental management systems is known as "green recruitment." Wehrmeyer (1996) claimed that by making sure newly hired employees are aware of the organization's environmental culture and that they can uphold its environmental values, the recruitment process can help businesses produce effective performance, including performance related to the environment.

Green hiring represents a strategic shift in the way organizations recruit and select talent. Beyond traditional qualifications and competencies, organizations now look for candidates who share their commitment to sustainability. The rationale behind green hiring is simple: individuals who align with an organization's values and environmental goals are more likely to contribute positively to those objectives. This alignment can lead to a host of benefits, including increased employee satisfaction and engagement.

One of the critical aspects of green hiring is the emphasis on values and behavior. Candidates are evaluated not only on their technical skills but also on their commitment to ethical and sustainable practices. This approach allows organizations to create a workforce that actively promotes sustainability within the organization and, by extension, in society at large.

Green hiring, also known as sustainable or eco-friendly hiring, refers to the practice of incorporating environmental and sustainability considerations into the recruitment and talent acquisition process. It involves seeking candidates who are not only qualified for the job but also aligned with an organization's environmental and social responsibility goals.

Some key aspects of Green Hiring

1. **Environmental Responsibility:** Green hiring focuses on selecting candidates who share the organization's commitment to environmental responsibility. This may include hiring individuals who have experience in sustainable practices, renewable energy, conservation, or green technologies.

2. **Sustainability Knowledge:** Employers may prioritize candidates who have a strong understanding of sustainability principles and are capable of implementing green practices in the workplace. This knowledge can be valuable in various roles, from management to operations and beyond.

3. **Corporate Culture Fit:** Green hiring also considers whether a candidate aligns with the organization's sustainability culture. It involves assessing a candidate's values, beliefs, and willingness to participate in eco-friendly initiatives.

4. **Skillset for Green Initiatives:** Companies may seek candidates with skills and experience related to sustainable projects, such as energy efficiency, waste reduction, renewable energy adoption, or sustainable supply chain management.

5. **Employee Education and Engagement:** Some organizations provide sustainability training and education to employees as part of their green hiring efforts, ensuring that all staff members are aware of and engaged in the company's sustainability goals.

6. **Metrics and Reporting:** Green hiring can also involve candidates who can help track and report on environmental metrics, helping the organization measure its progress in meeting sustainability objectives.

By integrating green hiring practices into their talent acquisition strategy, companies can reduce their environmental impact, enhance their brand image, and contribute to the broader goal of creating a more sustainable and responsible business environment.

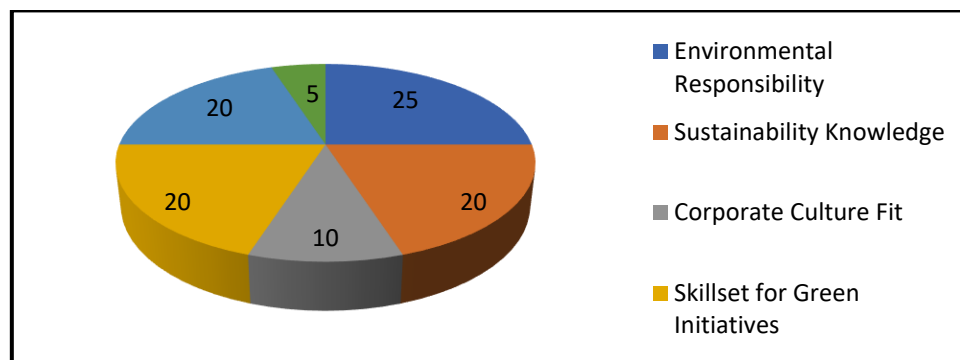


FIGURE 8.5: Key Aspects of Green Hiring

Green Training

Under the heading of training and development, employees' attitudes, behaviors, knowledge, and skills that prevent the deterioration of knowledge, skills, and abilities related to the environment are developed (Zoogah, 2011). The development of knowledge and skills necessary for creativity is a key component of training, which is thought of as the process of preparing multi-talented people

(Liebowitz, 2010). The development of employees' skills and knowledge is linked to the performance of the organization since training equips workers with the knowledge and abilities needed to meet the aims and objectives of the company.

To function efficiently in the workplace, personnel must be given the proper training. Employees can develop the capacity to learn new things through training, which can be applied to innovation, improved performance, and increased competitiveness of the firm as a whole. Exploratory learning is more frequently connected to businesses that offer training. Exploratory learning and skill development are two potential ways to promote creativity inside a company (Zakaria, 2012).

"Green training" typically refers to training programs, courses, or initiatives that focus on environmental sustainability, ecological conservation, and reducing the environmental impact of various activities. These training programs are designed to educate individuals, organizations, and communities on how to adopt more environmentally friendly practices and make sustainable choices.

Green training can cover a wide range of topics, including:

1. Environmental conservation: Training in this area may focus on preserving natural habitats, protecting endangered species, and promoting biodiversity.
2. Renewable energy: Green training programs often provide education on clean energy sources like solar, wind, and hydroelectric power.
3. Sustainable agriculture: Training may teach sustainable farming practices, including organic farming, crop rotation, and agroforestry.
4. Waste reduction and recycling: Green training can help individuals and businesses reduce waste and improve recycling efforts.
5. Energy efficiency: Learning how to reduce energy consumption, improve building insulation, and use energy-efficient appliances and lighting is a common part of green training.
6. Water conservation: Training may cover strategies for reducing water usage, such as low-flow fixtures, rainwater harvesting, and responsible landscaping.
7. Sustainable transportation: This involves education on using public transportation, carpooling, biking, and electric vehicles to reduce the carbon footprint associated with travel.
8. Climate change mitigation: Training programs may focus on understanding and combating climate change, including carbon emissions reduction and carbon offsetting strategies.

9. Eco-friendly product development: Green training can help businesses and individuals develop and market environmentally friendly products.

10. Environmental regulations and compliance: Training on laws and regulations related to environmental protection is essential for individuals and businesses to ensure compliance.

Green training is important for promoting sustainability, reducing the ecological impact of human activities, and contributing to a healthier planet. It is often offered by universities, colleges, non-profit organizations, and government agencies, and it can be tailored to various audiences, from school students to professionals in different industries.

Green Learning

Research that focuses on the constraints and challenges to efficient environmental training is desperately needed. Lack of commitment among leaders, top management, and employees, poor training for the job, inadequate trainee readiness, and other related issues are some of the factors that contribute to the need for the environmental training initiative (Wehrmeyer & Vickerstaff, 1996). For instance, research on training preparedness found that exposing employees to learning opportunities works best when they are highly motivated and psychologically open to teach (Goldstein & Ford, 2001). Therefore, if the assessment of environmental learning readiness is incorporated, the effectiveness of the environmental training program could be increased. Additionally, research is required to determine how to improve employees' learning readiness as well as how to measure each person's preparedness for environmental learning.

The implementation of green learning programs is another essential component of the sustainability strategy. These programs encompass a wide range of activities, from sustainability training and workshops to educational initiatives designed to equip employees with the knowledge and skills needed to implement sustainable practices. The underlying principle is to cultivate a workforce that understands the importance of sustainability and can integrate it into their roles effectively.

Green learning is not merely about acquiring theoretical knowledge; it's about fostering a sustainable mindset among employees. It aims to make sustainability an intrinsic part of an organization's culture. This can result in enhanced innovation, problem-solving, and the ability to adapt to changing environmental and social challenges.

In today's rapidly changing world, organizations must adapt to environmental challenges and embrace sustainability to ensure their long-term success. Green organizational learning, a concept that integrates environmental consciousness and sustainability into the learning process, is becoming increasingly vital. This essay explores the significance of green organizational learning, its key principles, benefits, and how it can contribute to a more sustainable future.

The Significance of Green Organizational Learning

Green organizational learning is the process by which organizations acquire, interpret, and apply knowledge to develop and implement sustainable practices. It emphasizes not only individual learning but also the collective learning of the organization as a whole. This approach is crucial because it acknowledges that environmental issues are not just external challenges but are deeply rooted within the organization itself. Here are a few reasons why green organizational learning is significant:

1. **Environmental Responsibility:** Organizations are responsible for their environmental impact. Embracing green organizational learning helps them reduce their carbon footprint, minimize waste, and promote responsible consumption.
2. **Adaptation to Change:** The business landscape is evolving rapidly, with environmental regulations becoming stricter and customer preferences shifting towards sustainable products and services. Organizations that fail to adapt may become obsolete.
3. **Competitive Advantage:** Green initiatives can set an organization apart from its competitors, attracting environmentally conscious customers and investors. It can also lead to cost savings and enhanced reputation.

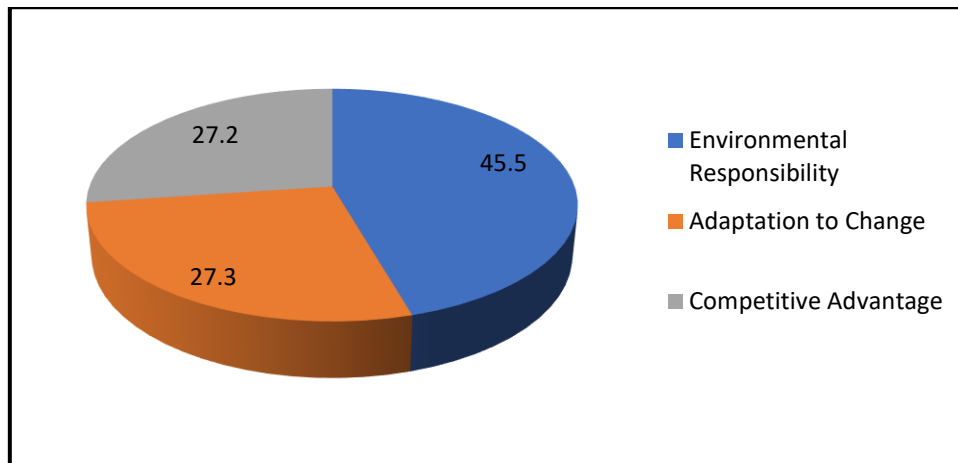


FIGURE 8.8: Significance of Green Learning

Key Principles of Green Organizational Learning

Awareness and Sensitivity: Green organizational learning begins with creating awareness about environmental issues and cultivating sensitivity toward them. Employees and leaders should understand the impact their actions have on the environment.

1. **Systems Thinking:** Organizations should adopt a systems thinking approach, recognizing that actions in one area can have ripple effects across the entire organization. This involves understanding the interconnectedness of various processes and functions.
2. **Shared Vision:** A shared vision of sustainability is essential. Leaders must communicate the organization's commitment to environmental responsibility, inspiring employees to align their efforts with this vision.
3. **Learning from Experience:** Learning is not confined to textbooks or training sessions. Green organizational learning encourages employees to learn from their experiences, successes, and failures in implementing sustainability initiatives.

Benefits of Green Organizational Learning

1. **Reduced Environmental Impact:** Green organizational learning leads to the development of sustainable practices, reducing an organization's environmental footprint in terms of energy use, waste generation, and resource consumption.
2. **Cost Savings:** Many environmentally responsible practices, such as energy efficiency, waste reduction, and resource conservation, can also result in significant cost savings over time.
3. **Enhanced Reputation:** Organizations that prioritize sustainability can build a positive reputation in the eyes of customers, investors, and partners, which can translate into increased market share and business opportunities.
4. **Regulatory Compliance:** Being proactive in adopting green practices can help organizations comply with environmental regulations and avoid fines or legal issues.

Contributing to a Sustainable Future

Green organizational learning is not just about the present but also about creating a sustainable future. By integrating environmental considerations into the core of their operations, organizations can contribute to a more sustainable world. This involves continuous improvement, adaptability, and innovation. Moreover, organizations should share their knowledge and experience with others, promoting the spread of sustainable practices across industries.

Firm's Performance

According to Gerhart et al. (2000) and Huselid and Becker (2000), HRM practices are the specific human resource processes, programs, and systems that are actually used in businesses or organizations. Similar to this, "green HRM practices" refers to specific "green HRM processes, programs, and systems" that have been put into place in businesses or organizations to lessen adverse environmental consequences and enhance positive environmental effects on the part of such businesses

or organizations. Enhancing the organization's sustainable environmental performance is the ultimate goal of green HRM practices.

When discussing the impact of green hiring and learning on organizational performance, it is crucial to understand that organizational performance is a multi-dimensional concept. Traditionally, performance has been equated with financial metrics like revenue and profitability. However, the contemporary view of performance extends beyond financial indicators.

In the modern business environment, organizations are expected to balance financial success with their environmental and social responsibilities. This means that performance evaluation should encompass not only financial metrics but also environmental and social dimensions. Environmental performance might include metrics related to reduced energy consumption, waste reduction, or carbon emissions. Social performance could involve indicators related to employee well-being, diversity, and community engagement.

In an era marked by growing environmental concerns and increased corporate social responsibility, green initiatives have become a crucial aspect of organizational operations. These initiatives, aimed at reducing environmental impacts and promoting sustainability, have a profound effect on an organization's performance. Companies that incorporate eco-friendly practices not only contribute to a healthier planet but also experience several benefits in terms of financial performance, employee morale, and reputation. This essay explores the relationship between green initiatives and organizational performance, highlighting the numerous advantages of adopting environmentally responsible practices.

I. Improved Operational Efficiency

Green initiatives often lead to improved operational efficiency within organizations. Sustainable practices, such as energy conservation, waste reduction, and resource optimization, not only reduce environmental impact but also cut operational costs. For example, implementing energy-efficient technologies can lower utility bills, while minimizing waste reduces disposal and procurement expenses. Companies that embrace these green practices experience cost savings, leading to enhanced financial performance.

II. Enhanced Competitive Advantage

In a world where environmental consciousness is on the rise, organizations that adopt green initiatives gain a competitive advantage. Customers increasingly favor companies that demonstrate a commitment to sustainability, making eco-friendly products and services more appealing. Additionally, some governments offer incentives and tax breaks to businesses that adopt green practices, further

contributing to a competitive edge. This advantage can result in increased market share, improved revenue, and long-term success.

III. Boosted Employee Morale

Green initiatives can have a positive impact on employee morale and satisfaction. Employees who work for environmentally responsible organizations often feel a sense of pride and purpose, knowing that their work contributes to a better future. Engaged and motivated employees are more productive and tend to stay with their employers for longer periods, reducing turnover and recruitment costs.

IV. Regulatory Compliance and Risk Mitigation

Green initiatives help organizations remain compliant with environmental regulations and mitigate potential risks. Stricter environmental laws are being enacted worldwide, and non-compliance can result in substantial fines and reputational damage. By proactively adopting eco-friendly practices, organizations can reduce the risk of legal and financial penalties while fostering a positive reputation.

V. Innovation and Brand Enhancement

Sustainability initiatives encourage innovation within organizations. Companies are pushed to develop new, eco-friendly products, processes, and technologies. These innovations not only reduce environmental impact but can also open up new markets and revenue streams. Furthermore, organizations that engage in green initiatives enhance their brand image, attracting environmentally conscious consumers and investors. A strong brand can lead to increased sales, higher market capitalization, and more stable financial performance.

VI. Long-term Viability

Green initiatives promote long-term organizational viability. Businesses that ignore environmental concerns may face increased scrutiny and backlash from stakeholders, leading to reputational damage and financial instability. On the other hand, organizations that embrace sustainability practices are better positioned for long-term success, as they align their interests with the growing demand for eco-conscious products and services.

The adoption of green initiatives is no longer just a choice for organizations; it has become an imperative for long-term success and sustainability. The positive impact on operational efficiency, competitive advantage, employee morale, regulatory compliance, innovation, and brand enhancement make the integration of eco-friendly practices a strategic necessity. Organizations that invest in green initiatives can enjoy financial success while contributing to a more sustainable and ecologically

responsible future. The synergistic relationship between green initiatives and organizational performance reflects a promising path toward a greener, more prosperous world.

The Interplay of Green Hiring and Learning with Organizational Performance

The integration of green hiring and learning practices has a profound impact on the various dimensions of organizational performance. Let's examine this interplay more closely:

1. **Financial Performance:** Some argue that sustainable practices can lead to cost savings and improved operational efficiency. For example, reducing energy consumption and waste not only benefits the environment but also results in lower operational costs. Moreover, companies with a strong commitment to sustainability may attract more environmentally conscious customers, leading to increased sales and market share.

2. **Environmental Performance:** Green hiring and learning can contribute to an organization's environmental performance by creating a workforce that actively seeks out and implements sustainable practices. Employees with sustainability knowledge can identify opportunities for reducing the organization's environmental footprint.

3. **Social Performance:** A commitment to green hiring can enhance social performance by fostering diversity and inclusion within the organization. Moreover, green learning initiatives can promote responsible business practices, ethical behavior, and community engagement, which are all central to social performance.

4. **Employee Engagement:** Green hiring and learning can significantly impact employee engagement and job satisfaction. Employees who are aligned with an organization's values and feel empowered to contribute to sustainability efforts are more likely to be engaged and motivated.

5. **Innovation and Adaptability:** Sustainability initiatives often require organizations to innovate and adapt to changing circumstances. Green hiring and learning can cultivate a culture of innovation and flexibility, as employees are more likely to develop and implement novel, sustainable solutions to complex challenges.

Measuring and Assessing the Impact

While the potential benefits of green hiring and learning on organizational performance are evident, quantifying these impacts is a complex task. Measuring the return on investment for sustainability initiatives often requires a multi-dimensional approach.

To assess financial performance, organizations can examine cost savings resulting from sustainability efforts, as well as increased revenue attributable to a reputation for sustainability.

Environmental and social performance can be gauged through key performance indicators (KPIs) specific to each dimension.

Conclusion

The largest problem facing human resource professionals in the process of making their companies greener is comprehending the breadth and complexity of green HRM. In the end, this project enhances the environmental performance of the company. To put it another way, greening HRM operations will eventually help to reduce the organization's negative environmental effects and increase its positive environmental effects. The organization's environmental performance can be improved through investing in training and development, hiring, and learning. Green HRM strategies are essential for developing, sustaining, and promoting employees' innovative behaviors and the correct mindset toward being green. Setting up and maintaining sustainable environmental performance is difficult without the right green HRM practices. It is clear from the foregoing that it is crucial for businesses to grasp the range and thoroughness of green HRM practices because doing so improves their environmental performance.

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**THE CONCEPT OF CULINARY IN AMULYA MALLADI'S
*THE MANGO SEASON***

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Introduction

Culinary initially refers to the adaptation of the culture of food across the world due to the factor of migration, trade and colonization. These food practices may lead to evolve, adapt and sometimes rebel associating with identity. There appears the conflict when the tradition of culinary changes and grow when they encounter with land and culture.

The term "culinary diaspora" refers to the movement of people and their custom to culinary to new areas. As a result these Ethnic established and traditional enclaves the recipes that are preserved of migrants' which has the tendency to bring their culinary customs to their new places. But as these culinary traditions mend with other regional products, flavors, and cooking methods, they also evolve. These practices have become a tradition that has been inherited down their generation across instilling the connection and belonging.

Culinary diaspora has been one of the prominent topic of interest among food researchers and technology. Who investigate the connections between cuisine, migration, identity, and cultural exchange. Studying culinary diaspora has provided valuable insights into how food functions as a culture connected to human and his tradition while for cultural expression, connection, and adaptability in a world that is becoming more interconnected with these factors.

Amulya Malladi:

Amulya Malladi is a Diaspora writer from India. Being a Danish writer she has published nine books born in Madhya Pradesh. Her captivating storytelling and themes of cultural identity, migration, and personal growth are notable. She explores complex human emotions and relationships across diverse cultural landscapes and her narratives can be categorized as literary fiction with elements of mystery, suspense, and romance. Malladi's novels have garnered critical acclaim and international recognition. Her work has been praised for its emotional depth, cultural insights, and unique blend of storytelling elements. She offers a distinct perspective on human experiences through her diverse background and understanding of different cultures.

In Amulya Malladi's "The Mango Season" the concept of culinary takes on multiple layers weaving into the narrative and serves as a symbol throughout the story. It explores Cultural Expression, Tradition, emotional Landscape and Character Development and the importance of shared culinary experiences in shaping identity and fostering connections.

"The Mango Season" deals with culinary, family conflict and personal freedom through the eyes of the protagonist Priya. Food plays a significant role through this novel though not focused as a central theme. The protagonist connects herself with the family heritage and cultural identity associating with dishes like mango, pickles, coconut chutney and dosa as it highlights her inner conflict of identity as these dishes has been inherited through generations. She also introduces her friend Emily to this traditional food which turns out to be the chance of realizing the acceptance of this cultural exchange.

" while I was growing up, was all about mangoes. Ripe, sweet mangoes that dripped juices down your throat, down your neck. The smell of a ripe mango would still evoke my taste buds.."

The novel is set in India during the Mango season, where the fruit is in great demand and plenty. The depictions of mangoes inspire a feeling of nostalgia and attachment to Priya origins. The entire plot touches upon the multi culinary rituals and traditions and the history behind it. Especially highlighted the dinner where the Indian family have together share as a traditional followed by centuries. This particular culinary conduct act as a communication and connection between family gatherings, festivals and sharing concerns which creates connections among characters , resolve conflicts and strengthen them.

"Holtzman in his essay states that "Food centered nostalgia is a recurring theme in studies of diasporic or expatriate population" (367).

The novel also highlights tradition and modernity by depiction of the challenges faced by Priya. She tries to balance her personal freedom and inner conflicts and nostalgia which evidently talks about the food and eating etiquettes.

Priya visit's the "monad market" with her mother buy mangoes for the pickles. They both were very particular about the mango selection .the right mango will enhance the taste of the pickle.

"shoved it closer to my mouth and the strong smell of mango and its juice sank in.
And memories associated with that distinct smell trickled in like a slow stream
flowing over gently weathered stone" (Malladi 9).

Priya's exploration of cultural identity is depicted through her experiences with Indian cuisine and culinary customs. She grasp the origin and interacts with food. She stops by "the small paan and bidi" shop and gets a "goli soda" and cherish the nostalgic movement the first time she sipped it.

In another instance Priya request her father to buy the sugar cane juice

“I finished my gaana juice slowly, savoring the taste through the last sip”. (111, 113)

She acquires a profound grasp of her origins and learns to accept her background in her own way via her interactions with food at the end of the novel.

This novel "The Mango Season" utilizes food and culinary motifs to enhance its examination of family relationships, cultural heritage, and the conflict between traditional values and modernity in present-day India.

Conclusion

In the final scene, Priya is shown as preparing a traditional South Indian feast that combines the culinary methods of her mother and grandmother. This action represents her acceptance of her background and her capacity to create her unique culinary direction while respecting family customs. Sharing the meal with her family symbolizes acceptance and togetherness, representing a profound understanding between them despite their opposing viewpoints.

The incorporation of American components with the traditional dishes in the last supper indicates a possible blending of culinary cultures. Priya may be aiming to establish a novel culinary identity that fuses her cultural background with her present life encounters. The final scene of the family sharing a meal together evokes a feeling of hope and positivity for their future, where cultural customs and personal decisions may harmoniously coexist and enhance a feeling of inclusion.

Malladi highlights the transformational influence of culinary experiences in the diasporic journey by ending the story with a focus on food. It demonstrates how people can reconcile with their ancestry while creating their own distinct identities, leading to a future characterized by acceptance, connection, and cultural interchange.

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FROM EXCLUSION TO REVOLUTION: THE RISE OF LESBIAN FEMINISM

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Abstract

'Queer' is an umbrella term for sexual and gender minorities that are not heterosexual. Some individuals who challenge the typical labels of "man" and "woman" and prefer a broader, more fluid identity might choose the term "queer" to describe themselves. However, queer theory is not a single, unified body of work. There were different theories within the LGBTQ+ umbrella that focused on different aspects of identity and societal structures. The origin of lesbians began in the 1970s as a kind of annexe of second- wave feminist criticism and the Gay Liberation Movement. The main goal was to resist torture and discrimination against sexual minorities and to instill a sense of pride in sexual identities. It is seen in second wave feminism that mainstream feminists are insensitive or ignorant to the boundaries of sexual identities as they focus more on white, urban heterosexual women. The paper aims to focus on the challenges faced by lesbian feminists, which include discrimination from heterosexual society along with mainstream feminists as well as marginalization within their own community. All the efforts resulted in acceptance and created a vibrant impact within both society and the LGTBQ+ community.

Keywords: Queer, Gay Liberation Movement, Lesbians, Second wave feminism, Heterosexual

The emergence of lesbian feminism began in the 1970s as part of the second wave of feminism and the gay liberation movement. The primary purpose was to prevent sexual minorities from being tortured and discriminated against, as well as to encourage pride in sexual identities. Despite being second-wave feminists, an analysis of the academic environment in the 1990s reveals that mainstream feminists are indifferent to the limits of sexual and racial identities. They focused more on white, urban, heterosexual women. Through the works of African American critics, their writings highlight the voices and experiences of black women. Similarly, lesbian feminists actively challenge the patriarchal inequality they perceive within mainstream feminism. Lesbian feminism critically analyses the role of women in heterosexist patriarchal society and equally questions male dominance, heteronormativity, and homophobia. In the 1970s, Betty Friedan, president of the National Organization of Women

(NOW), referred to lesbians as having ‘Lavender meance’, reinforcing the legitimacy of lesbian oppression as feminism’s primary concern.

Heterosexuality is an institution that many cultures and communities have imposed that subjugates women; it is neither natural nor essential to human instinct. Having been disappointed by second wave feminism, lesbian feminism rejects heteronormativity as the standard and, by rejecting patriarchy, liberates women from their sexuality. This is the true meaning and aim of feminism. Lesbian feminism projects identity, sexuality, and community to be integral to discourse related to queer theory. Lesbian feminists question everyone’s assumption that heterosexuality is the only model and why and how women’s choice of women as comrades, life partners, lovers, or co-workers has been crushed, invalidated, or forced to hide. The historical texts and current existence of lesbian relationships are often neglected. For instance, during World War I, there was increased awareness of lesbianism, but people tend to ignore or pretend that it doesn’t exist. The publication of *The Well of Loneliness*, a lesbian novel by British author Radclyffe Hall, shakes down the deep roots of heterosexist, patriarchal society. The book uses sexual inversion as a subject of conversation among the people, which ultimately leads to banning the novel. But more attention was gained through the very subject of banning the book. It is important to note that in the 1940s and 1950s, the novel was the only source of lesbianism, the only literature that anyone had heard or read. One of the difficulties lesbian feminists faced was the widespread belief that homosexuality is a mental illness. The psychiatric community previously classified lesbianism as abnormal, which significantly influenced this belief. This leads to torturing the lesbians by following the institutionalization and hypnotized conversion sections. Through religious eyes, homosexuality has been considered a sin. Jeanette Winterson, an English writer, in her semi-autobiographical novel *Oranges Are Not the Only Fruits* portrays a sensitive teenage girl attracted to another girl who was subjected to exorcism as it was considered against religious conventional values.

Even though lesbian feminism has made a significant impact in queer studies and women’s writing by voicing out the struggles and visibility of lesbian women, it has experienced obstacles and raised concerns regarding its impact on racial equity. Racism in women’s writing is always an ongoing issue, but lesbian feminism is no exception, which puts lesbian feminists of color on the margins of homophobia and racism, creating complex situations for both the feminists and queer communities. Lesbian feminists of color have several challenges, the main ones being identifying the specific forms of oppression they experience, dismantling the stereotypes associated with them, and acknowledging their unique identities. It is often seen that lesbian feminists put forward ideas of womanhood that disregard the different perceptions and experiences of lesbian feminists of color by shifting the focus to white, middle-class, urban women. Evidently, this leads to creating the false idea of lesbian feminism as a movement that illustrates white women’s suffering. The American lawyer and scholar of critical race theory Kimberlé Crenshaw(1989) develops the concept of intersectionality in the paper, where she

defines it as Intersectionality explores how things like gender, race, and class don't affect people in isolation but rather interact to create unique advantages or disadvantages(Crenshaw, p.167). Examining the world through an intersectional lens means understanding that discrimination and privilege can play out differently based on a person's combined identities.

Intersectionality is a more complex model of discrimination when it comes to lesbian feminism and racism that operates as a hub for several types of discrimination shown by the mainstream feminists that work together to discriminate against them. For example, the feminist movement's focus on rape, reproductive rights, and domestic violence often excludes the color of women, who have historically been subjected to these events. Moreover, lesbian feminists of color are often found facing formidable hurdles of tokenism where they are limited to a 'token' minority within the movement. The outcome explicitly expresses the invisibility of experience and also fails to address the struggles and issues faced by them in the LGTBQ+ community. Eventually, this leads to suppressing women of color, who often feel excluded and marginalized in the movement, which results in a lack of representation. Therefore, it proves that they are facing the issue of racism within the larger LGTBQ+ community. The fight continues not just for equality and acceptance but also against persistent racism and discrimination within the community. The evident and glaring issue is the lack of representation for women of color in media and events.

Mainstream feminism then neglected or marginalized lesbianism. The situation was challenged by the claim that the most comprehensive kind of feminism is lesbianism. They claim that the patriarchy, a system of male dominance, is the main source of oppression. By recognizing women's emotional and sexual needs, it limits and undermines the role of men. The manifesto '*Woman Identified Woman*', by the Radicalesbian Collective, published in *Radical Feminism* (1973), in which lesbian theory secures the foundation and expands it to include a more intersectional approach, making lesbianism central to feminism. The '*Woman Identifying Woman*' ideology demanded that women be free from heterosexual standards in order to use their sexuality, and it harshly condemned the stereotypes that were placed on them. The manifesto has sparked strong reactions, including accusations of rebellion, concerns about its threatening nature, and dismissal of its significance.

The societal perception of women's close relationships is often framed as a challenge to the patriarchal system that enforces heterosexuality and its limitations. Lesbian feminists value all kinds of strong bonds between women, not just romantic relationships. This includes connections between mothers and daughters, colleagues, teammates, and friends. By valuing diverse connections between women, lesbian feminism opens the door to examining the unique forms of sensual intimacy that can exist between them. This recognition stems from the belief that many women find deeper emotional connection and understanding with other women than they do with men. By cultivating valued friendships and nurturing relationships with other women, lesbian feminism empowers women to find

their own identities and recognize the worth of their female peers. It recognizes the crucial role of intersectionality in comprehending and tackling the interconnected forms of discrimination faced by lesbian and non-sexually identified women. It acknowledges that these individuals may face oppression based not solely on their sexual orientation but also on their intersecting identities, including gender, race, class, and more.

Lesbian theory also stands out for critiquing the idea of ‘compulsory heterosexuality’. ‘Compulsory heterosexuality’ is a concept introduced by Gayle Rubin (Rubin, p .179), which opposes lesbian and gay sexuality with something natural and unaccountable. This argument was later carried out by Adrienne Rich in the essay ‘*Compulsory Heterosexuality and Lesbian Existence*’ (1996). She contends that being heterosexual is a social norm that is endorsed by numerous influential institutions (Rich, p.12). She claims that the way to challenge the dominance of heterosexuality in established literature is to drastically reinterpret classic texts (13). Rich not only use the word heterosexuality, referring to the sexual behaviour between the opposite genders. She exposes heterosexuality as a political construct that dehumanizes women by fostering a false sense of self and is upheld by coercion and violence. She also links heterosexuality to racism, colonialism, and capitalism (27). She breaks the political institution into three different ways, wherein she argues heterosexuality can be viewed as a political institution functioning to maintain male power. Within this framework, men hold the ability to control and restrict women’s sexuality.

Women are expected to adopt passive and submissive roles in sexual relationships, leading to unequal power dynamics. Any deviation from this heteronormative ideal is often met with societal judgment and condemnation. This control extends beyond the realm of personal intimacy, often encompassing attempts to regulate women’s bodies and their reproductive choices. The other way Rich breaks up the institution of heterosexuality can be understood as operating through a process of male identification. Within this framework, women are socialized to internalize the values and perspectives promoted by men, often accepting their dominant social status as an unquestionable fact. This internalization is further reinforced by the pervasive ‘male gaze,’ which positions men as the observers and evaluators and women as objects to be observed and judged. She shows the patriarchy through patriarchy: the men control women not out of fear of mystical power but out of fear of losing their sexual access to women. One critical consequence of compulsory heterosexuality—the societal pressure to be heterosexual—is the marginalization of lesbian identities and experiences (17-18).

In order to characterize the nature of ‘women identified experience’ in each woman’s existence throughout history, she presents the idea of a ‘lesbian continuum.’ Rich states that lesbianism is a stigmatized term. In the text, she states that lesbianism is more than sexuality. Lesbian existence goes beyond a mere label or sexual preference. It is a deep-seated connection and identification with other women, a historical thread woven throughout time. It involves the rejection of societal forces that

pressure women into specific roles and relationships. This existence stands as a challenge to the idea of female submission to male control and the compulsory expectation of heteronormativity. It asserts that women's relationships and lives extend beyond the confines of male entitlement and encompass a complex universe of experiences that transcend solely sexual identity. Therefore, the lesbian continuum proposes a spectrum that acknowledges every woman's connections and experiences regardless of their sexual identities (Rich, 27).

The two main ideas, 'woman identified woman' and lesbian continuum, which are the notion of choice, break the heteronormativity that is seen as merely 'natural and unchanging. It builds on and explores sex and gender as subjects of change. This results in numerous challenges faced by lesbian feminists throughout the nineties. They faced discrimination from both society and mainstream feminists, as well as being marginalized within their own community. All the efforts paved the way for all the rights and created a lasting impact and wider acceptance within both society and the LGBTQ+ community.

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GREEN MARKETING: AN EMERGING APPROACH TO SUSTAINABLE DEVELOPMENT

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Abstract

In the modern era of globalization, it has become a challenge to keep the customers as well as consumers in fold and even keep our natural environment safe and that is the biggest need of the time. Consumers are also aware of the environmental issues like; global warming and the impact of environmental pollution. Green marketing is a phenomenon which has developed particular important in the modern market and has emerged as an important concept in India as in other parts of the developing and developed world, and is seen as an important strategy of facilitating sustainable development. In this research paper, main emphasis has been made of concept, need and importance of green marketing. It explores the main issues in adoption of green marketing practices. The paper describes the current Scenario of Indian market and explores the challenges and opportunities businesses have with green marketing. Why companies are adopting it and future of green marketing and concludes that green marketing is something that will continuously grow in both practice and demand.

Keywords: Environmental pollution, Green Marketing, Globalization, Global Warming, Sustainable Development.

Introduction

Green represents nature. It is widely accepted that the colour green represents growth. Green is closely associated with growth and hope. With the changing times the colour green has almost become synonymous for environment. As the environmental resources are limited, it is the responsibility of the human race to protect and prevent the environment. Therefore, it is important for all of us to utilize the resources effectively and efficiently. Marketing of those products which are environmentally safe is called Green Marketing as per the American Marketing Association. Various activities are covered under green marketing, such as product modification, production process changes and changing the packaging of the product. Hence, in the current scenario, the concept of green marketing is gearing up like hot cakes and it is an upcoming popular promotion strategy to bring about awareness among the

consumers. The business houses follow ethical and green practices while dealing with customers, suppliers, dealers and employees.

Objective

- Improved environmental quality and customer satisfaction.
- As the demand for green products undoubtedly exists, Green Marketing provides an opportunity to the companies to increase their market-share by introducing eco –friendly products.

Literature Survey

A review of the literature on the subject, Yasmin (2014) has identified that industrialists and end-users both are concerned about eco-friendly items. A higher percentage of them opine that eco friendly products are safe to consume.

Time and on the popularity of green products have captured a large number of buyers, thereby increasing the demand for organic food items, clothes, cosmetics, electronic and electrical items. Consumers prefer products with green attributes. (Sehrawat,2014).

- Rathod(2014) identifies the three particular segments of green consumers and explores the challenges and opportunities businesses have with green marketing.
- Jaya(2014) in this research paper, main emphasis has been made of concept, need and importance of green marketing. It explores the main issues in adoption of green marketing practices. The paper describes the current Scenario of Indian market and explores the challenges have with green marketing.
- Jain and Kaur (2004) found that Indian consumers surveyed report a high level of concern for the environment and engagement in environmental behavior.

Green Marketing

"Green Marketing" refers to holistic marketing concept wherein the production, marketing consumption and disposal of products and services happen in a manner that is less detrimental to the environment with growing awareness about the implications of global warming, non-biodegradable solid waste, harmful impact of pollutants etc. There is a dire need for the marketers and consumers to move to the eco friendly products and services. It was in late 1980s that the concept of green marketing became prominent. The green marketing has evolved over a period of time. According to Peattie (2001), there are three phases of green marketing evolution.

- “Ecological” green marketing
- “Environmental” green marketing
- “Sustainable” green marketing

The Green Consumer

The green consumers are the driving forces behind the green marketing process. It is they who drive consumer demand, which in turn encourages improvements in the environmental performance of many products and companies. Thus, for a marketer it is important to identify the types of green consumers.

Many organizations have found that two out of every three consumer is green in developed country but country like Bangladesh and its organization has found that one out of every six consumer is green, but their environmental commitments vary because of their different standards, expectation from producers, demand and buying power.

It is thus not efficient to say that the green consumer is one who engages in green consumption, specifically, consumes in a more sustainable and socially responsible way. A consumer acquires bundle of wants and needs and this is also true for the green consumer. To satisfy those needs businesses have to break down the market into different groups of consumers that differ in their responses to the firm’s marketing mix program.

Green Product

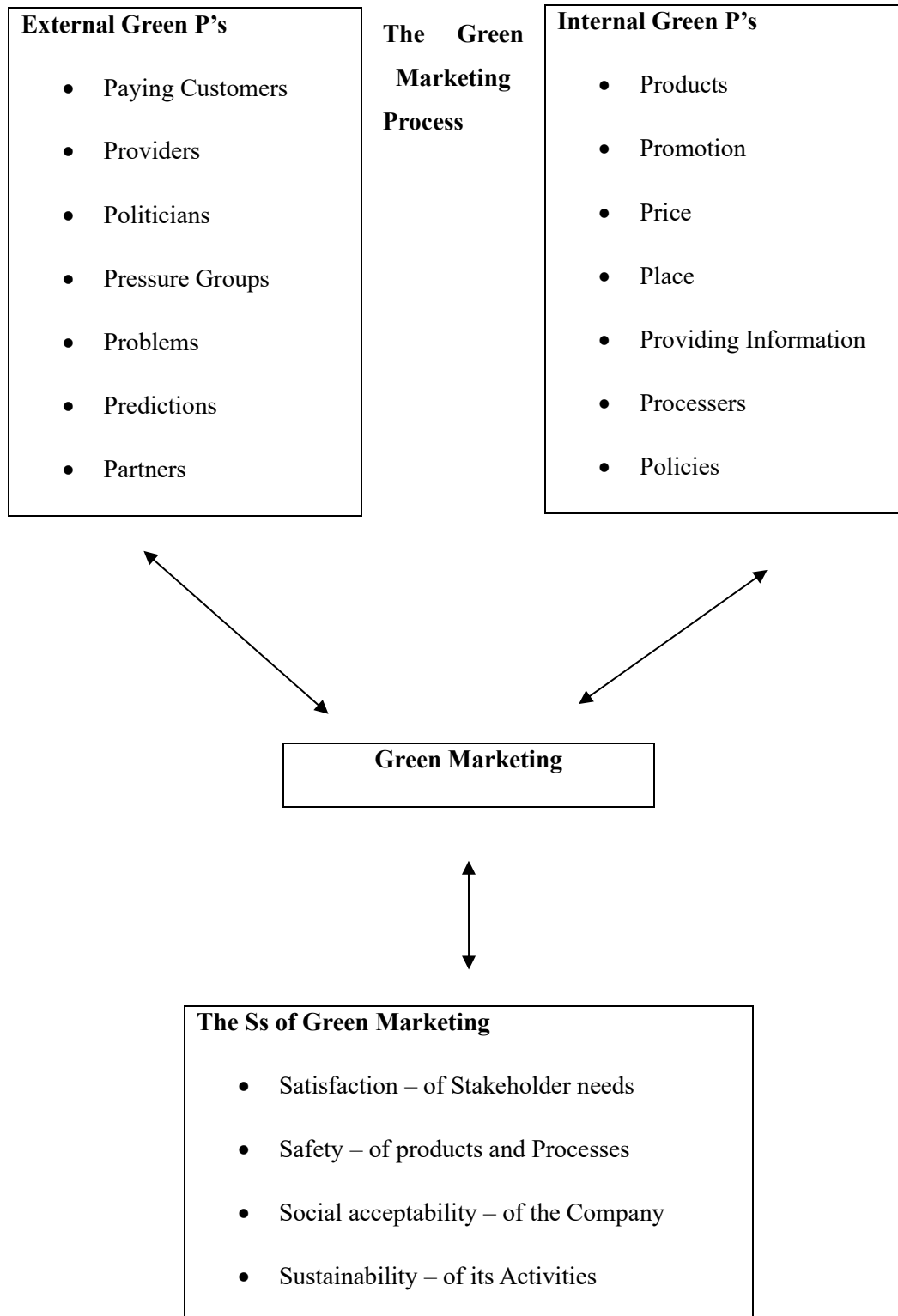
Green product stresses the straight and tangible benefits provided by greener design, such as energy efficiency or recycled content, rather than stressing the environmental attributes them.

Reducing the environmental impact of a product improves the product's overall performance and quality in ways that are important, not just the most dedicated and loyal green consumer, but to all consumers.

Green Marketing Process

Green marketing process comprises with external and internal Ps. After integrating external and internal Ps, green success will automatically come through four Ss. Here external 7 Ps consists of Paying customers, Providers, Politicians, Pressure groups, Problems, Predictions and Partners; internal 7Ps consists of Products, Promotion, Price, Place, Providing information, Processes and Policies. After integrating external and internal 7Ps, we can find out the green successes through 4Ss such as

Satisfaction of stakeholder needs, Safety of products and processes, Social acceptability of the company and Sustainability of its activities.



Importance of Green Marketing

Green marketing offers business bottom line incentives and top line growth possibilities. While modification of business or production processes may involve start-up costs, it will save money in the long term. For example the cost of installing solar energy is an investment in future energy cost savings. Companies that develop new and improved products and services with environmental impacts in mind give themselves access to new markets, substantially increase profits and enjoy competitive advantages over those marketing non-environmentally responsible alternatives.

Challenges in Green Marketing

Need For Standardization

It is found that only 5% of the marketing messages from “Green” campaigns are entirely true and there is a lack of standardization to authenticate these claims. There is no standardization to authenticate these claims. There is no standardization currently in place to certify a product as organic.

Cost Factor

The green products are more expensive as a lot of money has to be spent on R&D programmes for their development and subsequent promotional programs. Green marketing involves marketing of green products or services, green technology, green power/energy.

Convincing Customers

The customers may not believe in the firm’s strategy of Green marketing, so the organisation should ensure that they undertake all possible measures to convince the customer about their green product, the best possible option is by implementing Eco-labeling schemes.

Non Co - operation

The firms committed to Green marketing have to make every effort to persuade the stakeholders and many a times they may fail to convince them about the long term benefits of Green marketing as compared to short term expenses.

Sustainability

When the company switches over to green marketing, the profits are very low since renewable and recyclable goods and green technologies are more costly. Therefore, the business plan has to be for long term rather than short term. The companies should also strive not to fall into the luring of unethical practices to make short term gains.

In order to overcome the Challenges, Green Marketing firms Must do the following:

1. Clearly state environmental benefits;
2. Explain environmental characteristics;
3. Explain how benefits are achieved;
4. Ensure comparative differences are justified;
5. Ensure negative factors are taken into consideration; and
6. Only use meaningful terms and pictures.

Success will follow if the companies adopt few basic rules in their business. There is need to modify the 4P's as per their product, to meet the needs of green marketing.

- Know your customers
- Empowering the Consumer
- Being Genuine & transparent
- Reassure the buyer
- Consider your pricing
- Giving your consumers an opportunity to participate

Golden Rules Of Green Marketing

1. Know You're Customer:

Make sure that the consumer is aware of and concerned about the issues that your product attempts to address, (Whirlpool learned the hard way that consumers wouldn't pay a premium for a CFC-free refrigerator because consumers didn't know what CFCs were.).

2. Educating Your Customers:

Isn't just a matter of letting people know you're doing whatever you're doing to protect the environment, but also a matter of letting them know why it matters.

3. Being Genuine & Transparent:

The are actually doing what you claim to be doing in your green marketing campaign and the rest of your business policies are consistent with whatever you are doing that's environmentally friendly.

Both these conditions have to be met for your business to establish the kind of environmental credentials that will allow a green marketing campaign to succeed.

4. Reassure The Buyer:

Consumers must be made to believe that the product performs the job it's supposed to do they won't forego product quality in the name of the environment.

5.Consider Your Pricing:

If you're charging a premium for your product-and many environmentally preferable products cost more due to economies of scale and use of higher-quality ingredients-make sure those consumers can afford the premium and feel it's worth it.

6.Giving Your Customers An Opportunity To Participate:

Means personalizing the benefits of your environmentally friendly actions, normally through letting the customer take part in positive environmental action.

7. Thus Leading Brands Should Recognize That Consumer Expectations Have Changed:

It is not enough for a company to green its products; consumers expect the products that they purchase pocket friendly and also to help reduce the environmental impact in their own lives too.

Green Marketing –Adopts by the Farms

1.Opportunities

As demand changes, many firms see these changes as an opportunity to exploit and have a competitive advantage over firms marketing no environmentally responsible alternatives.

2.Government Pressure

As with all marketing related activities, governments want to "protect" consumer and society; this protection has significant green marketing implications. Government regulations relating to environmental marketing are designed to protect consumers in several ways,

1. Reduce production of harmful goods or byproducts. Modify consumer and industry's use and/or consumption of harmful goods.
2. Ensure that all types of consumers have the ability to evaluate the environmental composition of goods. Government establishes regulations designed to control the amount of hazardous wastes produced by firms.

3. Competitive Pressure

Another major force in the environmental marketing area has been firms' desire to maintain their competitive position. In many cases firms observe competitors promoting their environmental behaviors and attempt to emulate this behavior.

4. Social Responsibility

Many firms are beginning to realize that they are members of the wider community and therefore must behave in an environmentally responsible fashion. This translates into firms that believe they must achieve environmental objectives as well as profit related objectives. This results in environmental issues being integrated into the firm's corporate culture.

5. Cost of Profit Issues

Firms may also use green marketing in an attempt to address cost or profit related issues. Disposing of environmentally harmful byproducts, such as polychlorinated biphenyl (PCB) contaminated oil are becoming increasingly costly and in some cases difficult.

Conclusion

Now this is the right time to select Green Marketing globally. It will come with drastic change in the world of business if all nations will make strict roles because green marketing is essential to save world from pollution. From the business point of view because a clever marketer is one who not only convinces the consumer, but also involves the consumer in marketing his product. Green marketing should not be considered as just one more approach to marketing, but has to be pursued with much greater vigor, as it has an environmental and social dimension to it. With the threat of global warming looming large, it is extremely important that green marketing becomes the norm rather than an exception or just a fad. Recycling of paper, metals, plastics, etc., in a safe and environmentally harmless manner should become much more systematized and universal. It has to become the general norm to use energy-efficient lamps and other electrical goods.

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**PORTRAYAL OF SOCIAL REALISM IN THE SELECT NOVEL
*ARRANGED MARRIAGE***

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Abstract

A subset of realism called social realism aims to accurately depict society. The late 19th and early 20th centuries saw the emergence of social realism as a literary movement in response to the social and economic injustices brought about by urbanization and industrialization. This essay illustrates how the institution of marriage causes men and women to become unequal in today's society. The saddest part of this is that it still exists in many developing countries and in the minds of underrated people. The theory behind the social realism movement is that by producing work that portrays the problems of the real world authors can encourage people to address social issues. Chitra Banerjee Divakaruni, a diasporic writer, who always struggles to portray the real life scenario of the society especially around the struggling women. This is how she depicted the life of a woman through the marriage in the novel "Arranged Marriage".

Keywords: Women, reality, arranged marriage, struggles, work life, underrated people.

Introduction

The rise of women inside new domesticity constructions is directly linked to one of the significant elements of regional realisms. Some literary scholars believe that the typical nineteenth-century regional fiction portraying women reflects a sort of tension between the constrictive social constraints and the half-articulated yearnings to realize selfhood. By depicting the women's lives in great detail, Divakaruni draws attention to the harsh reality of married life, since the majority of these ladies experienced emotional and physical upheaval. They develop into institutions of helpless misery both domestically and internationally.

In India, women are largely destroyed by marriage; they suffer abuse, marginalization, and become victims of the patriarchal culture. For many who have moved overseas, the clash of cultures and the on-going feeling of being stuck in a setting they are not really ready to embrace due to a sense of hypocrisy have left them unhappy in their new lives. As a feminist author, she was able to relate to them as neighbours and share their small pleasures and sorrows. This story is a spun of many sub stories, which are intertwined to portray the subjugation of women through the institution of arranged marriage.

Research methodology:

This paper analyses the real life scenario of Indian women in a quantitative research methodology. This research method is used to observe situations that affect people. The data collected from the primary and secondary sources which are related to the theme of the research.

The Arranged Marriage is a collection of stories that, in a sense, depicts the struggles and situations that Indian women face, whether they are living in India or elsewhere. It is a realistic representation of Indian women living under the shadow of patriarchal societal conditioning, showing their internal conflict between deep-rooted traditional values and the aspiration for change in their lives. Whether it is about adjusting to life after marriage or the experience of immigrants in the new society, integration issues exist. Some of the characters bravely act to live up to their own ideals and choices, which aid in the creation of their own identities, while others occasionally give in to the situation and accept their fate.

The Bats is the first title in Arranged Marriage. The author of this novel, Divakaruni, highlights the lives that women lead after marriage. The story's narrator is a mother and wife who endured a terrible marriage because of her violent husband. It is believed that marriage physically and emotionally uproots women, turning them into institutions of helpless pain. When a woman marries, she has to be prepared to cede her liberties and rights as an independent person and submit to her husband's authority. She writes to him that,

“I wrote to him. I couldn't stand it, the stares and whispers of the women, down in the market place. The loneliness of being without him.(AM 18)

This short story's protagonist is a victim of domestic abuse and is bound by social customs. According to her daughter, "a few days later mother had another mark on her face, even bigger and reddish blue," she is beaten by her husband on a regular basis. She longed to flee, but her conventional ties to her "master" are too strong, keeping her in her role as his wife. It was on the side of her forehead and gave her face an uneven appearance. Both the mother and the daughter are mistreated and reduced to silent victims of male oppression; they flee at night like "bats" to the mother's hometown, where they are able to enjoy the open sky.

Her kid is content as well, spending time in the great outdoors with her mother's uncle, an aging man full of love. But all it takes to leave the peace of mind she had gained in her hamlet is a letter from her husband, a modest promise, and a small act of love. She thus goes back to her husband in the hopes that things will be different this time. In the end, we understand that nothing changes and that the past is more than "just a word" (AM 15), something that may be erased and rewritten. The protagonist discloses that the primary cause of her pain is a strong sense of gender discrimination, and that both her gender and the society in which she lives dictate who she is and how she lives. However, she finally faces the wrath of losing her mother on confessing the truth. Her boyfriend on knowing her relationship says

“It was never me, was it, never love. It was always you and her, her and you” (AM 70).

For a great number of years, women were forced to marry the man of their family, become the father of his children, and attempt to make the best of their situation while enduring the worst in the hopes of surviving. Although it has long been a popular and customary practice in our nation, it turns tragic when there is no equality in married life. Ego, miscommunication, education, financial status, caste, creed, and other factors are the causes of the issues; in certain cases, men and women experience difficulties in marriage. The Arranged Marriage, in a sense, brings to light the real picture of women who suffer from patriarchy and social conditioning. Divakaruni illustrates the conflict between tradition and modernity, meekness and vulnerability, and the desire to be free and giving in to slavers.

“Strong women, when respected, make the whole society stronger. One must be careful with such rapid changes, though, and make an effort to preserve, at the same time, the positive traditions of Indian culture.”

Whether it is about adjusting to life after marriage or the experience of immigrants in the new society, integration issues exist. While some of the characters bravely act to fulfill their own ideals and decisions that benefit them, others sometimes give in to the circumstances and accept their fate. Divakaruni gives space to her women to speak on the absurdities adopted by their husbands who adopt their wives as their private property. Meena, the protagonist of the story “Affairs” makes a candid confession,

Divakaruni gives space to her women to speak on the absurdities adopted by their husbands who adopt their wives as their private property. Meena, the protagonist of the story “Affairs” makes a candid confession,

I wondered how many women were lying sleepless like me through the night dark, eyes burning from tears that wouldn't come, because their husbands were having affairs with their best friends. (Arranged: 265)

“I wondered how many women were lying sleepless like me through the night dark, eyes burning from tears that wouldn’t come, because their husbands were having affairs with their best friends”. (AM: 265)

In the story *Clothes*, accepting an arranged marriage is similar to gambling for a woman. There are two possible outcomes: either they are married to a decent man or a horrible man, since they are unaware of their spouse. A girl will initially likely be anxious and ecstatic about an arranged marriage, and her thoughts will likely be filled with romantic fantasies. But a girl's idealized vision of a marriage is frequently ruined since the realities leave her disappointed and often stand in stark contrast to what she had imagined.

In the story entitled *Silver Pavements, Golden Roofs*, Pratima an Indian woman who is married to an Indian man and lives in America experiences hard times in her marital life. She must compromise with the condition of her husband whom he cannot well support his family's financial condition and often give her restriction in doing something.

“Your uncle does not like me to go out. He is telling me it is dangerous. —How can it be dangerous? I say. It’s just a ploy of his to keep her shut up in the house and under his control”. (AM 27)

There is a common theme throughout the stories "The Word Love and A Perfect Life" about parenthood. In those two titles, the main characters are both attempting to break free from the responsibilities of parenthood. They frequently choose to prioritize their careers and education over the conventional responsibilities of mother and wife. They believe that being a mother only places limitations on them and impedes their ability to pursue their freedom. They don't want to be imprisoned merely for being submissive spouses.

Indian women's gender roles are richly detailed in the book *Arranged Marriage*. A woman needs to be strong to fulfil the demanding tasks of a wife and mother, which are both quite difficult. In a patriarchal society, women's roles are predetermined, and they must follow certain norms and guidelines throughout their lives. If a woman is unable to perform her tasks to a high standard, she will have to face numerous consequences. Chitra Banerjee spectacularly portrays the categories of women in the list of stories lined under the concept arranged marriage and streamlined their problems in the institution of arranged marriage.

Conclusion

This study helps us to analyse the lives of women through the common factor marriage. If a woman is unable to fulfil her function as expected, patriarchal society will stigmatize her. The stigma that was placed on them made the women feel overwhelmed and under pressure. As a result, they are

probably going to feel excruciating psychological pressure. Furthermore, there are a number of occasions where domestic violence epidemics are discovered. The prevalent cases are a result of the societal notion that wives are husbands and that women should submit to an arranged marriage as they have no idea who their future husband will be or how he would treat them for the rest of their lives.

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PSYCHOLOGICAL VIEW OF FRAIL WOMEN IN ANITA DESAI'S *FASTING, FEASTING*

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Abstract

In Indian literature, women are represented as idealised people who voluntarily conform to the societal roles that have been assigned to them. When these women deviate from the social norms, they experience intense feelings of guilt and shame. Women have always been viewed primarily as men's wives, mothers, mistresses, and sexual objects that is, as their roles in interactions with men. This article strives to investigate the psychological aspects women characters, particularly the more vulnerable ones in Anita Desai's *Fasting, Feasting*. This research also seeks to demonstrate that the frail women in *Fasting, Feasting*, yearn for self-identity and self-empowerment.

Introduction

Women in Indian literature are portrayed as idealised individuals who willingly accept their socially assigned roles, and when they strayed away from the social confines and mores, they were overcome with a terrible sense of shame and guilt. Many Indian women, starting with Sarojini Naidu, have created an indelible impression with their mastery of English. The images of women in literature emerge partly from the existing reality of society and partly from the author's sensitivity to its burning issues. Women writers like Anita Desai, Kiren Desai, Kamala Markandaya, and Shashi Deshpande have chosen the problems and issues faced by women in today's male-dominated world as the main theme in their books. Most Indian women writers deal with the psyche of female characters in their novels. Psychology is a method of studying the mind and treating mental and emotional disorders based on revealing and investigating the role of the unconscious mind. It is a systematic structure of theories concerning the relationship between conscious and unconscious psychological processes. Psychoanalytic theory is the theory of personality organisation and the dynamics of personality development that guides psychoanalysis.

Women are naturally more kind, emotional, and compassionate, while men are naturally more rational, less emotional, and tough, mentally and physically. Attitudes, conditions, or behaviours that

promote stereotypes of social roles are based on gender. “*Traditional and gender roles* cast men as rational, strong, protective, and decisive; they cast women as emotional (irrational), weak, nurturing, and submissive” (Tyson 85). Men seek pleasure, power, or knowledge outside the household, whereas women exercise ultimate influences within the domestic realm, where they exhibit superior morality, creativity, and simplicity. The women possess qualities such as innocence, virginity, and old age. Their primary function is reproduction and the continuation of the bloodline, but women use their bodies as a weapon of manipulation and power.

Psyche of Frail Women

Anita Desai portrays women through a selection of prototypical figures that represent their various roles in her novels. Desai’s female characters fail to achieve any sort of harmony with the outer world because they are neither ready to be involved nor to surrender. They neither accept nor resign. They are always in search of something that can provide a more authentic existence for them. When it comes to accepting life as it is, their attitude is mostly negative. Most of her characters try to escape from the cruel society that does not allow them to live their own lives. They are struck by society, which often imposes restrictions on women. The word ‘inseape’ is appropriate to describe the technique of Desai’s novels, which are interior monologues or probing into the human psyche. Anita Desai’s characters often suffer from a gnawing sense of disintegration within and disjunction from the world around them. The quest for fulfilment often remains a struggle, ending in violence and self-destruction. The characters seek to fulfil themselves through their relationships in marriage and with brothers and sisters, which are the most intimate. Desai’s novel *Fasting, Feasting (FF)* depicts these characteristics of women in a vivid manner. Desai skillfully portrays the frail female characters and their psyches. Each and every character aptly portrays and leads the novel to attract readers.

Indian women are crushed by many cultural and traditional customs. From a personality viewpoint, traditionally, the conception of Indian females is marked by a strange dichotomy. On one side, she is seen as a very aggressive woman like Durga, Kali, etc. when confronted by foes, and on the other hand, she is considered to be benevolent due to her feminine nature. Her aggressive nature becomes the excuse for keeping her under the control of her male counterparts. An ideal woman is considered to be the one who remains under such control throughout her life; any attempt on the part of a female to break away from such shackles is seen as an act of aggression that leads to subjugation.

Right from the beginning the female is forced to be dependent to her society. It is often difficult for people to understand why it is women who stay in situations of domestic violence. Liberal feminism emphasizes the unique identity of women. Women should not lose their unique identity and should be proud of it. In India, there is a situation where there is a rapid growth of population and mass unemployment of varying degrees. In general the economic problems there are demands for dowry, violence against women and general devaluation of a woman through various forms of exploitation.

Brides are burnt for non fulfillment of dowry, and female feticide is on the increase to satisfy the preference for son. 'And the dowry? The dowry? What about *that?*' (83). Women do stereotyped jobs such as school teachers, typists, clerks, telephone operators, midwives, and ayahs. While married women have a low social status and security, unmarried women are vulnerable at work and have to take extra care to ward off advances by daughters who stay unmarried to support their old parents.

Many Indian women writers examine these issues in their novels and portray female characters that depict those issues and pains in their lives. And those women are considered to be trapped women who are easily damaged by society. Those morally weak women are considered frail women. Anita Desai is one such Indian woman novelist who feels the pain, the plight, and the problem most acutely, and so we find desperateness, disparity, and destruction overpowering her characters.

The novels of Desai's are deeply analysed from the standpoint of women's sensibility. She has given a new direction to Indian literature. Anita Desai's purpose as a writer is to see her female characters as humans with their own weaknesses and potentialities who are indeed caught in the web of their own compulsions. Her novels have been examined as the manifesto of female predicament and the creative release of feminine sensibility. Desai's novel *Fasting, Feasting* shows the predicament of women and visualises life for women as a series of obligations and commitments. She closely examines the emotional world of her heroines; she constantly highlights their individual traits and peculiar and tender instincts as crushed by the dehumanisation of society. In Desai's novels, she has obviously exposed the subordination of women in society, their struggle for self-determination, and also their struggle for emancipation.

As B. Ramchandra Rao observes, "In her novels, the environment only adds to the presentation of each individual as an unsolved mystery" (20). Gender plays a significant role in human lives. The first question asked when a child is born is, 'a boy or a girl?' and lives are shaped by gender bias. Despite aiding in the advancement of civilization, women of all ages have been suffering utter discrimination. In an Indian patriarchal setup with the man at the centre, the woman is pushed to the margin. Ultimately, it is the woman at home who has to bear the frustration. Through *FF*, the cries of a few victimised female characters are portrayed.

Self- Identity and Empowerment of Frail Women

The typical discrimination against the female child is well explained in *FF*, as the parents of Uma concentrate on the education of their son Arun, a male child, whereas the girls are 'being raised for marriage'. Arun is allowed to go to the USA for the best education, whereas Uma's going to the convent close to home is not permitted. By the birth of Arun, Uma's education is terminated, and she is entrusted with child care and housekeeping by her mother, who says that until her marriage,

‘You know you failed your exams again. You’re not being moved up. What’s the use of going back to school? Stay at home and look after your baby brother's (26).

This is the same for Indian female children, for the supremacy of the male is a predominant feature of Hindu families in India. Uma is the victim of the typical Hindu family system in India. She stands betrayed by her father, who doesn’t support her on the question of schooling, and also by her mother, who, being a woman, could not support her daughter. Uma pleads with her mother, “I will pass next time. Please tell him, Mother, I will pass next time!”(28).

Meenakshi Raman and Sushila Rathore observe, “Their apathetic and rude behaviour has never allowed her to become a mature person. They are responsible for making her a diffident child with no inclination towards creating a separate existence of her own, and whenever she has tried to do it, they have tried their best to evade it” (137).

Conclusion

Thus, the study has shown that Desai’s novels have presented psychological and social reality from the feminine perspective. In *FF*, female characters occupy the centre. Desai presents the struggle of women to discover their true selves and identities and the challenges involved in their lives. Desai has not simply created situations and characters to populate her pages but is seriously concerned with the predicament of an individual woman in each of her novels, trying to explore her inner self for realisation.

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**UNVEILING THE TRAUMA OF DALIT WOMEN IN MAHASWETA DEVI'S
*DRAUPADI***

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Abstract

Trauma is the result of a terrible event in a person's life that makes it impossible to identify oneself and leaves one unable to deal with emotions. Trauma is an intractable unconscious problem that highlights the fundamental inconsistency between experience and language. The focus of trauma theory is on the traumatic event that devastates and ruins an individual's psyche and, more significantly, makes it difficult to express in words. In this situation, it is important to give priority to the geographic, cultural, and economic aspects of an individual's community. Trauma results from both individual and group events. It creates negative effect on a person, making one immune to all human emotions and feelings. The trauma that the tribal community, particularly women, experienced is depicted in the writings of the Indian Bengali writer Mahasweta Devi. Devi's short story *Draupadi* was published in her collection *Agnigarbha*, which was later translated into English by Gayatri Chakraborty Spivak. This paper tries to point out the transcending trauma of Dalit women that affects the stability of their lives.

Key Terms: Trauma, Suppression, Exploitation, Tribal Community and Atrocities.

Mahasweta Devi's *Draupadi* is set against the backdrop of Bengal, India's history of tribal subjugation. As a result of trauma and dependence on their new masters, the colonized continue to endure oppression even after being emancipated from the bonds of British authority. The fact that the marginalized group in the society continues to face injustice even 74 years of independence is pitiful. It is the true story of a fight between the police, who take advantage of the tribal community, and the

innocent tribes who are turned violent by the offenders. The people who worship nature are forced to go through a traumatic experience, which occasionally leads to violent rebellion.

Draupadi is about a tribal woman's journey from bondage to freedom. In this context, the protagonist Draupadi justifies her struggle. Gayatri Chakravorty opines in her work *Can the Subaltern Speak?*, "in the context of colonial production, the subaltern as female is even more deeply in Shadow compared to her male counterpart" (287). Many people in gender and feminist studies are shaken by the pain and suffering of Draupadi.

Women are abused and raped whenever there is a war. Rape has been used as a military tactic since the Trojan War and the Middle East War. In these kinds of warfare, women are always the victims. They are cursed from birth because of their fragility. In this setting, trauma is very common. According to Marxist philosopher Louis Althusser, the ruling class subjugates the working class through the deployment of oppressive governmental machinery.

In *Draupadi*, Mahasweta Devi portrays the tribal lady Dopdi Mejhen as a person of flesh and bone who refuses to submit to the violence of the state's unjust power, as symbolized by Senanayak. She endures extreme pains of atrocities inflicted on her by the state power. Her body gives up but not her mind when the police subject her to the condition of a beast. The author tells the realistic picture of the protagonist as, "Her breasts are bitten raw, the nipples torn. A compelled spread-eagled still body. Active pistons of flesh rise and fall, rise and fall over it" (401), yet this iron lady does not become traumatized; rather she uses her brutally raped body as a weapon to raise against this traumatic experience which is the driving force of the story. This incident also highlights the patriarchal mindset in which women are viewed as objects of desire and things to be won over. The *Communist Manifesto* asserts that, "the State is nothing more than a committee tasked with overseeing the Bourgeoisie's common concerns" (405).

The apparatus of the state is meant to subjugate the helpless. Here, one can witness the State protecting landowners such as Surja Sahu while suppressing the impoverished tribal people, who are merely defending their means of subsistence. However, it is intentional to deny the natural rights of the indigenous people on this planet. Mahasweta Devi makes an honest effort to convey the notion that the ruling class and the state view the marginalized as a threat, and as such, they seek to terrorize, traumatize, and control them in order to maintain their positions of power within the hegemonic system. The state's panoptic nature results in its intervention in the primitive way of life of the tribal people. Mahasweta Devi attempts to convey the idea that the insurrection is just waiting for the populace to acknowledge it.

Dopdi Mejhen, the widow of a revolutionary spouse who was initially shot dead by the military, remains devoted to him and his political views out of love and social obligation. She behaves like a

simple Naxal informant, but this is the first time she acts like a woman— that is, until the moment of her rape and her refusal to put on clothes. At the end of the narrative, the Army officer Senanayak approves of her rape, and Dopdi, despite being raped several times, insists on staying nude, “What is the use of clothes? you can strip me, but can you clothe me again?” (402). She is taken into custody. Rape is associated with the strength of manhood in a patriarchal society, which creates trauma.

Dopdi has a new notion of who she is and actively works to disprove the idea of trauma. She creates a meaning that Senanayak is unable to understand by asserting herself as a subject rather than an object of the masculine narrative: Draupadi pushes Senanayak with her two mangled breasts and for the first time Senanayak is afraid to stand before an unarmed target. What more could they possibly do to Dopdi now that she is in danger and humiliated. She is stoic, unflappable, and unmoved. She is comparable to the speaker in Milton's first book of *Paradise Lost*, who following a loss, exclaims, “all is not lost; the unconquerable will, And the study of revenge, immortal hate” (02). She maintains her poise throughout. “Her black body comes even closer, and Dopdi shakes with a burst of indomitable laughter that Senanayak simply cannot understand. Her ravaged lips bleed as she begins laughing” (402). By showing Dopdi's burned body as a crucial blow against the trauma imposed by male power, Mahashweta Devi validates the voice ‘The instrument effect’ identified by Michel Foucault, explains the opposite form of protest against women's traumatized states as a result of male power.

The term 'Draupadi' reminds of *The Mahabharata*, especially in a hall where the enemy chief pulls on her saree, but Lord Krishna's miracles transform her into an eternally clad figure. This painful moment in the life of the mythical queen, Draupadi, also known as Dopdi due to her tribal background, is the driving force behind the Kurukshetra battle between two groups of cousin brothers. However, Mahashweta Devi's Draupadi does not seek male authority to safeguard her honor.

Mahashweta Devi redefines 'honor' in a woman's life, using her body to make a powerful statement against male hypocrisy rather than pursuing sensational attributes. Despite suffering terrible physical abuse all the night, she keeps her male comrades' identities a secret. While the male power could examine and sympathize with her severely injured body in the open, she is emotionally and psychologically unharmed by the rape experience. She defies every horrific circumstance and event that causes a normal person to give up life. The incorrect meaning of the word "chastity," makes many other women to get mentally scarred when a woman is raped due to her tormented body and terrified mind. Chastity is one of the issues in Indian civilization that keeps women as slaves for hundreds of years.

In *The Ramayana*, Sita undergoes a fire trial to demonstrate her virginity. In a society like this, Draupadi suffers twice. She is a victim of both class hierarchy and patriarchy in the first place. In addition to dismissing the idea of trauma in this particular setting, Mahashweta Devi's lady Dopdi protests in the nude and, after dissecting trauma, explains what trauma means to the oppressor. If the sensational appeal is removed, the same naked female body that subjugates a male body that dominates

it during the night without her consent can also subjugate his male psychology during the day. Dopdi uses her wounded black body as arms to question the fake dignity of patriarchy. Senanayak was once a source of trauma and terror for the tribe, but in the end, a lady of spine who was sexually assaulted by a tribe member revealed herself to be a source of trauma for those who oppress and take advantage of the so-called patriarchal society. Gayatri Chakravorty Spivak asserts in her essay *In Other Worlds*, “I translated the Bengali short story into English as much for the sake of its villain Senanayak as for its title character Draupadi (or Dopdi)” (122).

Despite being destined to live a painful life in a tribal tribe, Dopdi is not a palimpsest. Her horrific past drives her to take exact revenge on those responsible for her pitiful state. Dopdi is a combatant. She battles fiercely for the rights of all people. She is unable to put up with the way she is being treated. Dopdi is a tribal illiterate woman and the embodiment of freedom and fairness. She does not fight alone in this battle. She defends the rights of every tribal woman. She does not receive much painful experience from her community. It originates from the upper caste of mainstream Hinduism.

In the indigenous community, women are not denigrated. She falls prey to societal fabrication and her suffering is not normal. She suffers because she is a woman from a marginalized tribal class. Tribal existence includes an intolerable traumatic experience as part of it. The patriarchal social architecture that causes pain in a woman's life is abundantly explained by Mahasweta Devi, although in an oblique way. Dopdi provides snippets of the horrific tragedies and severe suffering that the community endures. The story of the protest against injustices against humanity is told through Dopdi. She acts in this way because she is compelled to by the horrific event that occurred in her life. She is no longer afraid of terror. In this sense, Spivak notes that “she is unique and, in a patriarchal and patronymic setting, even a “attacker” in the strange, unpaired, and uncoupled meaning” (183). This is how the Dopdi in the short story differs from the Draupadi in *The Mahabharata*. While Dopdi is not submissive and Draupadi is, they both experience a similar type of trauma.

Although Dopdi is disobedient, her actions get her into deeper difficulties. After being apprehended, she is raped. Like many women in Indian society, she is susceptible to violence from men. She maintains her composure even in difficult circumstances. The readers find it shocking how she handles the traumatic events following her arrest. She is imprisoned due to the horrible event. When she refuses to give the information the officers seek, Senanayak tells them to:

do the needful. Then a billion moons pass. A billion lunar years. Opening her eyes after a million light years Draupadi, strangely enough, see sky and moon. Slowly the bloodied nailheads shift from her brain. Trying to move, she feels her arms and legs still tied to four posts. Something sticky under her ass and waist. Her own blood. Only the gag has been removed. Incredible thirst. In case she says “water” she catches her lower lip in her teeth. She senses that her vagina is bleeding. (401)

Dopdi's decision to go nude to Senanayak demonstrates her resilience in the face of injustice and humiliation. Senanayak is rendered weak by the helpless Dopdi; this is her strength. Her response to those who cause trauma is that she is naked. She is the ideal counterpoint to Seetha in *The Ramayana*. Dopdi has the power to take revenge on her attackers. She can proudly say that her honor doesn't lie in between her legs. Dopdi suffers from trauma but her traumatic experiences result in violent reactions. Her traumatic upbringing exposed her to a variety of social ills, to which she responds differently. She is not interested in always being obedient. She is a fiercely independent woman with the ability to triumph any circumstances.

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THE INDUS VALLEY CIVILIZATION

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Abstract

The history of these 2 cities is rich in civilization matters, religion, economic empowerment and development of the east. The history surrounding the land between the rivers Euphrates and Tigris referred to as geographical area and ancient Egypt is one that may be closely associated with the Indus valley cities.

This paper goes to discuss the Harappa and Mohenjo Daro of the Indus valley. Generally, the Hindu religion can be traced back to the Indus valley. The two words sound a similar that's, Indus and Hindus. In reality "Their chief god was Indra, god of the storm, whose weapon was the thunderbolt, and he rode to battle in an exceedingly golden chariot drawn by 2 ruddy horses".

The Indus valley conjointly had exceptional things that were recorded about it. And since of that, excavations have continuing to clarify its cities. The studies are principally on economic, religious, social cultural, political, science and art. This paper examines them basing the facts on the Harappa and Mohenjo Daro cities of the Indus valley. The Indus valley is additionally well recorded within the records of civilization of the citizenry.

To understand the Indus valley Civilization, we want to look at the evolvement of historical civilization. There are varied theories and controversies in this subject. During this review, I attempted to place along the foremost acceptable ideas during this tough subject. The most objective of this text not to introduce new theories of the Indus valley Civilization, however to re-examine the all available information and write in an exceedingly summary kind for simple understanding of this controversial subject. The target of this text is to know the evolution of the Indo valley Civilization.

Keywords: Excavation, Science, Art & Religion, Architecture, Economy, Demise.

Introduction

The Indus valley Civilization (IVC) was an ancient civilization thriving on the lower Indus River and therefore the Ghaggar River-Hakra River in what's currently Islamic Republic of Pakistan and western Republic of India from the twenty-eighth century B.C.E. to the eighteenth century B.C.E⁴.

Another name for this civilization is that the Harappa Civilization of the Indus valley, in relevancy its 1st excavated town of Harappa. The Indus valley Civilization stands joined of the nice early civilizations, aboard ancient Egypt and Sumerian Civilization, as an area wherever human settlements organized into cities, made- up a system of writing and supported a complicated culture. Hinduism and therefore the culture of the Indian folks is considered having roots within the life and practices of this civilization.



Map of Indus Valley Civilization

This was a flourishing culture, with creative and technological development, and no sign of slavery or exploitation of individuals. The civilization seems to possess been stable and its end was most likely thanks to climactic modification, though the Aryan invasion theory (see below) suggests that it fell prey to offensive newcomers. The Indus civilization is among the world's earliest civilizations, up to date to the nice Bronze Age empires of Mesopotamia and ancient Egypt. It declined throughout the mid-second millennium B.C.E. and was forgotten till it's uncovering within the Nineteen Twenties. To date, over 1,052 cities and settlements are found, principally within the general region of the Indus in Islamic Republic of Pakistan.

History

The Indus civilization was predated by the first farming cultures in south Asia. That emerged within the hills Baluchistan, to the west of the Indus vale. The known site of this culture is Mehrgarh, established around 6500 BC. These early farmers domesticated wheat and a range of animals, as well

as kine. Pottery was in use by around 5500 BC. The Indus civilization grew out of this culture's technological base, similarly as its geographic growth into the sediment plains of what are currently the provinces of Sindh and geographic area in up to date West Pakistan.

By 4000 BC, a particular, regional culture, referred to as pre-Harappan, had emerged during this space. (It is named pre-Harappan as a result of remains of this widespread culture are found within the early strata of Indus civilization cities.) Trade networks connected this culture with connected regional cultures and distant sources of raw materials, as well as lapis lazuli and alternative materials for bead-making. Villagers had, by now, domesticated varied crops, as well as peas, sesame seed, dates, and cotton, similarly as a large vary of cattle, as well as the Asiatic buffalo, associate degree animal that remains essential to intensive agricultural production throughout Asia these days.

How it was discovered

In 1826, a British traveler in India called Charles Masson came across some mysterious brick mounds. He thought they looked like old castles, but didn't know who built them. Thirty years later, in 1856, engineers building a railway found more bricks. They carted them off and continued to build the railway. These bricks were the first evidence of the lost Indus city of Harappa.

In the 1920s, archaeologists began to excavate the sites of Harappa and Mohenjo-Daro. They had uncovered the remains of two long-forgotten cities and found the Indus Valley civilization. The Indus Valley people did not leave great structures, like the Pyramids of Egypt or the Great Wall of China, but they did help shape the modern world.



Indus city of Harappa



Charles Masson

Emergence; Excavation

By 2600 BC, some pre-Harappan settlements grew into cities containing thousands of individuals who were not primarily engaged in agriculture. Afterwards, a unified culture emerged

throughout the world, delivery into conformity settlements that were separated by as much as 1000 km. and muting regional variations. Therefore explosive was this culture's emergence that early students thought that it should have resulted from external conquest or migration. 8Yet archaeologists have demonstrated that this culture did, in fact, arise from its pre-Harappan precursor. The culture's explosive look seems to possess been the results of planned, deliberate effort. For instance, some settlements seem to possess been deliberately rearranged to evolve to a acutely aware, well-developed arrange. For this reason, the Indus civilization is recognized to be the primary to develop urban designing.

A sophisticated and technologically advanced urban culture is clear within the Indus valley Civilization. The standard of municipal coming up with city planning, urban planning suggests data of urban planning and economical municipal governments that placed a high priority on hygiene. The streets of major cities like Mohenjo-Daro or Harappa were arranged enter an ideal grid pattern, akin to that of gift day the big apple town. The homes were shielded from noise, odors, and thieves.

As seen in Harappa, Mohenjo-Daro, and therefore the recently discovered Rakhigarhi, this urban arrange enclosed the world's initial urban sanitation systems. Among town, individual homes or teams of homes obtained water from wells. From a space that seems to own been put aside for bathing, waste material was directed to coated drains, that lined the foremost streets. Homes opened solely to inner courtyards and smaller lanes.

Science, Art & Religion

Science

The people of the Indus civilization achieved nice accuracy in measurement length, mass, and time. They were among the primary to develop a system of uniform weights and measures. Their measurements were extremely precise. Their smallest division that is marked on an ivory scale found in Lothal was about one.704 mm, the littlest division ever recorded on a scale of the Bronze Age. Harappan engineers followed the decimal division of activity for all sensible functions, together with the activity of mass as discovered by their hexahedron weights.

Unique Harappan inventions embody an instrument that was accustomed live whole sections of the horizon and therefore the tidal dock. Additionally, they evolved new techniques in science, and created copper, bronze, lead, and tin.

The engineering ability of the Harappans was outstanding, particularly in building docks once a careful study of tides, waves, and currents.

In 2001, archaeologists learning the remains of 2 men from Mehrgarh, Islamic Republic of Pakistan created the surprising discovery that the individuals of Indus civilization, even from the first Harappan periods, had data of medication and dental medicine.

Art

- Many Indus Valley seals and items in pottery and terracotta have been found,
- along with a very few stone sculptures and some gold jewelry and bronze
- vessels. Some anatomically detailed figurines in terracotta, bronze, and
- steatite have been found at excavation sites, the former probably mostly toys.
- The Harappans also made various toys and games, among them cubical dice
- (with one to six holes on the faces), which were found in sites like
- Mohenjo-daro.
- The terracotta figurines included cows, bears, monkeys, and dogs. The animal
- depicted on a majority of seals at sites of the mature period has not been
- clearly identified. Part bull, part zebra, with a majestic horn, it has been a
- source of speculation. As yet, there is insufficient evidence to substantiate
- claims that the image had religious or cultic significance, but the prevalence
- of the image raises the question of whether or not the animals in images of
- the IVC are religious symbols.
- Many crafts including, "shell working, ceramics, and agate and glazed steatite
- bead making" were practiced and the pieces were used in the making of
- necklaces, bangles, and other ornaments from all phases of Harappan culture.
- Some of these crafts are still practiced in the subcontinent today. Some
- make-up and toiletry items (a special kind of combs (kakai), the use of
- collyrium and a special three-in-one toiletry gadget) that were found in
- Harappan contexts still have similar counterparts in modern India. Terracotta
- female figurines were found (c. 2800–2600 BCE) which had red color applied
- to the "manga" (line of partition of the hair).
- The finds from Mohenjo-daro were initially deposited in the Lahore Museum,
- but later moved to the ASI headquarters at New Delhi, where a new "Central
- Imperial Museum" was being planned for the new capital of the British Raj, in
- which at least a selection would be displayed. It became apparent that Indian
- independence was approaching, but the Partition of India was not anticipated
- until late in the process. The new Pakistani authorities requested the return of
- the Mohenjo-daro pieces excavated on their territory, but the Indian
- authorities refused. Eventually an agreement was reached, whereby the finds,

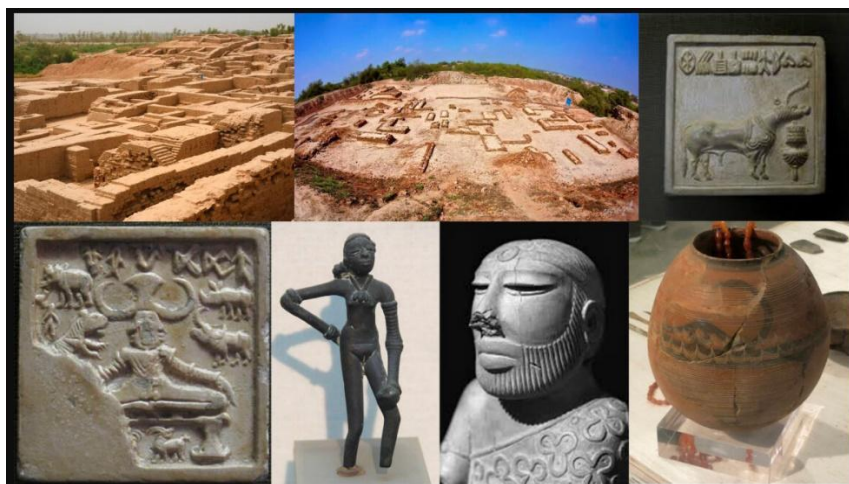
Religion

In the course of the second millennium B.C.E., remnants of the IVC's culture can have amalgamated with that of alternative peoples, likely contributing to what eventually resulted within the rise of historical Hinduism. Judgement from the copious figurines portrayal feminine fertility that they left behind, indicate worship of a Mother god (compare Shakti and Kali). IVC seals depict animals, maybe because the object of veneration, corresponding to the zoomorphic aspects of some Hindu gods. Seals resembling Pashupati in a very Hinduism posture have additionally been discovered.

Architecture

The Indus civilization's predilection for urban designing is evident within the larger settlements and cities. Typically, town is split into 2 sections. The primary space includes a raised, material platform (dubbed the "Citadel" by early archaeologists). The second space (called the "lower city") contains tightly packed homes and outlets, furthermore as well-defined streets that were ordered bent on a certain set up. A system of uniform weights and measures was in use, and streets and alleys area unit of stiffly uniform breadth in just about all Harappan sites. The most artifact was brick, each unemployed and sunbaked, of a strictly standardized size. The biggest cities as several as 30,000 people.

As seen in Harappa and Mohenjo-Daro, the known (and probably the largest) cities, this urban set up enclosed the world's 1st urban sanitation systems. Inside town, individual homes or teams of homes obtained water from wells. From a space that seems to own been put aside for bathing, waste water was directed to lined drains, that lined the foremost streets. Though the well-engineered system drained waste water from town, it appears clear that the streets were aloof from sweet-smelling. Homes opened solely to inner courtyards and smaller lanes.



The purpose of the "Citadel" remains a matter of dialogue. In sharp distinction to the current civilization's contemporaries, geographical region and ancient Egypt, no large, monumental structures were designed. There's no conclusive proof of palaces or temples — or, indeed, of kings, armies, or

priests. Some structures area unit thought to own been granaries. Found at one town is a massive, well-built bathtub, which can are a public bathtub. Though the “Citadels” area unit walled, it's aloof from clear that these structures were defensive. They’ll are designed to divert flood waters.

Most town dwellers seem to own been traders or artisans, who lived with others following constant occupation in well-defined neighborhoods. Materials from distant regions were utilized in the cities for constructing seals, beads and alternative objects. Among the artifacts created were stunning beads fabricated from glazed stone called faience. The seals have pictures of animals, gods etc., and inscriptions. A number of the seals were wont to stamp clay on commodity, however they in all probability had alternative uses. Though some homes were larger than others, Indus civilization cities were exceptional for his or her apparent egalitarianism. As an example, all homes had access to water and drain facilities. One gets the impression of a colossal, bourgeois society.

Economy

The Indus civilization’s economy seems to have depended considerably on trade that was expedited by major advances in transport technology.¹⁵ These advances enclosed bullock-driven carts that are the image of those seen throughout South Asia nowadays, also as boats. Most of those boats were in all probability little, flat-bottomed craft, maybe driven by sail, like those one will see on the river today; but, there's secondary proof of sea-going craft: recently, archaeologists have discovered a massive, dredged canal and landing at a coastal town.

Judging from the dispersal of Indus civilization artifacts, the trade networks economically integrated an enormous space, as well as parts of Asian nation, the coastal regions of Persia, northern and central India, and Mesopotamia. A Sumerian inscription seems to use the name Meluhha to talk over with the Indus civilization. If so, it's the sole proof we have a tendency to possess which may counsel what Indus civilization individuals known as themselves.

Trade and Transportation

The Indus Valley civilisation may have had bullock carts identical to those seen throughout South Asia today, as well as boats. Most of these boats were probably small, flat-bottomed craft, perhaps driven by sail, similar to those one can see on the Indus River today;. An extensive canal network, used for irrigation, has however also been discovered by H.-P. Francfort.



Indus Valley Civilization Boat's drawing on a rock

Agriculture

According to Gangal et al. (2014), there is strong archeological and geographical evidence that neolithic farming spread from the Near East into north-west India, but there is also "good evidence for the local domestication of barley and the zebu cattle at Mehrgarh."

According to Jean-Francois Jarrige, farming had an independent local origin at Mehrgarh, which he argues is not merely a "'backwater' of the Neolithic culture of the Near East", despite similarities between Neolithic sites from eastern Mesopotamia and the western Indus valley which are evidence of a "cultural continuum" between those sites. Archaeologist Jim G. Shaffer writes that the Mehrgarh site "demonstrates that food production was an indigenous South Asian phenomenon" and that the data support interpretation of "the prehistoric urbanization and complex social organization in South Asia as based on indigenous, but not isolated, cultural developments". Jarrige notes that the people of Mehrgarh used domesticated wheat and barley, while Shaffer and Liechtenstein note that the major cultivated cereal crop was naked six-row barley, a crop derived from two-row barley. Gangal agrees that "Neolithic domesticated crops in Mehrgarh include more than 90% barley," noting that "there is good evidence for the local domestication of barley." Yet, Gangal also notes that the crop also included "a small amount of wheat," which "are suggested to be of Near-Eastern origin, as the modern distribution of wild varieties of wheat is limited to Northern Levant and Southern Turkey."

The cattle that are often portrayed on Indus seals are humped Indian aurochs (*Bos primigenius namadicus*), which are similar to Zebu cattle. Zebu cattle are still common in India, and in Africa. It is different from the European cattle (*Bos primigenius taurus*), and are believed to have been independently domesticated on the Indian subcontinent, probably in the Baluchistan region of Pakistan.

Research by J. Bates et al. (2016) confirms that Indus populations were the earliest people to use complex multi-cropping strategies across both seasons, growing foods during summer (rice, millets and beans) and winter (wheat, barley and pulses), which required different watering regimes. Bates et al. (2016) also found evidence for an entirely separate domestication process of rice in ancient South Asia, based around the wild species *Oryza nivara*. This led to the local development of a mix of "wetland" and "dryland" agriculture of local *Oryza sativa indica* rice agriculture, before the truly "wetland" rice *Oryza sativa japonica* arrived around 2000 BCE.

Language

It has often been suggested that the bearers of the IVC corresponded to proto-Dravidians linguistically, the break-up of proto-Dravidian corresponding to the break-up of the Late Harappan culture. Finnish Indologist Asko Parpola concludes that the uniformity of the Indus inscriptions precludes any possibility of widely different languages being used, and that an early form of Dravidian language must have been the language of the Indus people. Today, the Dravidian language family is concentrated mostly in southern India and northern and eastern Sri Lanka, but pockets of it still remain throughout the rest of India and Pakistan (the Brahui language), which lends credence to the theory.

According to Heggarty and Renfrew, Dravidian languages may have spread into the Indian subcontinent with the spread of farming. According to David McAlpin, the Dravidian languages were brought to India by immigration into India from Elam. In earlier publications, Renfrew also stated that proto-Dravidian was brought to India by farmers from the Iranian part of the Fertile Crescent, but more recently Heggarty and Renfrew note that "a great deal remains to be done in elucidating the prehistory of Dravidian." They also note that "McAlpin's analysis of the language data, and thus his claims, remain far from orthodoxy." Heggarty and Renfrew conclude that several scenarios are compatible with the data, and that "the linguistic jury is still very much out." In a 2021 study, Bahata Ansumali Mukhopadhyay presented a linguistic analysis to posit a Proto-Dravidian presence in the ancient Indus area, using Dravidian root words for tooth, toothbrush and elephant in various contemporary ancient civilisations.

Religion

The religion and belief system of the Indus Valley people has received considerable attention, especially from the view of identifying precursors to deities and religious practices of Indian religions that later developed in the area. However, due to the sparsity of evidence, which is open to varying

interpretations, and the fact that the Indus script remains undeciphered, the conclusions are partly speculative and largely based on a retrospective view from a much later Hindu perspective.

Early and influential work in the area that set the trend for Hindu interpretations of archaeological evidence from the Harappan sites was that of John Marshall, who in 1931 identified the following as prominent features of the Indus religion: a Great Male God and a Mother Goddess; deification or veneration of animals and plants; a symbolic representation of the phallus (linga) and vulva (yoni); and, use of baths and water in religious practice. Marshall's interpretations have been much debated, and sometimes disputed over the following decades. One Indus Valley seal shows a seated figure with a horned headdress, possibly tricephalic and possibly ithyphallic, surrounded by animals. Marshall identified the figure as an early form of the Hindu god Shiva (or Rudra), who is associated with asceticism, yoga, and linga; regarded as a lord of animals, and often depicted as having three eyes. The seal has hence come to be known as the Pashupati Seal, after Pashupati (lord of all animals), an epithet of Shiva. While Marshall's work has earned some support, many critics and even supporters have raised several objections. Doris Srinivasan has argued that the figure does not have three faces or yogic posture and that in Vedic literature Rudra was not a protector of wild animals. Herbert Sullivan and Alf Hiltebeitel also rejected Marshall's conclusions, with the former claiming that the figure was female, while the latter associated the figure with Mahisha, the Buffalo God and the surrounding animals with vahanas (vehicles) of deities for the four cardinal directions. Writing in 2002, Gregory L. Possehl concluded that while it would be appropriate to recognise the figure as a deity, its association with the water buffalo, and its posture as one of ritual discipline, regarding it as a proto-Shiva would be going too far. Despite the criticisms of Marshall's association of the seal with a proto-Shiva icon, it has been interpreted as the Tirthankara Rishabhanatha by some scholars of Jainism like Vilas Sangave. Historians such as Heinrich Zimmer and Thomas McEvilley believe that there is a connection between the first Jain Tirthankara Rishabhanatha and the Indus Valley Civilisation.

Marshall hypothesized the existence of a cult of Mother Goddess worship based upon excavation of several female figurines and thought that this was a precursor of the Hindu sect of Shaktism. However the function of the female figurines in the life of Indus Valley people remains unclear, and Possehl does not regard the evidence for Marshall's hypothesis to be "terribly robust".

Some of the baetyls interpreted by Marshall to be sacred phallic representations are now thought to have been used as pestles or game counters instead, while the ring stones that were thought to symbolize yoni were determined to be architectural features used to stand pillars, although the possibility of their religious symbolism cannot be eliminated.[198] Many Indus Valley seals show animals, with some depicting them being carried in processions, while others show chimeric creations. One seal from Mohenjo-daro shows a half-human, half-buffalo monster attacking a tiger,

which may be a reference to the Sumerian myth of such a monster created by goddess Aruru to fight Gilgamesh. In contrast to contemporary Egyptian and Mesopotamian civilisations, Indus Valley lacks any monumental palaces, even though excavated cities indicate that the society possessed the requisite engineering knowledge. This may suggest that religious ceremonies, if any, may have been largely confined to individual homes, small temples, or the open air. Several sites have been proposed by Marshall and later scholars as possibly devoted to religious purposes, but at present only the Great Bath at Mohenjo-daro is widely thought to have been so used, as a place for ritual purification. The funerary practices of the Harappan civilisation are marked by fractional burial (in which the body is reduced to skeletal remains by exposure to the elements before final interment), and even cremation.

Demise of the indus valley

This is indeed was a powerful civilization but while not serious military encounter. Could also be by that point military wasn't the simplest way of solving disputes or maybe there have been minimum external aggressions. Then why was the Harappa and Mohenjo-Daro connected and wiped out? Well this question will solely be argued from the archaeological findings and also the explanations given by the archaeologists. There was proof of violence particularly from the Aryan Empire.

The death of Harappan urbanism might yet been related to alternative theories. Dessert apple indicates that a shift within the approach of cultivation from the outer regions noncontiguous craft production, civic food defense, building and drain maintenance, and alternative in public organized works on that the running of the cities depended.

What caused the collapse? It appears simple that a significant issue was environmental condition modification. In 2600 BC, the Indus Valley was abundant, forested, and abundant with life. 17It absolutely was wetter, too. Floods were a drag and seem, on quite one occasion, to own weak bound settlements. a degree in fact: Indus civilization individuals supplemented their diet with searching, a proven fact that is most unthinkable once one considers today's desiccated, uncovered atmosphere. By 1800 BC, the climate is understood to own modified. It became considerably cooler and drier. However this truth alone might not are adequate to bring down the Indus civilization. The crucial issue could are the disappearance of considerable parts of the Ghaggar-Hakra stream system. A tectonic event could have pleased the system's sources toward the river Plain, although there's some uncertainty concerning the date of this event. Such a press release could appear dubious if one doesn't notice that the transition between the Indus and Gangetic plains amounts to a matter of inches, and is most indiscernible. The region during which the river's waters once arose is understood to be geologically active, and there's proof of major tectonic events at the time the Indus civilization folded. The river's terribly existence was unknown till the late twentieth century, once geologists used satellite pictures to trace its former course through the Indus valley. If the Ghaggar-Hakra stream system dried up once the Indus civilization

was at its height, the implications would be devastating. Refugees would have flooded the opposite cities. The “critical mass” required for economic integration would have folded.

The most doubtless clarification is that the causes were multiple — and, in their aggregation, ruinous. Within the declining years, Indus civilization individuals tried to hold on to their previous approach of life, however within the finish, they gave up. By 1600 BC, the cities were deserted. Within the nineteenth century, British engineers discovered that the abundant bricks found within the ruins — during which they expressed no evident curiosity — provided glorious raw materials for railway construction. They proceeded to destroy abundant of the obtainable archeologic proof

Recent development

Although there's an ‘equifinality’ of potentialities, recent research has targeted on the role of climatically changes which can have precipitated abandonment of settlements thanks to the increase or fall of rivers (Possehl 1002). Alternative things that area unit current concerning the Indus vale area unit concerning its preservation as a cultural site.

The province of Sindh abounds with its wealthy cultural heritage, historical and archeologic sites and ancient crafts, aforesaid Chief Minister Qaim Ali whereas declarative that his government would guarantee protection and preservation of the Indus vale civilization (The Nation, 2012).

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**TRANSNATIONAL HYBRIDITY AND DIASPORIC IDENTITY IN CHITRA
DIVAKARUNI'S ARRANGED MARRIAGE**

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Abstract

Hybridity, as a cultural process, unites various nationalities and their familial customs. In that scenario, Divakaruni skillfully blends the customs of Asian American immigrants' families with their new environment. The researcher has examined and uncovered the expressions of hybridity and cultural identity in this work. This research article explores the role of immigrant women in cultural ethics and demonstrates how the three cultural identities repressed Indian, colonial European, and New World American in Divakaruni's novel *Queen of Dreams* are constrained by their straddling cultures. Indians have a diasporic identity because of these three cultural identities. These traits show their lack of roots and identification with the customs and culture of their new nation. Divakaruni has blended the goals of an oriental civilization with the history of antiquity in this novel. Rakhi illustrates against the identity crisis, cultural alienation, and mental anguish that befall the displaced people of India. Her goal is to blend in with the new cultures. The concept of migrant conflict in the majority of Divakaruni's novel is a conflict between ingrained and acknowledged cultural norms. Divakaruni illustrates the complicated and frequently contradictory experiences of immigrants through the lives of Indian women who juggle traditional cultural expectations and modern Western realities. This study monitors how Divakaruni explores the complex realities of her characters through these themes, using literary allusions to highlight the complex dynamics of identity formation and cultural negotiation.

Introduction

Renowned Indian-American writer Chitra Banerjee Divakaruni's collection *Arranged Marriage* perfectly captures the essence of the immigrant experience. The lives of Indian women who live between the traditional, patriarchal expectations of their native country and the liberties and difficulties of their new lives in America are vividly depicted in these stories. This article highlights how Divakaruni depicts the conflict between cultural preservation and adaptation by examining the themes of transnational hybridity and diasporic identity in a few stories from the collection. The theme of Divakaruni's work is the struggle of immigrants a conflict between ingrained and acknowledged cultural norms. Writing about two worlds presents some difficulties, but Divakaruni has

overcome them. Intermarriages, cultural customs, and cuisine all demonstrate how the immigrant group is embracing its new environment and traditions as it continues to assimilate. There is a lot of Bengali culture scattered around Divakaruni's writing and narrative style. Families of immigrants make every effort to preserve their unique culture in their new homes in the country in which they have settled. They incorporate new values into their cultural system while adapting to the traditions and customs of their adopted country and encouraging their children to embrace the local heritage of their host country and use terms like immigrants and diaspora.

Hybridity and Diasporic Identity

Among the writers from the first generation of immigrants is Chitra Banerjee Divakaruni provides a master piece when it comes to diasporic writings. She has lived in America for some time. She is a social activist, poet, storyteller, and prolific writer. She wrote about her minute observations and experiences in her works as an expatriate. Her writings mostly address problematic aspects of current postcolonial theory, such as feminism and female diasporic consciousness. By giving a new perspective to female identity, Divakaruni demonstrates how an Indian woman can fall victim to patriarchy and convention even when she is living abroad. Divakaruni portrays the hardship, loneliness, rootlessness, and anxiety of an Indian woman in her role as an immigrant. Divakaruni skillfully illustrates how an Indian expat woman combines her two distinct cultures Indian and American to create a broken self-image.

The first collection of short stories she published, *Arranged Marriage* (1995), garnered multiple awards of distinction and is the subject of this research article. Eleven short stories, representing a range of female characters from various locations and age groups, make up *Arranged Marriage*. Divakaruni has skillfully merged Indian villages with the western landscapes of California and New York in these stories, highlighting the differences between the two cultures. Every story revolves around broken female identities brought about by cultural differences they experience when interacting with other cultures. Every story is a distinct account of a person's diasporic consciousness. The sociopsychological trauma, disillusionment, and adjustment of female immigrants to such circumstances have been deftly described by Divakaruni. The stories also discuss the different problems that women encounter in a largely patriarchal society. A few of those tales are being examined about different aspects of female diaspora consciousness.

Transnational Hybridity

The merging and cohabitation of several cultural identities within people who move across various geographic and cultural contexts is referred to as transnational hybridity. Divakaruni's characters in *Arranged Marriage* frequently represent this hybridity, feeling the joy and the burden of having two distinct identities. Eleven short stories from a variety of locations and age groups make up *Arranged Marriage*. The stories feature a diverse cast of female characters.

“I guess they just don’t realize what’s happening. They do not realize that by flying somewhere else they ll be safe. Or maybe they do, but there is something that keeps pulling them back here.”(8). The first narrative, *"The Bats,"* shows how a hybrid identity first forms. The young girl who is the main character and her mother run away from their violent father to stay with an uncle. The mother's decision to go back to her abusive husband is a reflection of the deeply ingrained cultural expectation of marital duty. She taught me that we shouldn't give up on the people we love, even if doing so means sacrificing our happiness, as Divakaruni puts it. The struggle between the urge to uphold traditional familial roles and the need for self-preservation is highlighted in this story.

"Silver Pavements, Golden Roofs" is a story about Jayanti, who comes to America hoping for a better life but finds herself up against harsh reality. The life of her American aunt is not at all what Jayanti had imagined. Through her encounters with racism and her aunt's disillusionment, Divakaruni depicts Jayanti's battle with her hybrid identity: "In India, I'd heard of the golden pavements of America. (16)" However, the snow here is filthy and covers them. The contrast between the idealized image of "golden roofs" and the actual image of "dirty snow" serves as a metaphor for the disillusionment and conflict that characterize transnational hybridity. In *"Silver Pavements, Golden Roofs,"* Jayanti's dreams are shaped by idealized ideas of the West when she first arrives in America. These ideals are put to the test when she encounters the realities of American life, especially through the experiences of her aunt and uncle, which compels her to face the complexity of her identity.

“It is snowing. I step outside onto the balcony, drawing my breath in at the silver marvel of it, the fat flakes cool and wet against my face as in a half-forgotten movie. ... The snow has covered the dirty cement pavements, the sad warped shingles of the rooftops, and the rough noisy edges of things. I hold out my hands to it, palms down, shivering a little. The snow falls on them, chill, stinging to the bone. But after a while the excruciating pain fades the snow has covered my own hands so they are no longer brown but white, white, white. And now it makes sense that the beauty and the pain should be part of each other” (AM 55, 56).

The emotionally charged narrative *"Clothes"* depicts the journey of young bride Sumita, who leaves India for America. Sumita's transition is evident in the clothes she wears, which represent her changing identity. She first dons traditional saris, which reflects her affinity for Indian culture. She dresses in Western attire when she first gets to America, a sign of her attempt to fit in with American culture.

Cultural Transformation

Sumita's change in attire serves as a metaphor for her cultural development. "I see a woman in the mirror that I do not know," Divakaruni writes. This woman in a red silk skirt and blouse—who is she? In balancing her new surroundings and her conventional upbringing, Sumita can express her inner

turmoil and the emergence of her hybrid identity at this point. Following her husband's untimely death, Sumita struggles with her identity, which is also depicted in the story. She can't decide whether to stay in America and work toward her independence or go back to India. Divakaruni says of her reflection, "I am by myself. I'm free to do whatever I want. I am no longer constrained by our people's laws. (19)

The concept of cultural fracture is essential to the diasporic consciousness framework. There are occasions when this cultural fragmentation causes the individual self to transcend. The protagonist Meera, an Indian girl, rejects the traditional roles of motherhood and wife in favor of her dreams and an American life in the next story, "*Perfect Life*." As she puts it:

“Because in Indian marriages becoming a wife was only the prelude to that all-important, all-consuming event – becoming a mother. That wasn’t why I’d fought so hard – with my mother to leave India; with my professor to make it through graduate school; with my bosses to establish my career.”(76)

The narrative also explores Meera's transformation after her encounter with a six-year-old boy named Krishna. Her gentle feelings, which had been hidden in a corner of her Western consciousness, are revived by it. Divakaruni has skillfully captured the emotional and material insecurities that diasporic women experience.

The following story, "*Doors*," provides a prime illustration of how cultural differences can destroy a marriage. The title of the story, "Door," is a metaphor for people's psychological and cultural barriers in addition to physical ones. Indian girl Preeti, who was raised in the US, falls in love with and weds Indian boy Deepak, who has lately assimilated into US society. The arrival of Deepak's friend Raj complicates their previously easygoing relationship. As a girl who has grown up in America, Preeti is very aware of her privacy and preferences, which are upset by Raj's interference. When she loses her personal space, she almost goes insane or paranoid. Divakaruni has successfully conveyed Preeti's suffering and trauma as follows:

“Instead for the first time, she lay down alone in the big bed they’d bought together the week before the happiness of that day, but there was only a black square filled with snow and static, as when watching a video, one comes across a portion of the tape that has been erased by accident. She lay there; feeling the night cover her slowly, layer by cold, clean layer. And when the door finally clicked shut, she did not know whether it was in the

guest room or deep inside her being.”

Conclusion

The stories mentioned above discuss female sensibility, identity, consciousness, exile, alienation, assimilation, dissimulation, and dejection. make up the whole diasporic consciousness rubric. The title of the story collection *Arranged Marriage* appears to make fun of itself by illustrating how the lives of the story's protagonists are out of order. It is abundantly evident that *Arranged Marriage* weaves through the lives of diverse characters and demonstrates that it is a tapestry of people with diasporic consciousness. Their shattered identities are the product of socioeconomic, psychological, political, and cultural shifts as well as geographic displacement, particularly in the case of female characters. Divakaruni has also demonstrated the diversity of women's abilities to absorb and blend various cultures, as well as how this dual life with multicultural existence.

Through the lives of her characters, who must delicately strike a balance between their Indian heritage and their American experiences, Chitra Banerjee Divakaruni's "*Arranged Marriage*" vividly illustrates the theme of transnational hybridity. The narratives emphasize the conflicts, adjustments, and changes that characterize their hybrid identities. Divakaruni provides a thorough examination of the immigrant experience through intricate characterizations and symbolic narratives, highlighting the adaptability and resilience needed to create a sense of self in a transnational setting. Her work highlights the universal search for self-realization and belonging in a globalized world, while also enhancing our understanding of diasporic identities.

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**THE POWER OF FEMININITY AND NOSTALGIA IN THE SELECTED WORKS
OF ARUNDHATI ROY**

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Abstract

Renowned Indian author Arundhati Roy has enthralled readers across the country with her potent stories that deftly combine nostalgia and femininity. Her writing, especially *The God of Small Things* and *The Ministry of Utmost Happiness*, is full of poignant examinations of gender roles and nostalgia for bygone eras. This study explores how Roy uses nostalgia and femininity as major themes to question social norms and shed light on individual and societal histories.

Violence against women happens every day all across the world. Every day, women face various forms of oppression and humiliation in India as well. The primary cause of oppression faced by Indian women is the patriarchal mindset that permeates the nation. A patriarchal social structure is one in which men rule and make all family decisions. They play the parts of moral authority, political leadership, and landowners. The patriarchal notion holds that a woman's primary responsibilities are to her husband, father, and brothers. *The God of Small Things* by Arundhati Roy is a novel set in a patriarchal society. Among its principal themes are breaking the law, forbidden relationships, the shifting social structure, and the oppression of women.

Introduction

The rich, multi-layered storytelling and deep thematic concerns thoroughly distinguish Arundhati Roy's contributions to modern literature. The concepts of femininity and nostalgia are particularly prominent among them. In Roy's writings, femininity encompasses more than just gender identity; it also refers to the complex experiences that women have in patriarchal societies. On the other hand, nostalgia can be a useful tool for reflecting on the past, memories, and losses. This research paper examines how these themes emerge, interact, and mold Roy's characters and storylines in her major works. Some writers have written about women's lives under the framework of the patriarchal system in their literary works. Among them is Arundhati Roy. A significant portion of Roy's semiautobiographical novel *The God of Small Things* recounts her early years in Ayemenam. The 1997's, Man Booker Prize was given to the book. Through the novel *The God of Small Things*, Roy

allows us to feel a few middle-class female characters' struggles, anxieties, contradictions, and aspirations. Roy's goal is "to write about an unfair, male-dominated society that treats women and low-caste people very badly," according to Tapan Kumar Ghosh in "*Tomorrow Will Never Die: Arundhati Roy's Tryst with History in The God of Small Things*" (184).

Femininity in the works of Roy

In Roy's novels, femininity is portrayed through multifaceted female characters who question and disrupt conventional roles. The female leads of *The God of Small Things*, Rahel, and Ammu, are examples of tenacity and defiance in the face of repressive social standards. The difficulties Ammu faces as a single mother and her extramarital relationship with Velutha bring to light how gender, caste, and social norms intersect. Rahel sheds light on the long-term effects of her mother's disobedience and the social consequences they face through her fractured story. Through the characters of Anjum, a Hijra who defies the traditional gender binary, *The Ministry of Utmost Happiness* expands on this exploration. The transition of Anjum from being Aftab to accepting her identity as a woman embodies the fluidity of gender and subverts the inflexible social structures. In the same novel, Roy explores femininity through the eyes of characters like Anjum and Tilottama (Tilo), highlighting the strength and vulnerability that comes with being a woman in a violent and unfair world.

Three male and female generations are depicted in the book. Father Mulligan, Mammachi, Pappachi, and Baby Kochamma are the first generation's representatives. The primary character, Ammu, is the daughter of Pappachi and Mammachi. Her brother, Chacko, and her ex-wife, Margaret Kochamma, are second-generation. The twins of Ammu, Rahel, and Estha, are third generation. Oppression is a structure made up of constraints, barriers, and forces. Through the marriage and intergender relationships of Mammachi, Baby Kochamma, Ammu, and Rahel, the novelist examines the gender opposition. Though intelligent, gifted, and from an affluent background, none of these female characters can reach their full potential.

In Roy's artwork, femininity and nostalgia converge to produce an intricate structure that questions social conventions and inspires reflection and empathy on a profound level. A melancholic nostalgia permeates Ammu's memories of love and loss in *The God of Small Things*, emphasizing the fleeting nature of happiness and the long-lasting scars of societal transgressions. Rahel's memories of her early years are also influenced by her mother's disobedience and the ensuing consequences, demonstrating the close connection between individual pasts and larger social concerns.

"Ammu had an elaborate Calcutta wedding. Later, looking back on the day, Ammu realized that the slightly feverish glitter in her bridegroom's eye had not been love, or even excitement at the prospect of carnal bliss, but approximately eighteen large pegs of whiskey. In the days that

followed, Ammu quickly learned that the cheerful man her father had chosen for her to marry was a full-blown alcoholic with a stubborn streak that could defeat a mule." (Roy, 1997, p. 38)

This passage emphasizes Ammu's situation as a woman trapped in her father's oppressive marriage. Her epiphany and decision to divorce her spouse are a testament to her bravery and defiance of social norms. The main female character in *The God of Small Things*, Ammu, is a symbol of resistance and tenacity in the face of patriarchal oppression. Her persona plays a key role in illustrating how caste, gender, and societal expectations interact.

"Rahel never wrote to him. There are things that you can't do—like writing letters to a part of yourself. To your feet or hair. Or heart." (Roy, 1997, p. 155). As the story progresses, Rahel, Ammu's daughter, provides the reader with a narrative perspective. Her introspection offers a profound understanding of the consequences of her mother's disobedience. Rahel's internal conflict over her identity and the piecemeal nature of her family history are both exemplified by this quote. Rahel's experiences and memories demonstrate how her mother's deeds have continued to shape her identity and femininity.

Hijra Anjum is a symbol of a more inclusive form of femininity that goes beyond traditional gender roles. Anjum's presence in the cemetery represents both her marginalization and tenacity. Her life, entwined with the changing face of the city, embodies the flexibility and adaptability that define her femininity. Anjum's journey from being born Aftab to accepting her identity as a complex, deeply empathic woman is introduced by Roy. Here's an important passage about Anjum:

"Anjum lived in the graveyard like a tree. At night she allowed herself to be wrapped in darkness like a tree allows itself to be wrapped in the earth's shadow. During the day she sat under the shade of the old trees and watched the world go by. She saw how the city rearranged itself to accommodate its seven million refugees. She saw the places that were erased and became parking lots." (Roy, 2017, p. 3)

Tilo's persona offers yet another insightful examination of femininity. She is recognized as a strong, independent person by her nontraditional relationships and her opposition to injustices in society and politics. Tilo's quiet strength and ability to make a home in the middle of chaos are reflections of her complex femininity. Her acts subvert stereotypes and present her as a strong, flexible persona. Among the lines that best capture her personality is this one:

"In the winter, when she returned to her flat, she cleaned and painted the walls to keep from freezing. She hung curtains, sewed cushions, crocheted a bedspread, and made what she would have called a home. No one who knew her would have recognized her or believed that she could be capable of such a thing." (Roy, 2017, p. 155)

Nostalgia in the works of Roy

In Roy's works, nostalgia acts as a medium for examining individual and societal pasts. In *The God of Small Things*, the story progresses from the past to the present, revealing the terrible incidents that have impacted the main characters' lives. Roy explores the characters' memories thanks to the non-linear structure, which demonstrates how the past still haunts and influences the characters' current lives. The deteriorating grandeur of the Ayemenem house represents the ruins of times gone by and the characters' enduring connection to the past. The sociopolitical climate of India is entwined with nostalgia in *The Ministry of Utmost Happiness*. Anjum's graveyard turns into a miniature representation of lost lives and forgotten pasts. The novel uses the characters' memories to critique the political and social unrest as it moves through important historical moments like the Emergency, the Gujarat riots, and the Kashmir conflict. In this sense, nostalgia serves as a tool to confront and comprehend the complexity of the present rather than just a yearning for the past.

The God of Small Things and *The Ministry of Utmost Happiness* by Arundhati Roy are two of her novels that demonstrate her skillful use of nostalgia as a plot device. Roy examines the lingering effects of the past on the present via the memories of her characters and the disjointed timeline. This section of the research article explores particular textual allusions that show how nostalgia influences the stories and helps the reader comprehend the characters and their backgrounds. In *The God of Small Things*, nostalgia plays a significant role, as evidenced by the narrative structure. The twin protagonists, Rahel and Estha, are portrayed in the novel in two alternating timelines: their early years and their adult reunion following years apart. Roy can seamlessly weave the past and present together through his non-linear approach, producing an array of memories that shed light on the inner lives of the characters and the socio-political context of their experiences.

A key incident that the characters frequently discuss is the terrible passing of Sophie Mol. Roy's description of Sophie Mol's death that she was somewhere she shouldn't have been—captures the enduring quality of this memory. at the incorrect time and location. The recurring theme of Sophie Mol's passing emphasizes how deeply ingrained the past is in the lives of the characters today. Ammu's extramarital affair with Velutha is another potent source of nostalgia. Rahel remembers her mother's disobedience and the love that went against the grain of society: "what Ammu had kept for him." Rahel's perception of her mother and herself is shaped by this memory, which is tinged with a sense of forbidden love and the inevitable tragedy that ensues. In both *The God of Small Things* and *The Ministry of Utmost Happiness*, Arundhati Roy employs nostalgia as a tool to examine and assess history's ongoing influence on both personal and societal identities. Readers are invited to consider the intricacies of memory, history, and identity as Roy constructs a rich, multi-layered variety of vivid descriptions, broken narratives, and moving character recollections.

Conclusion

Through her novels, Arundhati Roy explores femininity and nostalgia, providing deep insights into the human condition and societal structures. Roy criticizes the inflexible conventions and historical injustices that mold individual and collective identities through her complicated depictions of female characters and her evocative use of memory. Her writings invite readers to consider the enduring effects of history and societal constructs on individual lives, and they stand as a testament to the enduring power of storytelling in shedding light on the complexities of gender and the past.

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**A STUDY ON ART OF CHARACTERIZATION IN THE PLAYS OF HAROLD
PINTER.**

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Abstract

This study is based on the assumption that the dramatic abilities of a modern playwright like Harold Pinter is an extraordinary experience. Over the past two years or so, it has become clear that a decisive change has taken place in the spirit and character of contemporary writing. In the nineteen fifties it seemed that, somewhere amidst the dark realities of the second world war, the great modernist impulse of the early years of this century had exhausted itself. Some indeed doubted the ability of literature to survive the experience of holocaust. The feeling of being ahead of the times came back in the 1960s; as well, the number of talented people increased, and a desire to classify proper aesthetics, forms, and methods emerged., traditions, systems or political, economical, psychological impressions on human beings.

Keywords: Power, Loneliness, Threat of violence, Communication, obedience to authority, Feel, Pain, Anguish, Anger, tradition system, political, economic, identity crisis, and social class and power of dynamic.

Introduction:

The characters of Harold Pinter move around like real characters, feel pain, anguish and anger as we do in our day-to-day life. Further more, these characters are victims of either traditions, or systems or psychological maladies. They endeavor hard to look for an identity in the society, but the system of the society is bent upon hunting them out. They are either lost in the wilderness of the concrete world or vanish abruptly. The nebulous world turns to them nefarious, detrimental and vicious. Who are they? Why are they here? Where do they go ultimately? are the futile questions to be asked here. Because it is a dramatic art of the dramatist, i.e., Harold Pinter. Looking to the vast varieties of the plays Pinter has written, I have gone through a glance of his six plays, *The Birthday Party*, *The Room*, *The Dumb Waiter*.

The Caretaker. A Slight Ache, The Home-coming. These plays as per my understanding have the manifestation of crisis of Identity and as a result, the search for an Identity emerges. And it is my humble effort to investigate the above questions in the realms of economical, sociological, political and psychological levels. It is an attempt to search for their past identities on the above basis.

Discussion:

The Birthday Party is a menacing comedy in which the audience is invited to scrutinize the story's characters because it merges danger with humour. The birthday party that Meg organizes is the main event in the story.

The Caretaker Themes

Harold Pinter is famous for his innovative language, which he also used to bring forth the themes of his characters' interactions. Through interactions between people, he examines issues of authority, loneliness, and communication.

Power

Power features prominently. Each character is looking for ways to gain power. Davies believes in having a feeling of power and seeks to boost his confidence by trying to influence and critique others.

The conflict occurs when his younger colleague asks him to take out the garbage, which upsets him. Because he's pissed off that someone who's not his employer is telling him what to do, and in an effort to assert authority, he antagonizes the person by starting a fight. Davies is furious because he wants power more than he wants to settle the situation. Davies gains influence via his racist attitudes towards other races. In a stark display of paranoia, he accuses everyone not directly sprung from Europeans of plotting against him and the resultant turmoil is even affecting the people with whom he interacts on a daily basis. Because he wants power, he believes everyone else wants it as well, and so he approaches the world on that basis. Davies will either wield influence or suffer. Davies places an excessive emphasis on protecting what he believes to be his rights; therefore, he fails to use the power he has. He claims that he cannot visit Sidcup because of many reasons. He devotes his efforts to staying safe by fueling sibling rivalry. Davies is drawn to control others, yet he is weakest when it comes to his own control.

As a consequence of the procedures, Aston lost all authority. He cannot concentrate or think properly anymore. He's not working and living off of his brother, who also has to support him. Aston has stopped socializing because he thinks that talking about intimate matters with his friends has caused him to become sick. After giving her consent to the electroshock treatments, his mother-controlled Aston's fate. The only way Aston is able to maintain control over the Evers, according to Urobuchi, is by restricting the amount of people he speaks to and keeping his voice under control. He has adorned

his environment with such things as stuff for his shed, documents, buckets, and a Buddha sculpture. He's connected to things since he doesn't think they'll betray him. Although Davies would probably disagree, Aston has a certain amount of influence on him. Aston knows he's in charge of Davies and can let him go whenever he wants. Davies may go on yelling, but it won't make a difference. But Aston runs into a lot of trouble much like Davies. In order to go forward, he says he has to get started on his shed. This is because the shed will probably never be constructed. To feel in control, Aston chooses to avoid social interactions.

Mick seems to be the most powerful character, but a deeper inspection reveals that this is not the case. His brother is living at his house, which he owns. He has no problem scaring Davies, as is obvious. Mick manipulates people since he's forceful and hard to anticipate. He loves seeing Davies struggle, and he is also very smart. Aston's brother Mick has a very different relationship with Aston than he has with his other brothers. In the end, his limited contact with him stems from the lack of time they spend together. Mick's self-control may be very limited, leading to an illusion of strength in other people's eyes, while in reality, Mick's outbursts mean he lacks any actual authority over himself. Aston has a more understated and stealthy strength, even if Mick and Davies often show off their muscles.

Loneliness

As a child, Pinter was forced to flee London and found himself completely alone in the process. This event changed me. He found value in people he could connect with and made lasting friendships. In the plays of Harold Pinter, his characters are often isolated by their own neuroses.

Aston spends a good amount of time on his own, making plugs and looking for a jigsaw, as a means of keeping busy. He happily takes home a complete stranger and is giddy with pleasure while providing for him. Davies complains about the weather, his shoes, and the stove while Watson pays attention. Davies gets one more grin from Aston before he wakes him up. His anguish opens out to someone who he hardly knows. In his tiny world, Aston gathers things to populate it. Because of the psychological therapy that isolates him, Aston feels very lonely. He wants to reach out to others, but fear and distrust keep him from doing so. Instead, he disappears into his room and all the ideas he has that he intends to implement after he has finished building the shed and fixing the broken plug.

Davies has no real identity, which means he feels quite lonely. He is disconnected from his family. He's homeless. When questioned about his lineage, he first denies it and then asserts it, which suggests that he is dishonest. He seems intimidating to other people, and it keeps him alone. Davies does not utilize anything except a pseudonym. He has a very skewed idea of himself, and he finds being informed that he "stinks" as offensive as being slapped in the face. Davies agrees to enter Aston's house almost immediately, and he then begins planning for a way to solidify his position there.

Unfortunately, Davies attempts to be inclusive, but in the end he just makes people feel awkward. The insults he spews in an attempt to fit in with the others wind up alienating him.

Communication

The play is filled with characters that have trouble expressing themselves. Aston and Mick demonstrate loyalty to one other, although their relationships are very reserved. Aston doesn't inquire about Mick's decision to let Davies inside the house. In addition, Davies never even comes up in a conversation between the two guys. Each of the men has requested that Davies be the keeper of the house, which Davies implies is done without the knowledge of the other. Even though there's not much evidence to show what Aston and Mick are saying to one other, they may be communicating a lot more than it seems. Right before Davies has to go, the two men exchange smiles. Every time Davies's story is built up or comes to a conclusion, characters enter and leave in a way that draws your attention.

Davies receives information from both Aston and Mick. They're quite unknown to one other, yet it's still strange to hear that. Mick's own concerns are compared to Aston's gruesome hospital tale. I think neither Aston nor Mick is telling the other what they're feeling. Davies came to the class ready to listen for opportunities. He expels Aston after threatening him and exposing Aston's secrets to the family. Davies, rather than exhibiting sympathy for Mick's anxieties, wrongly starts to pick apart Aston. He is certain that he and Mick are a team, and that they will therefore relegate Aston to the bench. Davies attempts to be the wedge between the brothers, but the family connection is tight, and he is sent away each time. Listening is an important part of communication, and Davies may have avoided the current situation if he had listened to his own common sense.

The antagonists, Aston and Mick, use the term “stink” as a kind of psychological attack on Davies. Davies is quick to praise his cleanliness and boasts about it “I'm in good shape. I take good care of myself. That's why I separated from my wife.” Despite being smelly, Davies is sensitive about it, therefore he is very protective about it. Davies has come across the open window in the room, and it is likely that it is to help the awful odour. Aston is courteous and refuses to close it out of respect. He keeps Davies from feeling awkward by saying nothing. But later, after Davies' taunts, Aston says: “There's no need to describe that shed as foul-smelling. Your body smells bad.” Davies is so mad that he pulls a knife on Aston and threatens to “stink him!” Davies teases Mick about his run-in with Alex, which annoys Mick to the point that he eventually confesses to Davies how he really feels. The concept of “stink” as a juvenile attack is ridiculous, and it also emphasizes how useless the three guys are when it comes to talking about each other.

The Threat of Violence

In the play, Harold Pinter illustrates how threats of violence may be more intimidating than actually carrying them out. In the drama, little physical violence happens on stage. Even though there is an electric undercurrent of unease and anticipation, suggesting violence and death are likely, the situation is very volatile. In every contact, even ones that seem little, there is some danger.

Signs of physical assault are apparent. Two hitmen are the leads in the story. They speak about murder. They're armed. But the true violence in the drama may be found in subtle threats and exchanges of power. The fact that Ben slams his paper down over and over again reveals his rising anger. Gus is constantly being warned by Ben to keep out of his face. The audience's shoulders tense up whenever Gus raises a question, knowing that Ben would either acquiesce or argue back. Before connecting, Ben threatens to strike Gus three times. While the guys know they are going to murder someone, they have to wait for their employer to call before making a move. The protagonists and the viewer are equally terrified because of the utter uncertainty about when, how, and to what degree violence would occur. There are plenty of references to violence in this play that isn't part of the action. Two guys read about disturbing deaths in the news. "That is a difficult mess to forget." Gus contemplates the carnage from the murder, which he believes will not be easy to forget. The murderers' world is both defined and disrupted by violence. Their onstage wrath and fear increase in response to violence, even if it happens offstage. The drama represents the world as being frightening and unpredictable, much as the reality in which the audience lives.

Obedience to Authority

The primary characters obey unseen authority figures throughout the majority of the play's plot. Wilson instructs them in secret, and they will follow any order he gives. Dumbwaiters deliver orders, which they see as requiring fulfilling. The comic ridiculousness of Gus and Ben obeying incomprehensible instructions is shown by Pinter.

Wilson's answer helps to show what the characters believe about what is required to succeed. Ben obeys all commands. He discloses that he had parked the vehicle because he had been told to wait and gives the reason for being there too early. Ben is quiet and guarded in his speech, thus the viewer is never given any information about whether or not Ben understands the reasoning behind the authority's instructions. Gus isn't aware of his motives, but he'd want to understand them. Him believes Wilson has tested their allegiance, as far as he is concerned. But Gus feels the guys are deserving of answers and so he believes they should be aware of what is going on and why.

A separate kind of power is shown in the dumbwaiter, which enforces strange instructions to men that are seemingly impossible to obey. And yet, they are still yearning to follow orders. The family is happy when Ben makes the decision to "send something up." At the very least, they have a task to do

regardless of whether they comprehend what is going on. The more complicated the instructions, the more frantic the guys get. Pinter demonstrates how the guys, while forced to accept authority, choose to follow orders instead of thinking for themselves.

Social Class and Power Dynamics

“We don't get to go?” After he hears their boss is asking for tea, Gus asks Ben whether he's thirsty. Working in a big city was both exhilarating and frustrating for Gus. He felt a pang of sadness for his fellow laborer's, especially those who worked directly under the rich boss. Wealth grants many things: access, power, and the capacity to decide things. Employers and employees see how the wealth gap is magnified in their relationship. Gus's rage and death in the play are both influenced by these inequalities.

Ben wants to live the lifestyle of the upper class, but Gus doesn't see anything special in them. Ben points out that his weapon is perfectly clean, which is something he's very proud of, and criticizes Gus for not keeping his pistol nice and shiny. He has memorized the various components of a meal the dumbwaiter sent up to him. He puts huge emphasis on speaking well and getting the details right. Gus reminds Ben that it's not fashionable to yell, but Ben argues that saying “light the kettle” is normal use. Ben's work seniority and skill at mimicking upper-class mannerisms make him a more powerful figure than Gus.

They are on the bottom of a huge power dynamic, but Ben and Gus both reside there. Ben and Gus take on the role of “waiter” in another way by serving food and drink via the dumbwaiter. They spend their time waiting about for people who they believe to be upstairs, and when they finally see them, they'll serve the customers. As household help, they live in continuous fear of upsetting their superiors. Much of their worry, particularly Ben's, stems from being afraid of causing a disturbance for the people above in the home.

Neither Gus nor Ben is able to determine how they should spend their time at work. In order to get any assignments, they must be available at any time. They no longer have the chance to take a break to watch a game. They're held in a basement by their employer, who is wealthy. Pinter demonstrates how this kind of work may be a kind of stasis and claustrophobia of its own.

Conclusion:

Now we can re-assess the observation made by me on the search of identity in Pinter's play as the total sum depending upon his psychological, economical, sociological, ethnical and political views to reach out the conclusion.

As it is obvious in the chapters discussed previously that Harold Pinter through a dynamic process of transforming his plays into a mine, rich with psychological and other constituent elements impart a dynamic characterization of self-fulfillment.

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**THE UNSEEN GALES OF MEMORY: LINGERING TRAUMA IN THE POEM
THE WORD OF THE WIND BY MAH JONGGI**

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Abstract

Mah Jonggi's *The Word of the Wind* explores trauma using symbols from nature and poetic imagery. The poem illustrates how trauma is akin to the wind unseen but deeply impactful. Trauma theory is employed to comprehend the significance and fragmented effects of traumatic events on the human mind. The wind in the poem symbolizes both a natural phenomenon and an intangible entity, representing the memories and emotions that persist. The poem examines the enduring and fragmented wounds caused by trauma, highlighting its ability to alter memories and identity. Mah Jonggi's use of evocative language and vivid imagery emphasizes how trauma quietly endures, demonstrating its power to transform the individual's inner world. This analysis underscores the importance of recognizing and articulating these hidden wounds, offering profound insights into the ongoing human struggle to reconcile with past traumas.

Keywords: Wind, Trauma, Memories, Identity, Inner world.

Poetry is a profound medium used to express and explore the complexities of human emotions. *The Word of the Wind* by Mah Jonggi is a poem capturing the intricate interplay between memory, loss, and healing. Jonggi's poem offers a rich landscape for examining the psychological and emotional aspects of trauma by using vivid imagery and delicate metaphors. This research paper aims to explore the themes and implications of trauma presented in *The Word of the Wind*, using trauma theory and qualitative methodology to uncover the deeper meanings within. Trauma theory offers a theoretical framework for comprehending how traumatic events are portrayed and processed in literature. It is based on psychoanalysis and literary studies. The significance of narrative in the understanding and

recovery from trauma is emphasized by Cathy Caruth and Judith Herman, who contend that storytelling is essential for both individual and societal healing. Trauma theory enables us to of anguish and the ensuing path toward catharsis.

Qualitative methodology is implemented as it is exploratory research. The investigation focuses on understanding the meanings and interpretations of human experiences. By engaging with the poem through a qualitative lens, this study seeks to uncover the emotional and psychological layers. Thematic analysis is used to examine the text and explore Jonggi's use of language and symbolism through the essence of trauma and resilience. *The Word of the Wind* starts by considering absence and the speaker's spirit, compared to the wind. This metaphor helps reflect on the short-lived nature of human connections and the lasting effects of past relationships. Planting a flower in a shadowy spot represents turning pain into something beautiful and temporary. The poem's repetitive structure, especially the line *It will turn into petals and fly away* ("Korean Poetry in Translation." Korean Poetry in Translation) emphasizes the idea of release and the fleeting nature of suffering. This research aims to explore the emotional and psychological aspects of *The Word of the Wind* through detailed text analysis. By looking at the poem's themes, imagery, and structure, the study aims to understand how Mah Jonggi describes trauma and the possibility of healing. Using trauma theory and qualitative methods, this article will explore how poetry can express and reduce the effects of trauma, highlighting its healing power.

The poem begins with people leaving and the spirit passing by, suggesting a sense of loss or separation. This can be interpreted as the aftermath of a traumatic event, where the presence of those who have left continues to affect the survivor. A meditation on absence and the ethereal presence of the speaker's spirit, linked with the wind. The speaker expresses a desire to plant a flower, symbolizing the process of transforming pain into beauty. The imagery of the "wind sways the spring boughs" symbolizes the subtle and invisible influence of the past trauma on the present. It contemplates that the effects of trauma are pervasive, even if they are not always immediately visible. "Today I will plant a flower" ("Korean Poetry in Translation." Korean Poetry in Translation) A profound exploration of themes such as separation, memory, and healing. The speaker addresses that even after physical departure, the essence or spirit of the departed lingers on. This lingering presence is not merely a metaphorical afterthought but a significant element that sways the emotional state of the listener, corresponding to how the wind sways spring boughs. "Traumatic experience often undermines and destabilizes the fabric that holds together memory, emotion, history, and even language itself." (Boynton 103) Planting a flower on the corner of the shadow where the speaker got to know the other person signifies an attempt to transform the site of trauma "the shadow" into something beautiful and new. This can be seen as a coping mechanism, where the individual tries to find meaning and growth from a painful experience. "all the distress that stemmed from our acquaintance / will turn into petals and fly away." ("Korean Poetry in Translation." Korean Poetry in Translation) The act of planting a flower

serves as an allegory for the transformation of pain and sorrow stemming from the relationship into something beautiful and meaningful. The growth of the flower to full bloom represents healing and the eventual overcoming of distress. "...trauma makes reference to a real occurrence, a physical or emotional blow that overwhelms the senses and against which the mind and body must defend itself." (Eyerman 90) The initial cause of the emotional state described in the poem could be a traumatic separation, loss, or significant change. This event disrupts the individual's sense of stability and triggers a range of emotional responses. "It will turn into petals and fly away." ("Korean Poetry in Translation." Korean Poetry in Translation) The blooming flower turning into petals that fly away symbolizes the release of the emotional burden and the transient nature of trauma's impact over time.

The flower, once it blooms, becomes a representation of healing and the eventual release of distress, signified by petals that fly away. This transformation underscores the potential for growth and renewal even in the wake of emotional turmoil. "Though it is unbearably distant / and futile, / how can we measure all the things in the world / with only a small ruler?" ("Korean Poetry in Translation." Korean Poetry in Translation) The poem identifies the feelings of distance and futility that often accompany trauma. It reflects the emotional struggle and the sense of hopelessness that can be a symptom of post-traumatic stress. The poem explores the inherent challenges in understanding or surmounting the complex emotions tied to past experiences. It suggests that these emotions are often beyond the scope of simple understanding or measurement, as depicted by the metaphor of attempting to measure the world with a small ruler. The limitations of trying to understand or quantify the vast and complex experiences of trauma with inadequate means. It highlights the inadequacy of conventional measures in capturing the full scope of trauma's impact. "There are simply too many incidents, and often similar memories have blurred together. Usually, however, a few distinct and particularly meaningful incidents stand out.... Letting one incident stand for many is an effective technique for creating new understanding and meaning." (Herman) The act of listening to the wind symbolizes staying attuned to the echoes of the past. This can be seen as an ongoing process of remembrance and reflection, which is crucial in trauma recovery.

This metaphor emphasizes the limitations of conventional tools or perspectives in grappling with profound emotional experiences. "my beloved, don't forget even if you become tired / the word of the wind that comes from faraway." ("Korean Poetry in Translation." Korean Poetry in Translation) The speaker advises the listener to remain receptive to the subtle yet enduring messages carried by the wind from the past. This final sentiment emphasizes the significance of holding onto the lessons and memories from the past regardless of distant place or time. A form of resilience is suggested where despite reluctance, the individual remains connected to the transformative power of those memories. "Whether we remember a particular event at all, and how accurate our memories of it are, largely depends on how personally meaningful it was and how emotional we felt about it at the time." (van der

Kolk) Despite the fatigue and weariness that might accompany such an endeavor, the poem encourages an ongoing engagement with these distant echoes. This engagement is portrayed as essential to maintaining a connection with the transformative power of memory and love, which persist beyond the immediate temporal and spatial confines of the relationship. “Memories form the very bedrock of our identities and help define what it means to be human. Though not necessarily entirely accurate or permanent, memories are a magnetic compass that guides us through new situations.” (Levine) The effects are depicted as ongoing distress, attempts to find meaning, and the struggle to heal. The symptoms of this trauma include emotional turmoil, a sense of futility, and the need to transform the traumatic memory into something positive. The lingering emotional pain, a sense of loss, difficulty moving on, and the need for symbolic acts to process and cope with the trauma. The image of wind and petals suggests a fluctuating process of dealing with symptoms, where moments of distress are interspersed with efforts at healing and release.

The poem is an intricate meditation on the enduring impact of emotional bonds, the transformative potential of memory, and the complex journey towards healing. “All our emotions tell us about something we need... When we do not listen to what we feel, we miss vital signs that can help us meet our needs.” (Liv Larsson. *Anger*) Through imagery and metaphors, it reflects on the nature of separation and the lingering presence of those who have departed, urging a mindful engagement with the memories and emotions that shape our understanding of love and loss.

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**REVITALISING FOLKLORE IN CONTEMPORARY INDIAN CINEMA: AN
EXPLORATION OF *MADDOCK SUPERNATURAL UNIVERSE***

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Abstract

Folklore has been an emblem of culture, tradition, customs and societal values of the community to which they adhere since the ages. The folklore surrounding supernatural beings, phenomena, and events termed supernatural folklore which refers to the myths, stories, and beliefs, has always piqued the curiosity and fascination in cultural and societal contexts as well as in academic and research domains. In the modern digital age, folklore and cinema coexist in a mutual association whereby cinema, a visual art uses folklore to create enchanting chronicles and folklore, in turn, receives a new lease on life and implication through cinematic depiction. This study aims to scrutinise how *Maddock Supernatural Universe*, an acclaimed Indian supernatural horror-comedy Hindi language film series including the movies *Stree* (2018), *Roohi* (2021) and *Bhediya* (2022) created and produced by Dinesh Vijain utilises the blend of horror, comedy, and folklore techniques in contemporary cinematic narratives.

An Introduction: Indian Folklore and Cinema

For aeons folklore has existed as an everlasting component of all cultures and when it comes to Indian folk tales: “the country of diverse languages, cultures and religion has a complete range of tales and stories. Indian folklore has a wide range of stories and mythological legends, which emerge from all walks of life” (Suman 12). *The Oxford Dictionary of Literary Terms* (2015) defines folklore: “a modern term for the body of traditional customs, superstitions, stories, dances, and songs that have been adopted and maintained within a given community by processes of repetition not reliant on the written word” (Baldick 142). Though folklore has historically developed in communities where literacy was limited or nonexistent, relying on oral traditions, it continues to thrive among literate populations in present as M.H. Abrams in *A Glossary of Literary Terms* (2015) asserts: “Folklore developed, and continues even now, in communities where few if any people can read or write. It also continues to

flourish among literate populations in the form of oral jokes, stories, and variety of wordplay” (Abrams and Harpham 138).

Cinema, since its emergence has always been a visual canvas for portraying the realities of life, particularly in the Indian film industry it has long been a rich amalgam of Indian culture and traditional folklore, such as myths, legends, and cultural motifs. In recent years, the contemporary Indian film industry has witnessed a resurgence of interest in folklore and supernatural themes because: “being full of moralistic values, Indian folklore makes perfect stories for children, who are required to be, instilled with right values” (Suman 12).

Maddock Supernatural Universe

There has been a notable resurgence in the integration of folklore and supernatural motifs in the hybrid genre of horror-comedy: “what Supernatural does uniquely, in the context of entertainment and horror, is to self-consciously play with the tradition of storytelling itself” (Koven and Thorgeirsdottir 187). This phenomenon is exemplified by Dinesh Vijan’s *Maddock Supernatural Universe*, a crucially commended series of Hindi-language films including the movies *Stree* (2018), *Roohi* (2021) and *Bhediya* (2022). Furthermore, the genres of horror humour rely heavily on the visual effects of cinema because they are defined by the elicit reactions received from audiences:

Cinema allows a viewer to experience consistent visuals that he or she would not be able to find in multiple performances of a play or readings of a book. This consistency in viewing experience does not merely pertain to the individual viewer but applies to multiple viewers, because the visuals created from reading a book may vary from person to person, but what they see on a screen will be fundamentally the same. (Manuel 4)

This universe commenced in 2018 with the release of *Stree* (2018), directed by Amar Kaushik and produced by Dinesh Vijan, Raj Nidimoru and Krishna D.K. starring Rajkummar Rao and Shraddha Kapoor in lead roles and is set in a small town of ‘Chanderi’ where the men live in fear of an evil spirit named ‘Stree’ who abducts men during the annual festival. The film combines elements of horror and comedy, as Rajkummar Rao as Vicky, a local tailor, falls in love with a mysterious woman Shraddha Kapoor, with the help of his friends and a local expert, Vicky tries to uncover the truth behind Stree and save his town from her clutches.

This Supernatural universe is followed by the movie *Roohi* (2021), directed by Hardik Mehta and produced by Dinesh Vijan and Mrighdeep Singh Lamba starring Rajkummar Rao, Janhvi Kapoor, and Varun Sharma in lead roles. The film pursues the story of two small-town boys, Bhawra (Rajkummar Rao) and Kattanni (Varun Sharma) who are tasked with kidnapping a bride, Roohi (Janhvi Kapoor), as part of an unusual local tradition of their village ‘Bagadpur’: However, they soon discover that Roohi is possessed by an evil spirit named Afza, who takes control of her body leading to a

humorous yet terrifying struggle to save her from the demonic possession as they both develop feelings for Roohi.

The most recent release of the universe, *Bhediya* (2022) is also directed by Amar Kaushik and produced by Dinesh Vijan stars Varun Dhawan and Kriti Sanon in lead roles and the plot of the movie revolves around Bhaskar (Varun Dhawan), who, after being bitten by a mythical wolf, starts transforming into a werewolf under the full moon. Bhaskar's struggle to control his transformations and the ensuing chaos and his friends seek help from Dr Anika (Kriti Sanon), a veterinarian, to find a cure for his condition blends humour with horror elements.

A Folklore Revival in *Street* (2018)

The film transposes the local folklore of the legend of *Nale Ba*, a popular tale in Karnataka and a mix of similar myths from India, where a witch would come knocking on doors at night and to protect themselves from the malevolent spirit, the residents: "started writing '*Nale Ba*' on the doors, or uttering the same from inside of the house to ward off the evil spirit. '*Nale Ba*' literally means 'come tomorrow' in Kannada" (Katariya).

Vicky as the protagonist represents the modern-day individual living in Chanderi, who is seemingly disconnected from the folklore and traditions of the town. However, as the story unfolds he becomes increasingly involved in unravelling the mystery of 'Stree' and his journey from scepticism to acceptance of his role as the saviour mirrors the reconnection of the audience with traditional folklore in a contemporary context.

The old fort in the movie, where Stree is believed to reside, serves as a physical manifestation of the history and folklore of the town, the exploration and confrontation of Stree within its walls symbolizes the reclaiming of the cultural heritage of one's roots, both for Vicky personally and for the broader community.



<https://www.scoopwhoop.com/reads/bangalore-witch-nale-ba-karnataka-inspired-stree/>

The mysterious woman in *Street* (2018) invokes age-old cultural motifs of the Witch, a prominent figure in traditional Indian mythology, often associated with magic, mysticism and the supernatural adding depth and authenticity to the narrative. The act of Vicky defeating Stree by cutting off her braid represents the vanquishing of a supernatural threat and the overcoming of ancient fears and superstitions of Chanderi through modern agency and ingenuity. In the end, the alteration of the protective phrase on her statue, from a warning to an invocation for protection, ‘O Stree, protect us’ exemplifies the evolving nature of folklore in response to contemporary challenges. No longer viewed solely as a malevolent force to be feared and appeased, Stree is now invoked as a protective figure, symbolizing a newfound sense of respect and acceptance. This transformation shift reflects the change in societal attitudes towards traditional folklore, wherein ancient myths and legends are embraced as integral aspects of cultural identity rather than sources of fear and apprehension.

Modernizing Folklore Narratives in *Roohi* (2021)

The plot of *Roohi* (2021) draws upon the folklore of *Mudiyapairi*, a witch or demonic spirit with backward-turned feet, who is difficult to exorcise and known for possessing women and exhibiting supernatural abilities. In the movie, Roohi is revealed to be possessed by a demonic spirit named Afza, identified as a *Mudiyapairi*. In this movie, the spirit of Afza embodies these traditional characteristics but is given a modern twist.



Image Courtesy: <https://www.instagram.com/p/CMMxsBKA8DQ/>

The narrative also explores themes of duality and identity, using the possession as a metaphor for the internal conflicts and societal pressures faced by women as the dual personality of female lead

‘Roohi’, representing the innocent and timid side or ‘Afza’ symbolises the vengeful and powerful spirit possessing her reflects the complexity of folklore narratives and their ability to encompass both light and dark elements. The rural village setting of the film and the beliefs, rituals, and superstitions of the villagers about *Mudiyapairi* evoke a sense of timelessness and tradition, providing a backdrop against which ancient folklore can come to life and contribute to the atmosphere of mystery and magic revitalising age-old legends for a contemporary audience.

Additionally, the plot incorporates themes of possession, exorcism, and marriage to appease the demonic spirit and the idea of tricking the *Mudiyapairi* into marrying a man who is already married to force her to leave the possessed woman’s body is reminiscent of traditional folk tales involving clever strategies to defeat malevolent spirits.

Supernatural Evolution in *Bhediya* (2022)

Bhediya (2022) incorporates the folklore surrounding werewolves and shape-shifters, while the concept of werewolves is more commonly associated with Western mythology having: “early roots in ancient Mesopotamia’s ‘Epic of Gilgamesh’, and the Lycaon wolf from Greek mythology. In pop culture, it was Hollywood which first tapped such mythology with the 1940 film *The Wolf Man*...it is now perceived that the *Wolf Man* myth is an American creation” (Lookhar). But this film integrates werewolves into the Indian context based on the lore of *Yapum*, a legend from Arunachal Pradesh by drawing parallels with local beliefs in mystical creatures and transformative powers as the producer Dinesh Vijain Claimed:



Image Courtesy: <https://www.instagram.com/varundvn/p/CWr35t6BRaf/>

This [Yapum] is a completely Indian legend from Arunachal Pradesh, explained Vijan. Our country is so diverse with so many cultures and we have more stories than anywhere. What we [Maddock Films] have tried to do in the last seven years is to bring out such stories. We can't say much but when you watch the film, it is 100 % Indian in its origin (Lookhar).

The protagonist Bhaskar embodies the folklore itself and is portrayed as a conflicted figure, torn between his human emotions and the primal instincts of the werewolf. This duality adds depth and complexity to the character, echoing the inner struggles found in many folklore tales and the motif of the moon closely associated with werewolves in folklore mirrors the protagonist's inner turmoil and the ebb and flow of their transformation.

Furthermore, the film links the modern concerns of environmental conservation and respect for nature with ancient folklore of the Yapum deity in the North East: "who is said to be the protector of the forests. That's the folktale Amar Kaushik has touched upon. When a man crosses his limits over encroachment of the forest land, nature makes matter in its own hands and sends forth a vigilante who isn't afraid of murder if need be, to right the wrongs" (Sharma), thereby giving the folklore a contemporary relevance. Through using modern cinematic techniques, high-quality visual effects, and a compelling narrative, *Bhediya* (2022) revitalises traditional folklore by making these age-old stories exciting and visually captivating for contemporary audiences.

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**THE PSYCHOLOGY OF DECISION MAKING: DISCOVERING THE FACTORS
INFLUENCING CHOICES**

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Abstract

This chapter delves into the psychology of decision making, examining the diverse factors that influence how choices are made. It begins with an introduction to decision-making theories, tracing their historical evolution and highlighting key frameworks like Rational Choice Theory, Behavioral Economics, and Dual-Process Theories. Cognitive aspects such as heuristics, biases, and information processing are explored, alongside the impact of emotions and social influences. Environmental and contextual factors, including physical cues and situational contexts, are analyzed for their role in shaping decisions. Practical applications are considered, providing strategies for improving individual and organizational decision making.

Keywords: Decision-making, factors, psychological, biases, applications

Introduction

Decision making is a fundamental aspect of human life, ranging from routine choices like what to eat to critical decisions such as corporate strategy (Kahneman and Tversky 263). It involves selecting an option from multiple alternatives, impacting both personal and professional outcomes. The study of decision-making spans psychology, economics, and neuroscience, each offering insights into cognitive processes, emotional influences, and the neural mechanisms of decision making (Thaler 89; Bechara et al. 335).

Understanding decision making is crucial for improving individual and organizational outcomes. Effective decisions enhance well-being and efficiency, while poor decisions can lead to negative consequences like financial loss and social conflicts.

Historical Evolution of Decision-Making Theories

- **Early Theories and Foundational Concepts**

The origins of decision-making theory can be traced to early philosophical and economic thought. Philosophers like Aristotle emphasized rationality in ethical decision making, laying the groundwork for future theories (Ross 82). Economists such as Adam Smith and Jeremy Bentham introduced concepts like the “invisible hand” and utilitarianism, which influenced the development of economic decision-making theories (Smith 32; Bentham 23).

In the 20th century, scholars like Max Weber and Herbert Simon further refined these ideas. Weber emphasized rational processes, while Simon introduced the concept of “bounded rationality,” recognizing the cognitive limitations in decision making (Weber 120; Simon 40).

- **Development of Rational Choice Theory**

Rational Choice Theory (RCT) emerged as a dominant framework in the mid-20th century, positing that individuals make decisions by maximizing utility based on available information (Von Neumann and Morgenstern 37). Despite its influence, RCT has been criticized for assuming complete rationality and ignoring cognitive and emotional constraints (Simon 45). Nonetheless, RCT remains a foundational framework across various disciplines.

- **Emergence of Behavioral Economics**

Behavioral Economics, emerging in response to RCT’s limitations, integrates psychological insights to better understand decision making. Pioneers like Daniel Kahneman and Amos Tversky highlighted the impact of cognitive biases and heuristics, such as loss aversion and the availability heuristic, on decision making (Kahneman and Tversky 265, 268, 1134). Richard Thaler’s concept of “nudging” further advanced the field by suggesting ways to guide decisions subtly without limiting choice (Thaler and Sunstein 8).

- **Introduction to Dual-Process Theories**

Dual-Process Theories propose two cognitive systems: an intuitive, automatic system (System 1) and a deliberate, analytical system (System 2) (Stanovich and West 658). System 1 is fast and heuristic-based, suitable for quick decisions but prone to biases, while System 2 is slow and analytical, ideal for complex decision making (Kahneman 21, 36). Understanding the interaction between these systems is crucial for improving decision making by balancing intuitive and rational processes.

Cognitive Factors of Decision Making

The cognitive dimensions of decision making encompass how individuals perceive, process, and evaluate information to make choices. Heuristics and biases play a significant role in this process. Heuristics are mental shortcuts that simplify decision making by allowing quick judgments without extensive analysis. Common heuristics include the availability heuristic, where people estimate the likelihood of events based on how easily they can recall similar instances, and the representativeness heuristic, where individuals judge probabilities based on how much something resembles a typical case (Tversky and Kahneman 1124).

However, reliance on heuristics often leads to cognitive biases—systematic deviations from rational judgment. For instance, confirmation bias involves favoring information that supports one’s pre-existing beliefs, potentially overlooking contradicting evidence (Nickerson 175). Overconfidence bias, another prevalent issue, leads individuals to overestimate their knowledge or predictive abilities, resulting in suboptimal decision outcomes (Plous 217).

Information processing in decision making involves several stages: initially gathering data, interpreting this data, evaluating options, and finally making a decision (Simon 99). This process is affected by cognitive load, the mental effort required to process information. High cognitive load can overwhelm an individual’s cognitive capacity, leading to reduced decision quality (Sweller 257). Effective decision making, therefore, depends on managing cognitive load to avoid information overload and ensure thorough evaluation of available options (Kahneman 45).

Understanding these cognitive aspects highlights the importance of addressing biases and managing cognitive load to improve decision-making processes (Tversky and Kahneman 1128).

Emotional Factors of Decision Making

Emotions play a crucial role in decision making, often driving choices in ways that rational analysis alone cannot predict. Unlike purely cognitive processes, emotional responses can significantly alter how decisions are perceived and made. For instance, emotions can serve as quick, powerful signals that guide decision making, especially under time constraints or when information is incomplete (Lerner et al. 802).

Specific emotions impact decision making differently. Fear, for example, typically induces risk-averse behavior, leading individuals to opt for safer, more conservative choices to avoid potential losses (Lerner and Keltner 146). Conversely, happiness tends to promote risk-taking, as individuals in positive moods are more likely to engage in behaviors they perceive as rewarding or beneficial (Isen 531). Anger can lead to more optimistic risk assessments and quicker, sometimes less deliberative decision making (Lerner and Tiedens 114). These emotional states can skew the evaluation of risks and

benefits, often resulting in decisions that diverge from what a purely rational model would predict (Kahneman 47).

Emotional regulation is crucial in moderating the impact of emotions on decision outcomes. Effective emotional regulation strategies, such as reappraisal and mindfulness, can help individuals manage their emotional responses and make more balanced decisions (Gross 288). For instance, reappraisal involves reinterpreting a situation to change its emotional impact, potentially leading to more objective decision making (Gross and John 349). By regulating emotions, decision makers can avoid impulsive choices driven by momentary feelings and make decisions that better align with long-term goals and rational considerations (Loewenstein and Lerner 619).

Social Influences on Decision Making

Social influences profoundly shape decision making through mechanisms such as social norms, peer pressure, group dynamics, and social identity. Social norms, which are the unwritten rules of behavior accepted by a group, often guide individuals in their decision-making processes to align with group expectations and avoid social sanctions (Cialdini and Trost 152). For example, people may choose to recycle not only because of personal environmental beliefs but also because it is a socially endorsed behavior within their community.

Peer influence is another critical factor, where the opinions and behaviors of friends, colleagues, or social groups impact an individual's choices. This influence is especially strong among adolescents and young adults, where peer pressure can lead to decisions aimed at gaining social acceptance or avoiding rejection (Steinberg and Monahan 155). The desire to conform to peer norms can lead to both positive outcomes, such as enhanced cooperative behavior, and negative outcomes, like risky behaviors (Gardner and Steinberg 625).

Group decision making introduces complexities such as groupthink, where the desire for harmony or conformity results in irrational decision-making outcomes. This phenomenon occurs when group members prioritize consensus over critical analysis, leading to poor decisions that might not consider all available options (Janis 35). Conversely, group decision making can also benefit from diverse perspectives, leading to more robust and innovative solutions (Nemeth 9).

Social identity, the individual's self-concept derived from perceived membership in social groups, also influences decisions. Conformity to group norms can enhance social cohesion but may suppress individual opinions and reduce the diversity of thought (Tajfel and Turner 39). Understanding these social dynamics is crucial for recognizing how external influences can impact decision making in various contexts.

Environmental and Contextual Factors

Environmental and contextual factors significantly influence decision making by shaping the conditions under which choices are made. Physical cues, such as ambient lighting, room temperature, and even layout of a space, can subtly steer behavior. For instance, brighter lighting has been shown to increase alertness and may encourage more deliberate decision making (Boyce 210). Conversely, cluttered environments can lead to cognitive overload, reducing the ability to process information effectively and leading to less optimal decisions (Vohs et al. 394).

Situational contexts, such as time pressure and stress, also play a critical role in decision making. Time pressure often forces individuals to rely on heuristics, leading to quicker but potentially less accurate decisions (Ordóñez and Benson 310). Stress can similarly constrain cognitive resources, leading to a narrowing of focus on immediate threats or rewards at the expense of broader, more strategic thinking (Starcke and Brand 273). These factors can push individuals towards more risk-averse or impulsive decisions depending on the nature of the stressor and the individual's coping mechanisms (Porcelli and Delgado 184).

Environmental cues and choice architecture are intentional design strategies that shape decision-making by altering the presentation of options. For example, placing healthier food options at eye level in a cafeteria can nudge individuals towards healthier eating habits (Thaler and Sunstein 86). Similarly, default options, like automatic enrollment in retirement plans, take advantage of inertia and can lead to increased savings behaviors (Madrian and Shea 1176). By carefully structuring the decision environment, choice architecture can promote more desirable outcomes without restricting freedom of choice.

Strategies for improving individual decision making

Practical applications for improving decision making include implementing decision-making frameworks in business, such as rational choice theory, and fostering a culture of open communication and collaboration within organizations. Techniques like mindfulness meditation can enhance emotional regulation, while cognitive debiasing strategies help mitigate cognitive biases. Leadership plays a crucial role in shaping organizational decision making, influencing the adoption of evidence-based practices and promoting a culture that values critical thinking and diversity of perspectives (Simon 78; Kahneman 102; Schein 45). These approaches collectively contribute to more informed, effective decision making at both individual and organizational levels.

Conclusion

In conclusion, the psychology of decision making encompasses various factors, including cognitive processes, emotions, social influences, and environmental contexts. Key points include the

impact of cognitive biases, emotional influences, and social norms on decision outcomes. Understanding these dynamics has significant implications for both individuals and organizations, highlighting the importance of cognitive debiasing strategies, emotional regulation techniques, and fostering a supportive decision-making culture. Ultimately, by recognizing and addressing these factors, individuals and organizations can enhance their decision-making processes and achieve more favorable outcomes in both personal and professional domains.

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RESILIENCE AND REDEMPTION: TRAUMA IN TONI MORRISON'S 'HOME'

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Abstract

The present paper, “A Study of Trauma in Tony Morrison’s *Home*”, is a partial attempt to analyse the two major characters of Frank Money and Cee’s sufferings of the past and present. The novel brings out the male protagonist’s realization of having a home to return to at any cost. It discusses the round characters’ post-traumatic stress disorder (PTSD) and identity crisis of being Afro-American in Georgia. It addresses the importance of overcoming the emotional journey of Frank Money by rescuing his sister Cee. This paper attempts to explore the themes of oppression, trauma, racism and the importance of family and home in Tony Morrison’s *Home* novel with the background to trauma theory.

Keywords: Oppression, Trauma, PTSD, Family, Home, Racism.

Introduction

“If you know you’re going home, the journey is never too hard,” says Angela Wood, an artist. Similar to wood’s quotes, the protagonist Frank Money leaves for his home, and his life takes a new turn of self-healing. He goes to his hometown in Georgia without knowing that this journey could eradicate all his trauma from the war zone. After many years he moves forward to rescue his ill sister Cee.

The novel explores some significant themes of the 1950’s such as identity crisis, black oppression, homelessness and social exclusion as major themes. Frank Money and Cee Money are the round characters of the novel, while Dr Scott, Lenore, Lily, Sarah, Prince and Miss. Ethel Fordham happens to be a minor character. This novel highlight the emotional and physical detachment of two siblings from their home and family in Lotus, Georgia. It details the terrible sufferings of Afro- Americans and, more likely, Morrison’s own experiences.

Sarah Churchwell’s review in *The Guardian* says that “Morrison returns to the 50s, an era she remembers, to mine the traumatic possibilities of the Korean War and biological

experiments on African-Americans. The two themes could have come together neatly – black soldiers were experimented upon, to America’s eternal shame – but as one of Morrison’s subjects has always been violence against black women, she makes the victim of medical experiments the sister of a soldier.” The traumatic past of Frank and Cee’s life is vividly discussed through Trauma theory which will be critically analysed in the following.

Tony Morrison and Home

Tony Morrison is an American writer and Nobel prize winner. Her prominent themes were gender identity, racism, identity crisis, and collective trauma. When Morrison was around two years old, her landlord set fire to the house where they resided while her parents were at work because they couldn’t afford to pay the rent. She subsequently stated that her family’s reaction showed how to maintain one’s integrity and claim one’s own life in the face of such “monumental crudeness”. So she prioritized home in all of her novels because she herself once said, “matters of race and matters of home” (Morrison, 4).

The shock of homelessness among black Americans is discussed by Morrison in most of her works because she believed that only home can protect them from racial domination. So here, Mohacsi’s work says, “A house, in Morrison’s understanding, is a private, domestic place; the house of the father. On the other hand, home is transformed into an open, borderless and specifically gendered space that includes both the houses of women, the spaces between them and beyond.” (Mohacsi, 2).

Theoretical Framework

Trauma is a long-term emotional response to a traumatic incident. A traumatic incident can affect a person's sense of security, self-identity, and ability to deal with emotions and maintain relationships. People who have experienced trauma may feel guilt, helplessness, powerlessness, and extreme anxiety long after the traumatic incident.

Trauma theory is a field of psychological study from the twentieth century exploring the impact of numerous traumatic experiences on humans, such as assault, rape, war, starvation, jail, and so on. During the 1980s, it was diagnosed as Post-Traumatic Stress Disorder (PTSD). Trauma theory evolved from Sigmund Freud's Seduction Theory, and it encompasses both individual and social trauma from extreme historical events.

The effect of trauma theory may be seen in Cathy Caruth’s 1996 work *Unclaimed Experience*. Trauma theory emerged as an interdisciplinary field of study, including literature, psychology, history, and philosophy, with a focus on memory, forgetting, and storytelling. More specialised critical essays have used trauma theory in Holocaust survivors’ and war

veterans' memoirs, as well as issues like sexual violence in women's literature.

Mambo's article on *Trauma Studies* supposes Cathy Caruth's concept as "trauma is viewed as an event that fragments consciousness and prevents direct linguistic representation. The model draws attention to the severity of suffering by suggesting that the traumatic experience irrevocably damages the psyche. Trauma is an unassimilated event that shatters identity and remains outside normal memory and narrative representation. Fragmentation or dissociation is viewed as the direct cause of trauma. This view helps formulate the notion of trans historical trauma, which suggests that trauma's essential or universal effects on consciousness and narrative recall afford the opportunity to connect individual and collective traumatic experiences."

The major causes of Post-Traumatic Stress Disorder is discussed below to analyse Frank and Cee's psychological background.

1. **Situational Trauma:** War, abuse, violence, fully automated accidents, vehicle accidents, and medical complications can all cause situational trauma.
2. **Psychodynamic Trauma:** It is connected to a life event, identified by its power, the person's incapacity to react appropriately, and the pathologic, persistent impacts on psychological function.
3. **Physical Trauma:** It is severe physical harm. It happens when something hits the body violently, frequently leading to fractures, major wounds, or strokes.
4. **Childhood Trauma:** Neglect, abandonment, sexual abuse, emotional abuse, physical abuse, witnessing the abuse of a sibling or parent, or having a mentally ill parent are all examples of psychological trauma events that children may go through.

The above-given causes can be found in Morrison's *Home*. Especially in Frank Money's character, the situational and psychodynamic trauma, and in Cee's, the trauma of physical illness and traumatic childhood can be seen in the discussion part.

Methodology

The founder of modern research, Paul Felix Lazarsfeld, introduced quantitative and qualitative approaches together in "Morienthal: The Sociography of an Unemployed Community" in 1930. The information gathered by the researcher through observation, surveys, focus groups, participant interviews, participant observation, recordings recorded in natural settings, documents, and artefacts is referred to as qualitative analysis. It states that the information gathered is frequently not numerical. Additionally, this approach incorporates interpretive phenomenological analysis and ethnographic investigation. The interpretive

method focuses mostly on social ideas and elements that represent reality as it has been socially created; also, this technique entails asking why people behave the way they do.

Discussion

The siblings, Frank and Cee, grew raised in Lotus, Georgia, a tiny town. Their grandfather's wife, Lenore, was emotionally abusive, and their hardworking parents were separated from them and eventually died. Lenore despised Cee the most since she was born after the family had been evicted from their Texas home, and she felt her tragic birth foreshadowed future bad conduct.

Washington's article states that "What Money eventually does to help his sister and to quiet his demons is just as surprising and quietly profound as everything else in this novel. Despite all the old horrors that Morrison faces in these pages with weary recognition, "Home" is a daringly hopeful story about the possibility of healing — or at least surviving in a shadow of peace."

Frank Money is a twenty-four-year-old Korean War veteran. He receives a strange and anonymous message asking him to hurry to Atlanta, Georgia, to rescue his sister Cee, urging him to rush as Cee may be gone before he reaches. Frank develops post-traumatic stress disorder after the Korean War which puts him in a psychiatric ward at the opening of the story. Frank escapes the psychiatric ward with the help of pastors, permitting him to go on his journey to save Cee. He had plenty of time to think while travelling to Atlanta. He recalls his girlfriend Lily and how, despite the fact that they both loved each other, their relationship did not appear to be working out. He recalls how eager he was to get away from Lotus. He recalls how excited he was to go to Korea, but he had no idea what he was in for. The deaths of his friends and brothers-in-arms continue to haunt him. He can't get the image of a guard shooting a Korean girl in the face after she stroked his crotch.

Frank was very protective of Cee and carried the weight of any hatred thrown at his sister. But Cee failed to learn to defend herself emotionally or physically. When Cee was in her teenage, she was wooed by a young man named Prince from Atlanta. After a period, they got married, and he was given a luxury car which he stole from Lenore. Cee later realised that Prince loved the car more than she did in real. His pride and pleasure were only around the luxurious car. So, barely a month after their marriage, he grabbed the car and left Cee in Atlanta, a city where she knew no one. In Atlanta, Cee managed to live her life as a maid, but that did not pay much. Later Dr. Beauregard Scott hired her as his assistant. She becomes

friends with Sarah, the Scotts' maid. The doctor had a respectable name, but some troubling factors about him, such as an obsession with race science. She admired the doctor, but she had no idea or knowledge of the medical area. So she could not see the indicators of malpractice in the clinic.

When Frank reaches Atlanta, he heads straight to Dr Beauregard's residence. He discovers Cee in a bad state. She seemed to be rail-thin, depressed, and bleeding inside. Dr Beauregard was a eugenicist who sterilised local women and experimented on Cee. Sarah noticed how ill Cee was and wrote to her brother, who informed Frank. Frank leaves the doctor's office with his sister and returns to Lotus. Even though Frank hasn't been to Lotus in a long time, he thinks Miss Ethel Fordham is the only one who can save Cee in this situation. Miss Ethel and the other ladies in the village can cure Cee, but they won't allow Frank to see her while she's being treated. Cee is being nursed back to health by those women. She also learns to be a bit aware of society, and in addition, the treatment made her heart and mind stronger.

The incidents that happened to Cee have triggered something from Frank's memory to remember and allow him to accept that the guard who shot the Korean girl in the face after she sexually stimulated him was him. This is most likely one of the underlying reasons for his PTSD. The deaths of his close friends made him psychologically weak. However, Frank and Cee's secrets put them even more, close together, which leads them to accept their flaws. Frank finds himself less restless in Lotus, unlike he was a teen. His return to home appears to comfort his mind and traumatic side.

Lotus had a number of illegal fight clubs, where men spent money to watch and gamble on the winner to beat the opponent to death. Meanwhile, Cee and Frank want to correct the misbehaviours in Lotus they have committed, so they look out for all the abandoned cemeteries of a local resident. Eventually, they find a dead man's unburied dead body who died in a fight club. They both take a bedspread which Cee sewed and wrap the deceased man's bones in it, making a coffin for him before burying him again.

Frank Money's act of rescuing and Cee's act of realizing her own mistake; and the siblings' act of paying respect to home town make them humans once again. Through these two characters, Tony Morrison tries to highlight that whoever suffers mentally or physically, the idea of reaching home and the feeling of having family will cure all the traumas.

Conclusion

"If you go anywhere, even paradise, you will miss your home," says Malala Yousafzai,

a survivor and an author. Similar to Malala's quotes, the novel *Home* remains an example of one's loss of identity after leaving home. The novel suggests the concept and the meaning of reaching home. The characters Frank and Cee renew themselves from the regrets of the past. Though Frank finds difficulties in overcoming situational and psychodynamic traumas; and Cee's problematic childhood and physical traumas, they find opportunities to relieve from guilt and painful past. The Money siblings are examples of overcoming psychological and physical trauma against all the odds.

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**BREAKING CHAINS: GENDER ROLES AND LIBERATION IN BUCHI
EMECHETA'S NOVELS**

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Abstract

This article delves into the exploration of gender dynamics in the novels of Buchi Emecheta, a prominent Nigerian author known for her profound portrayal of women's experiences. Through a critical analysis of key works such as “Second Class Citizen,” “The Joys of Motherhood,” and “The Bride Price,” this study examines how Emecheta addresses themes of patriarchy, gender discrimination, cultural expectations, and female resilience. By highlighting the nuanced portrayals of her female protagonists, the article underscores Emecheta's significant contribution to gender studies and African literature.

Introduction

Buchi Emecheta, a prominent Nigerian author, provides a critical examination of gender roles in her novels, shedding light on the complexities and challenges faced by women in patriarchal societies. Her works, such as “Second Class Citizen,” “The Joys of Motherhood,” and “The Bride Price,” offer a rich exploration of how traditional and cultural expectations shape and often limit women's lives. This article delves into Emecheta's portrayal of gender roles, highlighting her critique of patriarchal norms and her celebration of female resilience and agency.

Buchi Emecheta, a trailblazing Nigerian writer, has made substantial contributions to literature through her vivid and unflinching depictions of the lives of African women. Her novels often revolve around the struggles of women navigating patriarchal societies and the complexities of cultural expectations. This article explores the gender dynamics in Emecheta's novels, focusing on how her characters confront and challenge the constraints imposed upon them by society.

Patriarchy and Gender Discrimination

Emecheta's novels consistently highlight the oppressive nature of patriarchal systems. In “Second Class Citizen,” Adah's aspirations for education and independence are stifled by her family and husband, reflecting the broader societal expectation that women should prioritize domestic roles

over personal ambition. Similarly, in “The Joys of Motherhood,” the protagonist Nnu Ego's identity and value are inextricably linked to her ability to bear children, illustrating the traditional belief that a woman's primary purpose is motherhood.

In “The Bride Price,” Emecheta critiques the commodification of women through the practice of bride price, where a woman's worth is measured by the price her family can demand for her marriage. The protagonist Aku-nna's resistance to this practice underscores the inherent gender discrimination and the dehumanization that accompanies such cultural norms.

Cultural Expectations and Identity

Cultural expectations play a significant role in shaping the lives of Emecheta's characters. These expectations often dictate strict gender roles that limit women's autonomy and self-expression. In “The Joys of Motherhood,” Nnu Ego's life is dictated by her roles as a wife and mother, and her worth is judged based on her success in fulfilling these roles. Her struggles and eventual tragic end highlight the detrimental effects of rigid cultural expectations on women's lives.

In “Second Class Citizen,” Adah's migration to the UK exposes her to a different set of cultural challenges, where she faces both racial and gender discrimination. Emecheta uses Adah's experiences to illustrate the intersectionality of oppression, showing how cultural expectations in different societies can collectively burden women and impede their progress.

Resistance and Resilience

Despite the pervasive challenges, Emecheta's female protagonists often display remarkable resilience and a fierce determination to assert their identities. Adah, in “Second Class Citizen,” persists in her pursuit of education and career, despite her husband's efforts to undermine her. Her resilience is a testament to her strength and defiance against the constraints of patriarchy and cultural expectations.

In “The Bride Price,” Aku-nna's defiance of traditional marriage customs and her pursuit of love on her own terms demonstrate a powerful act of resistance. Her story, though ending tragically, underscores the courage required to challenge oppressive cultural norms.

Nnu Ego's story in “The Joys of Motherhood” also embodies resilience, albeit in a more complex manner. While her life is marked by suffering and sacrifice, her ability to endure and navigate the harsh realities of her world speaks to a different kind of strength and resilience.

Conclusion

Buchi Emecheta's novels provide a profound exploration of gender dynamics, highlighting the struggles and resilience of African women within patriarchal and culturally restrictive contexts. Through her nuanced portrayal of female protagonists, Emecheta critiques the systemic discrimination

faced by women and underscores the importance of resistance and self-determination. Her works remain a vital part of gender studies and African literature, offering valuable insights into the ongoing struggle for gender equality and women's empowerment.

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CULTURAL AUTHENTICITY AND SOCIAL IMPACT OF COLONIALISM IN *THE BLACK HILL* BY MAMANG DAI

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Abstract

Literature serves as a mirror of self-expression, reflecting on human existence as a whole. Indigenous ethnic groups are currently seeking global attention to develop their own identities and draw awareness to their way of life. The diverse indigenous ethnic groups now have the opportunity to portray their dynamic cultures, re-establish their ethnic identities, and reveal their secret pasts in literature. A literary work from the North-eastern frontier of India that vividly portrays its own ethnic society is Mamang Dai's novels and poetry. The paper examines how the colonial legacy has affected the Abor and Mishmee tribes, who reside in various regions of Upper Assam, through the novel *The Black Hill* by Mamang Dai. Additionally, it illustrates how colonialism's legacy still affects the Northeast region of India today, and emphasizing the long-lasting ramifications and cultural shifts from past till present.

Keywords: Culture, Colonialism, Postcolonialism, Tribes, Pre-Independence, Cross-Culture.

Introduction

One of India's greatest writers, Mamang Dai comes from Arunachal Pradesh, an artistic region about which she has written extensively in her writings. She has focused on the people, culture, landscape, customs, and traditions of the area in most of her works. Her writings about her native land and the way she depicted the people and culture there have left a lasting impression on readers. While other writers have also depicted beauty and suffering in their works, Mamang Dai's portrayal of her characters stands out significantly, potentially serving as the main factor in her rising fame and garnering respect in the north-eastern region. One of Dai's best novels, *The Black Hill*, is set in the northeast of the 19th century as the East India Company attempts to establish itself there. However, the Abor and Mishmee tribes, who are the two main tribes in the area, are not happy about their arrival. They believed that the company will force slavery upon them like it has done in other countries. So they tried their best to keep the authoritative power of the East India Company out of their territory. Additionally, this book is well-known for its female characters, particularly Gimur, who flees with cousins from the Mishmee tribe to reside close to the Tibetan border. Gimur did everything that young girls in the village were expected to do, in fact she

was better than most at household chores. Simultaneously she was uncontrollable and daring, more like a boy, whistling and climbing trees and getting into scrapes.

The novel discusses the aspects of colonialism while telling the story from several points of view. It tells the history from several points of view since the author discusses colonialism, love, societal pressures, free-spirited girls, and other topics all at once in one plot. This is undoubtedly an amazing accomplishment for a novelist. Dai is prompted to reimagine the colonial impact of the tribal culture by her understanding of the Adi and Mishmi communities existing histories.

Mamang Dai *The Black Hill* depicts the pre-independence situation of the Northeast Indian tribes. She vividly describes the challenges faced by indigenous people when they first encountered outsiders and fiercely defended their land. She creatively connects documented history, like the story of a Mishmi Chief facing death, with hidden pasts. Through the book, Dai not only portrays the rich tapestry landscapes of the Northeast but also delves into the cultural backgrounds and migration stories of the Adi and Mishmi tribes. She gives a vivid picture of Adi tribe's locations and characters in a picturesque manner. She provides a comprehensive history of the Adi Tribes. These tribes were originally part of the larger Tani tribal group, which moved from the Tibetan region to the north of the Himalayas. Over time, they scattered and settled in different areas along the Siang River basins in Arunachal Pradesh.

The Siang River valley tribes are referred to as the "Abor" by the Assamese. However, the Tribes prefer to refer to themselves as "Adi" rather than "Abor" due to the negative connotations associated with the latter name. Adi is the word for "Hills" and official documents supporting the request to rename Abor as Adi are accessible. The author also discusses the modification, "Similarly the nomenclature today for the Abor is Adi" (Dai 291). Since *The Black Hill* explores events that took place in the pre-independence context, Dai included the word Abor in her book. In the story, Dai exposes that the ethnic communities never connected with the term the Abors, rejecting it as an exonym used by the outsiders who sentenced them to death for the assassinations of Augustine Bourry and Father Krick, two Frenchmen. Additionally, Gimur and Kajinsha, the main protagonists, stand in for the Adi and Mishmi tribes, respectively.

The Abors in Mebo are described in the novel as a close-knit race, brave warriors, connected by honour, privileged among the other tribal clans, and people who avoid contact with strangers. The tribes primary means of subsistence include agriculture, fishing, hunting, and gathering, and the novelist's portrayal clearly shows how dependent they are on the environment. The desire of the tribes to defend their land, river, or forest, which leads to intertribal conflicts, has formed their culture into even more closed-off groups that shun outsiders. The Adis' have a well-organized lifestyle centred around nature. While recounting Kajinsha's early years, Dai gives the history of the Mishmi tribes origins and early colonization. She characterizes the Mishmis tribal village as an unnamed community in the hills where the tribe has lived in seclusion and harmony with nature. The way she describes Kajinsha's reflects the true story of the Mishmi tribes. Despite coming from various tribal ethnicities, Gimur and Kajinsha married one other. Gimur and Kajinsha's ethnic identities as the offspring of the soil are established by the author.

The depiction of Kajinsha's connection with the land presents his native knowledge, "The land was there for him to explore at will. The trees were a swathe of green that reviled its secrets to this man who knew their hidden paths and frozen routes over the mountains that kept the tribes apart" (Dai 35). The author renders the tribes attempts to stop the British entry into their territories right from the beginning of the novel. Because the

British were encroaching on their territory to take advantage of the natural resources and impose their will on the tribal settlements, the Adi's and Mishmi tribes harboured suspicions against them. Additionally, Dai has made a first effort to record the history of the Adi and Mishme tribes' struggles to keep outsiders from invading their territories. Her depiction of the story of the tribes coordinated execution of a scheme against the British incites tribal uprising against them in India's northeast.

With the help of Kajinsha's father as a historical account, Mamang Dai dissects the tribes' innate tendency to rebel against outsiders. She lists the British contributions to the tribal belt starting in the early stages. Through her made-up characters, Dai illustrates how the tribes worked together to carry out a scheme against the British, exposing the Mishmi tribes forgotten past. She describes the tribes unexpected assault on the British. In the fighting Kajinsha's father had been wounded. "I saw the white people running," he had said (Dai 9). The author's stress on the defeat of the British in her phrase "the white people running" hints on the postcolonial tinge. Her narration not just brings tribal rebellion against the British and their defeat but also reveal the neglected and forgotten annals of the Tribes in the Indian linear history. Dai portrays Kajinsha as a victim of forced eviction.

Kajinsha feels compelled to protect his land from outsiders due to the pains he has endured. According to Dai's writing, Kajinsha is not to blame for Krick, the French priest, dying. Based on the rumours that are believed to be true and the other clans' retaliation, he is victimized. The author's aim to critically examine the colonial portrayal of the Tribes is highlighted by this reversal of the widely held belief. The reason behind Kajinsha's killing is revealed by the colonists their goal is to subdue the resistance of the Tribes and bring them under their authority, not to seek justice for the Christian priest's death.

In conclusion, especially in places like India's north-eastern frontier, literature is a potent instrument that indigenous ethnic communities use to recover their identities and history. Mamang Dai's writings, such as her novel *The Black Hill* provide a moving analysis of how colonialism affected the Abor and Mishmee tribes. Through her writing, Dai sheds light on how colonialism's lasting effects are still influencing the sociocultural environment of the Northeast today. Through exploring the intricacies of native civilizations, Dai's writings illuminate these communities difficulties and tenacity in reclaiming their ethnic identities, in addition to depicting their vibrant traditions. With the increasing focus on indigenous narratives around the world, literature becomes an essential platform for their voices to be heard.

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**TRAVERSING THE MARGINS: A CRITICAL THEORY APPROACH TO THE
CULTURAL TREATMENT OF TRANSGENDER INDIVIDUALS AND BEGGARS IN
PUBLIC TRANSPORTATION IN TAMIL NADU**

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Abstract

The chapter employs a critical theory framework to scrutinize the cultural treatment of transgender individuals and beggars within Tamil Nadu's public transportation systems. By dissecting the power dynamics, societal norms, and structural inequalities that shape these interactions, this research uncovers the underlying mechanisms of marginalization and social exclusion. This comparative analysis not only highlights the differential treatment of these groups but also provides a critical lens through which to view public transportation as a contested space of visibility and invisibility. The study aims to reveal how these marginalized groups navigate the socio-cultural landscape of public transit, facing both overt and covert forms of discrimination. Through ethnographic research, interviews, and participant observation, the chapter explores the lived experiences of transgender individuals and beggars, offering insights into the broader societal attitudes and institutional practices that perpetuate their marginalization.

Keywords: critical theory, cultural treatment, transgender individuals, beggars, public transportation, Tamil Nadu, marginalization, visibility, invisibility, power dynamics, social exclusion

Introduction

It is common practice to consider public transport systems to be the veins of urban life because they provide essential connectivity and mobility requirements. On the other hand, these spaces are also a reflection of larger society dynamics and hierarchies; they become arenas in which cultural norms and power relations are enacted and perpetuated. In this chapter, we dig into the experiences of two groups

that are particularly marginalized within the public transit system of Tamil Nadu: individuals who identify as transgender and children who are homeless. Both groups are subject to considerable marginalization and prejudice, despite the fact that their social identities and issues are distinct from one another. Through the utilization of a critical theory framework, the purpose of this research is to shed light on the intricate interplay of visibility, power, and exclusion that is characteristic of their interactions in public transportation.

Critical theory, rooted in the works of scholars like Horkheimer, Adorno, and Marcuse, provides a lens through which to examine societal structures and power dynamics. This theoretical framework is particularly useful for understanding the cultural treatment of marginalized groups in public spaces. Public transportation, as a shared and regulated environment, serves as an ideal site for exploring how societal norms and institutional practices affect different social groups. Research on transgender individuals in public spaces often highlights issues of visibility and safety. Studies have shown that transgender people frequently face harassment, discrimination, and violence in public areas, including transportation systems. These experiences are shaped by broader societal attitudes towards gender nonconformity and are often compounded by legal and policy frameworks that fail to protect transgender rights.

Beggars, often seen as the visible poor, occupy a contentious space in public consciousness. They are frequently subjected to social stigma, legal restrictions, and exclusionary practices. Research has documented the harsh realities of life for beggars, including systemic barriers to accessing basic services and the criminalization of begging. While there is extensive research on the individual experiences of transgender individuals and beggars, comparative studies are rare. This chapter seeks to fill this gap by examining the differential treatment of these two groups within the context of Tamil Nadu's public transportation system. By doing so, it aims to provide a deeper understanding of how marginalization operates across different social identities and circumstances.

This research employs ethnographic methods to capture the lived experiences of transgender individuals and beggars in Tamil Nadu's public transportation systems. Fieldwork involved participant observation in various settings, including buses, trains, and bus stations, to observe interactions and social dynamics. In-depth interviews were conducted with transgender individuals and beggars to gather personal narratives and insights into their experiences. These interviews focused on their daily interactions within the transportation system, their perceptions of societal attitudes, and their strategies for navigating these spaces. Participant observation allowed for real-time documentation of behaviors and interactions. This method provided valuable insights into the everyday realities of marginalization and the subtle forms of discrimination that may not be captured through interviews alone. In addition to primary research, secondary data sources, such as media reports, social media narratives, and policy

documents, were analyzed to contextualize the findings and understand the broader societal and institutional frameworks affecting these groups.

Public transportation systems in Tamil Nadu act as sites of surveillance and control, where power dynamics are visibly at play. Transgender individuals often report feeling scrutinized and policed by both passengers and authorities. Similarly, beggars are frequently subject to surveillance and are often forcibly removed from these spaces. This heightened scrutiny not only reinforces their marginalization but also serves to maintain social order by visibly marking these individuals as outsiders. The treatment of transgender individuals and beggars is heavily influenced by cultural stigmas and stereotypes. Transgender people are often subjected to gender policing and discrimination, stemming from societal discomfort with gender nonconformity. Beggars, on the other hand, are stigmatized as a visible representation of poverty and are often accused of laziness or dishonesty. These stereotypes are perpetuated by media representations and societal discourses, which frame both groups in negative and dehumanizing ways.

Interactions within public transportation reveal patterns of both overt hostility and subtle exclusion. Transgender individuals often face verbal harassment, physical threats, and social ostracism. Beggars encounter similar hostility, with passengers frequently ignoring or avoiding them. However, there are also instances of empathy and support, particularly from other marginalized individuals or those who have a personal understanding of hardship. These interactions highlight the complexity of social dynamics in public spaces, where acts of kindness coexist with systemic exclusion. The existing policies within Tamil Nadu's public transportation system are inadequate in addressing the needs and rights of transgender individuals and beggars. While there are some protective measures for transgender people, such as reserved seats and anti-discrimination policies, enforcement is inconsistent, and awareness among the general public remains low. Beggars, conversely, are often criminalized and excluded from policy considerations altogether. This lack of comprehensive and inclusive policies exacerbates the marginalization of both groups and highlights the need for systemic change.

The findings underscore the pervasive power dynamics that shape the experiences of transgender individuals and beggars in public transportation. These dynamics are rooted in broader societal structures and ideologies that reinforce inequality and exclusion. By applying a critical theory framework, this chapter reveals how public transportation serves as a microcosm of societal power relations, where marginalized groups are subject to surveillance, control, and stigmatization. The concept of visibility plays a crucial role in the treatment of both transgender individuals and beggars. While visibility can lead to recognition and support, it also exposes these groups to heightened scrutiny and discrimination. This paradoxical nature of visibility underscores the complex interplay between being seen and being marginalized. For transgender individuals, visibility as their true gender can invite

harassment, while invisibility can force them to conform to societal norms. For beggars, visibility as a sign of poverty can lead to exclusion, while invisibility renders their struggles unseen and unaddressed.

This comparative analysis highlights the intersectionality of marginalization, where different social identities and circumstances intersect to produce unique experiences of exclusion. Both transgender individuals and beggars face distinct but overlapping forms of discrimination, shaped by gender, poverty, and societal attitudes. Understanding these intersections is crucial for developing inclusive and effective policies that address the multifaceted nature of marginalization. The chapter concludes with a call for comprehensive policy reforms that prioritize the rights and needs of marginalized groups within public transportation. Recommendations include strengthening anti-discrimination policies for transgender individuals and ensuring consistent enforcement across all public transportation systems. Developing policies that protect the rights of beggars and address their needs, rather than criminalizing their presence in public spaces, is also crucial. Implementing educational campaigns to challenge cultural stigmas and stereotypes, fostering a more inclusive and empathetic society, and designing policies that consider the intersectionality of marginalization are essential for addressing the specific challenges faced by individuals who belong to multiple marginalized groups.

This chapter has explored the cultural treatment of transgender individuals and beggars within Tamil Nadu's public transportation system through a critical theory lens. By examining the power dynamics, societal norms, and structural inequalities that shape their experiences, this research provides a nuanced understanding of how marginalization operates in public spaces. The findings underscore the need for comprehensive and inclusive policies that address the root causes of discrimination and exclusion. Ultimately, this chapter calls for a reevaluation of public transportation as a space of contested visibility, advocating for transformative changes that promote equity and justice for all marginalized groups.

Future research could extend this comparative framework to other marginalized groups in different cultural and geographical contexts. Conducting longitudinal studies to track changes in cultural treatment and policy impacts over time would also be beneficial. Integrating insights from sociology, urban studies, and gender studies to develop holistic strategies for inclusion and equity in public transportation systems can further enhance our understanding. Exploring the impact of technological advancements, such as surveillance and digital ticketing, on the experiences of marginalized groups in public transportation is another important avenue for future research. By continuing to explore these avenues, future research can build on the insights presented in this chapter, contributing to a deeper understanding of marginalization and promoting more inclusive public spaces.

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AN ANALYSIS OF MYTHOLOGY AND CULTURAL EXPLORATION IN *THE PREGNANT KING*

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Abstract

The Pregnant King by Devdutt Pattanaik intricately blends mythology and cultural studies to challenge gender norms and explore individual identity. Set in ancient India, the narrative centres on Yuvanashva, a ruler who becomes unexpectedly pregnant after consuming a supernatural potion. Through Yuvanashva's journey, Pattanaik examines the fluidity of gender norms and the interplay between power, desire, and identity. The concept of Ardhanarishvara, a deity embodying both masculinity and femininity, is pivotal in understanding Yuvanashva's experiences. Pattanaik's storytelling transcends mere myth retelling, integrating cultural analysis to scrutinize societal norms and traditions. By highlighting Yuvanashva's interactions and challenges as a pregnant monarch, the narrative invites readers to reflect on cultural influences on gender and sexuality. Pattanaik also draws parallels between ancient India and modern culture, emphasizing the lasting relevance of these themes. Ultimately, *The Pregnant King* underscores storytelling's power to transform perspectives and question established norms.

Key words: Mythology, cultural exploration, gender fluidity, societal constructs, societal norms.

Introduction

The literary work entitled *The Pregnant King* was authored by Devdutt Pattanaik, a highly esteemed Indian writer, mythologist, and orator. The book, which was published in 2008, offers a reinterpretation of old Indian mythology by combining elements of fiction, historical accounts, and philosophical contemplations. The novel is situated within the historical context of ancient India and centres on the narrative of Yuvanashva, a monarch who challenges prevailing cultural norms by conceiving a child. Pattanaik delves into intricate topics of gender identity, cultural standards, and the malleability of human existence through Yuvanashva's journey.

Purpose and Scope of the Study

In *The Pregnant King*, the primary objective of this research paper is to conduct a thorough examination of mythology and cultural exploration. This study aims to explore the impact of mythology on cultural views and the questioning of traditional gender roles through an analysis of the novel's complex plot, symbolic imagery, and philosophical foundations. The paper will explore the intricacies of Pattanaik's storytelling and its wider implications for modern communication, utilising different theoretical frameworks and literary styles.

Methodology

The primary research approach utilised in this study is qualitative, focusing on meticulous textual analysis and literary interpretation. The article will examine significant themes, characters, and narrative tactics in *The Pregnant King* by utilising various scholarly sources such as literary criticism, feminist theory, and cultural studies. In addition, the study will analyse the reception of the work, considering both the positive feedback from critics and the debates that have arisen regarding its themes and interpretations.

Overview of Indian Mythology

Indian mythology comprises a diverse range of stories, beliefs, and traditions that have undergone significant development during a lengthy cultural history, spanning millennia. Indian mythology encompasses a wide array of deities, heroes, and supernatural creatures, which are taken from ancient literature such as the Vedas, the Ramayana, and the Mahabharata. In addition to serving as religious statements, the aforementioned myths also operate as allegorical narratives that reflect the ethical, intellectual, and cosmological viewpoint of ancient Indian culture.

Key Mythological Figures in *The Pregnant King*

The Pregnant King integrates a wide array of mythical figures from Hindu, Buddhist, and Jain customs, reinterpreting their stories within the story's structure. The principal protagonist of this group is Yuvanashva, who shares similarities with King Yuvanasha in Hindu mythology. The narrative showcases several prominent individuals, include Shilavati, the spouse of Yuvanashva, Mandakarni, his paramour, and additional divine beings such as Indra, Vishnu, and Shiva. These divine beings have a pivotal influence on the development of events in the story.

Symbolism and Allegory in Mythological Narratives

The literary device of symbolism and allegory is employed by Pattanaik in *The Pregnant King* to imbue the legendary events with significant philosophical importance. The theme of pregnancy, for instance, functions as a symbol of ideas such as fertility, creativity, and the recurring nature of life. In addition, the novel's portrayal of deities as flawed beings with human-like desires and vulnerabilities serves as a critical analysis of traditional ideas about divinity and power.

Construction of Gender in Indian Society

Throughout history, Indian society has demonstrated a tendency towards rigid gender roles and patriarchal norms, which impose distinct social obligations and anticipations on individuals based on their gender. Gender standards are deeply ingrained in religious and cultural norms, exerting a significant influence on diverse domains including familial dynamics and societal hierarchies. Moreover, the binary framework that delineates gender as being exclusively male or female often neglects to recognise and incorporate non-binary and transgender identities, hence perpetuating their marginalisation and the propagation of prejudice.

Subversion of Gender Roles in the Novel

The Pregnant King offers a critical examination of traditional gender stereotypes and biases through its portrayal of Yuvanashva's unconventional journey. The pregnancy experienced by Yuvanashva, which is assisted by a divine blessing, presents a challenge to established societal conventions surrounding masculinity and paternity. As a result, this raises questions about the fundamental nature of gender identity and the impact of biological determinism. In addition, the narrative explores the notion of gender and sexuality fluidity through the analysis of characters like Mandakarni, who transcends conventional gender and sexuality categorizations.

Intersectionality and Power Dynamics

The notion of intersectionality exerts a substantial impact on the character development in *The Pregnant King* as they navigate their experiences with gender, sexuality, and power dynamics. The junction of caste, class, religion, and gender identity gives rise to intricate systems of power and oppression. Yuvanashva's high status in the royal hierarchy affords him a degree of autonomy and power that is denied to marginalised individuals, thereby highlighting the interdependence of gender and society power.

Structure and Narrative Style

The Pregnant King employs a nonlinear narrative framework, incorporating alternating perspectives and timelines to carefully interweave various parts of mythology and history. The utilisation of a fragmented style in the piece of work functions as a manifestation of the complex nature of its themes and characters, thereby prompting readers to actively participate in the endeavour of unravelling the underlying relationships and significances. In addition, Pattanaik's use of vivid imagery and poetic writing enhances the mythical nature of the story, captivating readers in a world filled with magic and symbolic depictions.

Use of Symbolism and Metaphor

Symbolism and metaphor are integral components of the story framework of "The Pregnant King," serving as effective tools for conveying significant philosophical ideas and existential dilemmas. The motif that portrays the pregnant king serves as a metaphorical embodiment of the inherent paradoxes between authority and vulnerability, as well as principles of masculinity and femininity. Similarly, the utilisation of recurring symbols, such as the lotus flower and the serpent, functions to encompass the conception of rebirth, transformation, and enlightenment, so reflecting the cyclical patterns inherent in mythological temporal frameworks.

Intertextuality and Mythological Allusions

In his narrative, Pattanaik adeptly integrates a diverse array of mythical traditions and literary elements, cleverly interlacing them to generate a multitude of layers of significance and resonance. The work has several references to Hindu epics such as the Mahabharata and the Ramayana, which enrich the text with intertextual connections and resemblances. In addition, Pattanaik's inclusion of Buddhist and Jain philosophy adds depth to the novel's exploration of existential themes and ethical dilemmas.

Historical Context and Political Allegory

The Pregnant King is situated within the historical context of ancient India, a period marked by notable political upheaval, societal progress, and intercultural exchanges. The narrative offers significant perspectives on the complex power relations and governance of premodern India through its depiction of royal courts, religious rituals, and military campaigns. In addition, Pattanaik employed political allegory to critique prevalent societal issues such as corruption, imperialism, and religious intolerance, thereby building a deep connection with readers across different time periods and locations.

Critique of Patriarchal Systems

The Pregnant King notably showcases a meticulous analysis of patriarchal systems and its consequences on individual independence and control. The narrative expounds upon the method in which patriarchal norms enforce constraints and regulate bodily manifestations, ambitions, and self-perception, hence perpetuating repetitive patterns of aggression and oppression. The act of disobedience demonstrated by Yuvanashva in respect to society norms serves as a potent symbol of resistance against patriarchal hegemony, thereby prompting readers to critically examine established concepts of gender and power.

Advocacy for Social Justice and Equality

The Pregnant King advocates for social justice and equality through its portrayal of the viewpoints and lived realities of disadvantaged voices. Characters such as Shilavati, who grapples with the difficulties of infertility and societal disapproval, symbolise the adversities experienced by women in patriarchal nations. Similarly, the novel's depiction of love and yearning those deviates from heteronormative norms challenges traditional notions surrounding sexuality and relationships, hence advocating for heightened acceptance and inclusivity. *The Pregnant King* places significant emphasis on these narratives, amplifying the perspectives of marginalised individuals and directing attention towards the interrelationships among gender, sexuality, and social justice.

Dharma and Moral Dilemmas

In *The Pregnant King*, Dharma, also referred to as moral responsibility, plays a crucial role in shaping the choices and actions of the characters throughout the narrative. The unrelenting dedication of Yuvanashva to the preservation of dharma, regardless of the repercussions, is exemplified by his resolve to maintain his vow to the sage Mandavya, despite the seemingly insurmountable demands. Moreover, the narrative challenges readers

to engage with their personal ethical concepts and principles by presenting thought-provoking questions on the fundamental nature of morality, fairness, and sacrifice.

Existentialist Themes and Human Agency

The Pregnant King delves into existentialist motifs, inciting readers to contemplate the underlying nature of human existence and the pursuit of meaning within a fundamentally chaotic and illogical cosmos. The protagonists exhibit bravery and tenacity as they grapple with existential dilemmas pertaining to their sense of self, autonomy, and obligations. The voyage undertaken by Yuvanashva exemplifies the existentialist quest for self-exploration and authenticity, as he navigates the complexities of love, yearning, and self-recognition.

Transcendence and Self-Discovery

The core themes of *The Pregnant King* primarily centre on transcendence and self-exploration, as the characters within the narrative confront their inherent limitations and accept their genuine identities. Yuvanashva's pregnancy, instead of being viewed as a misfortune or a burden, acts as a catalyst for personal transformation and spiritual illumination. Pattanaik argues in his narrative that true liberation does not depend on conforming to societal norms or expectations, but rather on embracing one's uniqueness and embracing the fullness of one's life.

Critical Acclaim and Controversies

The film *The Pregnant King* has garnered significant global acclaim due to its bold exploration of themes related to gender, sexuality, and mythology. Pattanaik's novel has received praise from critics due to its articulate writing style, innovative storytelling methods, and intellectually engaging themes, establishing it as a noteworthy addition to the field of modern Indian literature. However, the publication has raised concerns due to its portrayal of sensitive topics such as transgender identity and same-sex partnerships, eliciting both praise and critique from both readers and academics.

Influence on Contemporary Discourse

The film *The Pregnant King* has had a significant impact on the ongoing debate surrounding gender, sexuality, and cultural identity in India and various other geographical areas. The film's nuanced portrayal of LGBT experiences and non-binary identities has played a significant role in fostering heightened awareness and inclusiveness throughout mainstream culture. Moreover, the novel's integration of mythical practices has sparked a renewed interest in ancient Indian literature and philosophical concepts, consequently inspiring readers to explore their own cultural heritage and traditions.

Cultural and Global Relevance

The Pregnant King holds considerable importance not only within the cultural context of India, but also within the broader global landscape of literature and mythology. The overriding themes of love, identity, and self-exploration in the novel establish a profound connection with readers from all cultural origins, transcending geographical and temporal boundaries.

Conclusion

Recapitulation of Key Findings

The Pregnant King offers a comprehensive depiction of mythology and cultural exploration, adeptly interweaving old Indian stories, historical narratives, and philosophical reflections. The retelling of the narrative of Yuvanashva by Pattanaik offers a thought-provoking analysis of dominant concepts pertaining to gender roles, societal norms, and the underlying nature of human existence. Symbolism, allegory, and intertextuality are employed in the work to enrich its narrative by presenting multiple layers of meaning and resonance, so prompting readers to engage in thoughtful reflection on complex philosophical questions and ethical dilemmas.

Implications for Further Research

Further examination of *The Pregnant King* could explore its reception and impact within certain cultural contexts, as well as its implications for contemporary literary and philosophical debates. Moreover, it is possible to undertake a comparative analysis to examine the degree of alignment between the themes and techniques utilised in the novel and those present in other literary works and myths derived from various cultural traditions. Furthermore, the incorporation of interdisciplinary approaches holds the promise of clarifying the interrelationships between *The Pregnant King* and many scholarly fields, such as gender studies, queer theory, and postcolonial literature. This would offer innovative perspectives on the novel's significance within broader academic debates.

Thoughts and Reflections

The Pregnant King functions as a testament to the enduring impact of mythology in fostering deep reflection on the human condition and the complexities of cultural representation. The novel transcends time and spatial boundaries through its innovative narrative tactics and profound philosophical insights. It invites readers to go on a transformative journey of self-exploration and self-acknowledgment. *The Pregnant King* serves as a symbol of optimism and drive in the 21st century, as we grapple with matters concerning gender, sexuality, and social justice. This serves as a reminder of the need of acknowledging our own reality and truly living in a world characterised by uncertainty and ambiguity.

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**COLONIAL REFLECTIONS ON GENDER ROLES, SOCIETY & FAMILY:
AN ANALYSIS THROUGH
ADICHIE'S *PURPLE HIBISCUS* & ACHEBE'S *THINGS FALL APART***

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Abstract

This study aims to discuss the effects of colonization on the people of Igbo tradition. It primarily focuses on the colonialism and its impact on the the gender dynamics, society constructs, family norms and lifestyle, by analyzing Adichie's *Purple Hibiscus* and Achebe's *Things Fall Apart*. Colonialism has made remarkable changes in the lives of the patriarchal characters, Okonkwo and Eugene. The former was against the colonial constructs brought into the country, but the latter found colonization to be the perfect standard of living. Though the priorities of them were different, still colonialism played an eminent role in shaping their beliefs and destiny. This paper brings out the contrasting impacts of the colonization on the lifestyle, beliefs and in the identity of oneself.

Keywords: *Postcolonialism, Patriarchy, Society, Family, Culture*

Introduction

Colonialism means to acquire a place and to gain control over the particular region by dominating the natives of the region with an upper hand. The colonies were exploited for their wealth and labor. Colonialism has made a shift in the politics, tradition and lifestyle of the natives. More importantly, there was an enormous change in their beliefs. Many people left their conventional, ancestral, idol worship and converted to Christianity, which was also a result of the colonization in the colonies. This eventually lead to the degradation of the native culture and tradition.

Colonialism is a relationship of domination between an indigenous (or forcibly imported) majority and a minority of foreign invaders. The fundamental decisions affecting the lives of the colonized people are made and implemented by the colonial rulers in pursuit of interests that are often defined in a distant metropolis.

Rejecting cultural compromises with the colonized population, the colonizers are convinced of their own superiority and of their ordained mandate to rule.(Osterhammel 16)

Igbo culture is practiced by the people in Nigeria. They live in communities and each community has their own practices and customs. They follow a polytheistic religion called Odinani or Odinala. They had a variety of music, dance, attire and also art forms. They were mainly farmers and they mainly harvested yams, cassava and taro. They celebrated and rejoiced as a community in festivals which improved their sense of brotherhood. In 1800's the Igboland was colonized which led to a drastic change in their practices, customs, politics and beliefs. Colonization brought a dramatic shift which was posed as threat to their indigenous practices amidst the introduction of education and more importantly the end of certain superstitious beliefs that they held.

Colonialism in Social Sphere:

The Igbo tradition is rich in its festivals and rituals, and it boosts up their social spirit and camaraderie. They even followed some strict rules and practices, breaking those would bring them punishments. In *Things Fall Apart*, Okonkwo breaks the week of peace by hitting his wife Ojiugo. Though it is a personal affair that happens within a family, it took place in the week of peace so it becomes a societal issue. Okonkwo was made to pay a heavy amount of penalty for his intolerance. From this we could comprehend that the rules present in the society has a firm role in their personal lives too. They were connected by their culture, beliefs and tradition. But after the intrusion of the colonizers the unity among the villagers has been shattered greatly. They developed feud among themselves, especially in the name of the religion.

Many people left their conventional religious practices and attended sermons conducted by priests in the churches. They turned themselves against their own religious practices. In *Things Fall Apart*, after colonization and conversion began, Enoch a converted Christian took the mask of an egwugwu in public which is considered to be highly offensive in the Igbo culture. This clearly denotes the decline of their unity. Their religion was not just a set of practices, beliefs and customs but it plays an invisible and crucial role in binding them under one roof. In *Purple Hibiscus*, the relation between Eugene is not that good because of their conventional religious practices. He has parted from his father and has cut ties with him only because he practices their native religion. He has considered him as heathen and prohibited his children from being close to him. When the children has spend more than fifteen minutes in their grandfather's house, they were made to feel like that they have made a sin. So, Kambili has confessed it to the priest during her confession. From this we could comprehend that their religious difference has made them tore apart from their relatives. Therefore, their religious transformation has created an impact in their social skills. The religious transformation has forced the converted Christians to stay within some rules and regulations. They considered the people who followed ancestral worship as heathen and they do not even mingle with them. So they are isolated from their surroundings. In *Purple Hibiscus*, Kambili and Jaja did not have friends in their school. Even their cousins found them being different to their age.

I wanted to tell the girl that it was all my hair, that they were no attachments, but the words would not come. I knew they were still talking about the hair, how long and thick mine looked. I wanted to talk to them, to laugh with them so much that I would start to jump up and down in one place the way they did, but my lips held stubbornly together. I did not want to stutter, so I started to cough and then ran out and into the toilet. That evening, as I set the table for dinner, I heard Amaka say, Are you sure they're not abnormal, mom? Kambili just behaved

like an atulu when my friends came. Amaka had neither raised nor lowered her voice, and it drifted clearly in from the kitchen. (106)

Lifestyle Changes in Colonialism

Colonialism has brought a drastic change in the colonies. It has imprinted that the western ideas are superior to the native practices. Government, Schools, Hospitals was established. The standards were ultimately changed. All the new nations faced severe problems, for political independence did not automatically bring them prosperity and happiness... they were seldom free of external influences. They were still bound to... structures developed earlier by the colonial powers. (Greer 536-537)

The people were made to believe that the western culture, language, tradition, religion was the standard one. The natives were seen as marginal by the westernized natives. In *Purple Hibiscus*, the character of Eugene was highly influenced by the westerners. Even their food habits were westernized. He could not accept anything that belongs to his native tradition. He was educated in England and he preferred English language and literature over Nigerian writings. He rarely spoke his native language. As the standards were changed according to western ideals, people who were rich and respectable before colonization were no longer considered to be rich and respectable in the society. In *Things Fall Apart*, Okonkwo was a popular figure, he was known for his great farming and wrestling skills. He was rich, powerful and respectable in the society. He owned huts, barns and yam fields. He married three wives, the number of wives represented their status in the society. But after colonization Okonkwo was humiliated which led him to his suicide. From this we could understand the standards set in the society before colonization. This shows that there is a clear contrast in the lifestyle of the natives before and after colonization. The native people have lost their respect and their identity in their own lands.

Patriarchal Roles In Colonialism

In both *Things Fall Apart* and *Purple Hibiscus*, Okonkwo and Eugene seems to be patriarchal. They both control their families in all ways. Their male dominant character and intolerance has ultimately led to their destruction. They held their beliefs firmly and could not accept any alterations in it. In *Things Fall Apart*, Okonkwo was a man who wanted to portray himself as a man in the society. He detested everything that he considered as feminine. He even considered his father to be feminine. According to him, expressing his love is also a sought of weakness. So, he even killed Ikemefuna, though he liked him and the boy called him as his father. Even Okonkwo himself become fond of the boy inwardly of course. Okonkwo never showed any emotion openly, unless it be the emotion of anger. To show affection was a sign of weakness; the only thing worth demonstrating was strength. He therefore treated Ikemefuna as he treated everybody else-with a heavy hand. But there was no doubt that he liked the boy. (26)

Likewise, In *Purple Hibiscus* Eugene also loved his children but he feared to express. He expected perfection from his children. He did not give them excuses, he punished them hardly. Kambili was punished for eating before the mass, though she had periods. He did not appreciate Kambili for her second rank in turn he questioned her inability. From this we could clearly understand that both the patriarchal characters lack endurance. But colonialism is all about changes in the society. Both could not accept the changes that happened around them, which eventually led to their downfall. Okonkwo could not bear the domination of the white men and Eugene could not accept anything that went against his Christian ideals and principles.

Conclusion

In both *Things Fall Apart* and *Purple Hibiscus*, the characters Eugene and Okonkwo are dominant. They do not give respect to others' emotions and pain. They define a certain space and they expect others to stay within it. They do not tolerate excuses at any case. Though their beliefs are entirely the opposite, their characters are patriarchal and is greatly influenced by the colonialism. Colonialism has created two categories of people in the society. One group has emerged against the religious, cultural changes that colonialism has created. The other group of people has become a strong support to the changes created by the colonization. Okonkwo belongs to the first category, he could not accept the changes caused by colonization and Eugene belongs to the second category, he firmly believed that the colonization has brought a positive change in the existing society. Both the men believed in absolute control over their families and longed for reputation in the society. They showed their love in the form of control which is not good in a healthy relationship. In *Things Fall Apart*, Okonkwo committed suicide unable to bear the fate, being subordinate to white men. Likewise in *Purple Hibiscus*, Beatrice could not bear the abuse of her husband, Eugene so she poisoned him. In their downfall colonialism plays an important role, because of the religious, societal and cultural transformation that it has brought into the society.

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EXPLORING STOCKHOLM SYNDROME IN ALESSANDRA TORRE'S *THE GOOD LIE*: A PSYCHOLOGICAL ANALYSIS OF CAPTIVITY, ATTACHMENT, AND SURVIVAL

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Abstract

This study examines the novel *The Good Lie* by Alessandra Torre using the psychological concept of Stockholm Syndrome, which refers to the phenomenon of hostages forming emotional bonds with their captors, offers a captivating perspective to explore the numerous relationships and psychological intricacies inside the narrative. The study examines the behavioural and emotional responses of Torre's characters, namely those involved in deceitful and controlling circumstances, that are consistent with trauma bonding. The research seeks to reveal the underlying mechanisms of attachment, dependency, and survival instincts that drive the acts of these characters by evaluating their interactions and psychological changes. This examination not only enhances comprehension of Stockholm Syndrome in literary contexts but also provides larger insights about the flexibility of the human psyche when confronted with manipulation and control. Through this lens, the research offers a deeper understanding of the characters' motivations and the psychological underpinnings of their actions, enriching the broader discourse on trauma, resilience, and emotional entanglement in literary contexts.

Keywords: *Stockholm syndrome, human psyche, trauma, mental stability and behaviourism.*

Alessandra Torre's psychological thriller, *The Good Lie*, offers a compelling story that explores the intricacies of human emotions and the behaviour of characters in stressful situations. The novel revolves around a hostage situation, in which the main Scott becomes caught up in a complex network of fear, manipulation, and surprising emotional connections. This study paper seeks to examine the

complex dynamics of Stockholm Syndrome in Torre's tale, providing a thorough explanation of how trauma bonding develops and changes in very stressful circumstances.

Stockholm Syndrome is a psychological condition in which hostages form emotional bonds with their captors, typically displaying loyalty and affection even in the face of potential harm. Psychologists and scholars have been captivated by this counterintuitive response because it showcases the adaptive capabilities of the human mind when confronted with intense adversity. The phenomena is marked by an intricate interaction of survival instincts, cognitive dissonance, and emotional reliance, resulting in a connection that challenges the standard comprehension of victim-captor interactions.

Torre skilfully develops her characters and their interactions in *The Good Lie* to accurately depict the intricate ways in which Stockholm Syndrome can influence human conduct. Scott's progression from initial fear to a complex emotional involvement with his kidnapper's wife serves as a heart-breaking examination of this syndrome. This study paper aims to analyse the psychological progressions and interactions depicted in the novel in order to reveal the fundamental mechanisms of attachment, dependency, and survival instincts that motivate the characters' behaviours. Examining Stockholm Syndrome in "The Good Lie" not only enhances comprehension of this psychiatric phenomenon within literary settings, but also offers larger perspectives on the tenacity and flexibility of the human psyche. This paper will analyse Torre's narrative to explore the complex relationship between vulnerability, trust, and emotional resilience. It will argue that the work reveals the intricacies of human psychology when confronted with manipulation and control.

The Good Lie, written by Alessandra Torre, is a gripping psychological thriller that explores the sinister realm of serial killings and the intricate workings of the human mind. The narrative centres on the investigation of the Bloody Heart Killer, a notorious serial murderer who has kidnapped and killed six adolescent males in the affluent neighbourhood of Beverly Hills. Scott Harden, the seventh victim, manages to flee and positively identifies Randall Thompson, a high school teacher, as the perpetrator. Nevertheless, defence attorney Robert Kavin, whose son was among the victims, maintains the belief that Randall is not guilty and engages the services of psychiatrist Dr. Gwen Moore to construct a psychiatric profile of the perpetrator and the individuals who were harmed.

The incarceration of Scott Harden is a crucial element of the narrative. He is being held captive by the killer, Brook Abbott, for a number of days, during which Brook cunningly manipulates him into forming a strong emotional connection. Despite their cruelty, Brook's acts are perceived as a strategy for survival, leading Scott to empathize with Brook's point of view. This deception plays a crucial role in Scott's cultivation of empathy towards Brook, which serves as a fundamental motif throughout the novel. *The Good Lie* is a suspenseful and twisty psychological thriller that explores the themes of captivity, manipulation, and the psychology of violent individuals. The novel follows Dr. Gwen Moore and Robert Kavin as they work together to uncover the truth behind the murders, while Scott Harden, a

surviving victim, develops sympathy for his captor, Brook Abbott. In every interrogation with the police Scott has a different stage in it, which again brings him into suspicion. In every interrogation with the police Scott has a different stage in it, which again brings him into suspicion. Finally Scott breaks his confession that he was kidnapped by John and Brooke took care of him which made him even more jealous.

Cognitive dissonance theory is essential for comprehending how hostages manage to reconcile their terror with any favorable sentiments they may have towards their captors. This theory focuses on the mental discomfort that arises when individuals have conflicting beliefs or attitudes. Scott experiences cognitive dissonance as he alternates between feeling afraid of his captor and collaborator and feeling grateful for Brook's infrequent acts of compassion. To ease psychological strain, he is compelled to reinterpret her perspective of the captor, generally emphasizing her positive characteristics or periods of weakness. Scenes in which the main character recognizes and appreciates minor acts of compassion or protection from the person who has captured them might serve as examples of cognitive dissonance. By prioritizing these favourable exchanges, he mitigates the internal discord between his apprehension and burgeoning sentiments of connection.

Analysing *The Good Lie* by Alessandra Torre through the lens of Cognitive Dissonance theory offers a deep comprehension of the psychological intricacies involved in captivity. Concepts like as identification with the aggressor, cognitive dissonance, defence mechanisms, and the function of the unconscious mind provide essential understanding of the protagonist's emotional and psychological journey. From this perspective, the novel exposes the delicate manner in which the human mind adjusts to intense pressure and suffering, emphasizing the nuances of Stockholm Syndrome and the profound psychological encounters of the protagonists. The concept of Stockholm syndrome is explored in the study, suggesting that it is a psychological phenomenon where captives develop a strong emotional attachment to their captors. It is believed to arise from the inherent power disparity in a unique combination of events, including hostage situations, kidnappings, and abusive relationships. The final victim, who claimed to have escaped from the perpetrator, was released by Brooke Abbott and Scott Harden. John utilized his medical expertise to cause the demise of Brooke. Scott made a desperate effort to shield the real culprits, as he believed that accusing Randall would result in him facing consequences for his past wrongdoings.

The Good Lie skilfully interlaces a storyline that explores the profound psychological intricacies of Stockholm syndrome, which is the phenomena where hostages develop favourable emotions towards their captors. This story offers a deep examination of human psychology, illustrating how severe situations can obscure the distinction between the one who suffers harm and the one who inflicts it, the act of placing confidence and the act of exerting influence, and the emotion of affection and the act of exercising authority. Torre skilfully depicts the gradual progression of Stockholm

syndrome through the character arcs and their evolving interactions. Scott, who becomes caught up in a perilous game of deceit and survival, starts displaying typical symptoms of this illness. The user's initial feelings of fear and animosity against the captor gradually change into empathy and attachment, revealing the subtle and harmful effects of psychological manipulation. Torre's depiction not only reflects individual susceptibility but also offers insight into the wider social and psychological forces at work in abusive relationships.

An important accomplishment of the novel is its skill in keeping the reader engaged with a compelling story, while also providing a detailed and subtle portrayal of Stockholm syndrome. The plot is intricately designed to emphasize the phases of emotional and psychological metamorphosis. At first, the characters' reactions are motivated by their need to survive, which is marked by feelings of fear and resistance. Nevertheless, as the story unfolds, the captor's sporadic acts of kindness and calculated psychological manipulation gradually weaken her resistance, resulting in an intricate emotional connection. This change exemplifies the cognitive dissonance encountered by victims, as they attempt to reconcile the captor's cruelty with instances of seeming benevolence.

Torre's exploration extends beyond the personal to touch upon the societal implications of Stockholm syndrome. The novel implicitly critiques the often simplistic societal perceptions of victims of abuse and kidnapping. By providing an intimate look at the protagonist's internal struggles, Torre challenges readers to empathize with the seemingly inexplicable emotional bonds that develop in such traumatic circumstances. This empathetic approach fosters a deeper understanding of the psychological trauma and the coping mechanisms that victims employ.

The novel's investigation of Stockholm syndrome is substantially enhanced by its intricate psychological depth as well as its well-crafted structural and artistic components. Torre uses a non-linear narrative structure and alternating views to accurately reflect the protagonist's fractured and disoriented mental state. This narrative style successfully engrosses the reader in the protagonist's encounter, intensifying the psychological transitions and making them more tangible and significant. The utilization of suspense and the progressive disclosure of realities captivate the reader while intensifying the psychological fascination. Ultimately, *The Good Lie* by Alessandra Torre is a captivating exploration of Stockholm syndrome, seamlessly combining psychological acumen with a riveting storyline. The statement emphasizes the delicate nature of human emotions and the complex psychological dynamics that might occur in situations of confinement. The story captivates readers with its vividly drawn characters and skilful depiction of complex emotional relationships. In addition to providing entertainment, it also imparts essential knowledge on the psychological dynamics underlying Stockholm syndrome. Torre's work exemplifies the ability of fiction to shed light on the most obscure aspects of the human mind, promoting compassion and comprehension for individuals trapped in situations of manipulation and dominance.

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THE ROLE OF FINANCE IN BUSINESS: DRIVING SUCCESS THROUGH STRATEGIC MANAGEMENT

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Abstract:

Finance is the lifeblood of any business, serving as the backbone that sustains operations, fuels growth, and drives strategic decision-making. In today's dynamic and competitive business environment, the role of finance extends far beyond traditional accounting functions. It encompasses a broad spectrum of activities aimed at optimizing resources, managing risks, and maximizing shareholder value. This article explores the multifaceted role of finance in business and its significance in achieving organizational objectives.

Keywords: Planning, Decision Making, Potential Returns, Risk Management.

Strategic Planning and Decision Making: Finance plays a pivotal role in strategic planning and decision-making processes within an organization. By analyzing financial data, forecasting future performance, and evaluating investment opportunities, finance professionals provide critical insights that guide executive-level decisions. Whether it's determining capital allocation, assessing market expansion strategies, or evaluating potential mergers and acquisitions, financial analysis forms the foundation upon which strategic initiatives are built.

Finance plays a critical role in strategic planning and decision-making across organizations. Here's a detailed breakdown of how finance intersects with strategic planning and decision-making:

Resource Allocation: Strategic planning involves determining where to allocate resources to achieve long-term objectives. Finance provides the necessary information about the availability and cost of resources, such as capital, manpower, and equipment. Through budgeting and financial analysis, finance helps prioritize projects and initiatives based on their expected returns and strategic alignment. In Capital Budgeting, Strategic decisions often involve long-term investments in projects or assets. Finance techniques like capital budgeting help assess the financial viability of such investments by estimating their expected cash flows, evaluating risks, and determining their impact on the organization's overall value. This process ensures that resources are allocated to projects that generate the highest returns and contribute most effectively to strategic goals.

Financial Forecasting: Strategic planning requires an understanding of future financial performance and market conditions. Finance teams utilize forecasting models to predict revenues, expenses, cash flows, and other key financial metrics. These forecasts help management anticipate potential financial challenges, identify growth opportunities, and adjust strategic plans accordingly. Every strategic decision involves some level of risk. Finance plays a crucial role in assessing and managing these risks through techniques such as risk analysis, scenario planning, and financial hedging. By quantifying risks and their potential impacts on financial performance, finance helps decision-makers make informed choices that balance risk and reward effectively.

Performance Measurement and Monitoring: Strategic plans set specific goals and objectives for the organization to achieve over time. Finance develops performance metrics and Key Performance Indicators (KPIs) to track progress towards these goals. By regularly monitoring financial performance against established targets, finance provides feedback to management, enabling them to make timely adjustments to strategic plans as needed. Effective cost management is essential for achieving strategic objectives while maintaining profitability. Finance helps identify cost drivers, analyze cost structures, and implement cost-saving initiatives across the organization. By optimizing resource utilization and minimizing unnecessary expenses, finance ensures that strategic plans are executed efficiently and within budgetary constraints.

Capital Structure and Financing Decisions: Strategic decisions often involve considerations regarding the organization's capital structure and financing options. Finance evaluates various sources of capital, such as equity, debt, and retained earnings, and advises on the optimal mix to fund strategic initiatives while maximizing shareholder value. Additionally, finance manages relationships with investors, lenders, and other stakeholders to secure necessary funding on favorable terms. **Mergers, Acquisitions, and Strategic Partnerships:** Finance plays a central role in evaluating potential mergers, acquisitions, and partnerships as part of strategic planning. Finance conducts due diligence, performs valuation analysis, and assesses the financial implications of such transactions. By analyzing synergies, risks, and potential returns, finance helps decision-makers determine whether these strategic moves align with the organization's long-term goals and create value for stakeholders.

Capital Allocation and Resource Management: Effective capital allocation is essential for optimizing resource utilization and achieving long-term sustainability. Finance professionals are responsible for evaluating investment opportunities, allocating capital to different projects or divisions, and monitoring performance against predefined metrics. Through rigorous financial analysis and risk assessment, they ensure that resources are allocated to initiatives with the highest potential for return on investment (ROI), thereby maximizing shareholder value and fostering growth.

Risk Management and Financial Stability: In an increasingly volatile business environment, managing risks is paramount to safeguarding the financial health of an organization. Finance professionals employ various risk management techniques, such as hedging, diversification, and

insurance, to mitigate exposure to market, credit, operational, and other forms of risk. By identifying potential threats and implementing proactive measures, they help maintain financial stability and resilience in the face of unforeseen challenges.

Financial Reporting and Compliance: Transparency and accountability are integral to maintaining investor confidence and regulatory compliance. Finance professionals are responsible for preparing accurate and timely financial reports that adhere to regulatory standards and disclosure requirements. Whether it's filing quarterly earnings reports, auditing financial statements, or ensuring compliance with tax laws and accounting principles, finance plays a critical role in upholding the integrity of financial reporting processes.

Performance Measurement and Evaluation: Measuring and evaluating financial performance is essential for assessing the effectiveness of business strategies and identifying areas for improvement. Finance professionals develop key performance indicators (KPIs), metrics, and benchmarks to track progress against strategic goals and objectives. Through financial analysis and performance reporting, they provide stakeholders with valuable insights into the financial health, efficiency, and profitability of the organization.

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Conclusion:

In conclusion, the role of finance in business is multifaceted and indispensable to organizational success. From strategic planning and decision-making to capital allocation, risk management, financial reporting, and performance evaluation, finance professionals play a central role in driving value creation and ensuring financial stability. By leveraging financial expertise and analytical skills, they enable businesses to navigate complex challenges, seize opportunities, and achieve sustainable growth in today's dynamic marketplace.

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PSYCHOLOGY LITERATURE

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Abstract

The chapter "Psychology Literature" delves into the captivating evolution of psychology, tracing its development through significant milestones and the contributions of notable figures. It provides a comprehensive exploration of the expansion of psychological knowledge, from its nascent stages to the complex and multifaceted discipline it has become today. The chapter commences with an insightful overview of the origins of psychology, delving into its early roots in philosophy and physiology. It explores the fundamental concepts and historical developments that led to the formalization of psychology as an independent scientific field. It navigates through the historical milestones and pivotal shifts, beginning with the roots of psychology in ancient philosophies and moving through the empirical breakthroughs of the 19th and 20th centuries, the chapter critically analysis the amalgamation of diverse perspectives and theories, the chapter elucidates the profound strides and contemporary complexities of psychology while shedding light on its transformative influences on human understanding and the broader scientific landscape.

Introduction

Psychology is the study of mind and behavior. Its subject matter includes the behavior of humans and nonhumans, both conscious and unconscious phenomena, and mental processes such as thoughts, feelings, and motives.

Origin:

The roots of psychology as a formal academic discipline can be traced back to ancient civilizations such as those of the Egyptians, Greeks, Chinese, and Indians. These early societies delved into the complexities of human behavior and the workings of the mind, through philosophical and religious lenses. The history of psychology can be traced back to the early Greeks, with Aristotle and Plato considered the first psychologists . Psychology has a long history that can be traced back to the early Greeks. However, it wasn't until the late 1800s that psychology became a separate discipline. The term "psychology" is often attributed to German philosopher Rudolf Goelenius (1547–1628), who used it in his 1590 work *Yucologia, hoc est de hominis perfectione, anima, ortu* etc. However, the term had been used by Marko Marulić at least 66 years earlier.

. In 1890, William James defined *psychology* as "the science of mental life, both of its phenomena and their conditions." This definition enjoyed widespread currency for decades. However, this meaning was contested, notably by radical behaviorists such as John B. Watson, who in 1913 asserted that the discipline is a natural science, the theoretical goal of which "is the prediction and control of behavior." Since James defined "psychology", the term more strongly implicates scientific experimentation. However, this discipline did not yet embrace experimentation. In England, early psychology involved phrenology and the response to social problems including alcoholism, violence, and the country's crowded "lunatic" asylums.

Notable works:

Wilhelm Wundt (1832-1920) known as the father of psychology. He is generally acknowledged as the founder of experimental psychology. Wundt's emphasis on introspection and the study of conscious experience greatly influenced the early development of psychology literature. In 1879, at the University of Leipzig, Wundt founded the first formal laboratory for psychological research this marked psychology as an independent field of study.

Gustav Fechner (1801-1887) , a remarkable figure in the realm of psychology and philosophy. He is best known for his work in psychophysics, particularly his pioneering research on the relationship between physical stimuli and our psychological perceptions. His seminal work "Elemente der Psychophysik" ("Elements of Psychophysics") is widely recognized as a foundational text in the field, laying the groundwork for the quantitative study of the mind and its interactions with the physical world.

Sigmund Freud (1856-1939) is known as the father of psychoanalysis. Freud is well known for his notable invention and development of the technique of psychoanalysis; for articulating the psychoanalytic theory of motivation, mental illness, and the structure of the subconscious; and for influencing scientific and popular conceptions of human nature by positing that both normal and abnormal thought and behaviour are guided by irrational and largely hidden forces.

Karen Horney (1885-1952) an intriguing figure in the field of psychology. Her notable works include "The Neurotic Personality of Our Time," "Our Inner Conflicts," and "Neurosis and Human Growth." Horney's contributions to psychoanalysis and her reworking of Freudian concepts have had a lasting impact on the field of psychology. Her perspectives on neurosis, the role of culture in shaping personality, and the concept of "womb envy" certainly added unique dimensions to psychological discourse.

Burrhus Frederic Skinner (1904-1990), developed behavior analysis, especially the philosophy of radical behaviorism, and founded the experimental analysis of behavior, a school of experimental research psychology. He also used operant conditioning to strengthen behavior, considering the rate of response to be the most effective measure of response strength. Skinner, John B. Watson and Ivan Pavlov, are considered to be the pioneers of modern behaviorism.

Evolution to the Present:

Psychology's evolution a journey that spans centuries, filled with pivotal moments, groundbreaking discoveries, and the tireless pursuit of understanding the intricate workings of the human mind. Psychology, as a field, has undergone a remarkable journey from its origins to its current state, reflecting the ever-evolving nature of human understanding. The evolution of psychology to the present day is a journey marked by significant milestones and paradigm shifts. Let us delve into the cognitive revolution, humanistic psychology, and the remarkable advancements in the field of neuroscience to paint a comprehensive picture of this captivating progression.

The Cognitive Revolution:

The cognitive revolution, which took place in the mid-20th century, heralded a dramatic shift in the way psychology was approached and understood. It marked a departure from the predominant behaviorist views that dominated psychology at the time. Instead, focus shifted to the inner workings of the mind – perception, memory, problem-solving, and decision-making, among other cognitive processes. This transformative period revealed a profound appreciation for the complexities of human thought and reasoning, laying the foundation for the cognitive sciences and revolutionizing the study of psychology.

Humanistic Psychology:

In the midst of the 20th century, humanistic psychology emerged as a powerful counterpoint to the dominant paradigms of behaviorism and psychoanalysis. It sought to understand human experience, emphasizing the significance of personal growth, self-actualization, and the intrinsic value of individuals. Humanistic psychology celebrated the human capacity for choice, creativity, and self-direction, investigating themes such as motivation, subjective well-being, and the pursuit of fulfilling lives. It illuminated the holistic nature of human existence and emphasized the importance of understanding individuals within their unique cultural and social contexts.

Neuroscientific Advancements:

The 21st century has witnessed extraordinary advancements in neuroscientific research and technologies, profoundly impacting our understanding of the human brain and behavior. Through innovative imaging techniques such as functional magnetic resonance imaging (fMRI) and electroencephalography (EEG), researchers have gained unprecedented insights into the neural underpinnings of cognition, emotion, perception, and consciousness. These neuroscientific advancements have not only expanded our understanding of mental processes but have also fostered interdisciplinary collaborations, linking psychology with fields such as neuroscience, biology, and computer science. The integration of neuroscientific findings into psychological inquiry has laid the groundwork for a more comprehensive understanding of human behavior and mental health, fostering new avenues for intervention and treatment.

As we reflect on the multifaceted landscape of modern psychology, we are confronted with an intricate tapestry of ideas, discoveries, and transformative shifts. The cognitive revolution, humanistic psychology, and neuroscientific advancements stand as testament to the ceaseless evolution of psychological inquiry, each offering unique insights into the complexities of the human mind and behavior.

Interdisciplinary intersections:

Psychoanalysis and Literature: This interdisciplinary partnership unveils the profound connections between the human psyche and literary expression. The exploration of the unconscious mind, inner conflicts, and the complexities of human experience found in psychoanalysis seamlessly intertwines with the intricate narratives captured within literature. Think of the works of Freud, Jung, or Lacan, and their impact on literary interpretation. The way in which characters' motivations, subconscious desires, and the intricacies of human behavior are unveiled in literature mirrors the introspective nature of psychoanalysis, weaving a rich tapestry of understanding the human condition.

Psychology and Philosophy: The amalgamation of psychology and philosophy offers a profound exploration of the mind, consciousness, and the nature of existence. From the philosophical inquiries into the nature of the self and identity to the psychological exploration of cognitive processes and behavior, it is a fertile ground for intellectual discourse. Philosophical concepts such as phenomenology, existentialism, and ethics intersect with psychological studies on perception, cognition, and human behavior, providing a holistic approach to understanding the intricacies of the human experience.

Cultural Psychology: This interdisciplinary field delves into the dynamic interplay between culture and the human psyche, offering insights into the multifaceted nature of identity, behavior, and cognition across different cultural contexts. By examining how cultural norms, values, and practices influence an individual's psychological processes, cultural psychology unravels the intricate relationship between culture and human behavior. From the impact of cultural beliefs on mental health to the influence of societal norms on individual development, cultural psychology provides a lens through which to comprehend the diverse manifestations of the human mind within a cultural tapestry. The intersections of these disciplines offer a profound tapestry of understanding, allowing for a richer, more nuanced approach to comprehending the complexities of human existence. The syncretism of ideas across these disciplines fosters a deeper appreciation of the human experience and the diverse ways in which it is expressed, both internally and externally.

Future Horizons: Technological advancements have undeniably influenced the landscape of psychology literature. From the advent of digital platforms for therapy to the utilization of artificial intelligence in understanding human behavior, technology has opened up new avenues for research and

application within the field of psychology. The integration of technology has not only revolutionized data collection and analysis but also transformed the methods of delivering psychological interventions, paving the way for innovative approaches to mental health and well-being.

Moreover, the integration of Eastern and Western philosophies within psychology literature marks a significant shift in the understanding of human cognition and behavior. This amalgamation brings forth the harmonious coalescence of ancient wisdom and modern scientific thought, offering a more comprehensive framework for addressing psychological phenomena. By acknowledging the diverse perspectives and cultural nuances embedded within these philosophies, psychology literature can enrich its understanding of the human experience, fostering a more inclusive and holistic approach to mental health and well-being.

Ethical considerations within psychology literature are of paramount importance. As the discipline continues to evolve, it grapples with ethical dilemmas arising from research methodologies, clinical practices, and the dissemination of knowledge. Discussions surrounding informed consent, confidentiality, and the ethical implications of psychological interventions in diverse cultural contexts are imperative for guiding the future trajectory of psychology literature. Ensuring ethical standards are upheld is vital in safeguarding the well-being and autonomy of individuals involved in psychological research and practice.

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THE DIVISION OF POWER AND CLASS CONFLICT WITHIN THE SOCIETY IN KHALED HOSSEINI'S *THE KITE RUNNER*

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Abstract

This research portrays the class division, class struggle and the consequences faced by the Hazaras and the Pashtuns in Afghanistan. This paper applies the Marxist theory and the Trauma theory to analyse the traumatic conditions of the characters. Marxism is a socio-political and economic ideology primarily rooted in the ideas of Karl Marx. To depict the traumatic condition of the characters that are basically from minor community, this research is also seen through the lens of trauma theory. Trauma theory examines how individuals respond to overwhelming experiences. It delves into psychological, emotional, and physical impacts. It highlights the long-term effects of trauma on mental health and behavior. Ultimately, trauma theory aims to guide treatment and support for those affected by traumatic experiences. Besides, the findings of this research also reflect that *The Kite Runner* remains relevant today because of its insight into Afghan culture and the history of the Taliban.

Keywords: Class Division, Trauma, Marxism.

INTRODUCTION

In its exploration of class division and struggle, *The Kite Runner* offers a nuanced portrayal of the complexities of societal hierarchies and the enduring quest for redemption and forgiveness. Through the intertwining narratives of its characters, the novel invites readers to confront their own biases, privileges, and responsibilities in a world marked by inequalities and injustices. The resonance of its themes extends beyond the confines of its setting, serving as a poignant reflection on the universal challenges of navigating social divisions and striving for reconciliation in the face of systemic inequities.

AIM

To analyze the class conflicts within the society and the trauma faced by the Hazara class people.

OBJECTIVES

- To investigate the division of power among people based on their social class, ethnicity and race.
- To depict the trauma faced by the Hazara by the Pashtuns and the Taliban.

RESEARCH QUESTIONS:

1. How is the social conflict portrayed through the characters of the novel?
2. How does the author try to bring out the trauma faced by the Hazaras in the novel?
3. What the impacts of Afghan conflicts are as reflected in the novel *The Kite Runner*?

BACKGROUND STUDY

HISTORY OF AFGHANISTAN:

The radical reforms of the ruling People's Democratic Party of Afghanistan (PDPA) sparked widespread unrest, culminating in the Soviet Union's military intervention in 1979. The subsequent Soviet–Afghan War saw significant support for the anti-Soviet Afghan mujahideen from Pakistan, the United States, and Saudi Arabia through Operation Cyclone.

After the Soviets withdrew from Afghanistan in 1989, the mujahideen factions persisted in their fight against the PDPA government, which eventually collapsed in 1992.

Following the 9/11 attacks by al-Qaeda on the US in 2001, the Taliban allowed Osama bin Laden, a Saudi-born jihadist, to seek political refuge in the Islamic Emirate's land. The failure of the group to comply with the Bush administration's request led to the US-led invasion of Taliban-held Afghanistan.

MUJAHIDEEN

The term “Mujahideen” carries historical and cultural significance in the Islamic world. Mujahideen, derived from the Arabic term “jihad,” which translates to “struggle” or “striving,” are typically understood as Muslims who participate in various forms of struggle or warfare in defense of their faith or the Muslim community.

ENTRANCE OF SOVIET UNION

“Then in December 1979, when Russian tanks would roll into the very same streets where Hassan and I played, bringing the death of the Afghanistan” (p.36). These lines point out the entrance of the Soviet Union into the Afghanistan. The consequences Afghanistan had to pay when Soviet Union entered was beyond the words. The people of Afghanistan started to move from their home lands to another land in order to survive and those who were living in the country had to bound by the Russian’s

rules. "Standing on the shoulder of the road, I thought of the way we'd left the house where I'd lived my entire life". (p.112). These lines show how Amir and Baba left their mansion and exiled to US in order to live their life instead of suffering in the hands of Russians.

TALIBANS

The Taliban is an Islamist militant group that originated in Afghanistan in the early 1990s.

In the novel *The Kite Runner*, Initially the people of Afghanistan celebrated the arrival of the Taliban as they were tired of the continuous tolls of death because of the Soviet Union. "But their hope was shattered when the Taliban started their cruelty towards these people in the name of sharia law.

PASHTUNS

Pashtuns are an ethnic group that mostly resides in Afghanistan and Pakistan. They have a rich cultural legacy, which includes their native language, Pashto.

HAZARAS

The Hazara community, primarily located in Afghanistan and Pakistan, is distinctive for its Central Asian ancestry and Shia Muslim faith. Historically marginalized, they've faced persecution and discrimination, particularly in Afghanistan, where they've been targeted by various groups.

THEORIES

For this research the Marxist theory and Trauma theory have been applied.

MARXISTTHEORY

Marxism is significant critique of current capitalism. Karl Marx (1818-83) and Friedrich Engels (1820-95) developed the concept of "scientific" socialism. They saw capitalism as a transient condition that will eventually transition to a communist society with equal distribution of wealth and ownership. They did not oppose economic progress or science and technology.

TRAUMATHEORY

The word "trauma" originated from the Greek word "traumatizo," meaning "wound." According to Garland (1998), it involves piercing the skin and breaching the physiological membrane. According to Freud's *Beyond the Pleasure Principle* (1990, p.104), trauma is a mental disorder experienced by survivors of life-threatening events, such as train catastrophes, accidents, or the recent war.

LITERATUREREVIEW

An analysis of *Moth Smoke* by Mohsin Hamid and *Murder of Aziz Khan* by Zulfiqar Ghous reveals that Marxism offers a realistic approach to understanding individuals and their personal struggles (Parveen & Awan, 2017).

Similarly, Charles Dickens incorporates Marxist ideology into many of his novels, particularly those set during the Industrial Revolution era. Dickens expertly integrates these Marxist principles into his narratives, making them both relevant and comprehensible to readers (Stearns & Burns, 2011).

Likewise, Charles Dickens' literary works serve as a canvas for Marxist thought, particularly evident in his portrayal of Victorian England. Dickens' adept fusion of storytelling and social commentary renders his works not only entertaining but also enlightening, providing readers with insights into the societal upheavals of his era (Stearns & Burns, 2011).

Trauma theory highlights the concept of "unclaimed experiences," where traumatic events are repressed or denied by individuals or society at large. Cathy Caruth's seminal work *Unclaimed Experience: Trauma, Narrative, and History* explore how traumatic events are often too overwhelming to be fully processed at the time of their occurrence, leading to delayed reactions and unconscious processes of remembering and forgetting. In literature, this phenomenon is often portrayed through themes of repression, denial, and the return of the repressed.

The novel *The Kite Runner* has also been analysed through different perspectives:

Ahmed, Shamimaa (2022) discusses Khaled Hosseini's novel *The Kite Runner* from a psychoanalytic perspective. The study investigates how these traumatic memories influence the characters' responses when confronted with comparable scenarios. While based on the classic psychoanalytic framework, this study tries to depart from and expand on it. It understands the characters' silence or inability to express their experiences as intentional resistance rather than a loss of recollection.

Ahmed Mahnaz's (2021) study takes a qualitative research technique, using content analysis to investigate the text. The study identifies that *The Kite Runner* reflects Marxist conceptions of class conflict and power dynamics, which, in turn, generate societal transformations. Furthermore, the analysis shows that the novel remains relevant in contemporary debate due to its in-depth exploration of Afghan culture and the historical setting of the Taliban government.

Duke, Lauren (2019) opines that while post-colonial literature has received extensive scholarly attention, there is a notable gap in research connecting post-colonial theory with instances of colonial-like dynamics within independent nations, termed as "domestic colonialism." This thesis aims to fill this void by examining Khaled Hosseini's novel *The Kite Runner* (2003) as a contemporary work of

post-colonial literature, shedding light on the mechanisms of domination prevalent in 20th century Afghanistan.

Through a close examination of power dynamics and social structures depicted in the novel, the study aims to uncover underlying themes of oppression and resistance, contributing to a deeper understanding of the complex socio-political landscape of Afghanistan during the 20th century. Ultimately, this analysis seeks to illuminate the enduring relevance of Hosseini's work as a commentary on systemic injustice and the struggle for liberation within post-colonial societies.

RESEARCH GAP

We have reviewed many research papers and journals but our topic is not covered in any of the papers. One of the research papers is about how the characters of the novel are traumatized by the past events of their lives by using Trauma theory. The second research paper is about the class conflicts in the novel *The Kite Runner* by using the Marxist theory and the last research paper is about the novel *The Kite Runner* as a contemporary work of the postcolonial era. But our research claims to explore how the division of power can cause class conflicts within the society and how far it can affect the people who endure these conflicts throughout their lives using Marxist theory and Trauma theory.

DISCUSSION OF THE RESEARCH QUESTIONS

1. How is the social conflict portrayed through the characters of the novel?

In the novel, society is depicted as wealth dictates an individual's influence and lifestyle. "Baba proved the mall wrong by not only running his business but becoming one of the richest merchants in Kabul". (p.15). "Most of the boys walked to school, and Baba's black mustang drew more than one envious look". (p.84). These lines show that the attitude of everyone towards Amir's father was because of his wealth and his influence in the society. Amir and Hassan, despite sharing the same maternal source for nourishment and spending their formative years together, experienced stark class distinctions. Amir, hailing from the affluent Pashtun community, benefited from the privilege of being the son of a wealthy father and belonging to the Sunni majority within Islam. These factors afforded him opportunities and resources unavailable to Hassan, who hailed from the impoverished Hazara minority. "Hassan and I parted ways. I went past the rose bushes to Baba's mansion, Hassan to the mud shack where he had been born, where he'd lived his entire life." (p.06). Amir's privileged status within society is unmistakable; residing in the grand mansion built by his affluent father, he enjoys a life of comfort and abundance. In contrast, Hassan's existence is marked by hardship and toil, returning daily to his modest mud shack after laboring as a servant to

Amir and Hassan, who share a bond forged in infancy yet inhabit vastly different worlds due to their class divide. Amir's connection with the Pashtun elite affords him access to richness and luxury, epitomized by his residence in the lavish mansion constructed by his affluent father. Conversely, Hassan's impoverished background confines him to a life of destitution, symbolized by his return each day to the mud shack that has been his home since birth.

“While I ate and complained about homework Hassan made my bed, polished my shoes, ironed my outfit for the day and packed my books and pencils”. (p.26). This means Hassan doesn't have the same privileges as Amir and has to do a lot of chores for him, such as making his bed and shining his shoes. Because Amir has money and Hassan doesn't, their lives are quite different even though they are the same age. Hassan's family, like many other poor families, doesn't have the opportunity to go to school. The story mentions that Hassan was never going to learn to read or write, just like his father Ali and many others from their group called Hazara. “That Hassan would grow up illiterate like Ali and most Hazara had been decided the day he was born...after all, what use did a servant have for written word?” (p.26). These lines explain that Hassan's family didn't need to learn to read because they were servants.

This suppression of history demonstrates the powerful grip over narratives. In the novel, Amir muses on his people's persecution of the Hazaras, a truth that is not commonly taught or discussed. “I read that my people, the Pashtuns, had persecuted and oppressed the Hazaras...The book said that my people had killed the Hazaras, driven them from their land...The book said a lot of things I didn't know, things my teachers hadn't mentioned. Things Baba hadn't mentioned either.” (p.9). This deliberate omission exemplifies how those in power use literary and historical narratives to retain their supremacy. Throughout the novel, characters like Assef and Wali, who represent the Pashtun majority, consistently denigrate and exploit the Hazaras.

2. How does the author try to bring out the trauma faced by the Hazaras in the novel?

The characters like Hassan, his father Ali and his son Sohrab could be seen as traumatized throughout their life only because they belong to the Hazara class which is basically a marginalized group within Afghanistan. They were called by many names and abused by elite people then and now. “You! The Hazara! Look at me when I'm talking to you! , the soldier barked”. (p.07). “They called him flat-nosed because of Ali and Hassan's characteristic Hazara Mongoloid features”. (P. 09). These lines of the novel are evident to show the point of where Hazara people are being traumatized because of the Pashtun class. These mockeries of people towards the Hazara people like Hassan and Ali lead to the traumatic events in their lives. Hassan being trolled by soldiers about his mom was the initial stage of the novel where he had to face the trauma. “I heard Hassan next to me, croaking. Tears were sliding down his cheeks”. (p.07). Hassan was mentally traumatized when the soldiers were abusing his mother verbally. “The book said that my people (Pashtuns) had killed the Hazaras, driven them from their lands,

burned their homes, and sold their women.” (p.09). These historical events are evident to show the traumatic conditions that the Hazara people had to go through in this novel.

3. What the impacts of Afghan conflicts are as reflected in the novel *The Kite Runner*?

The consequences of conflicts in Afghanistan deeply intertwine with the fabric of Afghan life, reshaping it in profound ways. Beyond mere narration, this novel delves into the sociological realm, presenting a mirror to the lived realities of Afghan people amidst the backdrop of war. Within this narrative, five distinct impacts of Afghan conflicts emerge, illuminating the tumultuous transformations experienced by its people.

Primarily, the loss of family members stands as an absolute statement to the brutality of Afghan conflicts. Countless lives have been claimed, leaving families fractured and communities deprived. The pervasive shadow of loss hangs heavy over Afghan society, casting a pall of grief and irreparable absence.

SCOPE FOR FUTURE STUDY

The Kite Runner can be studied in the contemporary situation in Afghanistan where still the Taliban rule is predominant. The strict Islamic conditions posed on women and girls can be taken up for further study.

CONCLUSION:

This dissertation focused on the division of power and class conflicts that have prevailed in Afghanistan for many years. This research also focused on the trauma of the people who were affected by these social conflicts within their own nations. Marxist theory and Trauma theory were applied to the context. The struggle of marginalized people has always been the issue which most of the nations fail to speak of. This paper not only analyses the conditions of those marginalized groups which are exploited by the elite people but also it intends to express the unspoken traumas of those people through the characters of this novel.

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**COMBINING EDUCATIONAL THEORIES AND TACKLING
LEARNING DIFFICULTIES: AN IN-DEPTH INVESTIGATION INTO
CHILD GROWTH**

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Abstract

Specific learning disabilities (SLD) represent one of the most common groups of neurodevelopmental disorders, impacting both children and adults. Children with learning difficulties demonstrate difficulty perceiving and processing information from their environment efficiently and accurately, leading to academic struggles. This review article is primarily chosen due to the limited and variable nature of existing data on SLD, especially in India. Furthermore, the theories that serve as the guiding frameworks for the field of SLD are outdated, prompting a need to revisit and challenge certain concepts in light of recent research. This article also delves into the realm of learning and teaching theories, and the intricacies of learning disabilities, all within the framework of child development. By scrutinizing the foundational principles of prominent educational theories, including Constructivism, Behaviorism, and Cognitivism, and exploring the psychological aspects of learning disabilities such as Dyslexia and ADHD, this study seeks to offer a thorough comprehension of the mechanisms underlying children's learning and development. Furthermore, it underscores the significance of educators in tailoring teaching strategies to meet the diverse needs of learners.

Keywords: child development, SLD, learning disability, and teaching theories.

INTRODUCTION

Specific learning disabilities are common neurodevelopmental disorders that affect both children and adults. People with these disabilities struggle to understand and process information from their surroundings accurately. They often need to work very hard in areas like reading, math, or writing, even if they are smart and have the chance to learn. The Diagnostic and Statistical Manual of Mental Disorders 5th ed. (DSM-V) lists several problems related to learning and academic skills, including difficulties with reading, understanding texts, spelling, writing, understanding numbers, math facts, and reasoning. Learning and teaching theories help teachers create and use teaching methods that meet the needs of all students. The main theories, like Constructivism, Behaviorism, and Cognitivism, explain how people learn and the best ways to help them learn.

It's also important to recognize and help students with learning disabilities, like Dyslexia and ADHD. These disabilities can affect a student's school work and growth. By combining knowledge from psychology about how children develop with teaching theories, teachers can support these students better.

LEARNING AND TEACHING THEORIES

Behaviorism

Behaviorism is created by John B. Watson and expanded by B.F. Skinner - studies visible actions and believes that learning comes from conditioning. It uses rewards and punishments to change behavior, highlighting the importance of repetition and practice.

Cognitivism

Developed by Jean Piaget and others, Cognitivism underscores the significance of mental processes in the learning process. It posits that learners actively engage with information, constructing knowledge through their experiences. Educators craft activities that foster problem-solving and critical thinking, prompting students to forge connections between new and existing knowledge.

Constructivism

Constructivism, developed by Lev Vygotsky and Jerome Bruner, believes that learners build their understanding by experiencing and reflecting. It emphasizes the importance of social interaction. Teachers help by creating chances for exploration and teamwork, guiding students to make sense of their experiences. By integrating these learning theories, educators can create a holistic approach to child development. For instance:

- 1) Behaviorist techniques can be used to establish classroom routines and reinforce positive behaviors, providing a structured learning environment.
- 2) Cognitive strategies can help children develop critical thinking skills and understand complex concepts through age-appropriate activities.
- 3) Constructivist approaches encourage children to explore, ask questions, and collaborate with peers, promoting deeper understanding and retention of knowledge.

Learning disabilities are brain-related conditions that make it hard for the brain to understand, remember, and act on information. They can greatly affect a child's school work and growth. **Dyslexia** is a type of learning disability that makes it tough for kids to read words correctly and spell them well. It also makes it hard for them to understand what they're reading, which can impact their learning in all subjects. The phonological theory, developed in the early 1970s, explores how speech and reading are connected. It led to research on phonology and its processing, focusing on how we understand and use

speech sounds. This theory suggests that reading and spelling problems may be due to difficulties in recognizing and working with these sounds, known as phonological awareness. This skill is important for understanding how words are made up. Studies have shown that children with dyslexia struggle with phonological tasks across languages, including Italian, French, and English. Research supports the idea that phonological deficits are a key cause of dyslexia, as seen in studies on first-grade children, where those with poor reading skills made more errors in phonological tasks. Early detection and special teaching methods like phonics and using different senses can help lessen the impact of dyslexia.

Attention Deficit Hyperactivity Disorder - ADHD is a condition that makes it hard for kids to pay attention, stay still, and control their impulses. It can make it tough for them to concentrate, follow directions, and finish their work. Children with ADHD often struggle with staying organized, managing their time, and focusing on tasks. They can get help through behavioral therapy, learning how to organize better, and making changes in their classroom, like different seating or more breaks.

THE DOUBLE-DEFICIT THEORY

Some experts argue that dyslexics' struggles aren't just because they have trouble with sounds (Lovett, Steinbach, & Frijters, 2000; Wimmer, Mayringer, & Landerl, 2000; Wolf & Bowers, 2000). This idea led to the double-deficit theory, which builds on the main idea that dyslexics have trouble with sounds. The people who support this theory, Wolf & Bowers (2000), believe that dyslexics might have problems with sounds or with how fast they can name things. The double-deficit theory also acknowledges that being good at understanding sounds is important for learning to read, as well as being fast at naming things, which is also key for reading. A study by Li X, Hu M, Liang H (2022) found that being slow at naming things is the main issue for dyslexics in China, with about 44% of them struggling with this. After that, there are other issues like trouble with spelling (43%), understanding sounds (41%), knowing about word parts (40%), with vision and movement skills (33%), and remembering things quickly (25%).

Even though the double-deficit theory has added to our understanding of dyslexia by including issues with speed, automaticity, and fluency, as well as with understanding sounds, Pennington, Cardoso-Martins, Green, and Lefly, (2001) say that the idea that trouble with sounds explains dyslexia's symptoms better. Other research (Nelson, 2015; Schatschneider et al., 2002; Vukovic & Siegel, 2006; Wimmer, Mayringer, Landerl, & Landerl, 2000) that found dyslexics struggle with naming things quickly didn't explain it very clearly, making the double-deficit theory not as strong in predicting dyslexia symptoms.

PSYCHOLOGICAL PERSPECTIVES ON CHILD DEVELOPMENT

Erikson's theory suggests eight stages of growth, each with a unique challenge to overcome. For kids, the "Industry vs. Inferiority" stage (6-12) is key for feeling capable. Learning disabilities might

hinder this, causing feelings of being less competent. Creating supportive learning environments can boost their confidence.

Piaget's theory talks about four stages of how kids think and understand: Sensorimotor, Preoperational, Concrete Operational, and Formal Operational. These stages show different thinking abilities. Learning disabilities can slow down this process. It's important to adjust teaching methods to fit the child's level of development.

AUDITORY PROCESSING DEFICIT THEORY

Research has identified perceptual strengths and weaknesses across various sensory modalities among children with dyslexia. Specifically, Tallal (1980) explored the relationship between auditory temporal perception and reading difficulties, suggesting that a deficit in the perception of rapidly and sequentially arriving auditory stimuli could be a defining characteristic of individuals with dyslexia. This deficit at the foundational auditory level could disrupt the integration of rapid sensory information, leading to an inaccurate analysis of speech and subsequently, phonological issues (Tallal, 1980; Tallal, Miller, & Fitch, 1993). The theory posited that phonological impairments in children with Specific Learning Difficulties (SLD) were secondary to a more fundamental auditory deficit.

Conversely, critics of the auditory processing deficit theory have argued that auditory perception may differ across languages, which could pose a challenge to the explanatory power of this theory (Goswami, 2014). Furthermore, several studies have reported ambiguous or inconsistent relationships between temporal auditory processing and phonological deficits in individuals with reading difficulties (Breier, Fletcher, Foorman, Klass, & Gray, 2003; Landerl & Willburger, 2010; Share, Jorm, Maclean, & Matthews, 2002).

CONCLUSION

The study needs to focus more on the specific cultures and regions. The current system for identifying, supporting, assessing, diagnosing, and training staff needs improvement for better planning and execution of interventions. It's important to deeply examine how sensory processing and integration issues affect children with Specific Learning Difficulties (SLD) in different areas and learning disorders. Further research is required to understand how sensory processing affects the cognitive development of children with special needs. Additionally, it's necessary to reevaluate the main theories in SLD to ensure their relevance and accuracy in today's context and development.

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EXPLORING THE DIVERSE HISTORY OF CHENNAI: A NARRATIVE VOYAGE THROUGH AGES

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Abstract

This article delves into the rich history of Chennai, formerly known as Madras, a city boasting a rich historical tapestry that stretches back centuries. It explores the historical evolution of Chennai, tracing its roots from an ancient port city to its emergence as a major urban center in India. By examining archaeological findings, historical records, colonial impacts, and post-independence development, this study offers a comprehensive understanding of Chennai's transformation over time. India's vibrant metropolis, Chennai, the capital of Tamil Nadu and often referred to as the cultural capital of South India, has a rich and multifaceted history that encompasses centuries of cultural, economic, and social evolution. The transformation of Madras into Chennai not only reflects a name change but also a profound shift in its identity and role within the Indian subcontinent. This journey from Madras to Chennai stands as a testament to the city's resilience, adaptability, and enduring significance.

Key words: History, Chennai, Madras, Change, emergence.

INTRODUCTION

Madras, or as it was originally known, "Madras Patnam," was a humble fishing village situated along the Coromandel Coast. Its prime coastal location and proximity to maritime trade routes soon captured the interest of colonial powers, notably the British East India Company (EIC). During the era of British colonialism, Madras experienced significant expansion and transformation. The cornerstone of British influence was the establishment of Fort St. George, which paved the way for administrative, architectural, and economic developments that fundamentally shaped the city's skyline. Madras grew into a crucial port city, enabling the exchange of goods and ideas between India and the global community. The transformation from Madras to Chennai marked more than just a name change; it represented a shift in the city's identity and ambitions. In 1998, Madras was renamed Chennai, adopting its new name in light of a broader movement to rename other Indian cities. This change was part of a broader effort to reinterpret and redefine the city's narrative and place in the modern world.

ANCIENT AND MEDIEVAL HISTORY

Prehistoric and Early Settlements

Archaeological Evidence: Evidence unearthed from archaeological digs suggests that the area surrounding Chennai has been home to human life since the Stone Age. Specifically, the Pallavaram region has revealed stone tools from the Lower Paleolithic era.

Early Settlements: By the early centuries of the Common Era, the area became a site for the establishment of small communities and trade outposts, taking advantage of its strategic position along the coast for sea trade.

Role as an Ancient Port

Mylapore: Historically renowned as a bustling port, Mylapore (now known as Chennai) emerged as a significant trading center with links to traders from the Roman, Greek, and Chinese civilizations. The ancient port city appears in numerous historical texts and has been a cornerstone for commerce and cultural interchange.

Pallavas and Cholas: The Pallava dynasty (4th to 9th centuries CE) and subsequent the Chola dynasty (9th to 13th centuries CE) were pivotal in the region's growth. The Pallavas are recognized for their role in laying the groundwork for early urban infrastructure, while the Cholas boosted trade and cultural prosperity.

Pre-Colonial Era

The roots of Madras Patnam within the Tondai Mandalam region are deeply entrenched in history, significantly influenced by local rulers and dynasties. The Chola's early presence began with the governance of Tondaiman Ilam Tiraiyan during the 2nd century A.D., following the rule of the Kurumbas. This period marked the initiation of a cultural fusion and the establishment of a new administrative framework. The Chola dynasty further contributed to this cultural evolution through their patronage of the arts. Interruptions were however brought about by Andhra Satavahana invasions, which led to the rise of the Pallava dynasty in Kancheepuram, leaving their mark on the architectural landscape and administrative systems. Subsequently, the influence of the Pandyas, Bahminas, and the Vijayanagar kingdom added further layers of cultural diversity and governance systems. These interactions cultivated a cosmopolitan character that continues to be reflected in Madras' architecture, religious traditions, and societal norms.

The Colonial Era

The Colonial Era was a pivotal time in Madras' history, marked by the arrival of the East India Company (EIC) in 1639. This significant event led to the establishment of a strategic trading post,

setting in motion Madras' progression into a major colonial city. The impact of this trading post was far-reaching, influencing not just economic activities but also administrative and governance structures that would shape the city's future. The groundwork laid by the EIC further cemented Madras' importance, setting the stage for British influence and control.

Madras' growth into a thriving colonial city was influenced by a variety of factors. Its close proximity to fertile lands and rich resources fueled economic expansion, drawing British investment into infrastructure and transportation systems. The foundation of Fort St. George in 1644, just five years into the EIC's presence, was a clear indication of the growing British authority. It functioned as a center for trade, security, and governance, cementing its role as a key landmark in Chennai's and India's colonial history. This article explores the origins, architectural development, historical significance, and modern importance of Fort St. George. It examines its contributions to trade, governance, and military operations, highlighting the fort's role in Chennai's development and its legacy as a symbol of British colonial power in India.

This evolution was deeply connected to the broader expansion of British dominance over India. Madras emerged as a central hub for trade, administration, and cultural exchanges, emphasizing its crucial role within the British colonial framework.

Economic Transformations

The establishment of the East India Company's (EIC) trading post played a pivotal role in reshaping Madras' economy. This connection to global markets not only boosted the trade of textiles, spices, and agriculture but also spurred industrialization. As a result, factories and industries began to emerge, catering to the demands of the international market. However, this approach, known as mercantilism, often exploited local resources and altered trade dynamics to favor British interests. Nonetheless, it facilitated the growth of industries and infrastructure, particularly in the port sector, which was advantageous due to Madras' strategic coastal location and natural harbor. Consequently, Madras became a crucial trade hub, exporting goods and importing manufactured products. This economic expansion significantly influenced the city's industrial landscape and led to shifts in societal structures.

Social and Cultural Changes

During the period of British rule in Madras, the caste system experienced significant transformations, influenced by both colonial policies and marginalized communities. This era witnessed a complex interplay between reinforcement and resistance to the rigid social hierarchy. The balance of reinforcement and resistance laid the groundwork for numerous social and political changes.

Standardization and Legitimization

British colonialism played a key role in standardizing and legitimizing the caste system through administrative reforms, integrating it into modern political identities.

Escape from Caste Constraints

The governance, rule of law, and education provided by the British also allowed marginalized communities to challenge caste barriers. This period saw a desire for social mobility and freedom among these communities.

British Non-Interference

The British policy of non-interference inadvertently favored Brahmins, upholding the caste system, while also promoting equality among lower castes.

Emergence of Movements

Contradictory British policies led to movements among Dalits and other marginalized groups, using media as a tool to challenge societal norms.

Migration and Economic Freedom

Migration offered a way out of caste oppression, leading to economic independence and freedom from traditional agricultural systems.

Political Representation and Identity

British governance politicized caste, leading to the formation of caste associations and extending caste identity into the realm of politics.

Educational Empowerment

The establishment of separate schools for lower castes empowered marginalized communities, challenging traditional hierarchies and fostering education for all.

Dalit Press and Identity

Dalit journals gave a voice to leaders in voicing their grievances and advocating for social change. Dalit print culture welcomed diverse perspectives, contributing to social reform movements.

Impact on Vernacular Languages

The introduction of British education, which promoted English as a symbol of prestige and upward mobility in Madras, made it easier to communicate with the colonial administration. This led to a reduction in the use of local languages, particularly in formal education.

Post-Independence Chennai: A Reflection of India's Journey to Independence

As India achieved independence, the city known as Madras embarked on a transformative journey, eventually adopting the name Chennai. This transformation mirrored a larger movement among Indian cities to reclaim their original names, signaling a collective effort to distance themselves from colonial ties and celebrate their cultural identities and local heritage.

The period following India's independence saw Chennai undergo significant urban development, ushering in modernization, industrialization, and enhanced infrastructure. These developments transformed the city into a major economic and cultural center, illustrating its pivotal role in shaping India's landscape. Yet, this era was not without its challenges, which continue to linger.

The Importance and Significance of Understanding Colonial Transformation

The study of Madras/Chennai's colonial transformation is essential for gaining a deeper understanding of India's complex history. The city's history reflects the intricate interplay of colonialism, social and cultural changes, economic vibrancy, and political shifts. Chennai's status as a key metropolitan city continues to influence India's economic, political, and cultural sectors, highlighting its lasting importance in an ever-evolving global context.

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**THE BURDEN OF SECRECY: VINDICATION OF SIN IN
HAWTHORNE'S *THE MINISTER'S BLACK VEIL***

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Abstract

The Minister's Black Veil (1836), one of Hawthorne's first stories, is regarded as his best. The ground is used as a comparison for the veiled Reverend Hooper in *The Minister's Black Veil*, and the crape is commonly linked to metaphors of both light and darkness. A monomaniacal obsessive victim of Hawthorne's unforgivable sinners, or even a form of antichrist is Reverend Mr. Hooper. He is seen by some as a holy figure, who calls his people to redemption in the manner of an Old Testament prophet. In a similar vein, Rev. Hooper shifts into a universe of death and absence from what seems to be an inescapable domestic servitude, with its promise of a solid identity.

Hooper alienates himself from himself by donning the veil; he turns into the monster that Georgiana is to Aylmer and Beatrice is to Giovanni. He then reverts to "self-shuddering" in response.

Veil and its Symbolism:

Hawthorne's employment of the imagery using the black-veil in his short story has the most earnest attentiveness on one symbol. His short story has to do with the materials of Hawthorne's own art in proportion, as it has to do with the nature of symbolic meaning. *The Minister's Black Veil* is less a parable of hidden guilt than an exercise in the complex employment of the artistic symbol. The principal effect of the veil is to explicit statements of what it stands for. From the moment that Mr. Hooper covers his face, the veil completely alters the minister's course in life. The consequences of donning the veil of Mr. Hooper on his fiancée, Elisabeth and on his parishioners are the focal points of the succeeding action. The key to Hawthorne's moral is the symbolism of the veil. *The Minister's Black Veil* dramatically presents one of the principal tenets of Hawthorne's philosophy, man's need for social regeneration. To emphasize the necessity for brotherhood, Hawthorne awakens to the utter horror and confusion of man's isolation. Employing an allegorical technique to present a moral dilemma, Hawthorne uses a concrete image, 'the veil' to illustrate an abstract idea of alienation. Mr. Hooper's black veil is effective as a symbol of separation because it truly isolates him both physically and psychologically.

At the beginning of *The Minister's Black Veil*, Hawthorne provides two clues to aid the reader in interpreting this symbol: (1) the subtitle, "A Parable," and (2) an explanatory footnote. The subtitle, "A Parable," reveals his intention to express a moral truth in symbolic figures and actions. The explanatory note tells of a case somewhat similar to that in Hawthorne's tale: Mr. Joseph Moody, having accidentally killed a friend, thereafter hides his face from men by wearing a dark veil. Hawthorne adds, in his case however, the symbol had a different import. From these two hints, the reader perceives that a literal interpretation of the veil as standing for Mr. Hooper's sin alone is not Hawthorne's intention. A careful study of the veil's usage brings to light allegorical connotations, from the moment that Mr. Hooper appears in the black veil, it isolates him physically. The veil darkens the minister's vision, and it obstructs the people's view of him.

The veil also creates a psychological alienation. When Mr. Hooper comes into view on Sunday morning, the reaction of the congregation is fear, and "perhaps the pale faced congregation was almost as a fearful sight to the minister, as his black veil to them". While secluding the minister from the worshippers, the veil also hinders him from knowledge of God's word and communion with God. "It threw its obscurity between him and the holy page as he read the Scripture; and while he prayed, the veil lay heavily on his uplifted countenance." Hawthorne suggests that perhaps Mr. Hooper even seeks an isolation from God, asking "Did he seek to hide it from the dread being whom he was addressing?" Although otherwise Mr. Hooper's behaviour is normal, the people are amazed, questioning in whispers whether this veiled man is their minister.

The black veil hangs between Reverend Hooper and his congregation throughout the service. The sermon is much the same as those he has previously delivered, but it has a strange power this day. Pertaining to the negative aspect of brotherhood, it touches on the cause of isolation: "The subject had reference to secret sin, and those sad mysteries which we hide from our nearest and dearest, and would fain conceal from our own consciousness, even forgetting that the Omniscient can detect them." The force of Mr. Hooper's oratory, which leads each listener to think his sin discovered by the minister, lies "either in the sentiment of the discourse itself, or in the imagination of the auditors". By dwelling on the awfulness of secret sin, the sermon heightens the effect of the veil. After the service, the members of the congregation eagerly attempt to escape their fear by avoiding the sight of the veil. The reason for people's immediate fear of the minister may lie in the connotation of the black cloth. The evil portent of the veil leads the congregation to question his good character. The sexton sets the tenor of comment by remarking, "I can't really feel as if good Mr. Hooper's face was behind that piece of crape," although he has previously assured Goodman Gray that it is "good Mr. Hooper." An old woman says that Mr. Hooper has become awful by hiding his face, whereas Goodman Gray believes that the parson has gone mad. Driven by their suspicions about the black veil, the people can no longer feel comfortable with Reverend Hooper.

Hawthorne is such a conjurer, of course, as is Hooper. Both conjure back into the simple materials of literature and earth a power beyond. To the minister and the sinners who become his disciples, it is a concealment revelatory of the universal masking of secret sin. For the reader it is a concealment that reveals concealment as the only viable meaning. In this tale all of Hawthorne's best symbolic work, perhaps in all fiction and language, the veil is itself the message. The ambiguity and mystery of the concealing veil become themselves the meaning, suggesting the inaccessibility of determinate meaning or truth.

The meaning of the veil is in the veil itself as confirmed by the pointlessness of the Reverend Mr. Clark's last-minute effort to raise the veil in search of its meaning. "Before the veil of eternity be lifted", says Clark at Hooper's side, "let me cast aside this veil from your face!...And thus speaking (he)... bent forward to reveal the mystery of many years". The effort is futile, not because Hooper resists it, but because the raising of the veil would reveal only a face and not its removal would reveal the hidden meaning behind it, but because such an act would remove veil and all meaning together. Hawthorne emphasizes the point in a fine ambiguity that introduces and casts doubt on the minister's death-bed revelation, which has too often been accepted as the "true meaning" of the veil.

The minister or the artist takes on the character of the symbol he employs, in the very act of exposing the souls and hidden sinfulness of others, Hooper, like the artist, also partakes of the infection he perceives. Like the power of the purloined letter, hidden by different sort of minister, the power of the symbol, as of the veil, lies not in its use but its concealment.

However, the moral judgement or justification for the minister's symbolic self-veiling is usually where the story's interpretation hinges. In a similar vein, Rev. Hooper shifts into a universe of death and absence in *The Minister's Black Veil* from what seems to be an inescapable domestic servitude, with its promise of a solid identity and its concomitant risks of a stifling intimacy or an excessive and monstrous femininity.

The parable has autobiographical significance because it refers to Hawthorne's earlier symbolic stories. It might be a result of Fanshawe's (1828) failure, related to his fictions, and its impact on the author as well as his actual and imagined readers. Symbols are meaningless, as D. H. Lawrence points out. They represent the aggregate of human emotion and experience. A complex of feelings that serve as a symbol. Like the minister's veil, the symbol's ability "is to awaken the strong emotional self and the kinetic self in ways that are beyond explanation." (Lawrence 158). Of course, the moral of Hawthorne's story is that the minister's death is when the moral of the veil, if there is one is revealed. As Hooper would have undoubtedly announced it sooner if it were true, the force and, hence, the purpose of the veil, do not reside in its meaning or universal reality. The minister instead conveys Hawthorne's message that only truth can be affirmed in the veil, which is the reality of the creative symbol's limitless resonance and evocative power by denying revelation and inspiring an unlimited

battery of potential interpretations and responses. The prevalence of concealed sin is not the most significant reality of the veil because that revelation has been postponed for too long for most of its spectators to consider its implications.

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**UNVEILING FEMINIST THEMES IN ANITA DESAI'S
*CLEAR LIGHT OF DAY.***

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Abstract

Anita Desai, a renowned Indian author, has intricately woven feminist themes into her literary works, shedding light on the complexities of gender roles, societal expectations, and women's experiences in India. This research article explores Desai's portrayal of feminism through an analysis of selected novels, short stories, and essays. Drawing on feminist theory and postcolonial perspectives, this study examines how Desai challenges patriarchal norms, explores female subjectivity, and critiques the constraints imposed on women within Indian society. Through close readings and thematic analysis, this article illuminates the ways in which Desai's works contribute to broader discussions of feminism, gender equality, and the quest for autonomy and agency.

Key Words: Childhood trauma, self-discovery, struggles, challenges.

Introduction

Anita Desai occupies a significant place in contemporary Indian literature, celebrated for her poignant narratives and insightful explorations of human relationships and societal dynamics. Throughout her prolific career, Desai has consistently addressed feminist themes, offering nuanced portrayals of women's lives and struggles in the Indian context. This research article aims to delve into Desai's feminist sensibilities by analyzing key themes, characters, and narrative techniques in her literary oeuvre. By situating Desai's works within the framework of feminist theory and postcolonial discourse, this study seeks to elucidate the ways in which her writing interrogates gender norms, challenges patriarchal structures, and advocates for women's rights and autonomy.

Anita Desai's novel *Clear Light of Day* intricately weaves together the lives of its protagonists against the backdrop of post-partition India. Set in Old Delhi, the novel follows the Das family, focusing primarily on the experiences and struggles of its four siblings: Raja, Tara, Bim, and Baba. Through Desai's evocative prose and keen insight into human psychology, *Clear Light of Day* delves deep into the inner conflicts, familial dynamics, and existential crises faced by its characters. In this article, we

will explore the multifaceted struggles of Desai's protagonists in *Clear Light of Day* examining their quests for identity, connection, and meaning amidst the complexities of their personal and historical contexts.

Bim's Burden of Responsibility:

"Bim's Burden of Responsibility in *Clear Light of Day* sounds like a potential title for an essay, story, or analysis focusing on the character Bim from Anita Desai's novel "Clear Light of Day." In the novel, Bim is portrayed as a complex character who carries significant responsibilities within her family. Bim is depicted as the responsible, caretaking figure within her family. She takes on the burdens of caring for her siblings, Tara and Baba, as well as managing the household after their parents' deaths. Bim's sense of duty and responsibility shapes her life choices and interactions with others.

A potential analysis or exploration of Bim's burden of responsibility in the *Clear Light of Day* could delve into several aspects: In Family Dynamics, Bim's role as the eldest sibling and her sense of responsibility towards her family shapes her relationships with Tara, Baba, and their deceased parents. Analyzing how this responsibility influences her decisions and interactions can provide insights into her character. As Societal Expectations, Bim's sense of duty may also be influenced by societal expectations placed on her as a woman in Indian society. Exploring how societal norms and gender roles contribute to her burden of responsibility adds depth to the analysis.

As Personal Sacrifice Bim's dedication to her family often comes at the expense of her own personal desires and aspirations. Investigating the sacrifices, she makes and the internal conflict she may experience can offer a nuanced understanding of her character development. And as an Emotional Impact: Bim's burden of responsibility likely has profound emotional implications. Examining how her sense of duty affects her emotional well-being and relationships with others can reveal the complexity of her character. In the form of Growth and Resolution: Throughout the novel, Bim undergoes a journey of self-discovery and reconciliation with her past. Exploring how she navigates her burden of responsibility and ultimately finds resolution can provide a satisfying conclusion to the analysis.

In essence, Bim's Burden of Responsibility in the novel could serve as a thematic exploration of the character of Bim, shedding light on her complexities, challenges, and ultimately, her resilience in the face of familial obligations.

Tara's Search for Identity:

Tara's Search for Identity is a compelling topic that delves into one of the central themes of Anita Desai's novel. Tara, one of the main characters, grapples with questions of self-discovery and identity throughout the story, and her journey provides rich material for analysis. Tara's search for identity often involves grappling with her family's history and heritage. Born into a traditional Indian

family, she must reconcile her cultural roots with her desire for modernity and independence. Tara's relationships with her siblings, particularly Bim, Baba, and Raja, play a significant role in shaping her sense of self. Exploring how these dynamics evolve over time and influence Tara's identity can provide insight into her character development.

Like many women in Indian society, Tara's identity is deeply tied to her roles as a wife and mother. Analyzing how marriage and societal expectations impact her sense of self-worth and fulfillment adds depth to the exploration of her identity. Tara's memories of childhood trauma, including the death of her parents and the disintegration of her family, haunt her throughout the novel. Investigating how these experiences shape her identity and relationships with others can uncover layers of complexity in her character. Throughout the story, Tara undergoes a process of self-discovery and personal growth. Charting her journey from uncertainty to self-assurance provides a narrative arc that highlights her resilience and strength. Tara's identity is also shaped by the cultural conflicts she encounters, both within her family and in the larger society. Exploring how she navigates these tensions and adapts to changing circumstances offers insight into her character's complexity.

Ultimately, "Tara's Search for identity offers a nuanced exploration of one of the novel's central characters and themes. By examining Tara's relationships, experiences, and personal growth, readers can gain a deeper understanding of the complexities of identity in a changing world. Tara, the youngest sister, embodies a stark contrast to Bim's stoicism and pragmatism. Restless and discontented, Tara seeks refuge in the transient pleasures of romantic escapades and social engagements. However, beneath her carefree facade lies a profound insecurity and longing for validation. Tara's struggles stem from her inability to forge a sense of identity independent of her relationships with men, as she oscillates between moments of rebellion and conformity in her quest for self-discovery.

Raja's Failed Ambitions:

Raja, the only brother, embodies the thwarted aspirations and disillusionment of a generation caught between tradition and modernity. Once a promising student with dreams of academic success, Raja finds himself trapped in a life of mediocrity and unfulfilled potential. His struggles with alcoholism and financial instability reflect a deeper existential crisis, as he grapples with the gap between his youthful ambitions and his present reality.

Baba's Silent Suffering:

Baba, the mentally disabled sibling, occupies a peripheral yet poignant role in the narrative. Unable to communicate verbally, Baba's struggles are expressed through his silent presence and occasional outbursts of frustration. His disability serves as a metaphor for the unspoken traumas and repressed emotions that haunt the Das family, highlighting the pervasive impact of past wounds on their present lives.

Conclusion:

In *Clear Light of Day* Anita Desai masterfully depicts the interconnected struggles of her protagonists, painting a poignant portrait of familial dysfunction and existential angst. Through Bim, Tara, Raja, and Baba, Desai explores themes of duty, identity, and the search for meaning in a rapidly changing world. As the characters navigate the complexities of their personal histories and societal expectations, they confront the universal human experience of longing, loss, and ultimately, the possibility of redemption. Desai's novel stands as a testament to the enduring power of literature to illuminate the depths of the human soul and offer solace amidst life's myriad struggles.

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**KARUKKU: A DALIT WOMAN'S JOURNEY THROUGH CASTE
OPPRESSION AND EMPOWERMENT**

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Abstract

Bama's *Karukku* is a landmark in Dalit literature, offering a poignant and unflinching look at the brutal realities of caste discrimination in India. Published in 1992, the autobiographical novel exposes the deep-seated prejudices and systemic injustices that Dalits endure. Through her narrative, Bama sheds light on the intersectionality of caste and gender, while also emphasizing education and resilience as pathways to liberation.

The Reality of Caste Discrimination

Karukku begins with Bama's childhood experiences in a Tamil Nadu village, where she first encounters the pervasive caste system. The narrative is replete with instances of humiliation and exclusion based solely on her Dalit identity. From being scolded for accidentally touching food meant for upper-caste people to witnessing the segregation of Dalit children in schools, Bama's experiences underscore the everyday realities of caste-based discrimination.

One poignant episode involves her grandmother, who works as a farm labourer. Despite her hard work, she is paid meagre wages, and any mistake is harshly punished. This starkly illustrates the economic exploitation faced by Dalits, who are often trapped in a cycle of poverty due to systemic discrimination.

Religion and Hypocrisy

Bama critically examines the role of the Catholic Church, an institution that purportedly stands for equality and compassion. She recounts her time in a convent, where she hoped to find solace and a path to serve. Instead, she encounters the same caste prejudices, with nuns and priests perpetuating discrimination against Dalit members. This hypocrisy is starkly highlighted when she is treated differently and made to feel inferior, despite the Church's teachings of universal brotherhood and love.

This theme of religious hypocrisy not only criticizes the Church but also points to a broader societal issue where religious and moral precepts are often subverted to maintain caste hierarchies.

Education as a Tool for Liberation

Despite the oppressive environment, Bama finds hope and a sense of purpose in education. She emphasizes how education becomes a means of empowerment for Dalits, offering a way to challenge and transcend the barriers imposed by the caste system. However, she also acknowledges the significant hurdles Dalit students face, from lack of resources to biased attitudes from teachers and fellow students.

Bama's own journey through education is marked by resilience. Her academic achievements provide her with a platform to voice her experiences and advocate for social change. Through *Karukku*, she highlights the transformative power of education, not just for individual upliftment but also for collective emancipation.

Intersectionality of Caste and Gender

As a Dalit woman, Bama's narrative also delves into the compounded discrimination faced by Dalit women. She describes the double burden of caste and gender oppression, where Dalit women are marginalized both within their own communities and by the broader society. The exploitation of Dalit women in labor, the denial of education, and the lack of agency in personal and community matters are recurring themes.

Bama's reflections on her experiences underscore the need for a nuanced understanding of caste discrimination that takes into account gender dynamics. Her portrayal of Dalit women's lives calls for greater solidarity and concerted efforts to address these intersecting forms of oppression.

Resilience and Resistance

Karukku is not just a narrative of suffering; it is also a story of resilience and resistance. Bama's defiance in the face of discrimination, her determination to seek education, and her courage to speak out against injustices exemplify the spirit of resistance among Dalits. Her narrative is infused with a sense of hope and a call to action, urging Dalits to unite and fight for their rights.

In the closing chapters, Bama reflects on her journey and the importance of reclaiming her identity and self-respect. *Karukku* becomes a metaphor for the sharp, double-edged blade that symbolizes both the pain of oppression and the strength to cut through it.

Conclusion

Bama's *Karukku* is a powerful testament to the enduring struggle against caste discrimination in India. Through her personal narrative, she brings to light the systemic injustices faced by Dalits and the intersecting oppressions of caste and gender. Her critique of religious hypocrisy, emphasis on education, and portrayal of resilience offer valuable insights into the fight for social justice.

Karukku remains a seminal work that not only documents the harsh realities of caste discrimination but also inspires readers to envision and work towards a more equitable society. Bama's voice, echoing through the pages, continues to challenge and provoke, urging us to confront and dismantle the oppressive structures that persist in contemporary India.

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WOMEN OF COURAGE: FEMINISM IN *DIFFICULT DAUGHTERS*

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Abstract

In Women's Literature, Indian female writers primarily focused on male dominance and attempted to impose feminism through their writings. Women's writers *in* India try to represent women as vital and focused on their goals in life. Women must break through the barriers that males have built up around male dominance. Indian female writers, on the other hand, utilize their literature to demonstrate their superiority and rights over men. Women writers, such as Manju Kapur, used their writings to contribute their thoughts on women's places, roles, and responsibilities, which enriched the literature with their quality and intensity. Indian English literature has become a reality that can no longer be overlooked. Manju Kapur's work is about a forceful protest against male chauvinism.

Keywords: Male Domination, Rights, Odds, Courage, Education.

Introduction

During 20th century women had strived for gaining equality with men. They have been held back and their opportunities have taken away from them because of the only reason and the fact that they were a women. Only the feminist movement that gave rights and brings equality to the women and privileges that men have not ready to give them. Almost women in all over the world have suffered the lot of patricentric control. Whereas, *Difficult Daughters* is not honestly a feminist text but at the same time it brings forward the issues of gender discrimination and the Indian women who struggles and suffers under the oppressive mechanism of closed society. They struggle to maintain their self-respect and ultimately recover the autonomy of their selfhood.

Manju Kapur is an Indian Novelist, born at Amritsar in 1948, Her first novel *Difficult Daughters* won the commonwealth Writers' Prize, best first book, Europe and South Asia in 1999. Manju Kapur's *Difficult Daughters* the story of a woman whose battle is to bring self-respect, which pushes the reader

to break into pieces through the silence of suffering Virmati, who struggles with her desires for education and unlawful love that becomes the hardship which threaten to destroy her inner self. The aim of this paper is to make a clear study of the novel where a woman like Virmati who is in a bound of tradition seeks to satiate her unsuppressed desires and is ultimately kills herself by pain and isolation.

This paper makes an attempt to critically examine the role of education which plays a major role in the lives of women to make right decisions and for sure lead the life with courage to the fullest. This concept of conventional behavior of the women in the male dominated society which makes the society to consider woman as a difficult daughter. Manju Kapur's women are usually sketched as strong, bold, intelligent, courageous, patient enough to challenge the existing standard of a traditional society. They prove to be the winners of life with the help of education.

Virmati struggle for her personal freedom, self-identity and the independence in the novel is set against the backdrop of the pre divider scenario of India. The clashes among the different religions like Hindus, Muslims and Sikhs were dominant. Though the novel represents the setup of male characters are highly compatible by caring and encouraging the opposite gender for their education and welfare. The instances of Chander Prakash, Suraj Prakash who supports Shakuntala and Virmati severally for their daughter's higher education.

As elder daughter Kasturi. Virmati spends much of her days by taking care of her siblings. By the age of her ten, Virmati helps and assists her mother during her mother's pregnancies. By this the readers understands that how Kasturi becomes helpless in a male dominated society in producing children continuously for eleven years. The highly pathetic thing of Kasturi is helpless for frequently giving birth to eleven children which completely makes her health worse. Kasturi is like a breeding machine. Breeding like cats and dogs' 'harvest time again (7). This shows how the women faced the struggle in a dominated society.

Virmati is shifted to Dalhousie hill station along with her daughters. After she fails in fine Arts course, her father and grandfather encourages to pursue her higher education. She is influenced by her cousin Shakuntala, who is a talented teacher. In many ways Virmati aspires to be like her cousin. Gender discrimination is remarked through Lajwanti's statements when and there "All the time in the lab, doing experiments, helping the girls, studying or going to conferences, I tell her she should have been a man (16)".

According to virmati fiancé's parents that she is already well qualified to be the wife of their son, they did not want too much of education for her daughter in law. She faced all the struggle and difficulties and enters A.S College. Here Virmati's life takes a turn a Professor of English who teaches her in the college and he develops admiration by the beauty of Virmati's , which changes into love. Her eagerness, intelligence and interest to learn more about literature which makes the professor to deviate

her attention towards love. And later physical attraction which leads to the secret love, abortion, dejection, alienation, and reunion. She is totally destroyed by illicit love affair.

Conclusion:

Virmati is ill-treated by her own family members after she refuses to marry the canal engineer chosen by her parents and she was threatened by her mother that her mother will consume the poison if she denies marry the following month. She goes against the patriarchal setup but fails in making her life successful. She struggles a lot to assert her identity. The dishonor faced by Virmati as the second wife status and she is ill treated by the society are the consequences of her relationship with the professor who is already a married man. The life of Virmati portrays and stands as an example for many qualities such as intellectuality, self-identity, courage, boldness, patience which are necessary for a woman but these qualities haven't helped regulating her life in a respectful manner. This shows how the women of society faced struggles to get equality from the world of male domination.

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THREE THOUSAND STITCHES: A POSTCOLONIAL FEMINISTIC FRAMEWORK

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Abstract

Three Thousand Stitches by Sudha Murthy is a collection of poignant and inspiring stories that highlight various social issues in India. This research article examines the book through the lens of postcolonial feminism, exploring how Murthy addresses themes of gender, caste, and social justice. By applying postcolonial feminist theory, we can better understand the intricacies of the character's experiences and the broader implications of their stories within the context of contemporary Indian society.

Introduction: Sudha Murthy's *Three Thousand Stitches* is a tapestry of stories that reflect the author's deep engagement with social issues and her commitment to humanitarian causes. The book's title story recounts Murthy's efforts to uplift Devadasis, a marginalized group of women in India. This article applies postcolonial feminist theory to analyze how Murthy's narratives challenge traditional power structures, advocate for women's rights, and highlight the intersectionality of gender, caste, and social issues. Sudha Murthy is a highly acclaimed Indian author whose writing is known for its unique and diverse aspects. One of the prominent features of her writing is empathy. She portrays her characters with a deep sense of empathy and understanding, making her stories relatable and appealing to readers from all walks of life. Her stories often contain social commentary, inequality, injustice, and discrimination.

Sudha Murthy's writing is deeply rooted in Indian culture and traditions, and she uses her stories to showcase the diversity and richness of Indian society, promoting cross-cultural understanding. She also adds an element of humor to her writing, which makes her stories light-hearted and relatable. Sudha Murthy's writing is grounded in realism, and she portrays her characters and settings with authenticity,

making her stories believable and relatable. *Three Thousand Stitches* highlights the experiences of marginalized individuals in Indian society, including neglected women from the Devdasi culture. The devdasi system is a cultural practice in which girls are dedicated to a deity and are expected to serve as temple dancers and provide sexual services to upper-caste men. Despite being banned in India in the 1980s, the practice still exists in some parts of the country, and many women continue to face stigma and discrimination due to their association with the system. One of the strengths of the book is how it portrays the struggles and resilience of women from the Devdasi culture. Sudha Murthy narrates stories of women who have faced discrimination and abuse due to their association with the Devdasi system, highlighting the need for societal change and support for these women. She also emphasizes the importance of education and empowerment in helping these women break free from the cycle of poverty and oppression.

Postcolonial Feminism: A Theoretical Framework: Postcolonial feminism is a critical framework that examines the impact of colonialism on gender relations and the unique challenges faced by women in postcolonial societies. It emphasizes the intersectionality of oppression, recognizing that multiple factors, including race, class, caste, and ethnicity shape women's experiences. This approach is particularly relevant to Murthy's work, as it allows for an analysis of how her stories address the complexities of Indian society.

Analysis of Key Stories

1. **Three Thousand Stitches:** The titular story of the collection is a powerful narrative about Murthy's efforts to rehabilitate Devdasis, women who were traditionally dedicated to temples and often subjected to exploitation. Through a postcolonial feminist lens, this story can be seen as a critique of the intersection of patriarchy and caste-based oppression. Murthy highlights the resilience and agency of these women, challenging the dominant narratives that marginalize them. The story also underscores the importance of education and economic independence in empowering women and breaking the cycle of exploitation.
2. **How to Beat the Boys:** In this story, Murthy recounts her experiences as the only female student in her engineering college. She faces discrimination and bias but perseveres, eventually excelling in her field. This narrative exemplifies the postcolonial feminist theme of resistance against patriarchal norms. Murthy's determination to succeed in a male-dominated environment serves as an inspiration for women in similar situations, encouraging them to challenge gender stereotypes and assert their rights.
3. **A Life Unwritten:** This story focuses on the plight of a woman from a marginalized community who overcomes significant obstacles to achieve her dreams. The narrative explores themes of social justice, highlighting the importance of access to education and opportunities for

marginalized groups. From a postcolonial feminist perspective, the story critiques the structural inequalities that perpetuate the marginalization of certain groups and advocates for a more inclusive and equitable society.

Themes and Implications

1. **Intersectionality:** Murthy's stories vividly illustrate the concept of intersectionality, demonstrating how gender, caste, and socioeconomic status intersect to shape women's experiences. By highlighting the struggles and triumphs of women from diverse backgrounds, Murthy emphasizes the need for an intersectional approach to addressing social issues.
2. **Empowerment through Education:** A recurring theme in *Three Thousand Stitches* is the transformative power of education. Murthy consistently advocates for education as a means of empowerment, particularly for women and marginalized communities. This aligns with postcolonial feminist principles, which emphasize the importance of education in challenging oppressive structures and promoting social change.
3. **Agency and Resilience:** The stories in *Three Thousand Stitches* celebrate the agency and resilience of women who navigate and resist oppressive systems. Murthy portrays her characters as active agents of change, challenging traditional power dynamics and asserting their rights. This emphasis on agency aligns with postcolonial feminist goals of recognizing and amplifying the voices of marginalized women.

Conclusion

Three Thousand Stitches by Sudha Murthy offers a rich tapestry of narratives that address critical social issues in India. Through the lens of postcolonial feminism, we can appreciate the depth and complexity of Murthy's stories and their contributions to discussions on gender, caste, and social justice. By highlighting the intersectionality of oppression and the transformative power of education, Murthy's work serves as a powerful call to action for a more inclusive and equitable society.

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CAPITALISM AND THE AMERICAN DREAM IN *THE GREAT GATSBY* AND *DEATH OF A SALESMAN*

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Abstract

The original immigrants to America crafted the American Dream. They associated the Dream with religion and God, and they thought that if they put in enough effort, God would choose them to be the chosen ones at the end of time. However, the Dream began to become tainted when people started associating it with the capacity for achievement and the acquisition of material wealth. This subject is covered in both F. Scott Fitzgerald's *The Great Gatsby* (1925) and Arthur Miller's *Death of a Salesman* (1940). Fitzgerald relates Gatsby's Dream to Daisy, the love of his life, rather than to monetary wealth. Daisy is attractive, materialistic, egotistical, reckless, seductive, and eerie, much like the Dream. Fitzgerald also emphasizes social standing and suggests that the American Dream has ceased to exist.

Introduction

The purpose of this paper is to explain the concept of the American Dream and to present the American Dream through two literary works which both deal with this topic – Arthur Miller's play *Death of a Salesman* (1940) and Francis Scott Fitzgerald's novel *The Great Gatsby* (1925). This paper compares how these two authors represent the concept of the American Dream. All dictionaries nowadays provide a definition for the "American Dream." The American Dream, as defined by the Merriam-Webster dictionary, is an American social ideal that emphasizes equality and material prosperity in particular. It can also refer to the prosperity or way of life that results from realizing this ideal ("American Dream"). The idea of the "American Dream" is thought to have originated with the first immigrants to the country. With the exception of the "Chosen Ones," who were chosen by God, all of these early settlers were Puritans, or Calvinists, who adhered to the "Doctrine of the Elect," which holds that "mankind is doomed to eternal damnation" (Pidgeon 178).

The Illusion of the American Dream

The American Dream, a cornerstone of American culture, promises that anyone, regardless of background, can achieve success and prosperity through hard work and determination. This ideal is deeply intertwined with capitalism, which emphasizes economic freedom and opportunity. Ever since

the phrase "the American Dream" was first used, numerous writers have felt compelled to share their opinions. Among them is *The Great Gatsby* by Francis Scott Fitzgerald, which is arguably one of the best books about the American Dream. On September 24, 1896, Fitzgerald was born in St. Paul, Minnesota. After learning to write at St. Paul Academy, he proceeded to the Newman School, where his aptitude was acknowledged. Subsequently, he began writing Princeton University screenplays. He enlisted in the US Army in 1917. He met the eighteen-year-old Zelda Sayre while serving in the army. He eventually married her, and she served as a major source of inspiration for him. Another American author who decided to focus on the theme of the American Dream is Arthur Miller. He was born on October 17, 1915 in Harlem. When he attended the University of Michigan, he started to focus on writing and finished his first play *No Villain*. Some of his famous plays are *The Man Who Had All the Luck*, and *All My Sons*, and *The Price*, but his most famous play is *Death of a Salesman*.

The Concept of the American Dream in *The Great Gatsby*

The Great Gatsby makes clear how important social standing is when chasing the American Dream. This book features three different kinds of characters. The Old Money class (Poljak Rehlicki) is the first group. Aristocrats who inherited wealth are known as the Old Money. These individuals don't work; all they do is drink, go to parties, and enjoy themselves. According to Mizzen (p. 135), "They play polo, watch investments; they have a habit of authoritative arrogance to which everyone except their wives yields." The Old Money group's members are emotionally indifferent because they don't value love. Daisy, for instance, "is emotionally intolerant." Sophistication, after all, is nothing more than an emotionless emphasis on ritual.

There is one symbol in *The Great Gatsby* that could also be connected to the American Dream and Daisy, and that is the symbol of the Green Light. The Green Light is a light that burns all night at the end of Daisy's dock (Fitzgerald 60). It represents the inability to reach the Dream. Gatsby is fascinated by it because he feels closer to Daisy while observing the light: "he stretched out his arms toward the dark water in a curious way and, far as I was from him, I could have sworn he was trembling. Involuntarily I glanced seaward-and distinguished nothing except a single green light" (Fitzgerald 16). Moreover, that particular light is also something that defines Gatsby because it is also a part of his dream and it "becomes the dominant symbol of Gatsby's emotional complex" (Quirk 583). The green light, which can also represent curiosity, excitement, and Gatsby's past with Daisy, was a part of the idealization, a part of his vision, and even though he feels closer to Daisy while observing the light, she is too far away.

The Concept of the American Dream in *Death of a Salesman*

Death of a Salesman was published on February 10, 1949. It was successful and consequently won the Pulitzer Prize, the Critics Circle Award, and the Antoinette Perry (Tony) Award (Harris 48).

The play covers the themes of family and success, but also of guilt and innocence, two questions that, according to Harris, Miller was always concerned with (81) Even though the story is about a salesman, who fails to achieve his goals, due to a belief in distorted values, Miller also stated that this play is "a love story between a man and his son, and on a crazy way between both of them and America" (Harris 82). Willy Loman is a salesman from Brooklyn, New York. Due to his age, his whole life, which has been full of disillusionment, is on the decline, and he creates a vision of himself in which he believes. He has convinced himself that he is very successful and well-liked, which is far from the truth: "I never have to wait in line to see a buyer, 'Willy Loman is here!' That's all they have to know, and I go right through" (Miller 33). Willy is not even good at his job. He cheated on his wife in the past, which caused a lot of tension between him and his son Biff who caught his father cheating: "Willy betrays himself and others.

The True Values of the American Dream

In his play, *Death of a Salesman*, Arthur Miller emphasized the wrong values of the American Dream to show what its true values should be. Everything Willy believed in was wrong, and a lot of his beliefs could be also found in today's society. In Bigsby's words, Miller's play is a "requiem for a country which, no less than Willy, had all the wrong dreams as it is a gesture of absolution towards those who allow themselves to be too fully known" (176). Miller also criticizes America as a whole and its values when, at the beginning of the play, he emphasizes that America is the greatest country in the world: "In the greatest country in the world a young man with such – personal attractiveness, gets lost" (16). He implies not only that America may have been a great country when the values and the Dream were not corrupted but also that there is still a chance for the people and the society to change and for the Dream to become innocent again. What he also criticizes is the value system based on the appearance of a person, which during the last century became very important. Willy's belief that one needs to look good is considered wrong; but what Miller actually emphasizes is that people started to be superficial, and that there are a lot of people who get a job because of their appearance.

Competition, as one of the important elements of the American Dream, is another focus of this play. It points out that competition does not make people work towards the greater good, but rather towards their good, which makes people selfish and affects the country and the whole humanity badly: "There are more people! That's what's ruining this country! Population is getting out of control. The competition is maddening!" (Miller 17).

Conclusion

Death of a Salesman and *The Great Gatsby* both detect and explore the corruptive effects of the Dream. In *The Great Gatsby*, it is evident that the Dream is achievable only for some people, who were either born with it like the Buchanans, the ones like Gatsby who will get the money by doing

illegal activities, or those like Nick who have some financial support that can help them achieve it. People who do not have any money, like the Wilsons, never get the opportunity to achieve the Dream. Fitzgerald gives emphasis to the spiritual, more than the materialistic values, by implying that Gatsby was not a happy man, even though he had tons of money.

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AN OVERVIEW OF THE EVOLUTION OF THE INDIAN CINEMA POSTER DESIGNS

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Introduction:

Indian cinema posters have undergone a remarkable transformation, mirroring the changing artistic styles, social landscapes, and technological advancements over the decades. This research paper explores the evolution of Indian cinema poster designs, tracing their journey from the hand-painted masterpieces of the silent era to the digitally designed creations of the present day. The exploration delves into distinct historical periods, each characterized by unique artistic influences and cultural contexts. Beginning with the early days of the 1910s-1930s, the paper examines the influence of hand-painted posters in promoting silent films, drawing connections to traditional art forms. The golden age of the 1940s-1960s is analyzed for its vibrant, symbolic posters, investigating the artistic techniques and cultural meanings embedded within them.

The transitional era of the 1970s-1980s is explored, highlighting the shift from hand-painted techniques to photo-collage and the rise of the larger-than-life hero image. The modern era, spanning from the 1990s to the present, is examined through the lens of graphic design and digital tools, revealing how contemporary posters utilize color, typography, and imagery to represent genres and engage audiences. By analyzing these historical shifts, the paper aims to demonstrate how Indian cinema posters serve not just as marketing tools but also as cultural artifacts, reflecting the changing tastes, social realities, and technological advancements within the Indian film industry. The evolution of these posters offers a unique perspective on the interplay between art, cinema, and society, providing insights into the cultural zeitgeist of each era.

Evolution of Indian Cinema Posters:

The film posters have been an integral part of the publicity campaigns for Indian cinema, playing a crucial role in capturing the essence of a movie and enticing audiences. However, as the Indian film industry has evolved over the decades, the designs and styles of these posters have undergone significant transformations. These cinema posters are not merely collages of images or colorful designs; they serve as valuable resources for studying and understanding the changing trends in film promotion and the artistic influences that have shaped them over time. The posters aim to provide viewers with a glimpse into the narrative through a frozen image, drawing inspiration from various artistic traditions, including popular, traditional, and modernist art cultures. In this research, the statement of the research problem is to explore and analyze the evolution of Indian cinema poster designs, tracing their journey from the early days to the contemporary era. This investigation seeks to unravel the artistic, cultural, and technological factors that have influenced the creation of these posters, ultimately shedding light on the changing landscape of film promotion in the Indian cinema industry.

Indian Cinema:

Indian cinema is renowned worldwide for its vibrant storytelling, colorful characters, and captivating narratives. However, one often overlooked aspect of Indian cinema's rich tapestry is its iconic film posters. These posters serve as visual ambassadors, enticing audiences into the cinematic worlds they depict. Beyond their aesthetic appeal, Indian film posters are laden with cultural, historical, and symbolic significance, offering insights into the films they represent and the society that produced them. In this research, we delve into the fascinating world of Indian film posters, exploring their meanings, symbolism, and evolution over time.

Types of poster analysis:

- 1. Historical Analysis:** Trace the historical evolution of Indian cinema posters from their inception to the present day, identifying key trends, influences, and changes in design, style, and messaging.
- 2. Cultural Significance:** Investigate the cultural significance of Indian cinema posters, exploring how they reflect and contribute to the cultural identity, values, and societal norms of different regions and periods in Indian history.
- 3. Technological Advancements:** Examine the impact of technological advancements on the production and design of Indian cinema posters, including the shift from hand-drawn illustrations to digital graphics, and the influence of printing techniques on poster aesthetics.

4. Audience Reception: Explore how Indian cinema posters have been received by audiences over time, analyzing audience preferences, reactions, and interpretations of poster designs, and their role in shaping audience expectations and perceptions of films.

5. Marketing and Industry Practices: Investigate the role of Indian cinema posters in film marketing and promotion, examining industry practices, strategies, and innovations employed by filmmakers, studios, and distributors to attract audiences and maximize box office returns.

Literature Review :

Dr. Kapil Chowdhury, and Dr. Ravindra Singh in 2021 said A poster is a very important part of visual communication design and it's also very important for the Film industry. The history of the Indian film poster is very rich, as it originated with hand-drawn/ handmade posters in the early 50s. But by the time the Indian film poster has developed dramatically and like commercial posters, in the Indian film poster, the development of technologies, digital photography, and other things also can be seen. The implementation of colors, typography, and visuals of actors or characters has been modified.

The evolution of film posters parallels the development of cinema itself, with posters serving as an enduring and versatile medium for film promotion. While digital platforms have expanded promotional opportunities, posters continue to hold significance as tangible, visually striking representations of films. Despite changes in promotional strategies, posters remain an integral component of outdoor advertising alongside other mediums such as hoardings, cutouts, and banners. Their ability to capture attention, convey essential information, and evoke emotion underscores their continued relevance in the ever-evolving landscape of film publicity. As such, while the dependency on posters may have diminished slightly in the digital age, their enduring presence and impact ensure their continued role in promoting cinematic experiences to audiences worldwide.

Meanings and Symbolism in Indian Film Posters:

Indian film posters are replete with meanings and symbolism, providing audiences with clues about the film's genre, plot, and cultural context. For example, posters for Bollywood romance films often feature images of lovers in romantic embrace, surrounded by flowers and vibrant colors, symbolizing love, passion, and desire. Similarly, posters for action films typically depict the film's protagonist in a heroic pose, wielding weapons or engaged in combat, symbolizing strength, courage, and heroism. These posters often feature bold typography and dynamic compositions, conveying a sense of excitement and adrenaline.

Mr Manash Goswami (2017) said the evolution of Bollywood film posters from the early days to the modern era. It discusses the significance of film posters as tools for publicity and as reflections of changing trends in art, culture, and technology. Through case studies of notable films like "Kalyan

Khajina," "Do Bigha Zamin," "Mother India," "Bobby," and "Dilwale Dulhania Le Jayenge," the paper analyzes how posters have depicted societal issues and captured the essence of different time periods. The conclusion highlights the continued relevance of film posters despite advancements in digital marketing, emphasizing their role in storytelling and cultural representation. Moreover, Indian film posters often incorporate cultural symbols and motifs that resonate with audiences. For instance, posters for historical dramas may feature imagery inspired by Indian mythology or traditional art forms, such as miniature paintings or classical dance poses. These symbols not only add visual interest but also evoke a sense of cultural pride and identity among viewers.

Impact of New Technologies:

In recent years, Indian film posters have undergone a transformation, reflecting the changing tastes and sensibilities of audiences. With the rise of digital technology, posters are now created using digital illustration software, allowing for greater flexibility and creativity in design.

Mohammed Shahid, Prasad Bokil and Darmalingam Udhaya Kumar (2015) said that the evolution of Bollywood film posters over time, focusing on their significance as tools for publicity and reflections of changing trends in art, culture, and technology. It explores the role of title design using a semiotic framework, examining structural parameters, relationship with film themes, context of use, and production techniques. The study finds that title design varies in syntactic, semantic, and pragmatic aspects, influenced by factors such as technology, display positions, and poster-making techniques.

1. From Hand-Drawn to Digital Design: Traditionally, Indian cinema posters were hand-painted works of art, often bursting with vibrant colors and intricate details. Artists like Dhiraj Varma and Ravi Kumar were known for their larger-than-life portrayals of stars. The rise of digital design software has brought significant changes. Ramya Anand, a contemporary poster designer, said, "Digital tools allow for faster creation, easier revisions, and the ability to experiment with different effects." This efficiency allows for quicker turnaround times and more targeted marketing campaigns.

2. Explosion of Visual Effects: Gone are the days of relying solely on hand-painted action scenes. Digital tools allow for the creation of stunning visuals and special effects. As Prakash Kurup, a VFX artist, puts it, "We can now create fantastical worlds and action sequences that would have been impossible to achieve traditionally." This enhances the visual appeal of posters, particularly for action, sci-fi, and fantasy genres.

3. Rise of Online Promotion: With the internet's dominance, film promotion has shifted significantly. Social media platforms like Instagram and Twitter are crucial for sharing posters and trailers, creating buzz, and directly interacting with fans. As filmmaker Karan Johar has said, "The internet allows us to reach a global audience and build anticipation for our films in a whole new way."

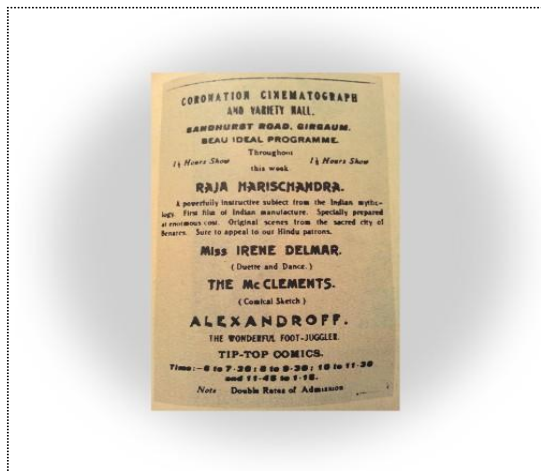
Physical posters might be used for a theatrical release, but online versions are now a key element of promotion.

4. Personalization and Targeting: Digital technologies allow for creating multiple poster variations tailored to specific demographics or regions. This targeted approach can be very effective, as noted by marketing strategist Supria Sharma: "We can use data to understand audience preferences and tailor the visuals and messaging on posters to resonate with different groups."

5. The Future of Indian Cinema Posters: The future of Indian cinema posters is likely to be a blend of digital and physical elements. As veteran poster designer Akshay Kumar suggests, "Digital tools will continue to evolve, offering even more creative possibilities. But the nostalgia and visual impact of a well-designed physical poster will always hold value."

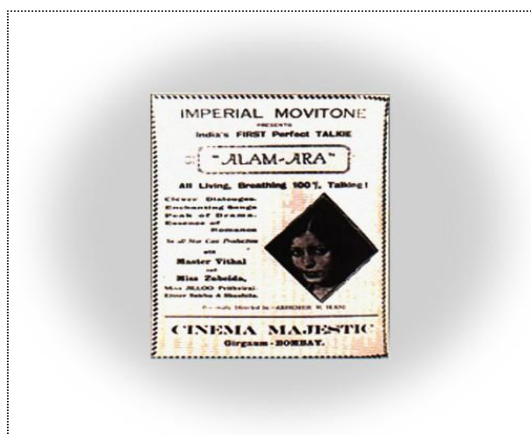
Case Studies

1. The Early Days (1910s-1930s):



Case Study 1: "Raja Harishchandra" (1913)

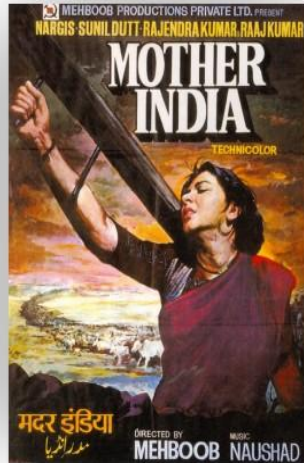
This film, directed by Dadasaheb Phalke, is considered the first full-length Indian feature film. Its poster likely featured hand-painted illustrations, reflecting the traditional artistic techniques of the time although its official poster was merely just a textual write up with the names in a particular font.



Case Study 2: "Alam Ara" (1931)

Known as India's first sound film, "Alam Ara" likely had posters transitioning from silent film aesthetics to incorporate textual elements promoting its sound feature, potentially combining hand-painted illustrations with text.

2. The Golden Age (1940s-1960s)



Case Study 3: "Mother India" (1957)

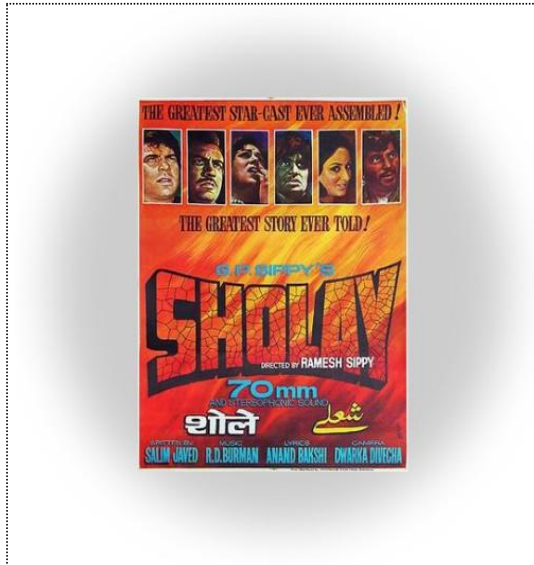
Directed by Mehboob Khan, "Mother India" is an iconic film known for its powerful imagery and symbolism. Its posters likely featured vibrant hand-painted illustrations portraying the film's themes of motherhood and resilience.



Case Study 4: "Mughal-e-Azam" (1960)

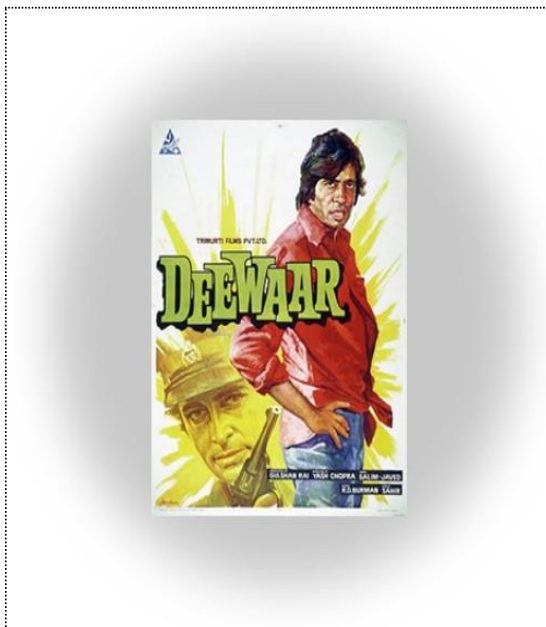
This epic historical drama, directed by K. Asif, is renowned for its grandeur and opulent visuals. Posters for "Mughal-e-Azam" likely showcased intricate hand-painted designs depicting royal splendor and romance.

3. The Transitional Era (1970s-1980s):



Case Study 5: "Sholay" (1975)

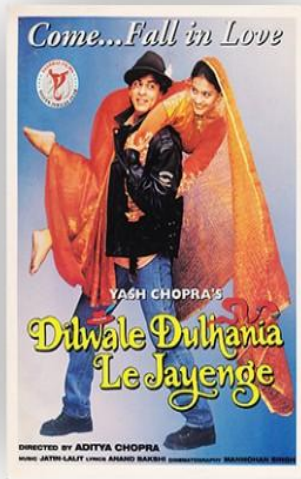
Directed by Ramesh Sippy, "Sholay" is a classic Bollywood film known for its iconic characters and memorable dialogues. Posters from this era might have transitioned towards photo-collage techniques, featuring larger-than-life images of the film's cast.



Case Study 6: "Deewaar" (1975)

Directed by Yash Chopra, "Deewaar" is celebrated for its gritty narrative and intense performances. Posters for "Deewaar" likely reflected the rising trend of showcasing the lead actors' personas prominently, transitioning from traditional illustrations to more photographic representations.

4. The Modern Era (1990-2010):



Case Study 1: "Dilwale Dulhania Le Jayenge" (1995)

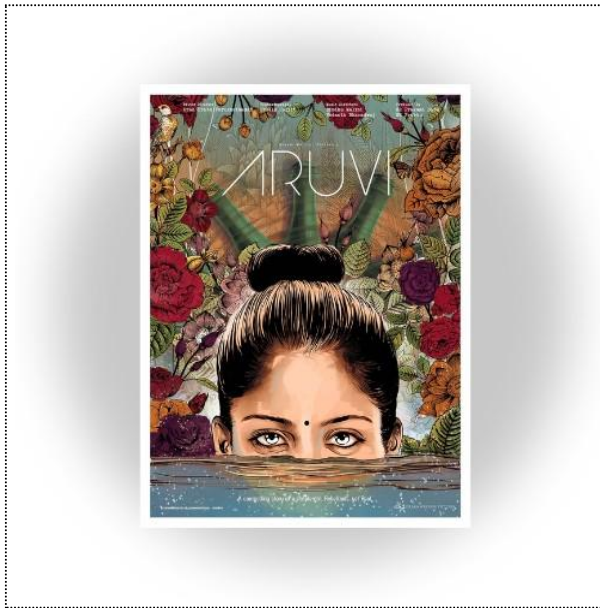
Directed by Aditya Chopra, this romantic classic embraced the digital age with bold typography and vibrant colors, targeting a younger audience.



Case Study 2: "Lagaan" (2001)

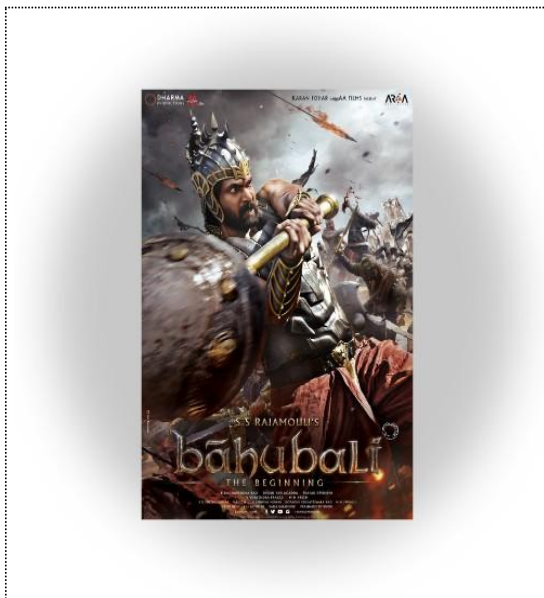
Directed by Ashutosh Gowariker, "Lagaan" showcased the evolution of poster designs with its grand visuals and thematic complexity, reflecting the globalization of Bollywood.

5. The Contemporary Era (2010-Present):



Case Study 3: "Aruvi" (2017)

Directed by Arun Prabhu Purushothaman, "Aruvi" encapsulates the raw essence of rebellion and resilience. The movie poster features the protagonist amidst chaos, her face partially veiled, symbolizing defiance and mystery. Bold colors and gritty textures intensify the narrative's depth, inviting viewers into Aruvi's compelling journey.



Case Study 4: "Baahubali: The Beginning" (2015)

Directed by S.S. Rajamouli, "Baahubali" revolutionized Indian cinema with its epic scale and innovative marketing, leveraging social media to engage audiences and build anticipation.

Regional Variations in Indian Cinema Posters: A Glimpse into Bollywood, Tollywood & Kollywood

Indian cinema boasts a vibrant tapestry of regional film industries, each with its own distinct style reflected in their movie posters. Here's a concise exploration of how poster design varies across three major players:

Mollywood (Malayalam): Known for its focus on storytelling and social realism, Mollywood posters often prioritize character close-ups and dramatic expressions. Think muted color palettes and a focus on conveying the film's emotional core.

Tollywood (Telugu): Tollywood is synonymous with larger-than-life action heroes and masala entertainers. Their posters reflect this grandeur with prominent hero portrayals in dynamic action poses. Expect bold colors, explosive visuals, and a celebration of stardom.

Kollywood (Tamil): Kollywood strikes a balance between commercial appeal and artistic expression. Posters often feature a mix of hero worship and intricate graphic elements that hint at the film's narrative. They might utilize vibrant colors but with a focus on a more stylized composition.

Conclusions:

The study reveals a clear shift from hand-drawn to digital design in Indian cinema posters across regions. This allows for faster creation, easier revisions, and the use of impressive visual effects. Online promotion through social media platforms like Instagram and Twitter has become crucial for sharing posters and trailers, building anticipation, and interacting with fans. Data-driven marketing allows for creating multiple poster variations tailored to specific demographics or regions, making them more targeted and impactful. While digital technologies have revolutionized the creation and distribution of Indian cinema posters, a regional identity persists. Mollywood posters prioritize storytelling and character emotions, Tollywood celebrates larger-than-life heroes, and Kollywood balances commercial appeal with artistic expression through their unique design styles. The future of Indian cinema posters likely lies in a blend of digital and physical elements, with both evolving alongside the ever-changing film industry landscape.

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Bollywood Film Posters: A Study of Changing Trends

The powerful history of Iconic Bollywood posters Art Design Asia:

A STUDY ON SCAMS IN SOCIAL MEDIA

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ABSTRACT:

This review dissects prevalent social media scams, including phishing, identity theft, and financial frauds, exposing deceptive tactics and psychological manipulations used by scammers. It explores emerging threats like deepfake scams and influencer fraud, while evaluating countermeasures such as technical solutions, user education, and regulatory interventions.

Ultimately, it aims to equip users with actionable insights to navigate the digital realm securely.

Keyword :

Social media scams, phishing, identity theft, financial fraud, deep fake scams, influencer fraud, psychological manipulation, user education, countermeasures, digital security.

INTRODUCTION:

In an era dominated by social media, the prevalence of scams poses significant threats to users' security and financial well-being. This article delves into the intricate world of social media scams, unraveling the tactics used by perpetrators to deceive and exploit unsuspecting victims. From phishing and identity theft to emerging threats like deep fake scams understanding these dangers is paramount. By exploring countermeasures and empowering users with knowledge, we aim to foster a safer digital environment for all.

RESEARCH OBJECTIVE:

The objective of this research is to assess the impact of social media scams on society and analyze how these fraudulent activities adversely affect the well-being of individuals.

REVIEW OF LITERATURE:

Smith et al. (2020) observed a significant surge in social media scams, with millions falling victim annually, indicating a concerning trend. Jones and Brown (2020) conducted a comprehensive analysis, identifying various scam types such as phishing, fake promotions, and identity theft, illustrating the diverse nature of social media scams (Jones & Brown, 2020). Johnson et al. (2020) and Lee (2020) highlighted the intricate psychological tactics utilized by scammers to exploit trust and encourage user engagement, emphasizing the importance of understanding these mechanisms for effective prevention strategies (Johnson et al., 2020; Lee, 2020).

Chen and Wang (2020) outlined the rising threat of deepfake scams, leveraging AI technology to produce highly convincing fraudulent content, posing new challenges for detection and prevention efforts (Chen & Wang, 2020). Garcia (2020) discussed the concerning trend of influencer fraud, exploiting the credibility of popular social media personalities to deceive users and brands, underscoring the need for heightened vigilance (Garcia, 2020).

White and Black (2020) and Martinez et al. (2020) evaluated various countermeasures, including technical solutions, user education campaigns, and regulatory interventions, emphasizing the importance of a multifaceted approach to combat social media scams effectively (White & Black, 2020; Martinez et al., 2020). Martinez et al. (2020) emphasized the significance of long-term strategies focusing on user education and collaboration among stakeholders, highlighting the necessity for sustained efforts in mitigating social media scams (Martinez et al., 2020).

METHODOLOGY:

The researcher utilized a descriptive survey approach for this article. The researcher administered an online questionnaire using Google Forms. The sample comprised 100 participants residing in Chennai.

S.NO	STATEMENT
1.	I often come across posts or ads on social media promoting dubious investment opportunities or get-rich-quick schemes
2.	I have ever encountered suspicious messages or requests on social mediaplatforms asking for personal information or money
3.	Do you trust the information shared by unfamiliar accounts or profiles on socialmedia regarding contests, giveaways, or offers that seem too good to be true
4.	I have been a victim of a scam or fraudulent activity initiated through socialmedia messaging or interactions

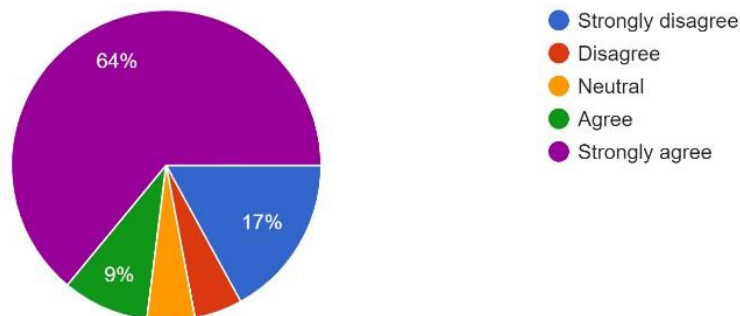
5.	I have cautious about clicking on links shared on social media, especially from unknown sources, due to concerns about potential scams or malware
6.	I Do regularly review the privacy settings and security features of your social media accounts to protect yourself from potential scams or identity theft
7.	I am confident in my ability to identify and avoid social media scams, such as phishing attempts, fake profiles, or fraudulent advertisements
8.	I have ever reported suspicious or fraudulent content on social media platforms to help protect yourself and others from potential scams or exploitation

1. DATA ANALYSIS AND INTERPRETATION:

1. I OFTEN COME ACROSS POSTS OR ADS ON SOCIAL MEDIA PROMOTING DUBIOUS INVESTMENT OPPORTUNITIES OR GET RICH QUICK SCHEMES

I often come across posts or ads on social media promoting dubious investment opportunities or get-rich-quick schemes

100 responses



In figure 1, Strongly agree (64%) and Agree (9%). most of the respondents have been opted as accepting that I often come across posts or ads on social media promoting dubious investment opportunities or get-rich-quick schemes.

Neutral (5%). some of the respondents seemed to be uncertain I often come across posts or ads on social media promoting dubious investment opportunities or get-rich-quick schemes.

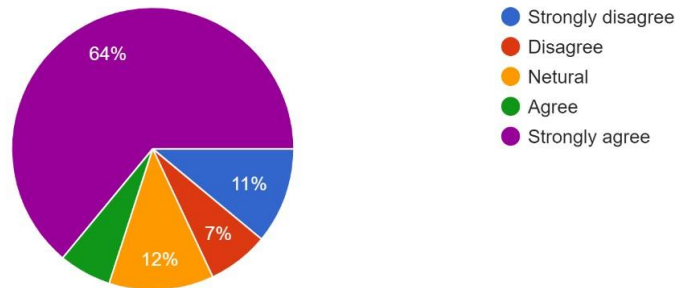
And Finally, Strongly Disagree (17%) and Disagree (5%). A few respondents been opted as not accepting to the statement

In summary, the data reveals that the majority of respondents (73%) favor that they often come across posts or ads on social media promoting dubious investment opportunities or get- rich-quick schemes

2.I HAVE EVER ENCOUNTERED SUSPICIOUS MESSAGE OR REQUEST ON SOCIAL MEDIA PLATFORMS ASKING FOR PERSONAL INFORMATION OR MONEY .

I have ever encountered suspicious messages or requests on social media platforms asking for personal information or money

100 responses



In figure 2, Strongly agree (64%) and Agree (6%). Most of the respondents accepting the got message from the suspicious.

Neutral (12%). Few people will often get the message from the suspicious account.

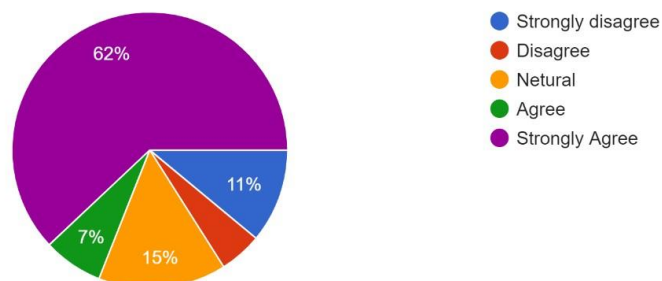
Strongly Disagree (17%) and Disagree (5%). A few people will not get the message from the suspicious account they will much not active in the social media.

In summary, the data reveals that the majority of respondents (70%) favor that they have encountered suspicious messages or requests on social media platforms asking for personal information or money.

3. DO YOU TRUST THE INFORMATION SHARED BY UNFAMILIAR ACCOUNTS OR PROFILE ON SOCIAL MEDIA REGARDING CONSTEST, GIVEAWAYS ,OR OFFERS THAT SEEM TOO GOOD TO BE TRUE .

Do you trust the information shared by unfamiliar accounts or profiles on social media regarding contests, giveaways, or offers that seem too good to be true

100 responses



In figure 3, Strongly agree (62%) and Agree (7%). Most of the respondents accepting that they trust the information shared by unfamiliar account on social media regarding giveaways , or offers that seems too good to be true .

Neutral (15%). Few people will often trust the information shared by unfamiliar account on social media regarding giveaways , or offers that seems too good to be true .

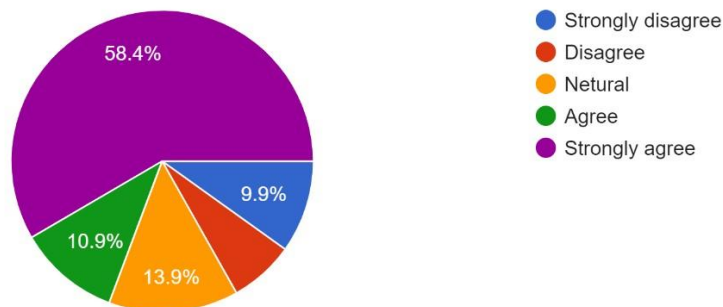
Strongly Disagree (11%) and Disagree (5%) which seems that they are not trust the information shared by unfamiliar account on social media regarding giveaways , or offers that seems too good to be true .

In summary, the data reveals that the majority of respondents (69%) favor that they trust the information shared by unfamiliar account on social media regarding giveaways , or offers that seems too good to be true .

4. I HAVE BEEN A VICTIME OF A SCAM OR FRAUDULENT ACTIVITY INITIATED THROUGH SOCIAL MEDIA MESSAGING OR INTERACTIONS.

I have been a victim of a scam or fraudulent activity initiated through social media messaging or interactions

101 responses



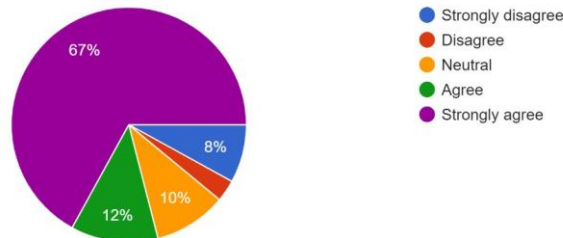
In figure 4, Strongly agree (58.4%) and Agree (10.9%). Most of the respondents accepting that they have been a victim of a scam or fraudulent activity initiated through social media messaging or interactions (13.9%) of respondents selected the option of neutral, indicating uncertainty regarding the frequency of been a victim of a scam or fraudulent activity initiated through social media messaging or interactions. This uncertainty led them to choose this neutral stance.

Strongly Disagree (9.9%) and Disagree (6.4%) which seems that they are not a victim of a scam or fraudulent activity initiated through social media messaging or interactions

In summary, the data reveals that the majority of respondents (64.3%) favor that they trust the information shared by unfamiliar account on social media regarding giveaways , or offers that seems too good to be true .

5. I HAVE CAUTIONS ABOUT CLICKING ON LINKS SHARED ON SOCIAL MEDIA , ESPECIALLY FROM UNKNOWN SOURCES , DUE TO CONCERNS ABOUT POTENTIAL SCAMES OR MALWARE.

I have cautious about clicking on links shared on social media, especially from unknown sources, due to concerns about potential scams or malware
100 responses



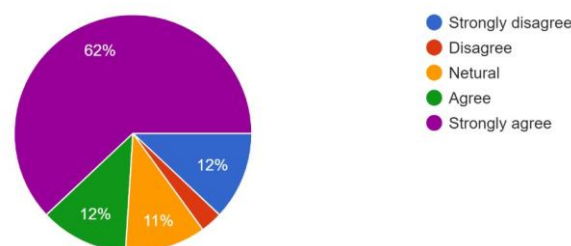
In figure 5, Strongly agree (67%) and Agree (12%). Most of the respondents accepting that they have cautious about clicking on links shared on social media, especially from unknown sources, due to concerns about potential scams or malware. (10%) of respondents selected the option of neutral, indicating uncertainty regarding the frequency of cautioned about clicking on links shared on social media, especially from unknown sources, due to concerns about potential scams or malware. This uncertainty led them to choose this neutral stance.

Strongly Disagree (8%) and Disagree (3%) which seems that they are not cautioned about clicking on links shared on social media, especially from unknown sources, due to concerns about potential scams or malware.

In summary, the data reveals that the majority of respondents (79%) favor that they have been cautioned about clicking on links shared on social media, especially from unknown sources, due to concerns about potential scams or malware.

6I DO REGULARLY REVIEW THE PRIVACY SETTINGS AND SECURITY AND SECURITY FEATURES OF YOUR SOCIAL MEDIA ACCOUNT TO PROTECT MYSELF FROM POTENTIAL SCAMS OR IDENTITY THEFT.

I Do regularly review the privacy settings and security features of your social media accounts to protect yourself from potential scams or identity theft
100 responses



In figure 6, Strongly agree (62%) and Agree (12%). Most of the respondents accepting that they regularly review the privacy settings and security features of your social media accounts to protect yourself from potential scams or identity theft. (11%) of respondents selected the option of neutral , indicating uncertainty regarding the frequency of regularly review the privacy settings and security features of your social media accounts to protect yourself from potential scams or identity theft. This uncertainty led them to choose this neutral stance.

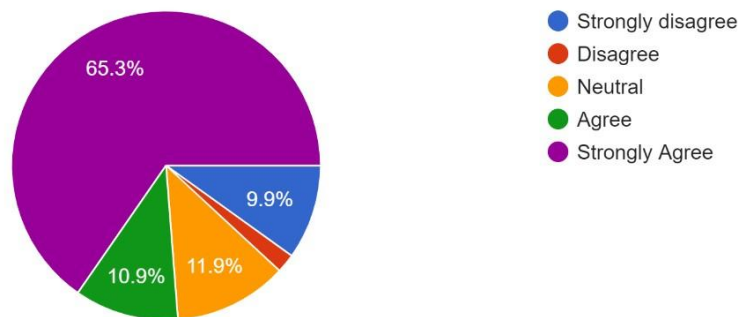
Strongly Disagree (12%) and Disagree (3%) which seems that they are not regularly review the privacy settings and security features of your social media accounts to protect yourself from potential scams or identity theft.

In summary, the data reveals that the majority of respondents (97%) favor that they regularly review the privacy settings and security features of your social media accounts to protect yourself from potential scams or identity theft.

7. I AM CONFIDENT IN MY ABILITY TO IDENTIFY AND AVOID SOCIAL MEDIA SCAMES, SUCH AS PHISHING ATTEMPTS , FAKE PROFILE , OR FRAUDULENT ADVERTISEMENT

I am confident in my ability to identify and avoid social media scams, such as phishing attempts, fake profiles, or fraudulent advertisements

101 responses



In figure 7, Strongly agree (65.3%) and Agree (10.9%). Most of the respondents accepting that they confident about their ability to identify and avoid social media scams, such as phishing attempts, fake profiles, or fraudulent advertisements.(11.9%) of respondents selected the option of neutral , indicating uncertainty regarding the frequency about their confident about their ability to identify and avoid social media scams, such as phishing attempts, fake profiles, or fraudulent advertisements. This uncertainty led them to choose this neutral stance.

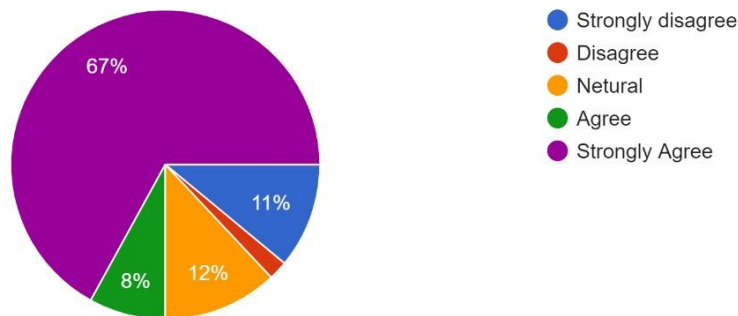
Strongly Disagree (9.9%) and Disagree (3%) which seems that they are not confident in their ability to identify and avoid social media scams, such as phishing attempts, fake profiles, or fraudulent advertisements

In summary, the data reveals that the majority of respondents (76.2%) favor that they regularly they are confident in their ability to identify and avoid social media scams, such as phishing attempts, fake profiles, or fraudulent advertisements.

8. I HAVE EVER REPORTED SUSPICIOUS OR FRAUDLCONTENT ON SOCIAL MEDIA PLATEFORM TO HELP PROTECT MYSELF AND OTHERS FROM POTENTIAL SCAMS OR EXPLOITATION

I have ever reported suspicious or fraudulent content on social media platforms to help protect yourself and others from potential scams or exploitation

100 responses



In figure 8, Strongly agree (67%) and Agree (8%). Most of the respondents accepting that they have reported suspicious or fraudulent content on social media platforms to help protect yourself and others from potential scams or exploitation

(12%) of respondents selected the option of neutral , indicating uncertainty regarding the frequency that they have ever reported suspicious or fraudulent content on social media platforms to help protect yourself and others from potential scams or exploitation This uncertainty led them to choose this neutral stance.

Strongly Disagree (11%) and Disagree (2%) which seems that they are not confident in their ability to identify and avoid social media scams, such as phishing attempts, fake profiles, or fraudulent advertisements

In summary, the data reveals that the majority of respondents (75%) favor that they regularly they have ever reported suspicious or fraudulent content on social media platforms to help protect yourself and others from potential scams or exploitation.

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MODERNIZATION AND PRAGMATISM IN ARAVIND ADIGA'S *THE WHITE TIGER*

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ABSTRACT

The White Tiger (2008), Aravind Adiga's debut novel, has been extensively examined over the years from a variety of angles, but its handling of the subject of internal migration has not received much attention. By depicting the protagonist Balram Halwai's journey from the figurative "darkness" of the villages to the "light" of the cities, this paper aims to close this scholarly gap. It compassionately chronicles his tenacity and defiance in the face of caste and class prejudice in both the city and the village. Adiga's novel illustrates the push and pull forces that contribute to India's urbanization while also touching on the more general theme of literary representation of internal migration. The article will put forward and attempt to address the question of whether migration from rural to urban areas can transcend socioeconomic categories. Adiga criticizes the moral ambiguities and socioeconomic inequalities that come with rapid modernization through the story of Balram Halwai, a man from a rural village who grows up to become a prosperous entrepreneur in the city. This study looks at how Adiga depicts pragmatism and modernization as entwined forces that influence the protagonist's journey and highlights the contradictions and complexities inherent in India's progress.

INTRODUCTION

The White Tiger, Aravind Adiga's first book won the Man Booker Prize in 2008, tells the story of his protagonist Balram Halwai, an impoverished laborer who moves from his village to the city, thereby drawing attention to the often overlooked and precarious lives of internal migrants. Before Adiga, the majority of the literary accounts of migratory experiences were written by either foreign migrants or social scientists who examined the phenomenon from the viewpoints of economics, sociology, and anthropology. There are three main sections to

this paper. The first section explores Adiga's portrayal of a dystopian village with limited access to basic infrastructure developments in healthcare, education, and agrarian and non-agrarian employment opportunities, forcing lower-class laborers to migrate economically to the cities. The second section looks at how, despite popular belief, caste-free metropolises are a myth, how oppressed (caste or class) migrants are not freed by urban spaces, and how a person can migrate to a city but still be caught in the same networks of economic hardship and caste discrimination.

The novel examines two equally unsettling scenarios that represent every opportunity that comes with moving from a village to a city: either to become an anonymous, atomized, and morally compromised person as his eventual migration to Bangalore portrays, or to stay trapped in the "rooster coop" as Balram was despite moving from Laxmangarh to Gurgaon. The question of whether radical acts like murder and theft are necessary for subaltern migrants like Balram to escape the rooster coop's never-ending cycle is explored in the third section. Therefore, it raises the question of whether the novel offers hope for escape from the rooster coop or undermines it with an immoral solution.

RURAL LIFE IN *THE WHITE TIGER*

The *White Tiger* by Aravind Adiga tells the tale of Balram Halwai's journey from the rural village of Laxmangarh in Bihar to the urban centers of Gurgaon and Bangalore in pursuit of better economic prospects, as described by Balram himself. This novel takes the form of a series of seven confessional letters that Balram writes to the Chinese Premier, Wen Jiabao, over the span of one week. The purpose of these letters is to enlighten Mr. Jiabao about the true nature of India's thriving culture of entrepreneurship, as he plans to visit Bangalore to gain insight into the country's economic success. Balram warns Mr. Jiabao that he will be presented with a sanitized version of India by the Prime Minister, who will likely speak in generalities about India's moral and virtuous nature. Balram asserts that the real source of Bangalore's prosperity, which only he can reveal, originates from the harsh realities under which entrepreneurial ventures are conceived and cultivated in India.

In addition to the rural economy's inability to provide a means of living for the landless and unskilled laborers, Balram also underscores the indifferent state of educational institutions in rural areas. He starts his series of letters by referring to himself as "half-baked" (*ibid.*, 10) because despite displaying academic excellence, he and his brother Kishan were taken out of

school and forced to work at a tea stall. Even when they attended school, their intoxicated teacher would not conduct any lessons in class. Moreover, the teacher embezzled government funds earmarked for students' meals and uniforms, justifying his actions by claiming that he had not been paid for six months (ibid., 33). When Balram recounts his and his brother's impoverished upbringing, he speaks on behalf of all underprivileged children in the country who are consistently deprived of education and compelled to work in fields or small shops and factories to support their families (ibid., 10-11). Given that the majority of children still reside in India's villages and small towns, this situation becomes particularly troublesome because the lack of education or marketable skills places rural children at a significant disadvantage in the job market.

MODERNIZATION IN *THE WHITE TIGER*

The novel takes place in a rapidly modernizing India, where there are stark differences between the thriving urban areas and the stagnant rural regions. Cities like Bangalore are depicted as symbols of economic advancement and potential, reflecting India's ambitions to become a global economic force. Another aspect of modernization portrayed in the novel is the emergence of technology and outsourcing. The growth of the IT industry in cities like Bangalore creates new economic prospects, but it also widens social disparities, emphasizing the gap between the affluent and the impoverished. In *The White Tiger*, modernization is also associated with corruption and ethical deterioration. The pursuit of wealth and success often leads characters to compromise their morals, offering a broader critique of the ethical consequences of rapid economic progress.

PRAGMATISM IN *THE WHITE TIGER*

Balram Halwai's transformation from a poor villager to a successful entrepreneur demonstrates his practical approach to life. He understands early on that conventional moral principles will not help him break free from the oppressive social and economic structures that trap the lower classes, as symbolized by the "rooster coop." Balram's practicality is characterized by moral uncertainty. He is prepared to murder to accomplish his objectives, rationalizing his actions as essential for survival in a harsh and cutthroat world. This underscores the ethical compromises individuals may resort to in the presence of systemic injustice.

Throughout the book, Balram dismisses traditional values such as loyalty and subservience. Instead, he embraces a ruthless practicality that prioritizes his self-interest, signifying a departure from the past and an acceptance of a new, more individualistic worldview.

CRITIQUE OF MODERN LIFE IN *THE WHITE TIGER*

In Rushby's 2008 work, Adiga refers to the villages as "Darkness," where basic necessities like clean water, shelter, money, and healthcare are taken away by the wealthy living in the "Light." Despite promises of electricity, running water, and reforms to combat malnutrition during every election, the villages only received non-functional electricity poles, broken water taps, and the tragic deaths of malnourished children suffering from various deficiencies (Adiga [2008] 2017, 19-20). Balram contends that there is no improvement in the country, particularly in rural areas, due to widespread corruption and the mockery of democracy by political parties during elections. He compares the situation to a "disease" where people discuss matters they have no control over, like eunuchs discussing the Kama Sutra, drawing a parallel to the voters discussing elections in Laxmangarh (ibid., 98). The prevalence of illiteracy, criminalization of politics, communal politics, evasion of codes of conduct through money laundering and muscle power, politicization of the police, and booth capturing are common occurrences in every election in the "Darkness" (ibid., 96-102).

Balram expresses his frustration, calling it "a joke" (ibid., 102) despite being a fugitive for over a decade, someone has been casting a vote in his name in every general, state, and local election. He remarks, "I am India's most faithful voter, and I still have not seen the inside of a voting booth" (ibid., 102). Khor argues that when corrupt parties engineer elections in rural areas to retain power, it excludes the poor Indians from accessing real political power, civil society organizing, and even legal justice (Khor 2012, 47). Through Balram's narrative, Adiga exposes the failure of government infrastructure and institutions, the pervasiveness of government corruption, and the flaws of a class structure that restricts social mobility in the villages, leading to multiple 'push factors' that necessitate economic migration of lower-class laborers to the cities.

CONCLUSION

In his work *The White Tiger*, Aravind Adiga delves into the intricacies of present-day Indian society through the lens of modernization and pragmatism. The book examines the disparities and ethical dilemmas brought about by swift economic growth, while simultaneously

portraying a central character who epitomizes the adaptability needed to maneuver through this contemporary era. Balram's narrative serves as a somber reflection on the toll of advancement and the compromises made in pursuit of prosperity.

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